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**The Legacy of Max Janowski:
One Composer's Place in our Struggle for Musical Authenticity**

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**Thesis Submitted in Partial Fulfillment of
Requirements for Investiture as a Cantor**

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New York, New York**

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Table of Contents

Introduction: Legacy, Identity, and Authenticity.....	3
Chapter 1: Setting the Scene.....	7
Chapter 2: Biography of Max Janowski.....	12
Chapter 3: Lessons from The Choir Director.....	20
Chapter 4: Coming into Tradition: Cantor and Congregants perspective.....	24
Chapter 5: Janowski's Music as a Bridge.....	34
Chapter 6: Music Analysis.....	38
Moments of Simplicity: Entreat Me Not to Leave Thee.....	38
Moments of Balance: <i>L'chu N'ran'na</i>	40
Moments of Solo Drama: <i>Ashira Ladonai</i>	41
Chapter 7: Conclusion: the Balance I've learned.....	44
Appendix:	
1. Entreat Me Not to Leave Thee	
a. Musical Chart.....	47
b. Music.....	49
2. <i>L'chu N'ran'na</i>	
a. Musical Chart.....	51
b. Music.....	53
3. <i>Ashira Ladonai</i>	
a. Musical Chart.....	62
b. Music.....	65
4. Interview Questions for Clergy and Congregants.....	80
5. Bibliography	83

Introduction

Legacy, Identity, and Authenticity

There have been two previous theses on the Music of Max Janowski, what is the point of writing yet another? Does Janowski's music deserve such attention as to have a third master's thesis and recital illuminating his works? I believe so. Jeffery Summit, in researching worship in the Boston area found that, "the choice of melody helps [communities] present and maintain their religious and cultural identity."¹ My experience growing up at Congregation KAM Isaiah Israel in Chicago, was a conscious choice to maintain the musical traditions of Max Janowski. My congregation's, and my religious and cultural identity are intrinsically tied to the music of Janowski. For this reason there is room for another exploration of legacy of Janowski 16 years after his death.

What is the cultural identity associated with the music of Janowski? Deborah Felder Levy, in her thesis, describes Janowski's style as one that, "emphasizes the role of the liturgy as the source for his music, but then uses the text to fit his interpretation of the sound."² Janowski describes an ideal service as one "in which the congregation participates, as opposed to a concert" the music should "neither be overpowering, that is to say that it should take away from other parts of the service, it should blend with the rest of the service."³

In my experience, Janowski's music is a combination of participation and solo opportunities, a combination of traditional and modern modes mixing *nusach* for verses

¹ Jeffrey Summit. The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship. (Oxford University Press, Oxford, 2000). p. 4.

² Deborah Lynn Felder. Liturgy and Drama in Jewish Music: Max Janowski, A Case Study. (HUC-JIR SSM Thesis, New York, 1996). P. 5.

³ Max Janowski. Transcribed "audio-tape Interview with max Janowski by Lana Siegel" from Felder. Liturgy and Drama. P. 69.

and congregational melodies for choruses. It is an expression of the text, which paints what is happening while securing the integrity of the whole piece. It is, as Felder describes, a “continuous musical game between the Cantor and the choir.”⁴ She is speaking specifically of his piece R'tzei Vim'nuchateinu; but I think the metaphor holds true for a service of Janowski. At Hebrew Union College-Jewish Institute of Religion I have been able to see how others view Janowski. So often people make fun of his music, too many “ahhs” too many triplets, they all sound the same, and while I can see what they are saying through analysis, I am baffled. If it all sounds the same, how can a service of nothing but Janowski music be so interesting and feel so right to me? I think it is precisely because of what Felder has said. It is a game, the similarities between pieces allow them to connect and flow into one another during worship. Yet the game between the singers may be within one piece or from one to the next so that every moment of the service leaves something for the congregants. They can listen, but before you know it, it is time to sing again. For me to hear or sing Janowski music is like coming home. In writing about the congregants in his study, Summit says, “The tunes and chants represented the essence of who they were and what they believed as Jews? What was their relationship to their ethnic and religious history? Where and when did they feel truly comfortable and fully at home?”⁵

I think it is more than having grown up with it. Obviously the music we grow up with is what feels most at home, and enables us to pray the most comfortably; but there seems to be something special in Janowski's music which ties to my ethnic and religious self. I think it is the balance. Growing up I loved to sing along to the music, I knew how

⁴ Felder. Liturgy and Drama. P. 23.

⁵ Summit. Lords Song. P. 18.

to sing prayers in Hebrew long before I could read Hebrew. I sang, because the congregation sang. We often had at least four people making up a choir and of course Janowski on the organ, but still we sang. It is the expectation that people would sing along, even with more difficult music, which is my history. I remember one High Holiday after Janowski died, I was singing along with Cantor Bard from the congregation and someone in the row ahead of me shushed me, saying they didn't come to Temple to hear me sing. This was devastating for me, I knew I had done nothing wrong, for we sang every week on Shabbat; and now having read some of Janowski's own words I know I did nothing wrong, but this person clearly didn't know of the balanced worship style of the synagogue. Janowski says in his interview with Lana Siegel that two months before the holidays he starts to add holiday music to Shabbat worship "so that people have a chance to learn them and join us on the holidays... it is our obligation at least to a significant degree to make these people [who are unfamiliar with the melodies] feel at home...[but] since they are not in the habit of coming, they are not in the habit of joining in the singing"⁶ It is this that is my home.

Janowski found a way to create a change in music over time to better express the ancient tradition, the meaning of the text, or the lesson within it, while expressing it in acceptable modern forms. Summit describes peoples choice in music for worship, saying, "Their feelings about music illuminated their experience as bearers of an ancient tradition and as active participants in modern America who were trying many different models to integrate Judaism's lessons into their lives and carry that tradition into the next

⁶ Janowski Interview by Lana Siegel from Felder, Liturgy and Drama. P. 69-70.

millennium.”⁷ Janowski was not at the new millennium but he was trying combine the modern and the ancient.

To better understand the lasting legacy of Max Janowski I investigated two synagogues, KAM Isaiah Israel in Chicago Illinois, where Janowski was the music director for over 50 years, and the community where I grew up; and B'nai Jehoshua Beth Elohim (BJBE) in Glencove Illinois. The cantor until 2006 at BJBE, Cantor Cory Winter, was mentored by Janowski from childhood. Due to this relationship the congregation became a community with a Janowski tradition. The stories of these congregations, leads me to consider: where does Janowski music fit into these communities today? What was it like for a Cantor to enter a community with such musical traditions? How did they bring about change? And how did Cantor Winter bring Janowski into his cantorate when he was not serving a community previously connected with Janowski's music? These types of questions were answered by interviews with the Cantors of these two congregations and a few congregants. I also interviewed composer Ben Steinberg to better understand a younger contemporary composer's view of Janowski's place in Jewish musical history. What I was ultimately lead to is my assessment of Janowski's legacy as a composer successful in creating a bridge between two time period's competing aesthetic values for musical authenticity.

⁷ Summit. Lords Song. P. 18.

Chapter 1

Setting the scene:

Throughout our history people have been disagreeing about what is authentic synagogue music and the “proper” balance to be achieved. This discussion seems to have started from the 3rd Century onward as one of *Keva* verses *Kavana* in the creation of liturgy⁸ and continued in melodic interpretation of that liturgy. Eliyahu Schliefer describes the early synagogue, where “good cantors were in great demand, and they went from community to community, shaping regional repertoires of melodies and melodic fragments that eventually crystallized into fixed patterns that individual communities viewed as sacred and obligatory.”⁹ Music, which was innovative to one generation of a community, became obligatory to the next; just as the liturgy created by the *Tannaim* and *Amoraim* along with the *Piyyatists* of similar time periods (2nd-8th Century) moved from the realm of *kavanic* creation into the *keva* of a *siddur* or community rite.¹⁰ Once Liturgy as a whole became fixed, with the publishing of *siddurim* and room for *kavanic* creativity was mostly left to the realm of musical interpretation of those now fixed texts. Yet, just as Schliefer described, soon the music was seen as fixed and obligatory. Even as one category of music in the Ashkenazi community became fixed as “cantorial improvisation”¹¹ by the 20th Century communities rebelled from improper or lengthy

⁸ Eliyahu Schliefer, “Jewish Liturgical Music from the Bible to Hasidism.” In Lawrence A. Hoffman and Janet R. Walton, eds. Sacred Sound and Social Change, Liturgical Music in Jewish and Christian Experiences. (London, Notre Dame, University of Notre Dame Press, 1992.) pp. 28-31.

Schliefer describes how the innovation came to be seen as fixed and obligatory both in melodic realm, and the poetic world of *piyyutim*.

⁹ Schliefer, “Music from Bible to Hasidism.” p. 29.

¹⁰ Lawrence Hoffman’s Liturgy class.

¹¹ Schliefer, “Music from the Bible to Hasidism” P. 38.

improvisation and “reacted against the cantors’ domination of the service.”¹² Mark Slobin describes this as an, “ancient concern” and a “steady issue in the cantorate” whether the “hazzan performs a preset service or helps create it.”¹³ The balance issue described by Slobin and Schliefer is one from within the traditional or Orthodox community, it is an issue of the Cantor’s role, and desirable aesthetics and decorum within a traditional musical form of *musach* and cantorial improvisation.

With Emancipation of the Jews in the 19th century came new aesthetic values and, according to Geoffrey Goldberg, “Western musical accommodations threatened the loss of authentic Jewish liturgical music as the price to be paid for social acceptance and equality.”¹⁴ The preface to Schir Zion, the first published volume of a collection of Synagogue music, written by one of Synagogue music’s first reformers, Solomon Sulzer in 1840, described Sulzer’s objectives:

‘I see it as my duty...to consider as far as possible the traditional tunes bequeathed to us, to cleanse their ancient and decorous character from the later accretions or tasteless embellishments, to restore their original purity, and to reconstruct them in accordance with the text and the rules of harmony.’ he endeavored to attain ‘a restoration that had to rest upon historical foundations... Jewish liturgy... must not renounce its Jewish character...the old national melodies and modes had to be rediscovered, collected and arranged according to the rules of art.’¹⁵

Sulzer’s desire to make “art” out of Jewish music leads to discussions of authenticity.

Just as Goldberg describes the new aesthetic as a loss of “authentic Jewish liturgical

¹² Eliyahu Schleifer. “Current Trends of Liturgical Music in the Ashkenazi Synagogue” from World of Music. vol. 37 (1), (1995). p. 66.

¹³ Mark Slobin. Chosen Voices: The Story of the American Cantorate. (Urbana and Chicago, University of Illinois Press, 1989 and 2002). P. 36 and note 4 on p. 49.

¹⁴ Geoffrey Goldberg. “Jewish Liturgical Music in the Wake of Nineteenth-Century Reform.” In Lawrence A. Hoffman and Janet R. Walton, eds. Sacred Sound and Social Change, Liturgical Music in Jewish and Christian Experiences. (London, Notre Dame, University of Notre Dame Press, 1992.) p. 59.

¹⁵ Goldberg. “Wake of Reform.” P. 63. Quoting Eric Werner “Voice Still Heard” p. 213. Which quotes: Solomon Sulzer Schir Zion. 1840.

music,” so did many Jews of the time. Yet, with this new form of music, written by composers “schooled not only in traditional Jewish learning but also in western music, music theory, and composition”¹⁶ came the birth of Reform Judaism and ultimately the Reform musical tradition. Of course the aesthetic was not just about the music itself, but the worship style. Before emancipation Jews had:

Prayed and sung out loud, each at a different pace and volume, a style that must have appeared chaotic to an outsider, even though it did in fact have its own inherent method and cohesive structure... Reformers discarded the aspects of Jewish ritual that they felt lacked the dignity and decorum reflective of their newly emancipated lives. Their style of worship now incorporated much of the western Protestant tradition.¹⁷

The music written for this era reflected this desire for decorum. Instead of having a cantor lead worship by chanting Hebrew prayers in *nusach* while the congregations responded in what appeared to be a hap-hazardous manner, newly notated music was sung by a four-part choir, often singing in German, while the congregation prayed silently.¹⁸ It was this style that our composer, Max Janowski, was born into. It was in reaction to this style that Janowski composed and became a bridge for Jewish liturgical music of the 20th Century.

As we see the discussion on authentic Jewish worship has been in flux from the time that liturgical texts started to become fixed. Since liturgy has evolved over history so too has the music. Even after the Ashkenazi Jewish Musical tradition seems to become fixed, there are still questions about what if anything can be changed either liturgically or musically. For the Orthodox the question is how much time the music adds to the

¹⁶ Goldberg. “Wake of Reform” p. 63.

¹⁷ Benjie-Ellen Schiller. “The Hymnal as and Index of Musical Change in Reform Synagogues.” From Lawrence A. Hoffman and Janet R. Walton, eds. Sacred Sound and Social Change, Liturgical Music in Jewish and Christian Experiences. (London, Notre Dame, University of Notre Dame Press, 1992.) pp. 187-188.

¹⁸ Schiller “Reform Synagogues.” P. 188.

worship experience, the role of the cantor as presenter or innovator, and participation of the congregation with melodies. For the early Reform the issues seem to be about finding a balance between “traditional tunes” and a new western aesthetic, between being Jewish and looking... well looking Protestant. In reaction to the fully western style worship service came a desire to return to a feeling of authenticity, looking Jewish, and a desire of the congregation to participate more in worship. Ultimately, in the later 20th Century Reform became confronted with the desire to integrate into synagogues the style formulated by the ultimate participation experience of UAHC camp and NFTY worship experiences. Our composer, Max Janowski, working from 1938-1991, was a composer who bridged the Western styles with the Jewish modes. He turned away from the protestant style hymnal and toward Hebrew, text based rhythm, and Jewish modes; melding all with western harmony, the organ, choir, and congregational melodies. His music is an example of how to achieve authenticity and balance with multiple competing concepts of “proper” worship.

What participation means, and how much the cantor should sing, how similar the sound should be to other locations of worship, these have all changed over time, but the basic question of balance, and how worship represents Jewish authenticity has not. When Janowski started his carrier at *K'hilat Anshe Ma'arav*, KAM in 1938, according to Janice Feldstein, the author of a Biography on the Rabbi at the congregation: the “music was indistinguishable from that of a Protestant Church.”¹⁹ Much of the music at the time was straight out of a hymnal, with Jesus crossed out for the word Lord or God. The music that was in the Union Hymnal, mostly emulated Protestant music. Janowski wanted a

¹⁹ Janice J. Feldstein, ed. Rabbi Jacob J. Weinstein: Advocate of the People (New York: KTAV publications, 1980) p. 103.

more Jewish sound, but was a master of Western composition as well. This desire, and talent, combined with the patience of acquiring congregational support eventually lead to one of the most prolific composers of Jewish music in his time. Janowski mixed western harmonies, with Jewish sounds, and congregational melodies almost seamlessly. Within many of his single pieces of music one finds the balance Cantors of today try to emulate throughout a whole worship experience (i.e. pieces like *L'chu N'ran'na*, *L'cha Dodi*, and *Sim Shalom*). As my generation of Cantors are struggling to find balance: in a world that pushes for both folk and rock guitar, with teachers who want us to guard and preserve the traditions of *nusach* and Classical Reform compositions; with a desire for musical excellence and a pulpit that stretches our time and budgets to the limit before even beginning to work on a musical vision, where are we to turn? I posit here that the music of Max Janowski is one of our answers. Much of his music is both accessible, and high quality; it is in Jewish modes, with cantorial recitative style and *chazzanute* mixed into a chorus of western harmony, or a congregational melody. This music will satisfy the musician at heart and the congregant who wants to sing; it can be a gateway to choirs or a gateway to *nusach*, just as it was a bridge for Composers who wished to combine their Jewish traditions with their western musical knowledge, according to Ben Steinberg (see Chapter 5). Janowski's presence in the synagogue enables congregants to feel empowered to sing, learn and listen, and enables Cantors to find a touch of balance in their life.

Chapter 2

Biography of Max Janowski:

Max Janowski (1912-1991), was born in Berlin, the son of singer Miriam and businessman/vocational cantor Chayim Janowski.²⁰ Max began playing piano at age 4 and was admitted to Schwarenka Conservatory in Berlin for musical study at an early age. In 1924 (age 12) he won 1st place prize in an important piano competition and was appointed as assistant organist in one of Berlin's largest synagogues. In 1933 he won another competition that led to his appointment as Professor of Music and Head of the Piano Department at the Mosashino Academy of Music in Tokyo, Japan. This position also allowed he and his father to escape from German persecution leading up to World War II, while his mother, who had earlier divorced from Chayim, immigrated to Palestine where she performed as a professional opera singer and taught voice to students under her re-married name of Maria Golinkin. Maria, taught voice until the age of 100 in Tel Aviv, and was rather critical of her son's singing ability. This faultfinding coupled with the early divorce of his parents strained the mother-son relationship. Max, however, had a close relationship with his father, who also influenced his son in the realm of traditional Jewish music and *musach*. Chayim died while he and Max were in Japan. After 4 years teaching in Japan, Max immigrated to America, and began touring the country performing a piece, "The Compassion Cantata" (published in 1969 by Friends of Jewish Music) which he wrote by commission from the United Synagogue of America in honor of their silver jubilee. While touring he heard of a job opening in Chicago, for Music Director at Illinois' oldest synagogue, *Kehilath Anshe Maarav* or KAM. He became their

²⁰ The following biographical facts are confirmed in Jenny Leigh Izenstark. The Life and Music of Max Janowski. (HUC MSM Thesis, New York, 1993).

music director in 1938, where he served until he died in 1991. The role of Cantor was eliminated by the early Reformers in favor of a Music Director, who was in charge of the musical programming, and often composed, but did not sing from the *bimah*, they also did not serve a pastoral role like a modern Cantor. The vocation of Cantor became professionalized and began reintegration in Reform Congregations after the founding of the School of Sacred Music in 1948.

Just before Janowski arrived at KAM Rabbi Joshua Loth Liebman, who served the congregation from 1934-1939 had fought against the Classical Reform ideology. According to Janice Feldstein, he argued for “innovations in the inner life of the temple—the return to Friday night, instead of Sunday morning services, the introduction of instruction in Hebrew in religious school...”²¹ These changes set the groundwork for the more traditional elements of worship Max was to introduce, but had by no means left him without challenges. As a composer of Jewish liturgical music, he “drew the inspiration... from the treasury of Jewish folk music, and he cast traditional airs into the mold of more formal styles.”²² But his turn towards the tradition was gradual and encountered opposition by the new American form of synagogue music established by the German-Jewish settlers of the nineteenth century. According to Feldstein, when Max began his work at KAM the:

Congregational singing was drawn almost completely from the Protestant hymnal service. The only concessions made to Jewish-ness were visible on the face of the musical scores left behind by Max’s immediate predecessor as musical director. The scores showed the smudge marks

²¹ Janice J. Feldstein, editor. Rabbi Jacob J. Weinstein: Advocate of the People. (New York: KTAV, 1980). P 76.

²² Feldstein Weinstein p. 102.

where the word 'Christ' had been scratched out and the word 'Lord' substituted.²³

"Janowski changed the entire musical repertoire at KAM, he focused on restoring traditional Jewish elements, such as modal integrity and Hebrew texts."²⁴

Over the next decade, except for the years that Janowski served in the US Navy (1943-1946), many changes were instituted at KAM. With lay support, Rabbi Jacob Weinstein (who served as the Rabbi at KAM from 1939-1967) developed and implemented experimental services that "stimulated the congregation's interest and participation, and added freshness and variety to the framework of traditional prayers. Music, liturgy and sermon became a single harmonious whole."²⁵ To successfully integrate these feelings Max composed music to fit the liturgical reforms, Feldstein says, "the music that issued from him enveloped the members of KAM and spread outward from them to an ever-widening circle of Reform congregations."²⁶

In 1947, in honor of KAM's centennial, a committee arranged to publish Janowski's musical compositions, starting with his settings for the newly instituted Friday Night Services. In a cover letter of the first copy, presented to Max, Rabbi Weinstein wrote:

You have satisfied the nostalgia in each of us for the music of the *hazan* to which we were attuned in our childhood. But you have had the unique skill of placing these authentic Hebraic Synagogal modes in modern settings so as to satisfy both our traditional love for the old and our cultivated taste for the great music of our western civilization. Everyone who hears your music opens himself to the subtle infiltration of the voice of Israel's seers and sages and psalmists. You have linked up to our past while holding firmly to the future. In your music we live congenially in

²³ Feldstein Weinstein p. 102-103.

²⁴ Jenny Izenstark. The Life and Music of Max Janowski. (New York, MSM thesis, HUC-JIR, 1993). P. 9.

²⁵ Feldstein, Weinstein. P. 101.

²⁶ Feldstein, Weinstein. P. 103.

two worlds—the world of our yesterdays and the world of our to-morrows.²⁷

So we see that within his first decade as Synagogue Music Director in America, Janowski began to bridge history and modernity to create a new sense of authenticity, which was both Jewish and modern in sound.

In honor of Janowski's 25th year at KAM, Rabbi Weinstein wrote of Janowski's success in fulfilling the original collaborative goal: to bridge the modern and traditional to create more meaningful worship and more knowledgeable congregants. He wrote of this success in the preface to Janowski's cantata "They Shall Not Learn War anymore" written for this 25 year celebration.

I know that Max knows his business and he returns the compliment. I have never told him how to arrange music and he has never told me how to preach or pastor. But this does not mean that there has been a wall of separation between the pulpit and the choir. Far from it! Max has often freely associated on the keys, offering musical background to my reading of the prayers. He has spontaneously provided prologues and epilogues for my themes and, while always conscious of his gifts, he was ever cognizant of the Giver of all gifts before Whom he sat. He has always had the great good sense (perhaps intuitive) to sublimate his music to the service, knowing that to serve the Lord is a greater freedom than to be a monarch...Max has a way of melting age barriers and mobilizing all willing hearts in the grand fellowship of music.²⁸

The 1950's continued to be a time of great change for KAM and for Janowski's carrier. Max continued to produce music that KAM's next Rabbi, Simeon J. Maslin would say, eventually labeled him "the most important and prolific composer of Reform Synagogue music in America during the mid to late twentieth century."²⁹ Along with producing music for KAM he also trained synagogue choirs and organists all across the

²⁷ Feldstein, Weinstein. P. 103.

²⁸ Friends of Jewish Music, Publisher of Compositions by Max Janowski, "They Shall Not Learn War Anymore" 1963. Quoted in Izenstark, Janowski. P. 17.

²⁹ Words of Rabbi Simeon J. Maslin, Rabbi at KAM and then KAM Isaiah Israel from 1967-1980, quoted from an interview in 1992, in Izenstark Janowski. P. 13.

Midwest. At one point, during the 1960's, he directed choirs in different synagogues every day of the week: "he was in Milwaukee, Wisconsin at Beth El Neir Tamid on Wednesdays and Madison, WI Thursdays, at KAM on Fridays and he came to Eitz Chayim in Longbard, IL on Saturday nights. He also worked with a conservative synagogue Rodef Sholom Or Chadash on the south side of Chicago for Slichot and 2nd day Rosh Hashanah services."³⁰ He was also preparing the music for a new congregation on Chicago's North Shore where KAM's congregants were settling and hoping to move their congregation, along with Rabbi Weinstein. Rabbi Weinstein ultimately decided not to follow his congregants who left the south side for the suburbs but spent years shuttling between KAM and the his congregants in the suburbs before, in 1957 *Solel* congregation was established and later led by Rabbi Arnold Jacob Wolf. As Rabbi Weinstein shuttled back and forth, so too did Janowski.

On top of the various congregations where Janowski trained choirs, he also trained young singers and organists in the idiom of Jewish music. Rabbi Maslin told Jenny Izenstark that Janowski longed to combine the drama of the operatic stage with the powerful sonorities of his Jewish music. For Synagogue choirs he often chose opera singers rather than *Chazzanim*, partially for the quality of their voice. But according to Rabbi Maslin this was also partially because Max enjoyed being in control and the presence of a *Chazzan* would definitely have diminished his authority. While, a charming and brilliant individual, Max preferred to be the center of attention.³¹

Janowski worked with singers of exceptional talent in synagogue choirs. In the early 1960's he worked with Metropolitan Opera baritone, Sherill Milnes. In the 1970's

³⁰ Telephone Interview with Cantor Cory Winter, August 13, 2007.

³¹ Izenstark, Janowski, P. 14. based on interview with Rabbi Maslin in 1992.

Mezzo-soprano Isola Jones sang with Janowski's choirs along with Cantor Oreen Zeitlin, Beatrice Horwitz, the daughter of the orthodox Cantor, Anshel Freeman; and another singer of orthodox background Moishe Levy.

Janowski wanted to maintain control of his music so he published himself, through an organization called Friends of Jewish Music. He maintained his own copyrights, refusing to sell his music to places like Transcontinental Musical publications, Tara Publications, or the Cantors Assembly. It was not until nearly 15 years after his death that his music became available through Transcontinental. From 1955-1978 his most prolific pieces were written, including *Avinu Malkeinu*, *Sim Shalom*, *Tavo L'faneicha*, and nearly 30 "sermon songs" associated with each week's Torah portion.

At KAM Janowski used his music almost exclusively. According to Rabbi Maslin, he had great contempt for the music of Lewandowski, which he "didn't consider to be Jewish."³² Though he did have some respect for the music of Max Helfman and Ben Steinberg. And he used the music of Sulzer (*Ein Kamocha*) and Dunajewski (*Av Harachamim*) for the Torah Service; he rejected the Sulzer *Sh'ma*. In a 1986 conversation with Lana Siegel, a choir member at BJBE (B'nai Jehoshua Beth Elohim, Glencove IL), another congregation he worked with; Lana and Max were speaking about the difficulty of changing certain familiar melodies, like the *Sh'ma*, "but I have changed it" Janowski exclaims, and then explains why:

[Music] should interpret the text—the text and the music should have a happy partnership. All right, now when you take the text to "*Sh'ma Yisrael Adonai Eloheynu Adonai Echad*." Now the deciding word is "*echad*," one, see so when you sing Sulzer's *Sh'ma*, the *echad* is the lowest tone, I mean it doesn't build up to anything... it should be

³² Izenstark. Janowski. P. 21. based on interview with Rabbi Maslin in 1992.

something that is uplifting and interprets the text. This *Sh'ma* (Sulzer) doesn't do it.³³

More important is Janowski's explanation of "traditional," he says, "very often what has been done for many years you call traditional." But he cannot agree that this is a reason to keep doing it. "If something is worthwhile, then it is worthwhile strictly because it is worthwhile, not because it has been done for a long time or because it has been done for a short time. I think the length of time that something has been done is not necessarily a guarantee for its value..."³⁴ To prove this point Janowski goes on to argue that many evil things, like anti-Semitism, have been done for a long time and people don't want to change because it's traditional but "I [Janowski] think they ought to change. We cannot simply permit something to exist solely on the grounds that it has been done for a long time because if we do this Lana, we are in big trouble."³⁵ With this discussion in mind, we can see why Janowski insisted on changing music that he found to be not "worthwhile." Even though it must have taken tremendous patients to change over the whole musical repertoire of a congregation, we can have insight into why he found it necessary. To Janowski, tradition did not make something authentic. Tradition just meant it had been used a long time. But worthwhile, had to do with word interpretation.

In his final decade Janowski's role as music director of KAM Isaiah Israel changed. Rabbi Arnold Jacob Wolf, who was Janowski's colleague at *Solel* Congregation 25 years before, became the Rabbi at KAM Isaiah Israel in 1980, KAM merged with Temple Isaiah Israel in 1971. Wolf encouraged Max to take more of a

³³ Max Janowski from interview with Lana Siegel in 1986, transcribed by Devorah Felder for her thesis Liturgy and Drama in Jewish Music: Max Janowski, A Case Study. (MSM thesis, HUC-JIR NY, 1996) p. 80.

³⁴ Siegel interview with Janowski. In Felder, Jewish Music. P. 80.

³⁵ Siegel interview with Janowski. In Felder, Jewish Music. P. 80.

cantorial role; he used his voice in worship services, not just those of paid singers, he also began working with B'nei Mitzvah students. He became in essence the Cantor, he was not on the *bimah*, but sang from the organ or piano bench. Whereas previously, he had written music and directed professional singers while playing during worship services, during the 1980's there were usually only 2 professional singers, perhaps a full quartet once per month at Shabbat evening services, and Janowski would sing many of the Cantor's lines, especially text he felt needed to be sung by a Jew.³⁶

Janowski died April 8, 1991 just seven months after the death of his wife, Gretel. She was a singer in one of his choirs, they married in 1951 and she supported him and his Temple throughout their 39 years of marriage. They had no children, but the music he wrote were like his children, and when she died it seemed that a part of Max died as well. Dr. Roberta Rosen, one of the last to be mentored by Janowski said: "one might observe, mystically, that Gretel died during Max's favorite time of year (High Holy Days) and that Max died during Gretel's favorite time of year (Passover)."³⁷

³⁶ Memory of author as she grew up at KAM Isaiah Israel.

³⁷ Dr. Roberta Rosen, interviewed November 1992. from Izenstark Janowski. P. 23.

Chapter 3

Lessons from the choir director

As we saw from the biographical section on Janowski's life, during the 1950's and 1960's Janowski was directing choirs all over the Chicago area, and even north into Wisconsin. It was during this time in Janowski's life that his most famous pieces were composed (*Sim Shalom* 1953 and *Avinu Malkeinu* 1967) and that his music was most proliferated. He worked in, and his music was used in so many congregations that many of his settings are considered "traditional." It was during this time that Cantor to be, Cory Winter was introduced to Max Janowski.

Cory Winter sang in his synagogue choir in Longbard IL at Temple Eitz Chayim where his mother was the conductor and accompanist. In 1964, when Winter was just 14 years old, Janowski came to be the choir director at the synagogue. Janowski also directed choirs throughout the region, so rehearsals for Friday night services took place on the previous Saturday evening. Soon Janowski had Winter take over as director, and mentored him. Later, Winter went on to direct the Sacramento Community Jewish Choir for seven years and was Chorus Master for the Opera for 10 years, along with working as a Cantorial soloist before becoming a certified Cantor. Janowski was a major mentor to Cantor Winter, for Jewish music and choral directing. Winter also studied with Margret Hillis of the Chicago Symphony Chorus where he learned rehearsal technique. Cantor Winter said that it was great to "combine both as teachers, Max was impatient and had bad rehearsal technique but he new how to inspire his choir, and teach them to inspire."³⁸

³⁸ Cantor Cory Winter telephone interview August 13, 2007.

Cantor Winter, brought Janowski most places he went. Not only did he use Janowski music in the synagogues he led, but he also brought Mr. Janowski to his jobs. In 1978, as a soloist at BJBE (B'nai Jehoshua Beth Elohim, Glencove IL) Winter brought Janowski in as the music director. This is when Lana Siegel, whose interview with Janowski informed us on "worthwhile" verses "traditional;" and Zena Singer, who we will meet later, first met, sang with, and were mentored by Janowski. Later when Cory worked as Cantor in northern California he brought Janowski for a concert and many California colleagues used him during that trip as well, and people seemed open to his music.

Cantor Winter describes Janowski's music as classically derived, or operatic. He said Janowski, "liked Opera type things, like high notes, difficult and sophisticated. He was dedicated to text color of music and a master of that. Each verse has word painting, which was how he made sure music followed the text. So when people have the text they like it."³⁹ Janowski was not only interested in an unattainable opera style, but he also "wanted congregational participation of chorus sections. He wrote what he called 'simplective,' simple but Jewishly effective, congregational melodies, and inspired his choirs to affectively encourage the congregation"⁴⁰ In the preface to his publication of *Shabbt Hamalkah* (words by Chaim Nachman Bialik) Janowski emphasizes the need for congregational participation in religious worship and specifically encourages the professional musicians saying:

let us, the professional musicians, sing and play these simple melodies with enthusiasm. If we do that, then the whole congregation will join us; and together we shall create a mood of religious fervour. This approach, I

³⁹ Cantor Cory Winter interview.

⁴⁰ Cantor Cory Winter interview.

believe, is a meaningful interpretation of Rabbi Hillel's saying 'Separate not thyself from the congregation.'⁴¹

Zena Singer,⁴² a member of BJBE has been singing with the choir for over 30 years. As mentioned above, she first met Janowski in 1978 when Cory Winter first came to BJBE as a soloist and brought Janowski as a guest music director for the choir for one year. He was not available to play on Friday's, because he worked at other congregations (primarily KAM Isaiah Israel). Ms. Singer remembers in rehearsals Max would get so caught up in demonstrating the meaning of a piece he would play on the piano or organ and wind up so engrossed he would keep playing, almost an entire concert during the rehearsal. He would often demonstrate feeling by playing classical music, some choir members thought this was a waste of time but Singer felt it was such a gift, and showed such genius.⁴³ Singer was personally benefited by Janowski initiative with the choir. One day he asked her to stay after rehearsal for private tutoring. He worked with her like a voice teacher expanding her range, and raising her level of appreciation and ability. Because of this mentorship she became a musical leader in the congregation, singing solo parts and leading sections of services when the Cantor was away. She also joined a local choir *Kol Zimra*. In its early years *Kol Zimra* used to sing almost exclusively Janowski music; they have now diversified their repertoire but still love Janowski.

Janowski's encouraging her to sing, and expand her abilities, allowed Singer to appreciate more music. To her, music is what makes worship. It is integral to the

⁴¹ Max Janowski. Preface to *Shabbat Hamalkah*. (Friends of Jewish Music Publication, Chicago IL, 1970) p.2.

⁴² The following information, unless otherwise specified, comes from an Interview with Zena Singer, recorded on June 19, 2007.

⁴³ We hear similar stories of how Janowski communicated by playing "concert" music when Cantor Deborah Bard describes Janowski's visit to HUC-JIR's SSM when she was a student.

service. Even as the musical traditions of her congregation have expanded away from Janowski music, she has been very open to change and loves many of the new melodies introduced. She often “just gets lost in the music and Cantor Jennifer Frosts voice.”⁴⁴ Cantor Jennifer Frost, as we will learn later, is the new Cantor at BJBE who took over when Cantor Winter retired. She represents a cantor who has to contend with coming into a long time Janowski tradition.

⁴⁴ Interview with Zena Singer. June 19, 2007. Jennifer Frost started as Cantor at BJBE in 2006 after Cantor Winter retired.

Chapter 4

Coming into Tradition: Cantor and Congregant's Perspective

Cantor Deborah Bard became the first invested Cantor at KAM Isaiah Israel. She started in 1996, just 5 years after Janowski's death, and was hired to maintain the musical traditions of Max Janowski, while helping to transition the congregation to integrating music by other composers. She had a very circuitous path to the Cantorate.⁴⁵ Her mother was a professional singer, voice teacher and Synagogue Soloist. Cantor Bard said she always had a strong Jewish and spiritual identity. She described how she used to pray every night to her own made up prayers, and she found comfort in the family aspect of Judaism. She grew up at Congregation *Anshe Emet* in Chicago with Cantor Irwin Jospe. Later she began attending synagogue and singing in a junior choir at Temple B'nei Torah in Highland Park Illinois with wonderful musical director Clara Geller, Cantor Jerome Frazes and Rabbi Sholom Singer inspiring her. She loved listening to the music played during the silent meditation section of worship, which was often a Bach Cantata or Prelude, something from the classical repertoire. The first Janowski music she remembers learning was *Tov L'hodot* (Psalm 92) from the red Union Hymnal.

With this very good start also came teenage rebellion of dropping out of high school and a hippy desire to write the definitive translation of the Tao Te Ching. Fortunately her college advisor suggested studying an ancient language a little closer to home and she studied Hebrew and biblical text analysis with Comparative Literature professor, Dr. Robber Alter at the University of California at Berkley. Even after moving away from majoring in music, she continued to sing and eventually went to the

⁴⁵ All information about Cantor Bard, unless otherwise mentioned, is from an Interview recorded June 18, 2007.

Manhattan School of Music in New York before dropping out of that as well. Finally, after a terrible experience as an actress she spoke to her mentor from home, Rabbi Wolli Kaelter of Temple Israel in Long Beach, California. He suggested she become a Cantor. After auditioning for HUC's School of Sacred Music in 1981, where she had a wonderful entry into the college meeting with Lawrence and Sara Lee Avery, she also met with the Dean of the New York Campus, Paul Steinberg, asked her if she was ready for a fish bowl experience. She said, at the time she had no idea what he meant, now she knows the answer was no. In spite of this, she was accepted and completed Cantorial School receiving her second Bachelors degree, in Sacred Music. After Investiture, in 1985, Cantor Bard went on to work at Congregation Beth Israel in San Diego and Rye Community Synagogue in New York before coming to KAM Isaiah Israel and becoming the keeper of a Janowski Tradition.⁴⁶

Other than *Tov L'hodot*, Cantor Bard also grew up with her mother singing the solos of Janowski's *Avinu Malkeinu*, *Sim Shalom* and *Tavo L'fanecha* (she considers Janowski's setting the definitive setting for that *vidui* text). Cantor Robert Abelson, as her coach during Cantorial School, introduced her to Janowski's memorial service, which was perfect for her voice part. She felt that HUC did not teach about him a lot. They learned specific pieces but for the most part his music was dismissed as impractical compositions, with the high *tessitura* and complicated arrangements for big professional choirs. It was not considered accessible. She came to love singing his music feeling that he interprets the text correctly, and that people love and are moved by his music. In her

⁴⁶ From KAM Isaiah Israel Website, www.kamii.org "The music of KAMII reflects our belief in the importance of continuity and innovation – preserving the unique musical legacy of Max Janowski, while innovating for the future."

last year at HUC she remembered Janowski came to do a workshop at HUC. He began without saying a word. He just sat at the piano and began playing Mozart scores, analyzing and talking about them, speaking about the glory of classical, beautifully composed music, with artistry and virtuosity that communicates. As she recalled, she felt that most people were intrigued but intimidated because of his large personality and her classmates mostly left wondering about the point. As we learned from Zena Singer, who was interviewed June 19, 2007, this was often how he communicated the meaning of music, by playing another piece of music. Clearly whether for volunteer choir, or a group of cantorial students, not everyone understood or appreciated this teaching method.

In coming to KAM Isaiah Israel in 1996 Cantor Bard tried hard to take on the challenge of maintaining Janowski's legacy, as she had been hired to do. She wanted to be respectful to the Janowski traditions of KAM Isaiah Israel, but make it her own as well. Her goal was to assure the community that they would have their Janowski music here, and would appreciate it and enjoy it with her as a conduit. She approached learning the Janowski repertoire of KAM Isaiah Israel, as she would approach learning any classical repertoire, asking the questions: What does the composer want to say? What is the style and nuance? What is the highest possible standard? There needed to be continuity, but she also needed to breathe new life into it. One way to do this, and to begin innovating, was to allow the community to hear the composers voice in different voices (by quartet or flute quartet). She also moved Janowski out of the confines of the KAM Isaiah Israel building and into the community by teaching his music to children, other Cantors, and choirs in the area, hosting Jewish Sacred Music concerts, enabling all choruses to learn his music. It was important to innovate even beyond Janowski and learn

more and different things about liturgy through different compositions. In incremental steps, with explanations, and always with high standards she made changes. She used *Yartzeit* concerts, sermons in song, and composers in residence to introduce new music to the congregation. So that the congregation would feel comfortable that their, “belief in the importance of continuity and innovation – preserving the unique musical legacy of Max Janowski, while innovating for the future”⁴⁷ was maintained.

After slowly introducing new music, first in concert or composer in residence settings, and then integrating that music into regular services, Cantor Bard and the Music committee at KAM Isaiah Israel are now recording a congregational CD. Cantor Bard felt the first way to innovate was to hear Janowski in different voices, so it was the Janowski of Cantor Bard and KAM Isaiah Israel 1997 not the Janowski of KAM 1967. The next step was to introduce the congregation to other music that was related to Janowski’s music, either music that had influenced Janowski, like the music of Mendelssohn and Schubert, or a contemporary who had similar goals and styles as Janowski, like Ben Steinberg. After 12 years of re-envisioning Janowski and learning other composers’ interpretations of liturgy, KAM Isaiah Israel’s music is changed from what it once was. It is now diverse and filled with compositional options, but is done at the highest possible standards with diverse means of communication. Through-out the year they have: “pianist, Congregational Choir, Kids’ Choir, Chamber Ensemble, and Klezmer Band participate in worship services ... adding to the richness of [their] sacred music experience.”⁴⁸ And the CD that Cantor Bard is creating will showcase this broad range and diversity of KAM Isaiah Israel’s innovation. Janowski’s music is still the

⁴⁷ From the website of KAM Isaiah Israel. www.kamii.org/community/music

⁴⁸ www.kamii.org/community/music

standard for many prayers, like the whole *Sh'ma ubirchotecha* (*Sh'ma* and her blessings) section and the CD uses only his settings. For other prayers his setting may be one of the options for the singing of: Candle blessings, *L'cha Dodi*, *Yism'chu*, *Eitz Chayim* and more.⁴⁹

What does the congregation think of these changes and where the music of KAM Isaiah Israel is today? In doing my research I interviewed two congregants who are past presidents of KAM or KAM Isaiah Israel, people who could describe several decades of changes in the congregation, not just the last 15 years since Janowski's death. The first person I interviewed is Sam Golden. He and his wife, are both musicians and joined KAM around 1950 and he became president of KAM just in time for it to merge with Isaiah Israel in the 1970s.⁵⁰ While there were co-senior Rabbi's, Max Janowski was the only music director of the combined synagogues. After the merger, even though Janowski continued to be the music director Mr. Golden remembers a change in the tenor of worship. With the merger came a building campaign and the construction of a more intimate chapel with no choir loft. Along with this physical change of space, the traditions of the Isaiah Israel congregants added to the changed tenor of worship. They came from a more participatory worship experience with very different music. Janowski and choir, were not in an invisible choir loft but were now visible to the congregation, practically sitting among them. People began to sing along.

Mr. Golden feels that music is an important part of the service; while participatory music is best he feels congregants used to enjoy listening too. He particularly enjoyed

⁴⁹ KAM II CD track list as of December 29, 2007 (CD is expected to be published in early 2008).

⁵⁰ Unless otherwise mentioned the following information is based on an interview with Sam Golden recorded June 6, 2007.

the sermon anthems that Janowski always had; he believes there is one for every *parsha*, (Janowski arranged music to interpret about 30 of the weekly torah portions). KAM Isaiah Israel no longer performs some of the larger anthems, there are only a few occasions when anthems are used and there is rarely the choir available to perform the larger works. Mr. Golden wishes there was more often a choir, especially professionals, available for worship and for the larger pieces. Mr. Golden likes what Cantor Bard has brought the congregation. He believes she has many good musical programs and she pulls in music from all over using other composers and Ladino music. Now the congregation has one service per month with a band. Cantor Bard has brought in more straight cantorial music, *nusach* and *chazzanute* but High Holidays are mostly the same as what Janowski did.

The other past president I spoke with is Robert (Bud) Lifton.⁵¹ He has been active in KAM and KAM Isaiah Israel since 1955 and served as the president from 1965-67 during the years when Rabbi Jacob Weinstein retired and Rabbi Simeon Maslin was hired. In describing what is meaningful in worship he said it really depends. He described Cantor Bard as a "star and prima-donna, but lovely, and makes services enjoyable."⁵² He believes that she knows music and has helped wean the congregation away from Janowski tunes by bringing in music of more modern composers and making a congregational songbook. According to Lifton, she made it possible to accept change in the worship style because the changes were done gradually and with explanations while always keeping some of the Janowski favorites, like *Sim Shalom* or *Avinu*

⁵¹ Unless otherwise mentioned the following information is from a phone interview with Robert (Bud) Lifton on June 25, 2007.

⁵² Lifton, phone interview June 25, 2007.

Malkeinu. The most recent change, the introduction of guitar, was a nice transition that Rabbi David Sandmel brought (he became the Rabbi at KAM Isaiah Israel in 2002). Mr. Lifton also feels that as time continues there will be room for even more change because there will always be new congregants who are not familiar with Janowski music, and fewer people who remember Max himself.

Another congregation with a long history of Janowski music is BJBE in the suburbs of Chicago. In the 1970s, then soloist, Cory Winter brought Janowski as a guest conductor for the choir for a year. Janowski had a lasting influence in the congregation, his music became a staple at the congregation and several choir members lives were directly affected by their experience with him, including Zena Singer, who we heard from earlier, and Lana Siegel who's taped interview with Janowski from 1986 greatly influenced this thesis as well as that of Cantor Devorah Felder Levy. This past year BJBE employed a new Cantor, Jennifer Frost. She and the rabbinic team have been making changes slowly and steadily.⁵³ Cantor Frost explained that, "the congregation is considered a lay led community, who hired the clergy to help vision with them, changes are in consultation with the board and ritual committee but there is trust of the clergy because they are so open with the community. They have created a covenant of leadership that the entire board signed, to help refocus the values of BJBE."⁵⁴

Because of BJBE's long history with Janowski music, and their former Cantor, Cory Winter's personal relationship with Max, much of the musical tradition is taken from unpublished hand written sources. In spite of the difficulty in reading this "chicken

⁵³ Unless otherwise mentioned the following information is from an Interview with Cantor Jennifer Frost, recorded June 19, 2007.

⁵⁴ Interview with Cantor Jennifer Frost, recorded June 19, 2007.

scratch” there are many times when Cantor Frost chooses to learn a Janowski composition, because it is familiar to everyone else, especially the choir. But there are other times when she chooses to change settings. Often these changes have more to do with contrasting her vocal styles and capabilities to the previous Cantor. According to Frost, the choir doesn’t always respond positively, but when they become familiar and confident with a new choice they come to appreciate the choice and enjoy the new music.

BJBE has a very impressive volunteer choir for High Holidays, there are about 35 members, they sing for all services (with double morning and evening services) they take on solo work, even of unusual liturgy, such as in *Zochreinu* and sing very well, especially the pieces they have been singing for years and years. Some members are more able to change than others. Zena Singer expressed gratitude that Cantor Frost consults her and other choir members about the musical traditions of BJBE. Singer expressed connection with all of the musical choices Cantor Frost makes, even the newer ones, appreciating the differences they give to her liturgical understanding.⁵⁵ Cantor Frost pointed out that she has changed Shabbat music minimally, Cantor Winter was a fan of *nusach* and the music of composers Max Helfman and Meir Finkelstien, and while Cantor Frost has introduced more *nusach* they are not yet singing all the *chatimot*. The Rabbis and Cantor Frost are particularly interested in transitional moments in worship. Yet, sometimes even when she sings the same composition Cantor Winter used, people will comment, believing it is a different piece. She interprets it differently and has a different sounding voice, so it

⁵⁵ Interview with Zena Singer, recorded June 19, 2007.

sounds different. But generally she says, "The changes have been received very well as long as they are done in the spirit of sacred partnership."⁵⁶

In discussing her goals for choosing music for worship Cantor Frost and the Rabbis meet every week to discuss the goals for Shabbat, and what mood to try to create. There are three service models at BJBE: a *T'filah* Band: with 2 guitars, a base, Middle Eastern percussion, and 7 singers. These are professional musicians and congregational singers who set and arrange music and *Niggunim*, the Band is called *Shakshuka* and has published their own music. The second service model is a Family Service; this service has the children's choir, and is attended mostly by children with their grandparents. Most families come for the Band service, so this Family Service model continues to be a work in progress. On the 2nd and 4th Shabbat of the month they have an 8 pm service with Torah reading in a traditional Classical Reform model with contemplative moments. Cantor Frost tries to make sure that each service has a little bit of everything included. She enjoys *davening* style with congregational choruses, as she tries to teach active listening and silence. When teaching a new melody she uses it for 6 to 8 weeks to make sure it becomes familiar to the congregants. One thing that BJBE has a tradition of, which Cantor Frost finds challenging is Sermon Anthems. As we know that Janowski wrote more than 30 *parsha* compositions, which vary, but tended to be rather grandiose pieces, more like a sermon than an anthem. Cantor Frost feels that this style does not fit her aesthetic or that of the congregation today, and therefore she struggles to find appropriate anthems for the congregation.

⁵⁶ Interview with Cantor Frost, June 19, 2007.

Cantor Frost considers the congregation to be a “Janowski congregation.” The Choir talks about and is connected to what they describe as their “rich musical history” and Janowski is a substantial part of that. Both Cantor Cory Winter and Jordan Goodman, the accompanist, were students of Janowski. There are some pieces that Cantor Frost feels could never be changed like *Sim Shalom* (only used during *N’ilah*) Or *Zarua*, *Michamocha*, *V’neemar*, *Chatzi Kadish*, *Y’varechecha*, *Adonai Adonai*, *Avinu Malkein*, and the *Sh’ma* with *Adonai Hu haElohim* at the end of Yom Kippur; but Cantor Frost feels the freedom to make this her congregation as well, and has been a hand of change. As expected there has been some push back, mostly from those who do not come regularly, with the changes she has made. Sometimes there is also push back when people think she has changed music, which is the same composition, because the way she interprets it sounds differently than Cantor Winter. She feels it’s important to be fresh and new even with old music, like adding *Chazzanut* into the service. This is another example of how a Janowski congregation has melded to the contemporary finding a way to balance the beloved traditions of old while adding new life to them and continuing to grow in worship meaning and style.

Chapter 5

Janowski Music as a Bridge

As we learned in the first chapter “Setting the Scene,” Jews have always tried to assimilate their worship music with the popular music of the day. Janowski reacted against the Christian sound when he started composing. He made “classical” the goal while utilizing the Jewish modes of *Ahavah Rabbah*, *Adonai Malach* and *Magain Avot*. He was not always strict about using the proper mode for the specific service, but acted as a bridge from the use of the Protestant Hymnal into Jewish sounds. This was not an overnight process for the congregation, or for his own compositions. Cantor Winter recalled that Janowski was uncomfortable with some of his early compositions because they were too similar to Lewandowski or other Protestant emulators.⁵⁷

Composer Ben Steinberg a colleague and friend of Janowski, sees Janowski’s music as a bridge away from Classical Reform music, which was often church based music with the words changed, and away from non-participation performance music. Janowski re-introduced, as a trained musician, Jewish traditional concepts of music by allowing for a “rhythmically free approach.”⁵⁸ This approach allows the text to be served and allows music to teach a text. Janowski was one of the first composers to pave the way back to this authentic Jewish tradition. Janowski’s approach of combining western style and harmony with the text based rhythm, helped allow Steinberg and other composers to base their creative works on the Jewish tradition they love, by utilizing a similar framework.

⁵⁷ Cantor Cory Winter interview August 13, 2007.

⁵⁸ Unless otherwise specified, the following is from a telephone interview with Ben Steinberg, July 24, 2007.

One of the classic examples of this combined style is what Steinberg calls the “*L’cha Dodi* pattern,” which Janowski uses as a framework for many pieces. *L’cha Dodi* (by most composers) has a congregational chorus, repeated between each verse. As the verses change, they change mode and some are more cantorial; others are simpler. Janowski’s *L’cha Dodi* follows this format, as do many of his other compositions. Janowski successfully balances the need for congregational singing, during the choruses, while having traditional *chazzanute* style or western choral style for the verses or other sections of the prayer. He uses this method for his composition of *Sim Shalom* as well.

Sim Shalom is one of Janowski’s most famous pieces. It is easy to observe the framework of the composition: A, B, A’, C, A’’, coda. The chorus returns between differing style verses; even as it is slightly changed: a shorter version (A’), or in a higher octave (A’’), it is recognizable and easy to participate. According to Cantor Devorah Felder Levy, who analyzed *Sim Shalom* in her thesis, the chorus sections are in the Dorian mode, while the differing verses are both “Cantorial solos in the Eastern European Style. The use of both styles harkens back to the classical musical tradition creating a sense of awe and sophisticate association with concert style music, which Janowski liked to do.”⁵⁹ With this simple structure we see the balance within Janowski’s composition. The repeated chorus, built on western harmonization, sung by a choir but easily joined in by congregants, gives moments of active participation. While the verses in the *chazzanut* style are moments to listen to, but also moments to remember the musical traditions that came from Eastern Europe, and the text based rhythm that Steinberg calls “authentic.”

⁵⁹ Felder. Liturgy and Drama. P. 46.

This piece combines the old and the new to create a whole; a bridge between two different aesthetics, which had previously been in conflict.

Steinberg says that Janowski teaches us that, "it is the skillful composers who connects with listeners"⁶⁰ through a combination of intellectual admiration and clever satisfying structures that evoke emotions. "Worship music helps us understand TEXT, music of skill lasts as long as it connects with the public; Max bridged this [music of skill and understanding of text] by sometimes writing *chazzanic* pieces, always understanding the voice as individual instrument (not as instrumentalist) and writing good melodies, with simple structure."⁶¹ Janowski, I think would be pleased to hear this analysis of his compositions. We see from his introduction to such pieces as *Shabbat HaMalkhah* some of the goals Janowski strived for in writing a congregational melody:

It is no accident that the great hymns and folk songs of our world have withstood the onslaught of time and the ever-changing social conditions. The secret for their survival lies in the fact that they speak in simple and direct terms to all of humanity. The melodies are singable; the words are plain; and neither the music nor the poetry are suffering from the overweight problems of intellectual obesity. Yes, these hymns and folk songs do possess the QUALITY OF SIMPLICITY. I suggest that this very same quality should be the guiding factor in the selection of our congregational songs.

The composer of Jewish music has an additional responsibility. He must not only adhere to the SIMPLICITY-CONCEPT, but he must also incorporate into his congregational melodies the essential elements of Jewish Music. This is particularly important when the song utilizes Hebrew text.⁶²

⁶⁰ Steinberg interview, July 24, 2007.

⁶¹ Steinberg interview, July 24, 2007

⁶² Max Janowski. Preface to *Shabbat Hamalka*. (Friends of Jewish Music Publication, Chicago IL, 1970) p.2.

We see here the balance Janowski was striving for, the simple melody, but with the utmost thought about the words and text. This attention to text rhythm is precisely what Steinberg was addressing as a key to Jewish music authenticity.

In addressing the current struggles for balance and authenticity in Jewish worship, Steinberg bemoaned the folk guitar for the rhythmic constraints it gives to music. With the addition of folk and rock melodies, which became popular in the 1960s and 1970s with singer/songwriters like Debbie Friedman and Jeff Klepper, and dispersed through the camp and NFTY movements, typically the music is a repetitive chorus with a constant beat. There may be an A and B section or a bridge, which adds color to the music, but the rhythm and the melody is constant regardless of the text. This often enables more participation from a congregation, because you can clap or hum along (even if you do not know the words) and it would only take a short time to pick up the melody. However, the problem, as Steinberg described it, is the text is no longer regarded. Everything is in pursuit of melody with no text painting, and often little regard to proper pronunciation. This is the new state of our life long argument over “authentic” Jewish worship.

Chapter 6

Music Analysis

Janowski's music serves as a bridge melding Western Harmonic traditions with Jewish modes and rhythms, including *chazzanute*. But of course there is much diversity within his music, some of his music is an unaccompanied melodic tune, other pieces are grandiose multi-part interpretations of a *parsha*, or specific liturgy; there are reinterpretations of folk melodies, and new melodies for traditional poems and psalms. Much of the music composed for liturgical use includes congregational moments, and generally the music composed as sermon anthems, which are often more like sermons in and of themselves, are dramatic and combine solo cantorial lines with choir and accompaniment and solo moments for the accompanist as well. Janowski concentrates on text interpretation with his compositions, and often repeats words to emphasize the text. For this thesis I will analyze three pieces that represent three styles of music. Many of his most famous compositions have been analyzed in the theses of Devorah Felder or Jenny Izenstark, and are therefore not covered again.

Moments of Simplicity (see Entreat Me Not to leave Thee chart in Appendix 1-A)

Entreat Me Not to Leave Thee was published in 1968. This text is from the book of Ruth chapter 1:16. In the book of Ruth, this text comes as Naomi, Ruth's mother-in-law, is returning to the land of Judah after the death of her husband and both her sons, she tells Ruth that she should not follow her, but should return to her fathers house to remarry within her own Moabite clan. Ruth responds saying:

Entreat me not to leave thee,
and to return from following after thee;
for whither thou goest, I will go;
where thou lodgest; I will lodge;

thy people shall be my people;
and thy God my God.⁶³

This text has become the text used for conversion ceremonies, but the musical settings are most often used during wedding ceremonies.

Janowski's setting for this text is in F-minor and *Andante con moto*. It is simple and reminiscent of a Bach chorale style. It is made up of nine 4-measure phrases, the first 3 phrases alternate, piano, voice, piano, before joining together. The melody is actually held in the piano section, while the vocal line is slow moving with very minimal melody, or note changing, almost a counterpoint to the piano melody. Each vocal section is a little different from another in notes used or melody, but all except the climax in section E, measure 33-36, use a similar style of note repetition, minimal range, and half or quarter rhythm. The piano sections are fast moving using everything from half notes to 16th notes in scalar and arpeggiated movement, each section has similar rhythmic patterns but different scales or arpeggiated patterns. Only with section E, the climax of the piece, does the vocal line get a faster moving melody with large leaps, and the piano changes to heavy chords and chord progressions. This climactic music makes sense as it sets the text of "and thy God my God" the most important part of Ruth's statement, and the reason that this text is used today at conversion ceremonies.

This piece is a great example of simplicity. There are no repeated words, no use of "ahh" or even triplets, which are Janowski favorites. Each clause of the text is expressed in simplicity, with minimal movement, that is reminiscent of the hopeful pleading of the text itself. He is not interested in showing diverse styles within one setting, nor interested in showing off the singer in a diva fashion, which would make it

⁶³ Text used in Janowski's composition.

perfect for a wedding ceremony, it expresses the sentiment of joining families together without making the singer the star of the show. This setting even leaves you wanting more, wishing there was a repeat or more text to cover, this seems to be a good definition of simplicity. Janowski successfully shows his ability to fully arrange for piano and voice, melodies that work for each instrument and compliment one another, to simply express the sentiment of a text.

Moments of Balance (see *L'chu N'ran'na* chart in Appendix 2-A)

One of the features of Janowski's music that I find so compelling, is his ability to find a balance between Cantor, choir, congregation, western, and Jewish styles, all the things cantors look to balance during the course of one service: he puts into one piece of music. *L'chu N'ran'na* is a great example of this. This setting of Psalm 95 is specifically for the *S'lichot* service. While *S'lichot* would traditionally use *Ahavah Rabba* mode, Janowski chooses G-minor with the use of G-Ukrainian Dorian to get the augmented 2nd feel that is part of *Ahavah Rabba*, and is so central to sounding Jewish. This setting is divided into 10 sections (see appendix chart 2-A for a breakdown of the features of each section), each section is marked by a double line and a tempo change, each section also has a different style of music, so the first section is accompanied recitative for Cantor, moderato tempo, and the 2nd section, measure 8, is accompanied SATB, allegretto. Some of Janowski's pieces, which represent moments of balance, have a minimum of Cantorial section and larger sections of choir and/or congregation. *L'chu N'ran'na* is reversed from this having a preponderance of cantorial sections, some with accompaniment, in organ, or *m'shor'rim* style choir; and only a minimum of choir only section and one congregational tune. While this does not represent the exact balance of Janowski's more

famous pieces, like *Sim Shalom*, it is a great example of the diversity of styles within one prayer and the importance of having congregational melodies even within a long “solo” piece that is used one time during the year.

Moments of Drama (see *Ashira Ladonai* chart in Appendix 3-A)

Janowski wrote sermon anthems for more than 30 of the weekly *parshiot*, some are based on the Torah text, others on the Haftarah text, he also wrote several Cantata's. This type of music, along with many of his liturgical compositions, like his *Avinu Malkeinu* or his *Un'tane Tokef*, provide moments of musical drama. These compositions are sermons on the text, using drama and repetition, using different voices in conversation to illustrate Janowski's interpretation of various texts. To illustrate this point I have chosen to explore his setting of *Ashira Ladonai* (select verses from Exodus Chapter 15:1-18) the text used for Shabbat Shirah, the Song of the Sea.

This Torah portion has come to represent a special Shabbat of music, since the Torah itself is a song. This gives a lot of leeway to cantors and music directors who often use this Shabbat as an opportunity for a special musical program. Janowski's setting of this text is a sermon on the text. He uses the text “*sus v'roch'vo rama vayam*” “the horse and his rider hath God thrown into the sea.”⁶⁴ as the repeated chorus of the piece (section A). Throughout the A and B section the differing rhythms of the piano accompaniment give the feeling of galloping horses while the melody of the chorus, section A, the use of the lower tetra-chord of the *Ahavah Rabba* scale going up and down is reminiscent of the waves of the sea rolling in and out. These two sounds together, horses and waves return throughout the composition reminding the audience, or congregation, of the miracle

⁶⁴ Translations used in Janowski's publication of *Ashira Ladonai*, published 1959.

described in this text. The p'shat of this text is that through a miracle of God the Israelites escaped from Egyptian slavery by crossing the red sea, on dry land, while the Egyptian army followed at their heels on horse back. Ultimately just as the Israelites reached the far shore, the sea closed again drowning the pursuing Egyptians. When listening to this composition of Janowski's one can almost feel the horses getting closer and closer to the fleeing Israelites, and one can hear the rushing of the sea, as it closing onto those Egyptians and their horses.

Throughout the rest of the piece there are two other vocal styles. The main one, repeated most often, creates much of the drama of this piece. It is in a recitative style sustained melody, which is emphatic and expressive in a declamatory nature. This works well for the varieties of text Janowski sets using this style, most are statement of God's actions or about God, such as "I will sing unto the Lord for He hath triumphed gloriously," or "Who is like unto Thee. O Lord, among the mighty? Who is like unto Thee, glorious in holiness, fearful in praises, doing wonders." Using the recitative style is effective to declare the statements about God, and works as a very nice contrast to the moving accompaniment of the B sections. The other melodic section, section D, is different from everything else in the composition. The text covered is Exodus 15:13 and 17, both of these verses are about the redemption of Israel and the inheritance which has always been promised. While not the musical climax of the piece, it is not the highest part or the loudest part, it creates its own message by setting these sentences in such a different and exciting manner. This section has fast moving melody with lots of leaps. It appears to draw on both the A and B melodies and combine them to create something different. The accompaniment has a rare moment of chord progressions, supporting the

distinction of the vocal melody. This section leads, after a final chorus of section A, to the climax both textually and musically of this composition.

The final repletion of the B accompaniment supports the words of verse 18: “*Adonai Yimloch L’olam Vaed*,” “the Lord will reign for ever and ever.” This text I think is the ultimate statement of the whole biblical story. God freed us from slavery, using miracles, and ultimately giving us his Torah, because, “God will rule forever and ever” without God nothing would be possible, and it is because of God that this story of the Israelites escape to freedom continues. It is therefore fitting that this text share the highest note of the piece, have solo and SATB support, use the forte volume marking and have the most complicated variation of, first the B accompaniment, and then the Coda accompaniment, which combines the melody of A with the triplets of the B accompaniment. All these features combine to conclude this musical sermon at a high point with an understanding of both the *p’shat* of the text, and Janowski’s *drash*, a *drash* about God’s relevance according to this text.

This composition varies melodically from a typical Janowski. Often when looking at one piece you can see the phrases shared among multiple compositions. I do not recognize shared phrases in the piece. However it is a good representation of compositions of drama. There is space for solo, for choir and for solo accompaniment; all of these combined typify Janowski’s dramatic pieces. This music is meant to be listened to, and according to Cantor Cory Winter, as long as text is available to follow along, it is generally accepted and appreciated by a congregation.⁶⁵

⁶⁵ Cantor Cory Winter phone interview, August 13, 2007.

Chapter 7

Conclusion: The Balance I've learned

Having grown up with both the music of Max Janowski and going to Olin Sang Ruby Union Institute, the Union for Reform Judaism's camp in Wisconsin, I was surprised upon arriving at cantorial school to learn of the difficulty people have creating a balance between solo music and participatory music. Of course over the years in school I have learned the nuances of this challenge; but to me, I could not understand why "good music" was considered "non-participatory." I put these words into quotations because I also did not understand the nuances of "good music" or what people meant when they said "participation." To me, a quality piece of music, written according to the rules of western music theory, and sung with choir and maybe even an organ, was not by definition, non-participatory. Nor did it feel un-authentic to me. The same was true about guitar strumming camp melodies that some of my teachers seemed to think were ruining the future of Judaism and specifically the future of the cantorate. This too felt authentic to me.

I have come to understand through the research done for this thesis, that "authentic" is something that Jews have been constantly struggling over. I realized too, that I was incredibly lucky to come from my musical background. I felt at home in two seemingly opposed styles of worship. But I also came to know that the music of Max Janowski does not just represent the music of Classical Reform Judaism but rather the combination of past traditions, like *chazzanute*, and western harmonic aesthetics. Perhaps one of the reasons I felt so at home in these contrasting styles, was because of Janowski's merging of other seemingly opposing musical traditions. Perhaps by growing

up with the music of Max Janowski, with compositions which seamlessly move from Western style choirs, to Eastern European *chazzanute*, to Chassidic *niggunim*, to Israeli folk melodies, and back again, perhaps I came to understand that it is balance that creates authenticity in worship.

Our teacher, Cantor Benjie Ellen Schiller, teaches about the music of: Majesty, Memory, Meeting, and Meditation as a way for Rabbis and Cantors and lay leaders to have common language when discussing compositions. She teaches that worship must have space for all of these, so that a worship service can reach the congregants of varying generations; and those who came with diverse experiences and diverse desires. I have always struggled labeling compositions in this way. So many pieces seem to fit into multiple categories. For example Janowski's *Avinu Malkeinu*, is clearly a piece of Majesty, but now it has become so traditional that it is a piece of Memory as well. Congregants will say "It is not *Rosh Hashanah* without that *Avinu Malkeinu*." Yet to me it is also a piece of Meditation, as the congregants lose themselves listening to the Cantor and Choir. And still it is a piece of Meeting, as the congregants come together, together with people they may not have seen since the year before, and they sing "*Avinu Malkeinu, Avinu Malkeinu...*"

To me, this is the balance of Max Janowski, and this is the balance his music has taught me. Most of the music I sing falls into multiple categories, and surely throughout a service there is space for all. When I hear that people struggle to find space for themselves with the congregational demands, or struggle to give over to the participatory desires of the congregation, I have to smile. I smile and know this is not a new problem. And I smile and think of Janowski. I think of his music as a solution for these problems.

And I think of his music as a means of continuing to teach congregations about the diversity of authenticity within Jewish music.

I was pleased to discover, through my research, that synagogues with a tradition of Janowski are both maintaining his music as their standards, and diversifying. I truly believe that Janowski's music is valuable in bridging diverse styles and much of it is timeless. I believe that Janowski, who fought tirelessly against tradition for the sake of tradition in order to achieve the worthwhile, would want congregations to continue to move with the times. I am sure he would not find everything popular today "worthwhile," but I do not believe he would want his communities to stand still. He said, "It is no accident that the great hymns and folk songs of our world have withstood the onslaught of time and the ever-changing social conditions. The secret for their survival lies in the fact that they speak in simple and direct terms to all of humanity"⁶⁶ Max Janowski influenced whole communities in their understanding of music, liturgy and authenticity. We must continue learning and disseminating these teachings by recognizing the legacy of Max Janowski.

⁶⁶ Janowski. "Shabbat Hamalkah" p. 2.

Appendix 1-AChart:

Entreat Me Not to Leave Thee, Ruth 1:16

	A mm 1-4	B mm 5-8	A' mm 9-12
Key	F minor		
Dynamics	p	p	
Melodic characteristics	none	Solo voice, slow moving arch. C→D→F	none
Accompaniment characteristics	Moving melody with scalar and arpeggiated movement up and down octave. with quarter time accomp. and min. chord progression	none	Start identical to A, moving melody, a bit higher, does not use full octave
Harmony	i iv V ⁶ ₅ i iv V ₇		i iv V vi vii i
Words		Entreat me not to leave thee	

	B' mm 13-16	C mm 17-20	D mm 21-24
Key			
Dynamics			mf
Melodic Characteristics	Slow moving decent from A _b → E	none	Slow moving wave with leaps and scalar movement
Accompaniment characteristics	Chorded accomp. On beats 2 and 3.	Constant movement in 1/8ths L hand arpeggiated and R hand scalar	Piano similar to A with fast moving melody, but adds color with v ^o (mm 23) harmonically tied to next section
Harmony	i IV VII III vi II V	i VII VI V	I iv v ^o iv
Words	And to return from following after thee;		For whither thou goest, I will go

	D' mm 25-28	A'' mm 29-32	E mm 33-36
Key			
Dynamics			F
Melodic Characteristics	Same as D but 1 step up	Slow moving decent from A _b → E	Climax, leap to high note of piece with more fast movement on word God than any vocal part anticipatory note before Final God
Accompaniment characteristics	Same as D but 1 step up	Starts same as A, then mimics the voice line of end of B	Heavy spread out chords mostly moving on the half note, strong cadence
Harmony	II v vi ⁰ v ⁴ ₆ v	i iv ₇ VII i ₇ III	iv ⁶ ₅ V ⁶ ₅ I V ⁴ ₃ i ₆ ii ²⁶ ₅ V ₇ i
Words	Where thou lodgest, I will lodge;	Thy people shall be my people.	And thy God my God.

Appendix 1-B

Ruth: 1.16 *Entreat Me Not To Leave Thee* Max Janowski

Andante con moto

p En-treat -

not to leave thee

and to re - turn from fol - low - ing af - ter

thee; for

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whi - ther thou go - est, I will go;

where thou lodg - est, I will lodge;

thy peo - ple shall be my peo - ple,

rit.... and thy God my God.

i I⁴ i⁶ i⁴ V₇ c.s.

Appendix 2-A

Chart: L'chu N'ran'na, Psalm 95

A sections are cantorial recitative

B sections are choir only

C is the congregational melody

D sections are recitatives with *chazzanute*

	A mm. 1-7	B mm 8-20	A' mm 21-29
Key	G Ukrainian Dorian	G minor	G minor
Dynamics	F	F → mf	P → mf → p
Tempo	Modarato	Allegretto	Moderato
Melodic characteristics	Recitative style with D and G as repeated tones, use of C#.	Choir building from bases up with fast moving repeated melody	Cantorial unaccomp. Recitative, B, D and G as repeated tones, use C and C#
Accompaniment characteristics	Sustained Chords, moving in rests	Held chords starting on the 4 th beat of each mm.	
Words	L'chu n'ran'na Ladonai nariah l'tsur yisheynu	n'kadmah fanav b'todah, biz'mirot nariah Lo.	Tsedek umishpat m'chon kisecha chesed veemet y'kadmu panecha

	A'' mm 30-37	Transition mm 38-42	C mm 43-55
Key	C minor	G minor	G minor
Dynamics	Mf → f	Mf → p	P → mf → p
Tempo	Animato	Moderato	Allegretto
Melodic characteristics	Recitative, C and E ^b as repeated tones, use of F# to imply UKD	Rhythmic with text, a transitional section.	Congregational upbeat melody, use slight syncopation
Accompaniment characteristics	Chords, moving on most beats	sparse chords on beats 2 and 3	Um-pa feel with R and L hand alternating beats
Words	Asher yachdav namtikso'd, b'veyt Elohim n'haley'ch b'ragesh	Asher Lo hayam v'Hu asahu v'yabeshet yadav yatsaru	Asher b'yado nefesh kol chai, v'ruach kol b'sar ish

	A''' Mm 56-66	D Mm 67-74	B' mm 75-79
Key	G Minor	G minor → B ^b Major	G minor
Dynamics	P → mf with pp chior	P → mf	f
Tempo	Moderato		Allegretto
Melodic characteristics	Recitative with <i>m'shor'rim</i> responses, G and B ^b repeated tones	Unaccompanied recitative, chazzanic run, G and B ^b repeated tone	Choir "fugue," fast moving 16 th concluding with triplet half cadence
Accompaniment characteristics	Choir chord building	IV V I chords mm 73-74 (strong cadence)	Syncopated playful chords, cadencing i V
Words	Ha n'shamah Lach, v'haguf paolach	Chusah al amalach, han'shamah Lach v'ha guf shelach Adonai asey l'maan sh'mecha	Atanu al shimch Adonai asey l'maan sh'mecha

	D' Mm 80-92
Key	G minor
Dynamics	Mf → f → mf → f
Tempo	Allegretto → Lento
Melodic characteristics	<i>Chazzanut</i> style with <i>m'shor'rim</i> style choir
Accompaniment characteristics	Comes in and out, when playing heavy, wide chords on the 2 nd and 3 rd beats,
Words	Ba-avur k'vod shim cha, ki eyl chanun v'rachum sh'mecha l'maan shimcha Adonai v'salachta laavoneynu kirav hu.

Appendix 2-B

L'chu N'ran'nah (S'lichot)

3

Moderato *Contor* *Recitativo* **MAX JANOWSKI**

f L' chu n'-ra- n'-na LA-DO - NAI na-

- ri - ah na- ri - ah *mf* l' tsur yish-ey-nu

Sopranos **Allegretto**

Altos

Tenors *f* N'-kad- mah fa-nav b'-to-

Basses *f* N'-kad mah fa-nav b'-to- dah Ah

f

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First system of musical notation. It includes vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The lyrics for the Soprano part are: N' - kad- mah fa- nav b' - to - dah n' - kad- dah. The Alto and Tenor parts have the lyrics: - dah Ah. The Bass part has the lyrics: Ah. The piano accompaniment features chords and melodic lines, with some notes marked with 'd' and 'c.b.'.

Second system of musical notation. It continues the vocal and piano parts from the first system. The lyrics for the Soprano part are: biz' - mi - rot biz' - mi - mah fa- nav b' - to - dah biz' - mi - rot. The Alto and Tenor parts have the lyrics: Ah. The Bass part has the lyrics: Ah. The piano accompaniment continues with chords and melodic lines, with some notes marked with 'd' and 'c.b.'.

S. *rit....*
- rot *mf* na - ri - a Lo

A.
biz'-mi - rot na - ri - a Lo

T.
mf na - ri - a Lo

B.
mf na - ri - a Lo

mf

c.b.

Moderato Cantor Recitativo

P Tse - dek tse - dek u - mish - pat *mf* tse - dek u - mish -

- pat m'-chon kis - e - cha *P* che - sed che - sed ve - e -

- met che - sed ve - e - met y' - kad - mu pa -

Animato

- ne - cha *mf* a - sher yach - dav yach - dav nam - tik

mf

c.b.

Cantor

sod *f* b'- veyt E-lo-him n'-ha- leych b'- ra-gesh b'-

- veyt E-lo-him n'-ha- leych b'- ra-gesh *mf* a -

Moderato

- sher Lo ha-yam v'- Hu a - sa - hu v'ya- be - shet *p* ya -

Tutti Allegretto

- dav ya- tsa - ru *p* A - sher b'- ya-do ne-fesh kol chai a -

tutti

- sher_ b'- ya- do ne - fesh kol chai *mf* v'- ru - ach v'- ru - ach

kol b'- sar_ ish v'- ru - ach v'- ru - ach kol b'- sar_ ish *p* a -

- sher_ b'- ya- do ne - fesh kol chai v'- ru - ach v'- ru - ach

Cantor Moderato

kol b'- sar_ ish *p* Ha - n'- sha - mah Lach

a cappella *Cantor*

p v'-ha- guf

S. & A.
ff Ha- n'- sha- mah Lach *ff* v'-ha- guf

T.
ff Ha- n'- sha- mah Lach *ff* v'-ha- guf

B.
ff v'-ha- guf

Cantor *recitative*

mf pa - - - o- lach *p* chu-

a cappella *S. & A.* *p* pa - o- lach

T. *p* pa - o- lach

B. *p* pa - o- lach

- sah al a- ma - lach chu- sah al a- ma - lach

mf ha- n'- sha- mah Lach v'-ha- guf she- lach *f* A- do - - nai a-

mf

Cantor **Sopranos** **Allegro**

- sey l'-ma-un sh'-me-cha A - ta - nu a - ta - nu al _____ shim-cha

Alto

Tenors

A - ta - nu a - ta - nu al _____ shim-cha

Basses

al _____ shim-cha

S. A-do - nai a - sey l' - ma - an sh' me - cha ba - a
 A. a - sey l' - ma - an sh' me - cha
 I. a - sey l' - ma - an sh' me - cha
 B. a - sey l' - ma - an sh' me - cha

Moderato

a cappella

Cantor *Sopranos - Altos*

- vur k'- vod shim-cha ba-a-vur k'-vod shim-cha

Tenors

ba-a-vur k'-vod shim-cha

Basses

Cantor

ki eyl cha-nun v'- ra-chum sh'- me

mp

c.b.

- cha v'-sa-lach - ta la-a-vo-

Sopranos-Altos

l'- ma-an shim-cha A-do-nai

Tenors

f l'- ma-an shim-cha A-do-nai

Basses

c.b.

Antor Lento tr.

- ney - nu ki rav hu.

rav hu.

rav hu.

rav hu.

rav hu.

rav hu.

L'CHI' N' RAN' NAI! • O come, let us sing unto the Lord; let us shout for joy to the Rock of our salvation. Let us come before His presence with thanksgiving, let us shout for joy unto Him with psalms. Righteousness and justice are the foundation of Thy throne; mercy and truth go before Thee. We took sweet counsel together, in the house of God we walked with the throng. The sea is His, and He made it; and His hands formed the dry land. In whose hand is the soul of every living thing and the breath of all mankind. The soul is Thine, and the body is Thy work; O have compassion on Thy labor. The soul is Thine, and the body is Thine; O Lord, do it for Thy name's sake. We have come, depending upon Thy name; O Lord, do it for the sake of Thy name. Because of the glory of Thy name, for merciful and gracious God is Thy name; for the sake of Thy name, O Lord, forgive our iniquity, for it is great.

לכו ונרננה ליה. נריעה לצור ישענו: נקדשה פניו בתורה. בנסרות נריע לו: צדק ומשפט מכון בסאף. חסד ואמת נקדמו פניו: אשר יחדו נמתיק סוד. בבית אלהים נהלך ברנש: אשר לו הים והוא עשהו. ונקשת נדיו נצרו: אשר בידו נפש כל חי. ורוח כל בשר איש: הנשמה לך ותנופה שאלך. חוסה על עמלק: הנשמה לך ותנופה שלך. עשה למען שמך: אתמנו על שמך. עשה למען שמך: בעבור כבוד שמך כי אל חנון ורחום שמך: למען שמך. ונלחמך לעוננו כי רב הוא:

Appendix 3-A

Chart: Ashira Ladonai from Exodus 15

	Intro mm. 1-5	A mm 6-16	B mm17-26
Key		D Ahavah Rabba	D Ahavah Rabba
Dynamics	F	mf	
Melodic characteristics	Recitative style	AR scale, lower tetrachord up and down Narrative statement of text	Sustained melody in the upper octave More expressive of text, emphatic claim
Accompaniment characteristics	Sustained Chords, clustered and heavy	Arpeggiated 16th	Ostinato with triplet configuration
Harmony	VI ⁶ ₅ → I (B ^{b7} → D)	I (D)	I (D)
Words	"Ashira Ladonai Ki Gaoh, Ga'ah"	"Sus v'roch'vo, 'Ah' rama vayam"	"Azi v'zimrat yah, vay'hi li lishuah"

	C mm27-40	A mm 41-51	A' mm 52-62
Key	D Maj/ D min	D Ahavah Rabba	G Ahavah Rabba
Dynamics	mf → p (mm34)	mf	f
Melodic characteristics	More recitative style which combines the melodic characteristics of A and B	AR scale, lower tetrachord up and down	AR scale, lower tetrachord up and down
Accompaniment characteristics	Antiphonal feel. Repetitive progression, 29-30 repeat in 31-32, 33-35 is sequenced in 36-38 with 39-40 as cadence.	Arpeggiated 16th	Arpeggiated 16th
Harmony	VI iv I, cadence IV iv	I (D)	I (D)
Words	"zeh eyli v'an'veyhu elohey avi v'ahrom'nien'hu 'ah"	"Sus v'roch'vo, 'Ah' rama vayam"	"Sus v'roch'vo, 'Ah' rama vayam"

	B' mm63-72	Intro' mm73-80	A' mm 81-91
Key	G Ahavah Rabba	G Ahavah Rabba	G Ahavah Rabba
Dynamics			p
Melodic characteristics	Sustained melody in the upper octave. Solo then + SATB	Recitative style, half notes	AR scale, lower tetrachord up and down
Accompaniment characteristics	Ostinato with triplet configuration	Held chords, then triplet ostinato of B	Arpeggiated 16th
Harmony	I ^b vii IV I	VI iv vii ⁺ I	I (G)
Words	"mi chamocha baeylim adonai, mikamocha nedar bakodesh"	"Nora t'hilot osey feleh"	"ahh... rama vayam"

	D mm 92-100	D' mm 102-109	<u>A'' mm</u> <u>110-121</u>
Key	C minor	C minor	C Ahavah Rabba
Dynamics			p
Melodic characteristics	Melodic structure draws on A and B melody. Solo then +SATB (mm99-100)	Melodic structure draws on A and B melody. Solo then +SATB (mm106-107) transition	AR scale, lower chord up and down
Accompaniment characteristics	Mm 92-93 triplet ostinato, mm95-100 (with repeat) chord progression, one chord/ mm, then 1/beat mm99-100.	Dense chord progression, mm 102-104 one chord/mm. Mm105-109 two chords/mm.	Arpeggiated 16th
Harmony	(i III) i III VII iv i ⁺ v i	iv ⁵ I iv ⁵ I III I V III VII II ⁺ i V i	I (C)
Words	"nachita v'chazd'cha amzu goalta 'lo lo ah'" : "halta v'ahz'cha el n'vey kod'shecha 'lo lo ah'"	"Machon l'shivt'cha 'ahh' poalta Adonai 'lo lo' mikdash Adonai kon'nu yadecha"	"Sus v'roch'vo, rama vayam"

	B'' mm 122-135	Coda mm 136-147
Key	C Ahavah Rabba	C Ahavah Rabba
Dynamics	Mf → F (mm 131)	→ FF
Melodic characteristics	Sustained melody in the upper octave. Solo then + SATB	Sustained recitative in the upper octave. Solo then + SATB
Accompaniment characteristics	Ostinato with triplet configuration	Mm 136-38 and 144-47 combined A and B AR lower tetrachord scale with triplet ostinato, mm140-41 chord, mm 142-43 triplet ostinato
Harmony	I vii ^b ii VI iv ii I	I → vii v ⁴ ₃ → I
Words	"Adonai yimloch l'olam vaed" (X3)	"l'olam vaed"

Appendix 3-B

EXODUS
CHAPTER 15
SELECTED VERSES

Ashira Ladonai

Dedicated to Rabbi Louis J. Swiehkow

Max Janowski

Maestoso

f A-SH-RA LA-DO-NAI KI GA-OH GO-AH

(A)

Allegro

1. TIME SOLO
2. TIME ALL VOICES

SUS - V'-RO CH'-YO

SUS - V'-RO CH'-YO AH

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First system of a musical score. It features a vocal line with lyrics "AH AH RA MA VA" and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

Second system of the musical score. The vocal line has the lyric "YAH" and a fermata. The piano accompaniment continues with chords and a bass line. A rehearsal mark (B) is indicated at the end of the system.

Third system of the musical score, marked "Solo". It features a vocal line with lyrics "A ZI V' ZIV" and a piano accompaniment. The piano part includes triplets in both hands.

Fourth system of the musical score. The vocal line has lyrics "RAT YAH VA Y' HI" and a fermata. The piano accompaniment continues with triplets in both hands.

REPEAT A - B, THEN C

LI SHU-AH

Solo (C)

ZEH FY-LI V'-A N'-VEY-HU E-LO-

HEY A-VI V'-AH-RO- V'-ME-N'-HU

AH E-LO-HEY A-VI VA-A-RO-VI-ME

Solo

— N'—HU

ALL VOICES

SUS — V'—R3 — CH'—VO

SUS — V'—R3 — CH'—VO

AH — AH — RA — MAH — VA—

First system of a musical score. The vocal line (treble clef) begins with a whole note chord marked "VNI". The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment maintains its rhythmic texture.

Third system of the musical score. The vocal line is marked "ALL VOICES" and includes the lyrics "SUS - V' - RO - CH' - VO". The piano accompaniment continues.

Fourth system of the musical score. The vocal line includes the lyrics "SUS - V' - RO - CH' - VO" and ends with a melodic flourish marked "AH". The piano accompaniment concludes the system.

First system of musical notation. The vocal line (treble clef) contains the lyrics "AH" (first measure), "AH" (second measure), and "RA MA VA" (third measure). The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation. The vocal line (treble clef) contains the lyric "YAN" in the first measure, followed by a long note spanning the second and third measures. The piano accompaniment continues with the same eighth-note pattern.

Third system of musical notation, marked "Solo" on the left. The vocal line (treble clef) contains the lyrics "MI CHA MO CHA BA-EY" across the three measures. The piano accompaniment (grand staff) features a more complex eighth-note pattern with triplets indicated by a '3' over the notes.

Fourth system of musical notation. The vocal line (treble clef) contains the lyrics "LIN A DO NAI" across the three measures. The piano accompaniment continues with the triplet eighth-note pattern.

VI CHA — MO — CHA — NE — DAR BA — KO —

A

T

B

S

A

T

B

DESH — NO —

Solo

Solo

RA ——— T° — HI — LOT ——— O — SEV — FE —

LDH

p

ALL VOICES

p AH ———

This page of musical notation consists of four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is 4/4.

- System 1:** The vocal line begins with a melodic phrase marked "AH". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.
- System 2:** The vocal line has two "AH" markings followed by a phrase marked "RA MA VA". The piano accompaniment continues with similar rhythmic patterns.
- System 3:** The vocal line starts with a phrase marked "YAH" followed by a long, sustained note. The piano accompaniment maintains its rhythmic accompaniment.
- System 4:** Both the vocal and piano parts feature complex triplet patterns throughout the system.

Solo

NA-CHI TA V'CHAZ D'-CHA AH-ZU GO-AL TA
HAL-YA V'-AH Z'-CHA EL N'VEV KOD SHE-CHA

S

LO LO LO LO LO LO AH
AH

A

AH

T

AH

B

AH

Solo

CHON L' SHIV-T'-CHA AH EL N'VEV KOD SHE-CHA

CHON L' SHIV-T'-CHA AH EL N'VEV KOD SHE-CHA

Solo

S LO LO LO LO LO LO LO LO MIK-DASH A-DO-NAI KO-N'-NU YA-DE-CHA

A AH AH

T AH AH

B

p

ALL VOICES

p SUS V'-RO CH'-VO

The musical score consists of four systems, each with a vocal line (treble clef) and a piano accompaniment (bass and treble clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

System 1: The vocal line begins with the lyrics "SUS — V'—RO — CH'—VO —" followed by "AH —". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

System 2: The vocal line continues with "AH —" and then "RA — MA — VA —". The piano accompaniment maintains its rhythmic pattern, with some harmonic shifts in the left hand.

System 3: The vocal line starts with "YAH!". The piano accompaniment continues with the same eighth-note texture.

System 4: Labeled "Solo" on the left, this system features a more active vocal line with triplets and the lyrics "A — XC — NAI" and "YIU —". The piano accompaniment also includes triplet patterns in both hands.

LOCH L'-O-LAM VA-ED A-DO-

NAI YIM LOCH L'-O-LAM VA-ED

S f L'-O-LAM VA-ED
A
T f L'-O-LAM VA-ED
B

Piano introduction featuring arpeggiated chords in the right hand and triplet eighth notes in the left hand.

Solo

Soprano (S): L'-O-LAM — VA-ED

Alto (A): *ff*

Tenor (T): VA-ED

Bass (B): *ff*

Piano accompaniment: *ff*

Chorus entry with vocal solo and piano accompaniment.

Piano accompaniment for the chorus, continuing with arpeggiated chords and triplet eighth notes.

1 Then sang Moses and the children of Israel this song unto the Lord, and thus did they say: I will sing unto the Lord for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea.

3 The Lord is the Master of war; Lord is His name.

5 The depths have covered them; they went down to the bottom as a stone.

7 And in the greatness of Thy excellency hast Thou overthrown those that rose up against Thee; Thou didst send forth Thy wrath, it consumed them as stubble.

9 The enemy said: I will pursue, I will overtake, I will divide the spoil; my desire shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

11 Who is like unto Thee, O Lord, among the mighty? who is like unto Thee, glorious in holiness, fearful in praises, doing wonders?

13 Thou leadeſt forth in Thy kindneſs the people thou haſt redeemed; Thou guiदेſt it in Thy ſtrength unto the habitation of Thy holineſs.

15 Then were troubled the dukes of Edom; the mighty men of Moab, trembling seizeth them; all the inhabitants of Canaan are melted away.

17 Thou wilt bring them, and plant them on the mountain of Thy inheritance, the place, O Lord, which Thou hast wrought for Thy residence, the sanctuary, O Lord, which Thy hands have

18 The Lord will reign for ever and ever.

9 Ref: Call File #12, the
6 April 1964, the following information
4 was obtained from the
3 Mr. [redacted]
2 [redacted]
1 [redacted]

וּבְרַב נֶאֱמַר תִּדְרֹם	עֲדָה תִּרְעַץ אִיבִי:
וּבְרִית	חֲשִׁלָה בְּרִיתִי אֲבִלְמִי בְּקִישׁ:
נֶעֱצָה כְּמִינֵה	אֶפְרָיִם נִשְׁרַמְרָמִים
אֶסֶר	קִפְאוּ תְהִלָּתָם בְּלִבֵּיהֶם:
אֲחִלָּק שֶׁלֵּל תִּמְלֶאכִי	אִיב אֲדֹרָתִי אֲשֵׁי:
נִשְׁפָּת	אֶרֶק תִּרְבִּי תִירֶשְׁמִי דָה:
בְּרִיתִיךָ בְּקִמִּי יָם	עֲלָלוּ בְּעִפְרָת בְּסִים
מִי־מִקְדָּה בְּאֵלֶם דָּה	מִי־מִקְדָּה בְּאֵלֶם דָּה:
טִמְאָה תִּהְלֶת עֲשֶׂה	קִמְדָה נֶאֱדָר בְּקִדֶּשׁ
נִחֵת	נִמְחָה יִמְחָה תִּבְלַעְמִי אֶרֶץ:
נִהְלֶת בְּעֶזֶר אֱלֹהֵיהָ	בַּחֲסִדָּה עֲסִיוֹ נֶאֱלָת
תִּל	קִדְשִׁיךָ: שְׁמִעֵנוּ עֲמִים דְּרִנָּה
אֲחֻזֵּי יִשְׂרָאֵל פִּלְשָׁתִּים:	אֲחֻזֵּי יִשְׂרָאֵל פִּלְשָׁתִּים:
אִיִּים	אִיִּי מִאֲבִי יִחְזֹמִי רַעַד
כָּל יִשְׂרָאֵל בְּנֵי:	הַפֵּל עֲלֵיהֶם אִמְתָּה
נִפְתָּר	בְּגִדֵּל וְרִדְהָ דִמִּי בְּאֵבִן
עֲבַר עִמָּךְ דָּה	עֲבַר עִמָּךְ עֲסִיוֹ
קִצִּית:	תִּבְאֵמִי וְתִסְלַמִּי בְּיָד נִחְלָתִיךָ
לִשְׁבָּתִיךָ פִּעֲלָתִי דָה	בְּקִדֶּשׁ אֲדִי בִינֵי
דָּה:	דָּה: יִמְלֹךְ לְעֵלֶם עֲדָה:

Appendix 4

Interview Questions for Cantors, Congregants and Composers

For Cantors or Music Directors:

1. Please share something about your background, history, education?
2. What Janowski did you know before starting work at this Temple?
3. What have congregants told you about the musical traditions of this Temple?
4. What did you love instantly?
 - a. What took more time to appreciate? Why?
 - b. What do you still not enjoy or plan to change in the future?
 - c. Specific pieces and broadly what works in you're community
5. What is the process for making change?
6. What is the congregations relationship to musical selections?
7. What is your understanding of the musical history of the Congregations?
 - a. What is Janowski's role in shaping that history?
 - b. How has it changed over time (music and the process of musical selection)?
8. Describe your goals in choosing music for religious worship?
9. What is the variety of worship styles across the calendar?
 - a. How does Janowski fit into these different styles?
10. What is your vision of congregational participation?
 - a. Does Janowski music fit this vision? (even big pieces, Avinu Malkeinu...)
 - b. Does the congregation currently sing along? Too how much %?
11. What are the Janowski standards?

- a. For Shabbat
 - b. High Holidays
 - c. Other holidays
12. Do people know who wrote the music they sing?
 13. For you, is singing Janowski “stuck in a rut” or “a breath of fresh air?”
 14. Personal stories (music or about Janowski or the Cantorate)
 15. Personal favorites (pieces)

For Lay leaders:

1. Why do you attend services?
2. What is meaningful to you in worship?
3. What is the role of music in your worship experience?
4. Are there musical styles/specific tunes that feel more authentic to you.
5. When I sing “Avinu Malkeinu” what do you think of –1st thoughts?
6. How has the music of your congregation changed over the years?
 - a. What works for you? What doesn't?
 - b. What is your understanding of why those changes were made?
 - i. Do you think they met the needs of congregants?
 - ii. Are there other needs to still be addressed?
7. Do you sing along?
8. Does the Cantor ask you to sing? Or teach you too?
9. From your knowledge of the Musical traditions of your congregations, what is your feeling of Janowski? (man and music?)

10. personal stories?

11. Personal favorites?

Interview Questions for Composer Ben Steinberg:

1. What was your relationship with Janowski when he was alive?
 - a. Was he a teacher to you, competition. ...?
2. how much influence do other composers have on you and your compositions?
3. How do you describe authenticity in Jewish music?
 - a. Do you consider Janowski's music to fulfill some of those authentic qualities?
4. What makes music last over time? (longevity)
 - a. Is it predictable?
 - b. Does Janowski's music share these qualities?
5. do you have stories about Janowski, man or music
6. What, maybe less known piece, do you consider worthy of a deeper look, or think represents authenticity or longevity?

Appendix 5

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