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"To Be Continued: History, Order, and Music at Shearith Israel" consists of three chapters: a two part study of the Spanish-Portuguese community at Congregation Shearith Israel and a final section of conclusions. In general, this study is an attempt to uncover the community's values and examine the ways in which these values have shaped the community's ritual. More specifically, this paper analyzes Shearith Israel's liturgical music and examines how this music, its perpetuation, and its design in a worship service reflect the tripartite pillars of Spanish-Portuguese identity: history, continuity and order.

The first part of this paper attempts to explicate the Spanish-Portuguese identity myth. This section uses music as the prime example for examining the myth, but it also demonstrates the way in which ideas about music reflect ideas prevalent in the community's general practice. Part One focuses on the community's emphasis of history and continuity and the ways in which these two notions have defined the community. I have paid particular attention to the specific niche carved by the American Spanish-Portuguese community. While Part One makes some mention of order, order is more carefully analyzed in the second part of this paper. Part Two is interested in the Spanish-Portuguese liturgical design and the ways in which music and text interact to sustain order and decorum within the community. This section also discusses the community's use of ritual to uphold their theological world view. The conclusion places these ideas in the context of the findings of other research on Jewish ritual and compares the efficacy of Spanish-Portuguese ritual with that of Reform Jewish worship.

This study was conducted from December 1996 until January 1998. Those who provided information about and music from the community include: Ira Rhode, the Hazzan of Shearith Israel, Rabbi Marc Angel (Shearith Israel's current rabbi), Reverend Abraham Lopes-Cardozo (Hazzan Emeritus, Rhode's predecessor, who is responsible for the publication of a great deal of the community's music), and Mr. Sol Laniado (an honorary trustee and longstanding member of the congregation). The findings in this study also rely heavily on the work of Dr. Edwin Seroussi, professor at the Hebrew University in Jerusalem, and his most recent study Spanish Portuguese Synagogue Music in Nineteenth Century Reform Sources from Hamburg (1996).

To Be Continued:

History, Order and Music at Shearith Israel

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Thesis Submitted in Partial Fulfillment of the Requirements

for the Degree of Master of Sacred Music

Hebrew Union College-Jewish Institute of Religion,

School of Sacred Music

New York, New York

1998

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Acknowledgements

I am very grateful for the work of so many in preparing this Master's Project, especially:

Dr. Mark Kligman for invaluable guidance and encouragement, many hours of brainstorming and discussion, introducing me to the complexities of Sephardic Jews, imparting his wisdom of ethnomusicology, and adding much structure to my research process

Hazzan Ira Rhode for spending many hours helping me to gather the music and for the willingness to discuss it candidly

Rabbi Marc Angel, Mr. Sol Laniado, and **Reverend Abraham Lopes-Cardozo** for letting me in on their tradition

Hazzan/Dr. Eliyahu Schleifer for suggesting the topic and introducing me to the world of Spanish-Portuguese Jewry

Joyce Rosenzweig and **Hazzan Don Gurney** for important musical guidance

Dr. Andrew Bernard for friendship, excellent computer skills, and invaluable musical skills

Jen B., Jen K., and **Joshua** for keeping me sane through this process

My mother, Tom, and **Dan** for their unending love, support and encouragement

My father (*zichrono livracha*), without whom I would never have developed a love of music

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List of Charts and Diagrams*

*Please note: All musical examples appear in Appendix One of this paper.

Preface

The building looms high. It is a solid structure amidst the many even taller buildings that adorn the west side of Central Park. This edifice seems quite at home in what some call one of the poshest neighborhoods of New York City. Immediately upon entering, one notices the plush red carpeting. The atmosphere is dimly lit, illumined only by large white candles in the center of the room and any outside light that might happen to seep in through the Louis Tiffany windows. The wood that fills the main room is dark itself, revealing its antiquity, but adorned with small gold-colored pieces inscribed to represent the community that inhabits this edifice. Several men appear dressed in full regalia, complete with top hat and tails, yet it is not until they begin to *daven* that the full identity of this community becomes clear.

These were my initial reactions upon first attending *Pesach* Morning services at Shearith Israel, the Spanish and Portuguese Synagogue of New York. Entering the synagogue at 70th Street and Central Park West, I felt disoriented. I was raised in an Ashkenazic Jewish family, more specifically in a Reform Jewish congregation, although I had attended other Conservative and Orthodox worship services before this day in April 1996 when I first entered Shearith Israel. Without the presence of worshipers, I would have sworn I was in a Reform synagogue. The architecture was massive and intricate with stained glass windows. It was certainly reminiscent of the Reform sanctuaries in which I had prayed before. I was aware that these synagogues had taken

their cue from Enlightenment sensibilities. On my first visit to Shearith Israel, I wondered what other kinds of Jewish communities had espoused these aesthetics. There was a choir in a loft, albeit they were only men, and a cantor poised in the middle of the congregation singing solo. Yet, segregated seating and the type of worship that occurred that morning made it clear that this was not the same tradition in which I had been raised.

The liturgy was most definitely Orthodox. Aware that the congregation was Sephardic, I had expected to be somewhat different from the liturgy I knew as Orthodox and, in this respect, the experience matched my expectation. Beyond this, however, I heard chanting that sounded completely foreign. Perhaps, it bore some relationship to the music in which I had heard the Torah chanted previously, but I could not make sense otherwise of what I heard. In addition, I noticed the repetition of rhythmical melodies, unique in their combination of ornamentation and simplicity. Perhaps, most jarring to my sensibilities was watching the *cohanim* (those descended from the priestly tribe) *duchen*. During this ritual the men who are *cohanim* recite the Priestly Benediction (Numbers 6:24-26) and bless the rest of the congregation. Although I had heard of the practice, I had never directly witnessed it. Still, I imagined several men with long beards and small black *kippot* kneeling down with large, wool, off white, black striped *tallesim*. Instead, I watched several men decked out in morning suits with top hats placing a satiny white tallit over the flat, round tops of their well positioned hats.

The ceremony was not at all familiar. What could I make of all this

decorum combined with ancient ritual? Ultimately, I felt it could only be chaos, a mishmash of so many traditions and perhaps a culture I would never understand. Having presented myself with this challenge, however, I began to study the Spanish-Portuguese musical tradition and realized that such work would be impossible without a fuller understanding of the community and the ideas that shape their identity and ultimately, their practices.

The work presented in this paper is the result of spending approximately one year (December, 1996-January 1997) with the community and its music. The title, "To Be Continued," refers both to the community and the research that has yet to be done about this community . First, the idea of continuing a specific tradition is vital to Spanish-Portuguese identity. Yet, the title also acknowledges that my work represents only a focused sampling of the entire population of the community and an equally focused sampling of the community's liturgical music. Further, my research has indicated that this tradition is one whose richness has not yet been tapped. Few scholars have undertaken to study either the community's liturgy or their music. Among these few are Israel Adler and Edwin Seroussi whose research has greatly informed my work. Adler has published studies regarding the Spanish-Portuguese community since 1966 while Seroussi's publications span the last ten years. In addition, with the exception of some publications by members of the community (Abraham Lopes-Cardozo's volumes *Sephardic Songs of Praise* [1987] and *Selected Sephardic Chants* [1991] and Transcontinental's out-of-print musical compilation *Kol Shearith Israel* by Oskar Guttman and Leon

Kramer [1942]), it is difficult to secure written manuscripts (even non-published) of Shearith Israel's musical tradition. In order to understand this rite more fully, it is important that both the tradition and the study of this tradition be kept alive. Finally, the Spanish-Portuguese rite provides one model for Jewish worship, and it is a model with much to offer the Jewish community at large.

Introduction

Early in September, 1654, a small group of Jews, twenty-three in all, providentially reached the port of Nieuw [sic] Amsterdam. They were the Founding Fathers of Congregation Shearith Israel in the City of New York and of the Jewish community in the United States of America, a community destined to become within three centuries the largest Jewish settlement in all the long history of the Children of Israel. The story of their momentous journey has been transmitted throughout the generations as a proud and precious tradition.

-David and Tamar de Sola Pool[1]

All peoples need unifying characteristics. Often a group uses outward symbols such as dress or ritual objects to suit this purpose. In addition, a people's ritual and history provide entities in common that contribute to shaping the people's identity. As Lawrence A. Hoffman writes, "a group's ritual symbol is an item that directs its participants immediately and with absolutely no commentary or explanation to an awareness of an experience or value that they hold in common. . . ."[2] The above excerpt is replete with elements that characterize the identity of the Spanish-Portuguese Jewish community. The passage describes the early history of these Jews, but it is a history whose retelling is molded to suit the poignant aspects of the community's self perceptions.

First, the paragraph begins with the arrival of the Jews in America but makes no mention of their point of departure. In fact, the Jews of Shearith

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[1] David de Sola Pool and Tamar de Sola Pool, An Old Faith in the New World: Portrait of Shearith Israel (New York: Columbia University Press, 1955), 3.

[2] Lawrence A. Hoffman, The Art of Public Prayer: Not for Clergy Only (Washington, D.C.: The Pastoral Press, 1988), 20.

Israel ally themselves with a tradition that stems from Amsterdam. Vital to the self definition of these Jews, however, is the sense that they are the founders of the American Jewish community. Their previous origins are less important than their sense of being the "Mayflower Jews." Still, in this passage, they are not entirely divorced from origins, for they clearly identify themselves as a formidable force in perpetuating the tradition of the "Children of Israel." They are an authentically *Jewish* community. Further, they have successfully "transmitted" their heritage. Their tradition is a continuous one. Thus, the opening paragraph of their comprehensive history points to two of the three major tenets of Spanish-Portuguese identity: history and continuity. The Spanish-Portuguese community values both of these elements highly and uses their sense of history and its continuity to create a *minhag*, a specific Jewish tradition, that suits their ideals.

Many scholars, both insiders and outsiders, have studied the history of the community and have noted the pride these Jews find in being the first American Jews.[3] My study, however, will focus on the way in which the community's values of history and continuity interact with the third major component of their identity: order. One successful method of perpetuating history is through ritual, the repetition of "a set form or system of rites."[4] As a community repeats words or actions indigenous to, or at least characteristic of, its heritage, that community simultaneously invokes its history. When an

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[3] These include David and Tamar de Sola Pool, Israel J. Katz, Alan D. Corre, and Edwin Seroussi

[4] Webster's New World Dictionary (1989), s.v. "ritual."

American sings the national anthem at a baseball game, she places herself alongside millions of American citizens before her who have performed this same anthem in various situations. The repetition of Jewish liturgy, in particular, demands that participants recite texts that come from various parts of Jewish history and have been used throughout history by generations of Jews.

Moreover, in the Spanish-Portuguese tradition, ritual is the locus for order. In fact, according to congregant Sol Laniado, the order and decorum emphasized throughout Spanish-Portuguese ritual is the community's most distinguishing feature. Although decorum is not exclusive to this Orthodox community, certainly well maintained order is a hallmark of Shearith Israel. Logically, this desire to create decorous order is expressed most definitively in the community's ritual. As Hoffman notes, "religious ritual is the means we use to structure sad and happy moments so that they occur within a framework that we understand and appreciate."[5] By its very nature, ritual is a means by which to establish order. Importantly, such order is particularly apparent in the Spanish-Portuguese worship service.

One method of investigating the manner in which order, history and continuity interact to create a communal tradition would be to examine the community's liturgical texts. These texts have been "transmitted throughout the generations" while, at the same time, they describe parts of Jewish history and also provide an orderly world view for the worshiper. The expression of order in

[5] Hoffman, Public Prayer, 12.

this community, however, is apparent less in the texts that are used for worship and more in the performance of worship itself. In other words, the texts recited in a worship service are less important for identifying and defining this specific community than the ways in which these texts are performed. How the liturgy is carried out is the distinctive identifying factor that tells the worshiper he is in a Spanish-Portuguese synagogue rather than a Moroccan, Turkish, Greek, or Iraqi one. Thus, in order to locate a nexus for the interaction of history, continuity, and order, it would be more fruitful to examine one of the performative aspects of the Spanish-Portuguese tradition. In this paper, I will analyze the community's liturgical music and explore how the three tenets above have both shaped it and been shaped by it.

In order to evaluate the sense of history and continuity in the community one must also examine the community's self perceptions, both in general and with regard to their liturgical music. What do they say about their own music and how it functions or how it has developed? How does what they say about music reflect the identity they have created for themselves and, conversely, how does their identity shape the sound and development of their liturgical music? For purposes of this analysis, I will refer to these self perceptions as the community's "identity myth."

It is important to note that the members of the Spanish-Portuguese community do not view their identity as a myth. Within the community, the myth is characterized by the self perceptions of the community and the notions about their community they wish to impart to those outside the tradition. In the

community's view, they maintain a tradition that is continuous (i.e. it has not changed greatly over time), and that remains in use because their community has kept it alive. For the outsider, however, the community maintains a myth that both expresses their belief in their own Spanish-Portuguese Jewishness as historically continuous and also shapes their practice of the Jewish tradition. In addition, the concept of order is significant to the community's perceptions of itself for they repeatedly assert that their worship is distinctively decorous.

The first part of this paper will attempt to explicate the Spanish-Portuguese identity myth. This section uses music as the prime example for examining the myth, but it also demonstrates the way in which ideas about music reflect ideas prevalent in the community's general practice. Part One focuses on the community's emphasis of history and continuity and the ways in which these two notions have defined the community. I have paid particular attention to the specific niche carved by the American Spanish-Portuguese community. While Part One makes some mention of order, order is more carefully analyzed in the second part of this paper. Part Two is interested in the Spanish-Portuguese liturgical design and the ways in which music and text interact to sustain order and decorum within the community. This section also discusses the community's use of ritual to uphold their theological world view. In concluding, I will place these ideas in the context of the findings of other research on Jewish ritual and compare the efficacy of Spanish-Portuguese ritual with that of Reform Jewish worship. In general, this study is an attempt to

uncover the community's values and examine the ways in which these values have shaped the community's ritual. As Lawrence Hoffman describes, "We want to unpack the way a group's religious ritual encodes their universe."[6]

The study that follows was conducted from December 1996 until January 1998. During this time, I worked most extensively with Ira Rhode, the Hazzan of Shearith Israel, to gather both information about the community's music and the music itself. Information about the community, however, is also represented by Rabbi Marc Angel (Shearith Israel's current rabbi), Reverend Abraham Lopes-Cardozo (Hazzan Emeritus, Rhode's predecessor, who is responsible for the publication of a great deal of the community's music), and Mr. Sol Laniado (an honorary trustee and longstanding member of the congregation). In order to contextualize my findings, I have relied heavily on the work of Dr. Edwin Seroussi, professor at the Hebrew University in Jerusalem. Seroussi's most recent study (1996) connects Spanish-Portuguese history and music to its counterparts in the Reform community in Hamburg.

[6] Lawrence A. Hoffman, "Reconstructing Ritual as Identity and Culture," in Paul F. Bradshaw and Lawrence A. Hoffman, eds., The Making of Jewish and Christian Worship (London: University of Notre Dame Press, 1991), 38.

Part One:

Music and Myth

The functions of myth are diverse. Myths help us to create perceptions of ourselves. Often they heighten our existing notions of self. They are the stories we repeat that help define our values and outline acceptable roles for those who perpetuate that myth. They affect both our internal understanding of ourselves and the external perception of those with whom we interact. They often determine how we see others or they may shape our history. At times they are rooted in reality while often they only suggest a reality into which we insert ourselves.

In her article "Mythologies and Realities in the Study of Jewish Music," Kay Shelemay discusses the difference between how Jews want to perceive Jewish music and what one actually finds when researching the music. As she notes, there is "a well established mythology of a Jewish music tradition made of whole cloth, rather than the patchwork one actually encounters."[7] The Jewish music myth usually attempts to create consistency across musical traditions that have originated in different geographic locations and developed according to varying influences. It may also seek to create a continuous musical tradition, one that connects the music of the Second Temple with that of medieval Spain, turn-of-the-century Europe, post World War Two America and the modern day State of Israel.

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[7] Kay Kaufman Shelemay, "Mythologies and Realities in the Study of Jewish Music," The World of Music 37, no.1 (1995): 26.

Most notably, A. Z. Idelsohn attempts to perpetuate this myth of wholeness in his discussion of the patterns of Biblical chant across Jewish communities.[8] When Idelsohn concludes that these motifs have a common ancestor, he not only connects the music of these diverse communities but he also supports the notion that Jews are one people forced to leave their original homeland but, nonetheless, retaining some common characteristics that identify them as members of *K'lal Yisrael.* While the veracity of his conclusion may be suspect, the idea that a common Jewish origin has provided some measure of continuity for Jewish practice (despite Jews' dispersion across geographic lines) is clearly important to Idelsohn's understanding of Jewish music. Such is the myth he attempts to sustain. Yet, as Shelemay points out, Idelsohn is only one of many Jewish scholars who has denied his actual findings in favor of supporting a consistent Jewish collective memory.[9] The general trend has been to uphold the myth of sameness in the face of diversity. While Shelemay's argument points to a myth of scholarship, the following is devoted to examining how a similar myth has shaped the community of Shearith Israel, the Spanish and Portuguese Synagogue of New York.

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[8] Idelsohn's argument can be found in: Abraham Z. Idelsohn, Jewish Music: Its Historical Development (New York: Henry Holt and Company, 1929; reprint, New York: Shocken Books, 1967; reprint, New York: Dover Publications, 1992), 35-71 (page citations are to the 1992 reprint edition). A critique of Idelsohn's findings appears in Amnon Shiloach, Jewish Musical Traditions (Detroit: Wayne State University Press, 1992), 104-109.

[9] Shelemay, "Mythologies," 25-26.

The Identity Myth in the Spanish and Portuguese Community

History & Continuity

The Spanish-Portuguese community of New York reflects the influence of this trend of sameness on many levels. Their perceptions of themselves are well grounded in a myth of continuity.[10] As Rabbi Marc Angel, the current rabbi of Shearith Israel explains, one important distinguishing characteristic of his congregation is its sense of history and continuity:

> Our congregation was founded in 1654 so it's very old, the oldest Jewish congregation in North America so history plays a very important role. Since the 1760's, I'm the eighth rabbi so there's a very strong sense of continuity, stability, orderliness . . . [it's] very historically conscious.[11]

This historical consciousness undoubtedly affects the practices of the Jews of Shearith Israel. One striking example is their observance of "Consecration Shabbats." In the three hundred year history of Shearith Israel, the congregation has worshiped at five different synagogue buildings in New York: two on what used to be Mill Street (now William Street), one on Crosby Street, one on Nineteenth Street and the present one at Seventieth Street and Central Park West. Each time the community builds a new building they create a new "festival" in their liturgical calendar. Each year, the Shabbat following the anniversary of a building's dedication is celebrated as a special Shabbat. They dub these "Consecration Sabbaths." As each new building was built, however, the Consecration Shabbats commemorating the previous buildings

[10] Again, it is important to note that the Spanish-Portuguese Jews would not call their perceptions their myth. I use this term as an outsider viewing this community.

[11] Rabbi Marc Angel, interview by author, tape recording, New York, 21 November 1997. All further references to Rabbi Angel's statements correspond to this interview.

were not removed from the community's calendar. Thus, currently, Shearith Israel celebrates five Consecration Sabbaths with special musical pieces added to their service that Shabbat morning. These are five special occasions added to the Jewish calendar only in this community. This practice allows the congregation to perpetuate not only Jewish history but also the history of their distinctive community. It reminds the community that they are participants in an ongoing tradition. It connects them to their Jewish ancestors as it creates continuity between the current congregants and those who were previously a part of Shearith Israel.

Similarly, the myth they have sustained with regard to their liturgical music supports two types of consistency. They are consistent with their own history and also more universally consistent with the Jewish People as it has developed over time. They assert both that their music has not changed greatly over time and that they are able to capture "the Jewish experience" in their worship, particularly through their music. David and Tamar de Sola Pool's comprehensive history of Congregation Shearith Israel provides some of the most revealing information both about the music of the community and about how they wish to be perceived as a community. In describing the music, the de Sola Pool volume illustrates the two types of consistency mentioned above. They describe how their music is both rooted in ancient practices and yet vital to our contemporary worship needs. It is, at the same time, true to Jewish tradition and encompassing of "the Jewish soul." Each type of music has a function in defining the community and also in bringing some element of "the

Jewish experience" into synagogue worship. Notably, the de Sola Pool volume represents the community. While I do not suggest that all members of the community agree with the de Sola Pool descriptions, the following portrayal of Shearith Israel's music provides an account from two well respected leaders of the community. Further, it is intended to grant access to those outside the community and inevitably will shape their perceptions.

The de Sola Pools describe three types of ancient music used at Shearith Israel.[12] First they explain Biblical chant as a derivative of the Temple service. While the de Sola Pools never specify that Shearith Israel's chanting comes from the Temple, they juxtapose the music of Spanish-Portuguese cantillation with their history of Biblical chant in a way that suggests they want the reader to believe so. As Ira Rhode, the current hazzan of Shearith Israel, expressed, when dealing with diatonic chants one's musical options are limited. Because there are a finite number of two-note musical combinations available, it is possible, in his opinion, that some of the musical structures used in the Spanish-Portuguese tradition were used in Temple times although the notes themselves may not be exactly the same.[13] Moreover, Rabbi Angel also points to some of the Friday evening psalm melodies as possible holdovers from Second Temple times. The idea is clearly important in the community currently, and it helps the de Sola Pools establish the historical veracity of the musical tradition. Their description immediately identifies

[12]de Sola Pools, Old Faith. This section of my paper refers to the section of the book which treats the synagogue's liturgical music and musical practices. It is found on pages 144-157. From this point on, I will only cite direct quotations.

[13] Hazzan Ira Rhode, interview by author, tape recording, New York, 14 April 1997.

Spanish-Portuguese worship as having its origins in the ancient Temple service.

The second type of music they delineate is the chanting used for poetry and psalm settings in the worship service. Reverend Abraham Lopes-Cardozo, the hazzan of Shearith Israel from 1945 until 1985, adds that these are psalm chants that are "sung by the whole congregation."[14] Although they do not analyze these chants in detail, the de Sola Pools call them "a cultural bridge between the East and the West."[15] Again, the music is connected to the community; they are an Eastern community that has reestablished themselves in the west. Using "motifs . . . shaped in the Oriental manner,"[16] this second type of music includes both parts of the community's experience. This small piece of information the de Sola Pool description offers is vital to their argument. Shearith Israel's move to the west is not peculiar to their community. Many Jews view their roots as being in the east although they currently reside west of *Eretz Yisrael*. Jews identify their origins in Israel. They were as much a part of the clan Moses brought to the Promised Land as they were of the pilgrims who traveled to the Temple three times a year to make sacrifices to God. Central to Jewish is history is the exile from this land when virtually all Jews were forced to move west of Israel. Thus, in part, this type of chanting reflects a common Jewish characteristic. After describing only these two musical genres, the de Sola Pools have indicated that Shearith Israel's

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[14] Reverend Abraham Lopes-Cardozo, interview by author, tape recording, New York, 26 January, 1998.

[15] de Sola Pool, Old Faith., 146.

[16] Ibid.

music captures both the nature of the ancient world and the exile from Israel to the west.

Finally, the de Sola Pools point to the singing of congregational prayers (such as the *Yotzer* or *Amidah*) as simple and repetitive chants, allowing for congregational participation. As they describe this type of music, these chants are worship enhancers. They prevent the service from becoming a concert; they help create a worshipful atmosphere. In explaining the function of these chants, the de Sola Pools acknowledge contemporary worship needs and, as they conclude, these too are addressed by the music of the Spanish-Portuguese synagogue.

Once the de Sola Pools establish Shearith Israel's music as both true to the ancient world and reflective of the contemporary Jewish condition, they present perhaps the most characteristic feature of Spanish-Portuguese worship: the melodies used for "hymns and sometimes single verses."[17] These melodies are prevalent throughout the Spanish-Portuguese liturgical tradition and will be discussed in more detail in Part Two. Immediately, the de Sola Pools acknowledge that these tunes are less old. Still, they link them to Jewish history by positing their origins in medieval Spain, the previous homeland of these Jews. In this respect, the de Sola Pools' assertion is not unique. A book of the same type of melodies belonging to London's (Bevis Marks) Spanish-Portuguese community dates two of the melodies as having been composed prior to settlement in Spain and 47 others as created in

[17] Ibid., 147.

Spain.[18]

By linking the music to Spain, both instances exemplify the drive for authenticity in this "newer" music. In a similar fashion, Ashkenazic Jewry has identified certain liturgical melodies as *MiSinai* tunes. These communities validate the authenticity of such melodies by suggesting that they are part of an older layer of melodies.[19] The truth of this assertion is less important to the Ashkenazic community than the idea that these tunes are immutable and "correct" because of their antiquity. Likewise, the Spanish-Portuguese community looks to Spain as their measure of validity. Such attribution is logical for the climate of medieval Spain did allow Judaism to develop greatly and this period has even been dubbed a "Golden Age" in Jewish history. It is clearly an historical period of great merit.[20] In addition, having ancestry that stems from Spain is a distinguishing characteristic of Jews who are members of the Spanish-Portuguese stock. Again, it is understandable that the community would want to underscore their distinction and also refer to it as a place and period of great importance. In doing so, the de Sola Pools both highlight an important historical reality and, at the same time, perpetuate the

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[18] Israel J. Katz, "The Sacred and Secular Musical Traditions of the Sephardic Jews in the United States," American Jewish Archives 44, no.1 (1992): 332.

[19] According to the Encyclopaedia Judaica, Volume 12, pp.151-153: *MiSinai* tune is a "term used for a traditional group of cantorial melodies sung in the Ashkenazi synagogues of both East and West European rite and regarded as obligatory and for which no other melody may be substituted . . . the *MiSinai* tunes may be called the heart of Ashkenazi synagogue song." Although these melodies most likely can be traced to the Medieval Period, Ashkenazic Jews consider them to be such old tunes that it is as if they were imparted to Moses at Sinai.

[20] As scholars have noted, the Golden Age of Spain was a time of immense Jewish development. It was a critical period for all dimensions of Judaism. Jewish philosophy, liturgy, and poetry all made enormous advances while Biblical exegesis also flourished.

importance of their elite heritage.

The de Sola Pools' analysis of these melodies also lends credence to the myth[21] that sustains the community as an authentic representation of Judaism. Notably, while these melodies are a distinctive part of Spanish-Portuguese worship, the de Sola Pools also emphasize the extent to which they convey universal Jewish sentiments. The de Sola Pools maintain that even these newer tunes express ancient Jewish longings. For instance, the commentary on the *Tisha B'Av* melody for the text *Borei Ad Anah*, suggests that it "puts into musical form the melancholic plaintive wailing of a smitten and bereaved people."[22] The de Sola Pools further assert that the melodic motif of the *Rosh Hashanah* service "is evoked by the penitential mood which gravely echoes the piety of the generations."[23] This last statement is particularly poignant in its suggestion that the melody was not composed by an individual or a community nor merely created for the occasion of *Rosh Hashanah*. Instead, the de Sola Pools' description gives the impression that this melody is one that would extend naturally out of a desire to express piety on one of the holiest days in the Jewish year. According to the de Sola Pools, holiness itself "evoked" this melody.

Further, the melodies of the Spanish-Portuguese community resonate with the modern Jew for he will recognize a particular *Hallel* melody as that of

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[21] I do not use the word myth here to imply that the Spanish-Portuguese community is not an authentic representation of Judaism. I Instead, it refers to the identity they have created to validate their tradition for themselves and to others.

[22] de Sola Pools, Old Faith, 148.

[23] Ibid., 150.

the Israeli national anthem, *Hatikvah*. The de Sola Pools explain, "Asher Perlzweig of London adapted the ancient Sephardi theme to Naphtali Herz Imber's hymn *Hatikvah*. . . ."[24] Again, they attempt to describe a contemporary Jewish reality as a natural outgrowth of their tradition. The de Sola Pool explanation is ambiguous, yet it implies that the existing liturgical theme was already similar to *Hatikvah* and with a modest amount of adaptation, the national anthem of the state of Israel becomes part of their worship. This last element helps the de Sola Pools to create a well rounded picture of Shearith Israel's music. Not only does it encompass emotions grounded in the ancient world, it also features the current Jewish fervor toward the state of Israel.

Thus, in presenting the music of the community, the de Sola Pools also highlight the community's myth. The myth is not necessarily fiction; however, it is an exaggeration of truth used to emphasize certain aspects of this community's identity. The de Sola Pools convey a sense of consistency with universal Jewish tradition and portray a musical tradition that provides a complete Jewish experience. Ultimately, every melody described in the volume is connected to a vital element of Judaism. The reader discovers that the music of Shearith Israel, and perhaps of the Spanish-Portuguese tradition in general, provides a link between the past and the present and thus helps to establish what they perceive to be an authentic form of Jewish worship. This community clearly values its history and its continuity with regard to that history.

Yet it is not the musical content of the service alone that validates the

[24] Ibid.

community's authenticity. When the de Sola Pools describe the synagogue's music, they also suggest that the tunes are executed in an ancient manner. As one reads eye-witness accounts of "outsiders" (who are notably still Jews) to the Spanish-Portuguese tradition, one learns that they perceive the service as "unmusical." The chants sound exotic to the unaccustomed ear. According to the de Sola Pools, these observations are the result of "the cumulative effect of the continuous chanting in unison of simple medieval recitatives which have retained their modal character without the expanded polyphony of modern harmony."[25] The de Sola Pools justify the outsider's reaction as an encounter of modern sensibilities with ancient practices. The same unfamiliarity to the new listener also supports the myth of continuity. Their music *is* from another time and place and they have so well maintained the tradition that the music still sounds unusual to the listener. Remarkably, when Reverend Abraham Lopes-Cardozo published many of Shearith Israel's melodies in 1987, he used this same description to introduce the melodies and to comment on Sephardic music for those unfamiliar with it.[26] His direct citation of the de Sola Pools' words suggests that this exoticism still fits in with the community's myth. They still believe that they sound mysterious to the outside ear.

The de Sola Pools explain, in part, how the community has tended to favor the maintenance of this type of performance. At one point in their history the members of the Shearith Israel community received a notice to the effect

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[25] Ibid., 151.

[26] The cited phrase can be found in the introduction to Abraham Lopes-Cardozo, Sephardic Songs of Praise (New York: Tara Publications, 1987).

that no one should sing louder than the hazzan. While this notice was most likely intended to maintain order in the worship service, it was also a method by which to control the music in their synagogue. Even later, the congregation received a similar mailing regarding singing above the choir. Song in worship has been carefully regulated throughout the synagogue's history. In the de Sola Pools' opinion, such strictures have produced an overwhelming result: "the chanting as a whole is notably reminiscent of the words spoken by Moses as he came down from Mount Sinai, 'It is not the voice of them that shout for mastery, nor the voice of them that cry for being overcome, but the sound of them that sing that I do hear. [Exodus 32:18]'"[27]

Again, the de Sola Pool description enhances the myth. In this instance, they invoke the central myth of the Jewish people to validate their claim. Clearly, the music of worship at Congregation Shearith Israel identifies the community as a true bearer of the soul of the people Israel. It is what Moses heard at Sinai as much as it recalls the worship in the Second Temple or touches Jewish life in the Golden Age of Spain. As the de Sola Pools note, the music is able to unite "traditions of untold generations with modern musical self-expression in a continuity which partakes of the joy of creation."[28]

Hazzan Ira Rhode acknowledges the myth the de Sola Pools sought to portray. According to Rhode, the de Sola Pool history book attempts to create a perception of the synagogue as an historical attraction. They wanted to draw people to the synagogue "because it was a landmark, something historical,

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[27]de Sola Pools, Old Faith, 152.

[28] Ibid., 157.

like a museum, to show patriotism, to show Jews could be Americans too."[29] In this explanation, Rhode presents the logic of the de Sola Pools' exaggeration of the meaning of music in the Spanish-Portuguese tradition. The de Sola Pools need to posit that Shearith Israel captures the essence of Judaism just as an art museum curator draws people to a museum by offering them the essence of an artist or time period.

When dealing with a community, however, the myths they seek to create or perpetuate have distinct implications for the behavior of the community. As discussed above, the creation of the special "Consecration Sabbaths" stems from the community's desire to reiterate their history. According to Ira Rhode, Shearith Israel *is* meant to function as an historical institution. They view themselves as preservers of a particular tradition. As Reverend Cardozo insists, "we are very strict in maintaining the *minhag* of our melodies. We don't deviate from it." In part, they are in keeping with their forbearers. Herbert C. Dobrinsky notes that "[i]t was the tradition in Amsterdam to preserve the customs of their ancestors in its purest form without the addition of later traditions."[30] Also, Yosef Kaplan and Edwin Seroussi explain that "most regulations of the Sephardi community [in Amsterdam] dealt with the synagogue. This institution became the main fortress of tradition."[31] The tradition Shearith Israel and its affiliated congregations maintain is one which

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[29] Ira Rhode, 14 April.

[30] Herbert C. Dobrinsky, A Treasury of Sephardic Laws and Customs (New York: Yeshiva University Press, 1986), 246.

[31] Yosef Kaplan, "The Path of Western Sephardi Jewry to Modernity," *Pe'amim* 48: 85-103, quoted in Edwin Seroussi, Spanish-Portuguese Synagogue Music In Nineteenth Century Reform Sources From Hamburg (Jerusalem: The Magnes Press, 1996), 17-18.

has tended to make the synagogue the location where Judaism is preserved and continued.

In addition, their desire to maintain the tradition comes about from a drive for survival. Rabbi Angel points out that Shearith Israel is "really the only viable authentic Western Sephardic congregation in this country" and "there aren't too many left in the world."[32] This idea coupled with the fact that they differ both from *Ashkenazim* and other Sephardic congregations makes their worship a "unique . . . one-of-a kind service." In this regard, they must maintain this tradition. They are the only congregation who can satisfactorily keep it alive. Still, because of this reality, often they are prone to become self conscious and desire to retain everything as it has been preserved in historical records. It becomes taboo to add new elements. As Sol Laniado, a longtime congregant and honorary trustee, notes:

> There's a tremendous fierceness to maintain the tradition. In other words there's a fierceness here not to just make change for the sake of change because it might be appropriate for the moment but it wouldn't stand the test of time. So that's why we're the way we are for over three hundred years because . . . if you change something or you do something wrong this kahal jumps on you . . . they'll jump you in two-and-a-half seconds. They know. They're a very knowledgeable congregation and they know what's going on . . . . They're very current on all that. And I think we're here because we fiercely maintain our tradition.[33]

Laniado's analysis highlights an important aspect of Spanish-Portuguese

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[32] While Rabbi Angel did mention the Spanish-Portuguese synagogues in Philadelphia (Mikveh Israel) and Montreal, he also points out that Mikveh Israel is very small and the synagogue in Montreal has not remained true to this particular tradition but has adopted more Moroccan and Iraqi *minhagim*.

[33] Mr. Sol Laniado, interview by author, tape recording, New York, 15 December, 1997. All further references to Mr. Laniado's statements correspond to this interview.

identity. They are the keepers of a specific tradition and as a community they feel they are solely responsible for the maintenance of this tradition. In fact, Laniado's comments were in response to a question about the distinctive features of his community and he added that he feels his congregation may be even more "fierce" than other Spanish-Portuguese communities. Clearly, their identity is bound up with their ability to sustain their *minhag,* their style of Judaism. In Laniado's words, it is a common feeling throughout the congregation that "if you don't maintain it with some vigor, it's going to fall apart."

This fierceness has strong implications for the development of the community specifically with regard to music. Sol Laniado notes that "most of our tunes in our tradition go back at least the three hundred odd years we're here." The music for the main body of liturgy, he believes, can be traced back at least "to the people who settled here because we inherited from them." Still, Laniado admits that his tradition has not remained entirely static. With a myth of continuity in place, however, change in the liturgical music does not come about readily. For instance, Ira Rhode explains that if he wants to make a musical change, he must work through the synagogue's board of trustees and gain their approval. Reverend Cardozo also relates:

> We are bound. We cannot introduce any new melodies. For example, when I came to this country in 1946 and I was here in the summer, practically alone, and we had services . . . and I tried to introduce a melody which I learned from Holland. I am from Holland. [It was] a nice melody, but it was composed by that hazzan in Holland at that time. But when I sang it I got complements from some people, but one trustee said to me, 'Never sing that again.' So I never did . . . because it was not

> our melody . . . . So therefore we are very careful. We have been introducing very few new melodies here.

In the above instance, the New York community has even rejected the innovations of their "mother congregation"[34] in Amsterdam in favor of fiercely maintaining "the" tradition (i.e. the tradition as passed on in New York). Rabbi Angel still insists that "the hazzan may not introduce new melodies. The hazzan is measured by his ability to render what we already have, but not to create and innovate. . . . we're stuck on one minhag. We think it's beautiful, it's perfect, and we stick with it." In general, the myth of sameness that helps the congregation perpetuate their tradition also plays a role in defining the boundaries of what is acceptable behavior in the community. Still, this fact does not entirely prohibit the community's music from developing or changing. It merely implies that, in order to effect change, they will have to work within the parameters of the myth.

Order

Clearly, history and continuity shape the practice of this community. Yet, there is a third pillar of this community's identity that plays a crucial role in defining its identity myth, especially with respect to music. In addition to historical continuity, the community also prides itself on its sense of decorum. In the words of Abraham Lopes-Cardozo, "we are something like Tiffany-fine quality." As Sol Laniado states, his community has successfully rid itself of "all

[34] This term was used by Rabbi Angel to describe the synagogue in Amsterdam.

the bad things associated with Orthodoxy." [35] According to the de Sola Pools:

> Many of Shearith Israel's rules of devotional propriety derive from the rabbinical principle that a standard of sanctity may be raised but never lowered. Within a synagogue the standard of conduct must be higher than one which may be accepted outside. The intent of numerous congregational injunctions [dealing with decorum in the synagogue], important and unimportant alike, is to preserve the synagogue as a shrine of holiness.[36]

Even presently, when one enters Shearith Israel for a Shabbat worship service, one receives a handout with excerpts from the *Pele Yoetz* by Nineteenth Century Sephardic Rabbi Eliezer Papo that deal with the sanctity of the synagogue. One is cautioned: "Do not engage in conversation in the synagogue even when it is not time for prayer."[37] This orderly aspect of Shearith Israel is not unique to the American Spanish-Portuguese community. Edwin Seroussi notes that even in Portuguese synagogues in the eighteenth and nineteenth centuries "order and decorum, which were enforced by stiff penalties, and a restrained musical style predominated . . . ."[38]

The propensity for decorum manifests itself on many levels in the congregation. Most apparent is the dress of those who attend worship services at the congregation. For instance, the President, *parnas*, and Vice President, *sagan*, of the Congregation who preside over the Shabbat service

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[35] Laniado points out that the services "are very dignified, very quiet. . . . People don't talk during the reading of the sefer. They don't move back and forth." He also notes that those who choose to daven at Shearith Israel "can't sit and talk to [their] neighbor all day or stand when [they] want or sit when [they] want or stand in the aisles." It is practices like these to which I believe Laniado's statement refers.

[36] de Sola Pools, Old Faith, 95.

[37] Handout from Congregation Shearith Israel for Shabbat Vayesheb, December 20, 1997.

[38] Seroussi, Synagogue Music, 18.

wear a top hat and a morning suit. On Festivals when the *cohanim duchen,*[39] the *cohanim* dress in the same fashion. Sol Laniado also mentioned that it is customary for many men to wear tuxedos to Festival Eve services. When an individual who is not "well dressed" attends their synagogue, he explains, they would not turn the person away, but they might seat him near the back of the sanctuary. As Laniado posits, "you wouldn't go to visit the President of the United States in sandals and beat up jeans, why should you meet the Creator of the World that way?"

The congregation's worship also reflects this desire for order. They have a *shamash* who acts as a *maitre d,*[40] whose function is to maintain order within the synagogue. "It's his responsibility to see that everything is conducted well as far as religious services are concerned . . . that there's decorum, that people wear a *tallet,*[41] that people have a prayer book, where to sit because everybody has his own seat in this synagogue . . . ."[42] Certainly the precision in Spanish-Portuguese ritual necessitates such a functionary. As Sol Laniado describes the procedure for the celebration of Chanukah, it is incredibly fastidious:

We are a very formal congregation . . . so Chanukah here is done in a

[39]The practice of *duchen*, so named because of the *duchan* (platform), from which the *cohanim* performed this ritual in the ancient Temple, consists of the *cohanim* in the congregation covering their faces and hands with a *tallit*, raising their arms, and reciting the Priestly Benediction over the congregation. They are instructed by the Torah to perform this ritual and thus to serve as vessels through which God blesses the People Israel (Donin, To Pray As A Jew, 135-137). While many Sephardic and Israeli congregations perform this ritual daily, Shearith Israel follows the Ashkenazic practice of performing *duchen* only on Festivals.

[40] Sol Laniado's analogy

[41] In Ashkenazic circles, this garment is called a *tallit*. It is a prayer shawl used for morning and afternoon worship services containing *tzitzit*, fringes on each of its corners.

[42] Sol Laniado, 15 December.

very formal manner as far as lighting the *Chanukiah* [menorah used for Chanukah] . . . . During the week, the *Chanukiah* is lit immediately after the *Kaddish Titkabal*, right after the *Amidah* . . . . During the week we're in the small synagogue, but what happens is immediately after the *kaddish*, the hazzan leaves the *teba* and goes to the *Chanukiah* which is on the west wall of the synagogue. The *shamash*, in turn, has to . . . [have] time enough to be there . . . with a taper already lit. [He] bows [and] hands the taper to the hazzan. The hazzan says the *berachot* [blessings] and lights the *Chanukiah*, bows and gives the taper back to the *shamash* who extinguishes it. That's during the week. Friday night we've got another problem now. Friday night we're in the large synagogue and on Friday night, we have to light the *Chanukiah* immediately before *Arbit*, before the evening service. So we do *Mincha* and immediately after *Mincha*, the hazzan comes off the *teba*, down the steps and walks up [to the *Chanukiah*] . . . . The *shamash* has to time himself, wherever he is, to be at the *Chanukiah* when the hazzan gets there with the taper already lit--same procedure: bow, and they light it then he extinguishes it, and the hazzan goes back [to the *teba*] and we start *Kabbalat Shabbat* services. On *Motz'ei Shabbat*, we've got a very big problem because . . . the hazzan has got to be crazy on *Motz'ei Shabbat* because he has to wait for sundown before he can touch the *Chanukiah* so then as soon as he sees the time is right, he's got to go up to the *Chanukiah* (and he has stored the oil can, the wicks under the seat) . . . . He's got to take the old wicks out, put them in a receptacle, put the new wicks in--we light on oil so he's got to pour the oil into the cups--and then he's got to leave and go and set up the *Habdallah* tray and bring it into the synagogue--because we set it up outside--and be ready again [with the] same routine . . . because now we're going to do the *Chanukiah* immediately before *Habdallah*. So he again comes down off [the *teba*], lights the *Chanukiah* and then he goes back up so as soon as he gives him [i.e. the hazzan gives the *shamash*] back the taper, he's got to move very fast . . . and get the *Habdallah* tray and bring it up on the *teba* so that they can start *Habdallah*. So this is a very orchestrated . . . routine.

Further this decorum affects the role of the hazzan. According to Lanaido, the hazzan's job, along with the choir, is to set the pace of the service in order to ensure that all congregants respond together. Ideally, the hazzan and choir

should guide the congregation so that even the congregational prayer responses have some order and work to maintain the dignity that the dress and the beauty of the building itself convey. I will treat order in the worship service more fully in the next chapter.

The current composition of the congregation is proof that they have succeeded in creating a decorous, aesthetically pleasing service, a very dignified Orthodoxy. While Sol Laniado has a family history with this congregation and, in fact, half of his family was of Sephardic lineage, he notes that he is an exception in the community. Many *Ashkenazim* have also become a part of Shearith Israel. Early in American history, they may have had no choice for Shearith Israel was the entirety of the American Jewish community. Today, however, Ashkenazic Jews may become part of the community because they favor Shearith Israel's aesthetics. Laniado explains: "The *Ashkenazim* who come here come here because they think that this is a meaningful and dignified service compared to where they come from."[43]

Musical Change: Antiquing

Although historical continuity is vital to the identity of this community, this investigation of the Shearith Israel would be incomplete without discussing the manner in which the community's music actually has undergone change. Kay

[43] This is most likely a reference to Ashkenazic Jews from Eastern Europe whose practices, in light of the decorum at Shearith Israel, could be seen as disorganized and "not Modern." Sol Laniado mentioned that the congregation has people from the Jewish Center, Lincoln Square, and other Orthodox congregations that may be more geographically convenient for them. Nonetheless, these people choose to pray at Shearith Israel.

Shelemay, in her description of alterations made to Ladino romance tunes as Sephardic Jews moved through various cultures, points to two main methods of musical development. First, she notes, many of the melodies were "modified . . . to render them more similar in style and content to music that Sephardic Jews encountered in their new homelands."[44] This method is a familiar form of acculturation. Second she describes the contrafact process in which the Sephardim borrowed a melody from their surrounding culture, eliminated the intended text and substituted a text of their own.[45] The music of Shearith Israel develops in a similar fashion although these processes occur on a more subtle level for the community is always subject to the confines of its myth of preserving a specific tradition with little or no change over time.

The second method, the contrafact process, is easier to perceive in the Spanish-Portuguese tradition. According to Ira Rhode, new melodies are introduced to the congregation using a method he dubs "antiquing." In general, musical antiquing involves using a newer or "unauthorized" melody but disguising it as a regular part of the tradition. The most recent example Ira Rhode could offer described the creation of a *Mi Shebeirach* for the *Parnas,* the president of the congregation, as he travels from his seat to the *teba* in order to preside over the Torah service.[46] In Rhode's explanation, the choir director used Salamone Rossi's setting of Psalm 146 and readapted the tune to the

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[44] Shelemay, "Mythologies," 32.

[45] Ibid., 32.

[46] The *teba*, often called the *bima* in Ashkenazic circles, is the raised platform in the center of a Sephardic synagogue from which the service is conducted and the Torah is read. From my research, it appears that this custom of the *Parnas* presiding over the Torah service is unique to the Spanish-Portuguese community.

words of the *Mi Shebeirach*. He observes:

> it sounds very authentically antique and the music was composed quite a long time ago, by Rossi, but it wasn't ever composed for that piece and it wasn't ever used in Spanish-Portuguese until about 25 years ago they just introduced this historical artifact.[47]

Edwin Seroussi posits that in the formative years of the Spanish-Portuguese rite, this kind of borrowing was commonplace:

> Most of the eighteenth-and-nineteenth-century music manuscripts from the Portuguese community of Amsterdam include original compositions for solo or choir, with or without instrumental accompaniment. These compositions bear the influence of the late Baroque and *Style Galant*. Many are works by professional composers, Jews and non-Jews alike, commissioned by the community for Jewish holidays, and for such festive occasions as the anniversary marking the founding of the Great Portuguese Synagogue of Amsterdam in 1675 . . . . Later on, however, some of these pieces became traditionalized as one voice liturgical melodies and their compositional origin was no longer recognizable by the cantors.[48]

Reverend Cardozo explains that the borrowing is not only from outside sources, but also from other Jewish communities:

> Some other melodies were brought in under Ashkenazic influence. For example, the "*Maoz Tzur*." There is also a Sephardic melody . . . but we have not taken to it at all . . . . We sing the regular [he means the popular Ashkenazic melody] "*Maoz Tzur*" melody *but not the words* [emphasis added].

At Shearith Israel, they use the Ashkenazic melody but adapt it to the words of other prayers. Cardozo mentioned, for instance, that they sing this melody to the text of *Yigdal*. Antiquing requires that even another Jewish melody be disguised somewhat in order to become part of Spanish-Portuguese ritual.

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[47] Ira Rhode, 14 April.

[48] Seroussi, Synagogue Music, 23.

Rhode also noted the aesthetic part of the antiquing process. He explained that often "if it sounds like it's in a high classical style, people won't recognize it as new."[49] Thus, this "high classical style" seems to be a disguise that also helps perpetuate their myth. It is what the tradition sounds like to the community.

Notably, however, while a disguise renders the piece acceptable for worship, it does not give it the antique, authentic status of the rest of the tradition. All of those I spoke with at Shearith Israel were aware of the Rossi piece mentioned above. They knew it was an adapted Rossi piece and highlighted it as the only change in the liturgical music in the recent past. According to Rabbi Angel, a new piece never truly gains the status of the more ancient melodies:

> Since we've had choirmasters they've found music or incorporated music that they thought would fit in to our own style, *but we always know which pieces those are* [emphasis added]. So we have music written by Reverend de Sola, who was the hazzan in London, we have an Adon Olam, and then we have some things by Rossi. We have some things by . . . Naumbourg and we also have some things that were written by our own clergy . . . and some of our choirmasters wrote some music which was incorporated into the service . . . , but those pieces are generally choral pieces and people just listen to them. They're not singing pieces and they're not mainstream parts of liturgy, except for Adon Olam. They're not the main service. They're kind of outside of the services.

Angel's statement reveals even more about the effect of the myth on the music. First, he supports the notion that it is not usually the hazzan who changes the music. As Seroussi observes, in this tradition the hazzan is valued more for

[49] Ira Rhode, 14 April.

"his total command of the 'tradition'" than his ability to be creative musically. "[T]he cantor had to prove that he formed a link in the chain of transmission."[50] Ira Rhode corroborates these suggestions. Music that is obviously not part of the core of Spanish-Portuguese tradition, such as that by the nineteenth century composers Mombach or Naumbourg, was brought in by the choir directors who, in general, were given more freedom than the hazzan himself. They brought in outside compositions that, like the aforementioned Rossi piece, fit the aesthetic of the myth (i.e. they sounded "fancy" or classical) in order to beautify the congregation's worship service.[51]

As Angel also reveals, however, musical pieces that are added to the codified body of musical tradition are never meant to be mistaken for ancient music. They suit the Spanish-Portuguese aesthetic but *are not* their tradition. Further, communal singing is one method of passing on this tradition. If the community does not sing these melodies, they are less likely to be transmitted over greater lengths of time. As Sol Laniado observes, "that's how the congregation keeps up the music . . . by singing the melodies." In a congregation that "fiercely maintains its tradition," such a distinction is an integral one: it seems it is not as important that the added pieces be preserved over generations. Added music is functional but both by its place in the liturgy and in its performance, it is clearly delineated as distinct from the core of their tradition.

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[50] Seroussi, Synagogue Music, 132.

[51] Hazzan Ira Rhode, interview by author, tape recording, New York, 17 November, 1997.

Musical Change: The Spanish-Portuguese Tradition in America

The other process Shelemay describes, that of adapting the music to the dominating tastes of the surrounding culture, is apparent in a comparison of the musical variations across different Spanish-Portuguese communities. In Amsterdam, for example, the Torah chant is performed with more of a raise in pitch (a half or three quarter tone) whereas in New York and London, it tends to be more diatonic. Ira Rhode attributed this difference to the fact that Anglo-Jewry simply prefers it. The general demands of Anglo-Jewry are that the music be more "cut and dry" and less ornamented than in Amsterdam.

This trend also appears in the melodies and their varying forms in different communities. Commonly a melody that is more chant-like in Amsterdam becomes more of a lyrical tune in New York. The melody's more "exotic" features are eliminated to suit a Western musical style. Again, the variations are subtle; however, in a community that highly values consistency, even slight differences suggest some adaptation to the surrounding society.

The New York community, in particular, has preserved the tradition in a manner that has allowed them to remain slightly distinct from the other Spanish-Portuguese communities. In this process, the New York community has been guided by their sense of history and continuity, but they have often favored American history or maintained continuity with regard to their American predecessors. While their individuality is not immediately apparent, it is manifest in some of their practices. For instance, on certain occasions during the year, the congregation uses *rimmonim*, Torah crowns, molded in the shape

of the Liberty Bell. These *rimmonim* were a gift to the congregation in honor of the seventieth birthday of Judge Edgar J. Nathan, Jr. Judge Nathan was the president of Shearith Israel and a prominent judge who served as borough president of Manhattan and was also appointed to the New York State Supreme Court. Rabbi Angel explains that not only was he a great American but his family descends from the early founding of the synagogue. "For his 70th birthday, they gave him this present of an American symbol to grace the Torah, a Jewish symbol." The crowns adorn the Torah during the week of Parashat Behar when the Torah teaches, "Proclaim liberty throughout the land unto all the inhabitants thereof (Leviticus 25:10)." While the example is a small detail of the congregation's overall practice, it still demonstrates an innovation that grew out of the blending of the Spanish-Portuguese community with the culture of America.

A more glaring example of their self assertion involves the codification of Shearith Israel's music in written form. After maintaining much of their musical heritage orally, parts of the tradition were finally published. When printing the material, however, the community neglected to consult a book of music from the London community that already existed. Instead, they asked someone in the community who knew the tradition to sing the music while others transcribed it note for note with all the inconsistencies or idiosyncrasies of that person's rendition.[52] Admittedly, they may have done so for the sake of expediency. Still, it seems the task of securing the London community's book

[52] Ira Rhode, 14 April.

would not have been difficult had the leaders of the community truly been consumed with retaining every note and keeping the tradition accurate across geographic lines. Edwin Seroussi notes that the London community's book "reflects to a great extent the traditional music legacy of the Amsterdam synagogue, the ultimate source of most Spanish-Portuguese synagogue repertoires in Western Europe and America."[53] In light of this fact, Shearith Israel's choice not to use the book appears even more significant. Even Ira Rhode (who is a member of the community) admits that in writing the music down in this manner, the community has, at times, abandoned the musical logic of their tradition. To the outsider this appears to be a subtle but meaningful break with the other communities. Such actions, however, are understandable for a group that has expressed a desire to be known as the "Mayflower Jews." They were the first Jews in America and they reiterate their history at almost every opportunity.[54]

To suit the "Mayflower Jew" description fully, however, Shearith Israel's congregants must prove the strength of their allegiance to America and display (even if subtly) their distinctively American traits. As Rabbi Marc Angel notes:

> We're very proud of the fact that we're so old and that we were here when the Declaration of Independence was declared. In 1776, we were already a hundred and twenty-two years old. We were already an old congregation. We were older than most congregations are now so we always are very proud of the fact that we were here at the ground floor of America so we have exhibitions, we have historical archives and we're always talking and having programs relating to the role of Jews in America, the role of the synagogue in American life so we're very

[53] Seroussi, Synagogue Music, 24.

[54] In nearly every article I have found to date, there is a repetition of the story of the twenty-three Jews who escaped from Amsterdam to Recife and finally made it to America in 1654.

> conscious, without any question, of our Americanism and that there's a very pronounced feeling you have here you might not have at other synagogues . . . .

While Rabbi Angel notes that this feeling does not insert itself into the actual synagogue service, in some subtle ways, it has affected the way the tradition has been passed on and in a more obvious manner has strongly affected the identity of the community and how they have shaped their congregation.

As they have retained their connection to America, the Spanish and Portuguese community has also been subject to the trends that American culture has espoused. Ira Rhode notes that there is a pronounced difference in the way their Prayer for the Government is viewed and performed. About fifty years ago, this prayer was one of the most prominent parts of their worship service. It was performed in a grandiose manner. In fact, Reverend David de Sola Pool, the rabbi of Shearith Israel from 1907 until 1956, made a record that contained the Prayer for the Government as its only selection. The current presentation of the Prayer for the Government is much more informal and retains little of the grandeur of its former state. Such a change appears natural when one considers the change in the general attitude of Americans towards the government and towards open patriotism. Forthright praise for the American government is no longer a prerequisite for being a loyal American. In fact, Americans have embraced a more critical stance towards their government and other decision-making bodies. Unsurprisingly, the Prayer for the Government is no longer a featured part of the Spanish-Portuguese liturgy.

Notably, it is still the only portion of the Shabbat service read in English and, therefore, still serves as a reminder of the identity of this congregation. The need to highlight this specific prayer further, however, has diminished with the more general American skepticism towards the government.

In addition, the community is subject to the reality of its American constituents. As noted, the congregation presently contains more Ashkenazic members than Sephardic ones. Thus, Cardozo's example above of the adaptation of the Ashkenazic melody for "*Maoz Tzur*" was logically accepted by the community. This reality, however, has not always permeated other Spanish-Portuguese communities. As Cardozo explains, "That melody is being accepted by the people here, but in Holland, my congregation where I come from, if I would sing that they would throw stones at me. It's *asur* [forbidden]."

The community also experiences change because of its specific identity as an American Jewish community. Shearith Israel must be viable within the American Jewish world. It must meet the needs of it congregants as American Jews in addition to being a dedicated American institution. The most striking example of this influence regards the development of the choir. The addition of the choir to Spanish-Portuguese ritual was a result of competition with early Reform synagogues. Seroussi explains, "[o]nly late in the nineteenth century, when the Reform Movement began to make inroads on the membership of the Portuguese congregations, do we witness the introduction of formally organized choirs in the Spanish-Portuguese synagogues of London and

Amsterdam."[55] According to the de Sola Pools, the choir at Shearith Israel was a source of great contention until other synagogues in New York established choirs in their worship services: "By 1859, three congregations, Bnai Jeshurun, Anshe Chesed, and Emanu-El, had choirs. At long last the trustees of Shearith Israel were ready to advertise for a permanent choirmaster."[56] Although the choir would still struggle to establish itself, the influence of other American congregations spurred this congregation's readiness to create a choir. According to Rabbi Angel:

> We used to have a choir in the early days that was like a children's choir. . . . In the mid to late nineteenth century, Reform was growing very powerful in New York and Reform temples were very prosperous and prominent and very Westernized. They had organs and choirs . . . and the traditional synagogues, the Orthodox synagogues, were on the defensive. At that time, in the late eighteen hundreds, there were a lot of immigrants coming in from Europe . . . . Orthodoxy was basically identified with Old Country, European, Yiddish speaking, unfancy, downtown and Reform was identified with rich, prosperous, American, Modern, etc. so one of the institutions that didn't go along with that stereotype was our synagogue. Our synagogue was very formal and very Americanized and prosperous and had everything that a Reform temple had except we also were very traditional . . . . So there was a feeling in the congregation . . . that there was a growing number of more successful Americans that were defecting from Traditional Judaism to go to Reform Judaism because they thought it was socially better and maybe aesthetically better. So the congregation got the brainstorm that one of the reasons they're leaving is because Reform temples have these choirs that sound so nice. We should have a choir also and organize our music more and create a more aesthetic atmosphere. Even though our services always were aesthetic, they thought the choir was different. The choir would add an important element to the service.

Further, the current choir in New York is made up of professional

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[55] Seroussi, Synagogue Music, 66.

[56] de Sola Pools, Old Faith, 154.

musicians. In Shearith Israel's sister congregation in London, the choir consists of congregants. Their music has the same function (Rabbi Angel remarks that they still sound good), but the New York community was in competition with other synagogues in a country where Reform Jewish choirs were flourishing. Reform Judaism itself was particularly successful in America. The New York choir reflects the influence of the community's environment and has, by necessity, developed differently from other Spanish-Portuguese synagogues'.

Yet the choir's function was also not exempt from the impact of the rest of America. Although early objections to the choir included "disapproval . . . of any choir which might become an exclusive musical group dominating the congregational singing,"[57] in many ways the choir has taken over the congregation's role in singing. This phenomenon is a common one both in American Jewish life and in America in general--we leave the music to musicians.[58] As Rabbi Angel proudly declaims, the choir is made up of musicians who are "real singers. They sing in opera. Some sing in the Metropolitan Opera. Some sing in the City Opera. . . . These are first class singers." In his description, Rabbi Angel portrays the strong sentiment toward proper aesthetics in worship that has crept into this community both from Americans in general and from other Jewish communities.

Thus, when examining the myth of the Spanish-Portuguese community firmly established in New York City, one finds that at the same time that they

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[57] Ibid., 153.

[58] Ira Rhode, 17 November.

attempt to seat themselves well within the Jewish tradition and distinguish themselves as keepers of the Spanish-Portuguese tradition, they also have taken steps to ensure that an integral part of their identity is as a distinctly American community. In part, they have worked within the rules of their tradition, but have manipulated them to suit some of their own aims. Their work is not dissimilar from the Rabbis who ensured that Jewish law would serve them in any age and that it also retained its authenticity. Kay Shelemay helps further contextualize the community's behavior when she explains that one goal of Jewish music in general is to preserve the tradition, but that the musical style "is less critical to the maintenance of the tradition than the fact that it be such an integral part of the community's environment that it can sustain the word almost without conscious thought. This is achieved through the emergence of musical traditions that fit each environment, each community."[59] Likewise, although the Spanish-Portuguese tradition seems to be very consumed with the idea of being historical and of maintaining the tradition, it is inevitable that they may allow things to change to suit their congregation in America. They also have to keep people in the synagogue community in order to support the institution. Without a community, they clearly cannot continue their tradition.

The Results of the Myth

Moreover, the myth of continuity is not one perceived only on the inside of

[59] Shelemay, "Mythologies," 35.

this community. Scholars (who were outside of the community) studying the tradition have also "discovered" the degree to which this community has maintained their tradition with little variation. Thus, on some level, the myth has been successful in shaping the community's behavior to its standards. To a great extent the Spanish-Portuguese community as a whole has been very effective in maintaining their *minhag* both across geographic lines and over time. In musicologist Edwin Seroussi's analysis, Spanish-Portuguese Synagogue Music in Nineteenth Century Reform Sources from Hamburg, he gives a detailed account of his findings about the origins of the tradition. It is certain that the tradition began in the "early seventeenth century, with the arrival of conversos in Amsterdam and their return to Judaism ex-nihilo."[60] From his research, Seroussi can also document that "the comparative analysis of several written 'testimonies' reveals a faithful re-creation of some liturgical 'melodies' in the notations of performances by authoritative informants from different Spanish-Portuguese communities (Hamburg, London, Amsterdam, Bordeaux, Livorno, New York) over a period spanning nearly two hundred years."[61] Seroussi's academic observation clearly manifests itself in the community. As Sol Laniado mentioned when asked about his attendance at other Spanish-Portuguese synagogues, "we're at home there and they're at home here." Further, Seroussi concludes:

> Notwithstanding the usual circumstances which are beyond the control of either performer or congregation--the normal lapses of memory, the personal idiosyncracies of musical taste--analysis of the written testimonies from Germany shows that this oral tradition bears a

[60] Seroussi, Synagogue Music, 63.

[61] Ibid., 62.

remarkable sense of historical continuity.[62]

Clearly, there has been a great deal of consistency in this tradition.

Seroussi's research, however, also unravels a common misconception of scholars who have studied the tradition. The general trend of these scholars has been to compare the Spanish-Portuguese tradition with other Sephardic traditions and to assume that those features they have in common can be traced to pre-exilic (i.e. the exile from Spain) times. Again, like de Sola Pool in his musical analysis, these scholars used the "Golden Age of Spain" as a measure of authenticity and perhaps had a need to trace Sephardic musical traditions to this era. Like Idelsohn, they attempted to prove a common origin which may not exist, but is important to their view of the Sephardic Jewish community. Seroussi, however, realizes that when the *conversos* created their tradition *ex-nihilo* they borrowed from their Sephardic brethren in North Africa and the Ottoman Empire. Thus, the similarities prevail. The development of the Spanish-Portuguese tradition began with such borrowing and

> reached its present form only after a long historical process, in which older traditions of other Sephardi communities were adopted, rearranged, or rephrased, and new materials either admitted or removed, all according to the preference of the individual cantor and the taste of a given milieu. Sometime during the mid nineteenth century this repertoire reached the canonized form which we know today.[63]

The canonization most likely occurred because of threats to the survival of the community, especially from the sway of the Reform Movement: "With time the natural instinct to preserve the Portuguese-Jewish heritage evolved into a

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[62] Ibid., 144.

[63] Ibid., 142.

pressing need, borne of the rapidly changing reality and challenges threatening the very foundations of community life, such as the Reform movement and assimilation."[64] Further, Seroussi documents the fears of the Hamburg Portuguese community with regard to the Hamburg Reform Temple and speaks of the London community where the Spanish-Portuguese Jews published a volume of their music "in the hope of preserving the traditional music repertoire for future generations, during a time in which many Sephardim stood poised to abandon their congregation in favour of the Liberal Synagogue of West London."[65] Still, it is this canon of music that has been relentlessly maintained in America, has enriched the community's identity and has helped sustain the myth of continuity. The second part of this paper will investigate the manner in which this is accomplished.

64 Ibid.

65 Ibid., 143.

Part Two:

Design and Decorum

The Spanish-Portuguese musical tradition is undoubtedly diverse. As discussed in the previous chapter, the music includes features of other Sephardic Jewish communities and combines them with more Western sounding melodies. It has also borrowed from the surrounding culture at various points in the history of its development. As Rabbi Angel succinctly describes:

> The Spanish-Portuguese *minhag* basically grew up in Amsterdam so we know that the first teachers were Turkish and Moroccan rabbis and *hazzanim* who were imported to Amsterdam to teach the Jews that had been living in Spain and Portugal as Catholics. So they came to Amsterdam [and] they started from scratch so the tradition. . . in the early days was taught by Moroccan and Turkish rabbis and then, over the course of time, the Dutch Jews living in Holland. . . streamlined the music to fit into their environment.

Much of the musical tradition was passed on orally. When the community decided to write down its music, they were often responding to a threat to their survival. As Edwin Seroussi points out, however, ultimately the Spanish-Portuguese community codified its musical tradition. It became fixed and less free to develop.[66] By more closely examining this codified block, one can see beyond how vital the preservation of this tradition is for the community and investigate how the music actually works to sustain the community's identity.

The following analysis is an attempt to discover the kind of liturgical musical tradition that developed in accordance with the values that the

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[66] Seroussi, Synagogue Music, 142.

Spanish-Portuguese community holds dear. I will use one section of the liturgy to examine the music with which the community expresses its liturgy and the ways in which the musical tradition is designed. Undoubtedly, this music is connected to the community's myths, their perceptions of themselves, and their ideas about religious ritual. In many ways, the musical expression of the liturgy is a manifestation of the myth. Both create a static sense of past. By never changing, the music brings out the same aspects of the text each time it is performed. Still, as this analysis will make clear, over time, within the worship service the music is in no way static. This analysis will focus on the effect of history, order, and continuity on Spanish-Portuguese liturgical music and its design for Shabbat Morning.

I will examine one section of the Shabbat Morning service, the *Shacharit* section, which begins with the prayer commonly referred to as "*Nishmat Kol Chai*" and ends with the hazzan's repetition of the *Amidah*. The entire Sabbath morning liturgy consists of five parts: *T'filot Hashachar* (Morning Prayers), *Zemiroth* (Psalmody or Songs with special psalms added for Shabbat), *Shacharit* (the Morning Service), The Torah Service (including a section of Special Prayers preceding it and "offerings before the ark"[67] afterwards) and *Musaf* (the additional service for Shabbat and festivals). In all, the morning service lasts approximately three and a half hours. The section I will analyze

[67] While this terminology is somewhat awkward for a Jewish ritual, it is the exact phrasing used on the Shabbat handout one receives when one attends Shearith Israel on Shabbat morning. Herbert C. Dobrinsky notes that in the Spanish-Portuguese rite, "[a]dditional prayers may be made for any special occasion after the Sefer Torah has been restored to the *heikhal* [ark] while the hazzan stands in front of the open *heikhal.* These prayers will always be acompanied by a contribution to the congregation." (Treasury, 216).

constitutes only about thirty-five minutes of this prayer time. Still, it is a liturgically significant section because it contains the two mandatory parts of the morning prayer service, namely the *Sh'ma* and its Blessings and the *Amidah*. As Jakob Petuchowski notes, these two "rubrics" constitute the "original form" of "the Jewish public worship service."[68] They are the core around which the rest of the worship service developed. Moreover, *Shacharit* is a section that is musically dynamic and replete with elements that speak about the community's identity.

The *Shacharit* section begins with the chanting of *Nishmat Kol Chai*. This prayer is also the point where the choir and the hazzan begin their participation in the service. Thus, the two earlier sections of the service, *T'filot Hashachar* and *Zemiroth*, do not combine the three main participants in Spanish-Portuguese worship: the congregation, the choir, and the hazzan. In fact, these first two segments of the service are often led by a layman with responses from the congregation. They are also less diverse musically and liturgically. The first section, *T'filot Hashachar*, consists of a series of blessings and study passages recited tersely. The second, the *Zemiroth*, includes mostly a litany of psalms combined with various blessings for song. Psalmody in the Spanish-Portuguese tradition is performed in a very specific manner. In this section it is primarily repetitive, call-and-response chant (for instance, the manner in which Psalm 92 is chanted on Shabbat morning) with some

[68]Jakob J. Petuchowski, "Some Basic Features of Jewish Liturgy," in Gates of Understanding, ed. Lawrence A. Hoffman (New York: Union of American Hebrew Congregations, 1977), 16.

variation at the end of the portion for the recitation of *Shirat Hayam*, the Song of the Sea (Exodus 15:2-19). Neither of these sections contains the musical richness of *Shacharit.*

Notably, as Ira Rhode points out, *Shacharit* is not the portion of the Shabbat morning service "that people come for."[69] It is not the most striking or celebrated part of the Spanish-Portuguese musical heritage. The community takes more pride in its performance of the ritual surrounding the Torah service, the reading of the Torah itself, and the *Musaf* service. The Torah service liturgy, however, consists of a number of musical "pieces" performed by the choir. These pieces reflect the pomp and royalty the community wishes to convey as they bring out or put away their Torah scrolls. These pieces stand in stark contrast to the system of chanting used for the reading of the Torah or the simple chants used for the *Mi Shebeirach* and other prayers traditionally performed during the Torah service. Still, for purposes of this analysis, the Torah service offers a smaller, less integrated range of liturgical and musical activity. It is not as dense as *Shacharit* with regard to the musical activity that occurs.

Further, because these liturgical sections are more popular both inside the community and out, it seems they may also be more susceptible to outside influence. The liturgy of the Torah service has most definitely been influenced by nineteenth century compositions. While the congregation needs to preserve their tradition they also need to ensure that these sections remain interesting

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[69] Ira Rhode, 17 November.

and attract worshipers to the synagogue. Examining the *Shacharit* section, therefore, allows us to analyze worship that contains the distinctive elements of the community's tradition and has been less subject to the congregation's need to create interest.

Importantly, my analysis of the service is based on my experiences in the community, my interactions with members of the community, and my research about the history of the community. It does not, however, attempt to recreate the emotions of a worshiper who attends a Shabbat morning service and participates in the music of the morning.[70] Instead, my description of the music is that of an outsider who has gained some insider's knowledge and attempts to recreate the design of the service.

The Music of *Shacharit*

The following chart lists the musical activity of *Shacharit*.

Chart#1: *Musical Design of Shacharit: Nishmat Kol Chai Through Sim Shalom*

Page*	Prayer	Type	Precentor
183	Nishmat Kol Chai	**rhythmic chant #1**	choir
183-5	V'ilu Finu-B'makhalot	*chant #1*	hazzan/cong
185	B'makhalot	melody #1	choir
185	Baruch atah...m'hulal batishbachot	reference to *chant #1*	hazzan
186	Kaddish L'eila/Bar'chu	*solo cantorial chant #1*	hazzan

[70] Each worshiper brings his/her own Jewish background and needs to the service. I do not deny, however, that the worshiper may unconsciously be affected by issues that affect the liturgical design of the service.

186-9	Yotzer or-m'shabeach v'omer	**rhythmic chant #2**	choir
188	v'chayot hakodesh	reference to chant #1	hazzan
189	Mizmor Shir l'yom haShabbat	reference to chant #1	choir
189-91	L'fichach-netzach sela vaed	*chant #1*	hazzan/cong
191	Maher	melody #2	choir
191	Sh'ma	**cantillation formula**	hazzan/cong
191	V'ahavta-zonim achareichem	**Biblical cantillation**	hazzan/cong
193-5	L'ma'an Tizk'ru-oseh feleh	*chant #2*	hazzan/cong
195	Shira chadashah	**rhythmic chant #3**	choir
	---SILENT AMIDAH---		
196	Avot/G'vurot	*chant #2*	hazzan/cong
197	Nakdishach	*solo cantorial chant #2*	hazzan
197-201	Kadosh (3x)-end of Sim Shalom	*chant #2*	hazzan/choir/ cong

* All page numbers refer to the siddur used at Shearith Israel. It is entitled *Seder HaTefillot*, Book of Prayers, edited and translated by David de Sola Pool (See Works Cited for a full bibliographic reference).

The above chart distinguishes five types of music that comprise *Shacharit*.[71] The first, and most simply structured, are the plain chants (chant #1 and chant #2). While the ambitus in each of the chants is very limited, these chants are distinguished by their lack of square rhythms. As Seroussi describes these musical portions of the service, they are "read out or recited in flowing rhythm."[72] The chants are performed by the hazzan with set responses for the congregation. The hazzan repeats the congregation's responses, at times in a slightly elaborated fashion. The music for these chants can be found in Appendix 1 while a detailed description of the congregational responses is included in Appendix 2. Phrases marked "reference to chant #1" are repetitions of part or all of the motives of chant #1 that occur in the midst of some other form of music (i.e. a rhythmic chant or melody).

The second type of music characteristic of *Shacharit* is the rhythmic chant. These chants are the pieces many describe as Eastern sounding chants with Western harmonies imposed on them. They contain short, repeated "melodic" phrases. These melodic formulas are too short to create a full melody, but nonetheless they are identifiable as melodic in contrast to a plain chant. Their range of notes is greater than the plain chant and they do not make use of a recitation tone.

The "melody," the third type of music on the chart, is made up of much

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[71] For purposes of my paper I use the term "music" although this term has not always been applied to these types of artistic expression. Edwin Seroussi points out that "among Sephardi cantors, many of the 'musical formations' are not defined as 'music' at all. As Adler has already noted in regard to the Portuguese-Jewish tradition from Amsterdam, the word 'music' refers to well-defined melodies with fixed form and meter." Synagogue Music, 64.

[72] Seroussi, Synagogue Music, 64.

longer melodic phrases. These are identifiable tunes. They are also repetitive but distinct from the rhythmic chants in that they follow the pronunciation and phrasing of the text more closely. The rhythmic chants often sound as if the words have been pressed together or stretched out to fit into the prescribed rhythm. In the case of *Nishmat Kol Chai* itself, the ends of phrases often utilize many notes on one syllable to mold the text to the set melodic phrase. As de Sola Pool comments on the music of his tradition, "[a]t times the melodic theme will be a brief, fragmentary one in which the grouping of words is sometimes compressed and sometimes expanded as the melodic theme is repeated basically unchanged over all the sentences, whether brief or long, in a paragraph."[73] In contrast, the melodies frame the text with greater ease and correspond to the word accents and to the phrasing of the prayer (see Appendix 1 for musical examples).

Both the melodies and the rhythmic chants are performed by the choir with the congregation joining in at will. As discussed earlier, the choir's function is to enhance or encourage congregational singing; however, the presence of the choir does not always serve this function. Often, worshipers listen to the choir instead of joining them. Because of the simpler nature of the rhythmic chants, there is generally more congregational participation during their performance than during the performance of the melodies. In the view of Sol Laniado, Spanish-Portuguese worship music "is in a very short scale of notes" because they have a participatory service. The congregation sings and

[73] de Sola Pools, Old Faith, 148.

"you can't have laymen singing an intricate thing." In the music thus far presented, his characterization appears to be correct.

In contrast to these simple, chant-like musical entities, however, is the genre of music dubbed "solo cantorial chant" in the above chart. Both of these segments of the liturgy (the *Kaddish L'eila* and *Nakdishach*) are performed by the hazzan with congregational responses at the prescribed moments. Further, these portions of music sound immediately distinct to the listener. The solo cantorial chants are more ornamented than the music that surrounds them and, notably, they are conducted primarily by the hazzan. As previously discussed, the hazzan's role is not to serve as a "showman," but to perform the Spanish-Portuguese rite properly; however, these prayers do provide some opportunity for the hazzan to display his musical skill.

The texts that use a "solo cantorial chant" are also prominent in Jewish liturgy. Interestingly, their titles are both derived from the same Hebrew root meaning holy or sanctified. Both prayers are filled with praise for God. The *Kaddish* is a doxology, a litany of praises, while the *Kedusha* "expresses the concept that God is exalted high above and separated from the limitations of material existence."[74]

On a special Shabbat (such as a Consecration Shabbat or Shabbat that falls during a Festival), the *Kaddish* and *Kedusha* are performed in the *lachan*, or musical motif, of the day. This *lachan* signals to the worshiper the time of the year that is being celebrated or marked by the worship service. The *lachan*

[74] Rabbi Nosson Scherman, *Siddur Kol Yaakov*/The Complete Artscroll Siddur: Nusach Ashkenaz (New York: Mesorah Publications, Ltd., 1988), 100.

is the sound of the holyday or festival. On a regular Shabbat (as is represented in Chart #1), however, no official *lachan* exists. Still, the music used to express the *Kaddish* and *Kedusha* is music used only on regular Shabbats. Thus, although these portions are not technically viewed as being in a *lachan*, the solo cantorial chants serve as music that characterizes the day. For purposes of simplification, I will refer to these sections throughout the rest of this analysis as *lachan* sections.[75]

Wholly distinct from these types of liturgical music is the Biblical cantillation used to chant the first two and a half paragraphs of the *Sh'ma* itself, beginning with the *V'ahavta* (Deut. 6:5-9, 11:13-21 and Num.15:37-39). It is the exact cantillation system that is used later in the service to chant the weekly portion of the Torah. Importantly, cantillation is a musical form that "give[s] undisputed priority to the text over the melody."[76] The primary function of the music in this section is to express the text. The significance of this type of

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[75] Interestingly, Edwin Seroussi notes that the melodies used for the *Kaddish L'eila* and *Kedusha* often fall into the category of "cantorial fantasia." As he describes them on p.67 of Synagogue Music: "These melodies are characterized by complex melodic forms, flowing rhythm and rich ornamentation and may truly be called 'cantorial fantasias' (Avenary 1968; Seroussi 1994a)." Notably, it is in these sections where the hazzan may have an "opportunity to display his abilities;" thus, according to Seroussi's description, the solo cantorial chant segments might also be considered fantasia. I have not dubbed them as such because there are other parts of the Spanish-Portuguese musical tradition that sound even more highly ornamented, almost improvisational (e.g. *Ochila Lael* performed on the High Holy Days). I believe it is this music to which Seroussi refers.

[76] Amnon Shiloah, Jewish Musical Tradition, (Detroit, Michigan: Wayne State University Press, 1992), 88.

music will become clearer as we further interpret this chart. [77]

Liturgical Design Through Music

In examining the chart, it is evident that the *Sh'ma* and *V'ahavta* stand out against a background of two musical sections differentiated by the chant that marks each one. Thus, the section beginning with the prayer *Nishmat Kol Chai* and continuing through *Maher* can be called the chant #1 section (hereafter referred to as Section A). Likewise, the section that begins with *L'ma'an Tizk'ru* and continues through the end of the *Amidah* can be considered the chant #2 section (hereafter referred to as Section B). The music of the service uses the *Sh'ma* and *V'ahavta* as a turning point for the dominant chant that characterizes the worship of each section. Section A's chant ends at the *Sh'ma* and the new chant in Section B lets the worshiper know that the recitation of the *Sh'ma/V'ahavta* is an important ritual moment.

From a textual standpoint, such a musical division with the *Sh'ma* emphasized in the center is logical. The liturgical section beginning with the *Bar'chu* and ending with the conclusion of *Shirah Chadasha* is also known as *Sh'ma uvirchoteha*, the *Sh'ma* and its blessings, and is discussed as the blessings surrounding the *Sh'ma*. The number of blessings that accompany the *Sh'ma* are a cue to the worshiper as to the service being performed. At a

[77] The one line *Sh'ma*, labeled in the chart as "cantillation formula" is, technically, not included among the five types of music described in this section of my analysis. The music used to chant the *Sh'ma* sounds entirely different from the music used to chant prayers around this one line. According to Ira Rhode, the *Sh'ma* may be sung to a more ancient system of cantillation. Its chant follows certain general guidelines of cantillation, but Hazzan Rhode is uncertain as to the exact nature of this chant.

morning service there are two blessings before the *Sh'ma* and one blessing following its recitation. An evening service includes two blessings before the *Sh'ma* and two blessings after it. If we examine the musical chart only in this section we find:

Chart #2: *Expanded Portion of Chart #1: Sh'ma Uvirchoteha*

	Kaddish L'eila/Bar'chu	*solo cantorial chant #1*	hazzan
1st blessing before Sh'ma	Yotzer or-m'shabeach v'omer	**rhythmic chant #2**	choir
	v'chayot hakodesh Mizmor Shir l'yom haShabbat	reference to chant #1 reference to chant #1	hazzan choir
2nd blessing before Sh'ma	L'fichach-netzach sela vaed	*chant #1*	hazzan/cong
	Maher	melody	choir
THE SH'MA	Sh'ma	**cantillation formula**	hazzan/cong
	V'ahavta-zonim achareichem	**Biblical cantillation**	hazzan/cong
Blessing after Sh'ma begins in this section	L'ma'an Tizk'ru-oseh feleh	*chant #2*	hazzan/cong
	Shira chadashah	**rhythmic chant #3**	choir

There is a clear musical shift at the end of the *Sh'ma/V'ahavta* that emphasizes the division of the blessings inherent in the text. It may also serve to remind the

worshiper that the blessings after the *Sh'ma* are not the same in number or content as the ones before the *Sh'ma.* At any rate, the shift clearly highlights the centrality of the *Sh'ma* already manifest in the liturgical setup of the prayer service.

Yet, it is not merely the alteration in the music that distinguishes the *Sh'ma* as a significant moment. First, the music for the *Sh'ma* and *V'ahavta* is an entirely different type of music than is found at any other point in *Shacharit.* The one line beginning of the *Sh'ma (Sh'ma Yisrael Adonai Eloheynu Adonai Echad)* is even further set apart as a highlight of this central section. Ira Rhode points out that it is particularly conspicuous because the music suddenly and briefly moves from a major mode into a minor mode.[78] This distinction is also logical as the one line *Sh'ma* is often discussed separately from the text that follows it. It is the one line Jewish creed. As the companion to Reform Jewish liturgy, Gates of Understanding, points out, "The Shema remains what it has always been: the central statement of Jewish faith."[79] The Artscroll siddur adds that the recitation of the opening lines of the prayer "represents fulfillment of the paramount commandment of God's absolute sovereignty. By declaring that God is One, Unique, and Indivisible, we subordinate every facet of our personalities, possessions--our very lives--to His will."[80] Logically, the *Sh'ma* has gained an enormous amount of importance in the Jewish community:

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[78] Ira Rhode, 17 November.

[79] Chaim Stern and A. Stanley Dreyfus, "Notes to *Shaarei Tefillah,*" in Gates of Understanding, ed. Lawrence A. Hoffman (New York: Union of American Hebrew Congregations, 1977), 186.

[80] Rabbi Nosson Scherman, *Siddur Kol Yaakov*/The Complete Artscroll Siddur: Nusach Ashkenaz (New York: Mesorah Publications, Ltd., 1988), 90.

> It is the first 'prayer' that children are taught to say. It is the last utterance of martyrs. It is said on arising in the morning and on going to sleep at night. it is said when one is praising God and when one is beseeching Him . . . . The Shema is said when our lives are full of hope; it is said when all hope is gone and the end is near. Whether in moments of joy or despair, in thankfulness or in resignation, it is the expression of Jewish conviction, the historic proclamation of Judaism's central creed.[81]

In setting the Sh'ma itself apart from its following paragraphs, the Spanish-Portuguese tradition follows the universal Jewish demands on the liturgy.

More strikingly, however, in analyzing section A in greater detail, we notice that the recurrence of musical types creates a repeated pattern that builds up to the recitation of the *Sh'ma/V'ahavta.* The musical design of this section of the service (i.e. the manner in which the music interacts with the liturgy) insists that the ritual activity increase as the worshiper moves from *Nishmat Kol Chai* to the *Sh'ma/V'ahavta.* The ritual pattern is as follows:

Diagram #1: *Ritual Activity: Nishmat Kol Chai Through Sh'ma/V'ahavta*

I. rhythmic chant, plain chant, melody, SOLO CHANT **(Kaddish-Lachan of the Day)**

II. rhythmic chant, plain chant, melody, CANTILLATION **(Sh'ma/V'ahavta-Quotation from Torah)**

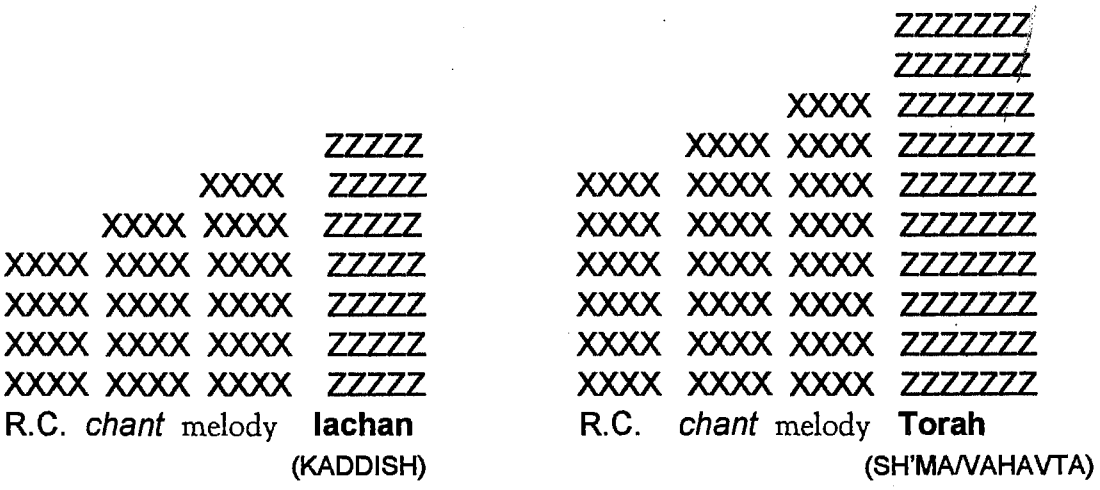
The first piece of each series is the rhythmic chant. Again, these are performed

[81] Hayim Halevy Donin, To Pray as A Jew (New York: Basic Books, 1980), 144.

by the choir as the representatives of the congregation. These are the periods of the least ritual activity. There is no interaction between the participants in the service. During these segments, one body (the choir/congregation) performs one specific, simple, and repetitive musical piece of the worship service. In the second segment of each series (the plain chant segments), the hazzan is in dialogue with the congregation. During the plain chant segments, the activity of the ritual becomes somewhat heightened. The melody adds more complexity to the service by introducing a more intricate musical structure. It allows the choir (acting as the congregation) to utter its final expression before the hazzan takes over and presents the fourth part of the the series. The first three parts dramatize the performance of the fourth. The congregation/choir calls out, the hazzan answers and enters a dialogue with them, the congregation/choir responds in a more intricate fashion and the hazzan leads them to a new place in the worship service. The performance of the first three segments creates a buildup which ends first in a characteristic melody for the day and second in a passage from the central Jewish text, the Torah.

Moreover, the second repetition of the pattern, merely by its repetition, attains a greater buildup than the first. Because the worshiper has experienced the pattern once, the second time one is more comfortable with this pattern. With regard to ritual, no new elements are introduced in the repetition, allowing for greater momentum in carrying out the musical pattern. A diagram of the ritual momentum of this dual series follows:

Diagram #2: *Ritual Momentum: Nishmat Kol Chai Through Sh'ma/V'ahavta*



R.C.= rhythmic chant

Thus, the pattern established in section A builds up to the recitation of the *Sh'ma/V'ahavta.* This double series of increasing intensity not only conveys the centrality of the *Sh'ma* but also represents an important statement about the community's identity. The first progression to the *lachan* portrays that the *lachan* is significant. In fact, the *lachan* makes us aware of the time we are celebrating and reminds us of the liturgy itself which changes according to time. Because, as described earlier, the liturgical service is the center of the decorum that pervades this community, the *lachan* also hints at the order, the structure that is so crucial in the Spanish-Portuguese rite. Yet, further, according to the message of this musical and ritual design, the liturgy is not quite as central as the Torah and the *mitzvot*, obligations, it sets forth as invoked by the recitation of the *Sh'ma/V'ahavta*. The Torah text has an even

greater place in Jewish tradition. As it relates specifically to the Spanish-Portuguese community, the Torah is a symbol of the continuity of history that forms the second pillar of Spanish-Portuguese identity. Clearly, the community's identity myth dictates the community's behavior in an elaborate manner.

In the liturgical structure of the service, immediately following the *Sh'ma Uvirchoteha* is the *Amidah* (beginning with *Avot* and continuing to the end of *Shacharit*). Musically, the *Amidah* is performed almost entirely using chant #2 with a small section of solo cantorial chant at *Nakdishach*. While the chanting of the *Amidah* does call for some congregational response, it is primarily performed by the hazzan.

In a similar manner to the *Sh'ma*, the chanting of the *Amidah* follows certain strictures that govern Jewish liturgy in general. As Seroussi describes, while the Spanish-Portuguese musical tradition was being created, certain parts of the liturgy were subject to

> the halakhic restrictions which Sephardi rabbis imposed on the performance of music in the synagogue, beginning with the sixteenth century (Seroussi 1989; 45-46). As a rule elaborated and melismatic singing or congregational singing was discouraged during the normative sections of the liturgy: between the Shema and the blessings surrounding it and the end of the Amidah. Taking their cue from the Shulchan Aruch (Oraḥ Chayim 53:11), the rabbis related to excessive musicality in the rendition of prayers as Toraḥ Tzibbur ("overburdening the congregation"), and hence not to be encouraged.[82]

In the case of the *Sh'ma* and its blessings, the Spanish-Portuguese tradition did not closely follow these regulations. With regard to the repetition of the

[82] Seroussi, Synagogue Music, 64-65.

Amidah, however, they adhered more strictly to the Rabbis' principles. In part, they are also in keeping with the larger Jewish tradition in which it is the task of the *sheliah tzibbur*, the prayer leader, to repeat the *Amidah*. The congregation responds to the blessing at the end of each section in order to fulfill the obligation to recite the *Amidah*, but, according to Jewish law, they do not need to participate in every word of the repetition: "By listening attentively and answering 'Amen' at the end of each blessing, such worshipers are considered to have fulfilled their prayer obligation (Maim. Hil. Tefilah 8:9)."[83] The *Amidah* is only one example of many in which the Spanish-Portuguese musical tradition displays its sensitivity to the demands of Jewish prayer. Their tradition is not only a liturgical tradition in and of itself. It declares repeatedly that it is a solid, authentically Jewish tradition and reaffirms the community's distinctively Jewish identity.

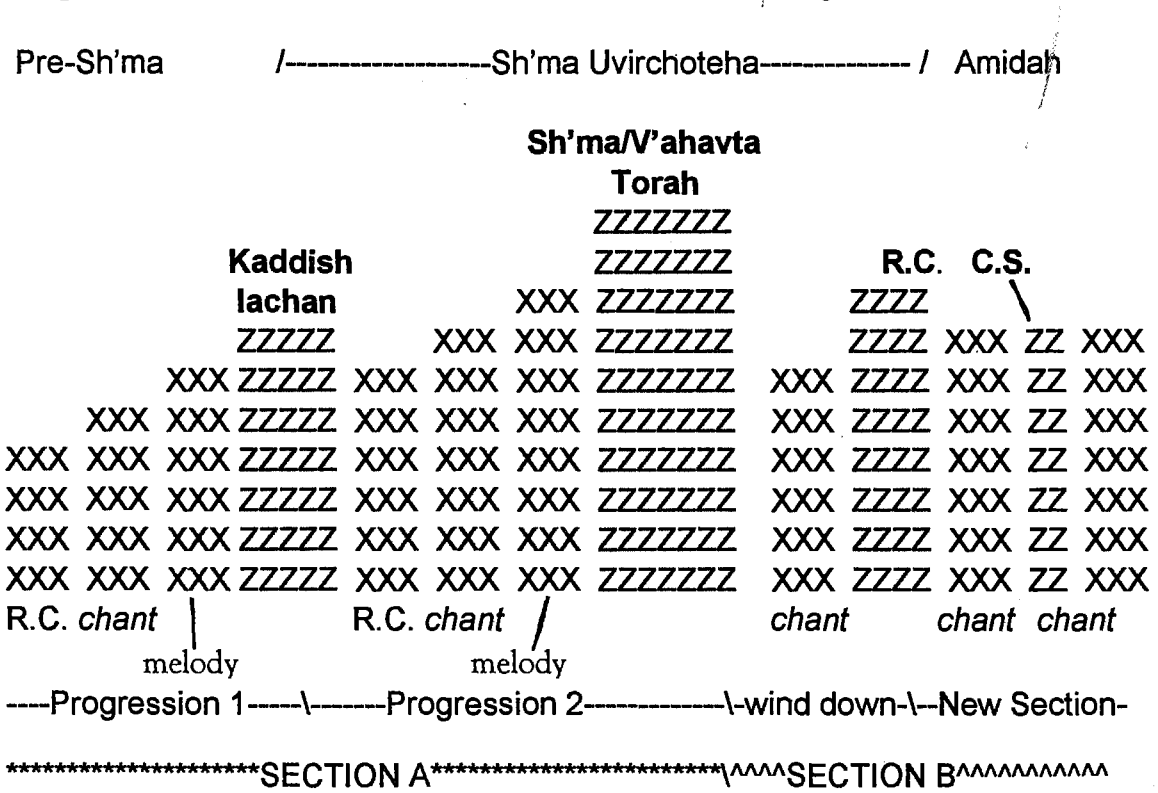
It is also important to the structural design of the service that there are no congregational melodies nor any rhythmic chants in the music for the repetition of the *Amidah*. The congregation/choir utters its final rhythmic chant at *Shirah Chadashah*, the liturgical piece that occurs just before the beginning of the *Amidah*. The placement of this chant allows the musical tradition to highlight the onset of the *Amidah*. While the service stays in chant #2 throughout a great deal of the section immediately preceding the *Amidah*, the rhythmic chant performed at *Shirah Chadashah* emphasizes the change in the service that is about to occur. The worshiper moves from the liturgical section dubbed *Sh'ma*

[83] Donin, To Pray As A Jew, 72.

Uvirchoteha into the section called the *Amidah*. *Shirah Chadashah* is the last chance the congregation has to sing together before their individual silent recitations of the *Amidah* and their minimal participation in the repetition. In truth, *Shirah Chadashah* is the last congregational piece until the beginning of the Torah service. Further, once again the rhythmic chant changes the musical mode of the service from a major to a minor one in what Ira Rhode calls an "abrupt shift."[84] It serves to attract the worshiper's attention immediately before the worshiper moves into a new and integral part of the morning's worship. Had the musical tradition not included this piece, the drama of the service would be lessened. The entire section following the recitation of the *Sh'ma* and *V'ahavta* would remain in chant #2, led by the hazzan with congregational responses. The inclusion of this final rhythmic chant accentuates the fact that a new liturgical section is about to begin. Further, it connects the second half of *Shacharit* (Section B) to the first half (Section A) by serving as a reminder of the type of musical activity that was present before the *Sh'ma/V'ahavta*. Thus, this one brief rhythmic chant winds down the musical activity of the first liturgical segment while it simultaneously suggests the liturgical segment to follow. A chart of the entire ritual activity of *Shacharit* follows:

[84] Ira Rhode,17 November.

Diagram #3: *Ritual Momentum: Nishmat Kol Chai Through Sim Shalom*



R.C.=rhythmic chant ; C.S.=Cantorial Solo

Again, the musical tradition's emphasis of the *Amidah* is also in keeping with Jewish worship requirements. The *Amidah* is the core of Jewish worship. Although prayer in general replaced Temple sacrifice as a means of worship, the *Amidah*, often referred to as *HaTefillah* (*the* prayer), is the specific replacement for Temple sacrifice. The *Shacharit Amidah* substitues for the *Shacharit* offering made in Temple times. The Jewish obligation to pray is to pray the words of the *Amidah*. Thus, the ritual design of the *Shacharit* section uses music as a means by which to call attention to significant liturgical passages. The performance of patterns of varying musical types creates a

drama within *Shacharit* that moves the worshiper through a dynamic text with suitably varying degrees of musical activity.

Implications Based on the Shacharit Chart

Remarkably, the intricate design of *Shacharit* is a well organized microcosm of the entire service. One can view the density of musical activity as a means to explore this phenomenon. In this context, "density" refers to both the diversity of musical performance (i.e. the chants, ryhthmic chants, melodies or other musical expressions) and the participants who carry out the performance (i.e. the hazzan, choir, and congregation). An examination of the density of musical activity that occurs throughout *Shacharit* reveals that the segments of *Shacharit* imitate the sections of the whole morning's worship.

The first section of the Shabbat morning service, the *T'filot Hashachar*, is a section of very low ritual activity. The fewest worshipers are present for this section of the service and in fact, according to halachic standards, it is not obligatory that the worshipers participate in this section of the service while in the synagogue. One may recite these blessings at home before attending the morning congregational worship service. Like the opening rhythmic chant sections of *Shacharit*, *T'filot Hashachar*, is an introduction, a warmup to the rest of the service.

The second section, the *Zemiroth*, is performed in a manner that necessitates dialogue in worship. There are more worshipers present for this second segment; thus, the ritual activity increases somewhat, yet it is still

relatively monolithic with regard to the types of music used. Psalmody requires a call from one party and a response from another. It is a similar dialogue to the one that takes place during the chant sections of *Shacharit*.

As we have seen, the *Shacharit* section itself intensifies the ritual on various levels. The addition of hazzan and choir further heightens the ritual activity of the worship service and increases the types of musical expression in it. Like the melodies (i.e. the portions labelled "melody" above) of *Shacharit*, the Morning Service itself brings a new kind of complexity to the entire morning's worship service.

The bulidup of all three of these sections reaches its climax in the majesty of the Torah service, the true feature of the Shabbat morning service. *Shacharit's* equivalent highlight is the recitation of the *Sh'ma Uvirchoteha*. As apparent from examining the *Shacharit* chart (Chart #1), the *Sh'ma* and *V'ahavta* are the highlighted center of this section of the service. Further, the reading of the Torah is accompanied by a section of liturgy that leads up to it (Taking Out the Torah) and a second section of liturgy that brings the congregation out of "Torah mode" (Putting Away Torah). Likewise, the recitation of the *Sh'ma* and *V'ahavta*, performed in an identical manner to the Torah portion of the week, is surrounded by music that leads up to it and music that moves the congregation out of that section of the service and into the subsequent section.

Following the Torah service is the *Musaf* service which consists entirely of a second *Amidah*. The *Shacharit* section provides a precursor to this

transition as it moves from the *Sh'ma/V'ahavta* to the *Shacharit Amidah*. The following chart breaks down the correspondence between sections of the entire service and specifies the parallels to the appropriate sections of *Shacharit*.

Chart #3: *Correspondence: Shacharit and Shabbat Morning*

Entire Service			***Shacharit***
T'filot Hashachar			YotzerOr-m'shabeach v'omer
Zemiroth			L'fichach-sela vaed
Shacharit			Maher
T O	S E	Taking Out Torah	Blessings Before Sh'ma
R A	R V	Torah Reading	Sh'ma and V'ahavta
H	I C E	Putting Away Torah	Blessing After Sh'ma
Musaf (Amidah)			Amidah

Thus, *Shacharit* can be viewed as a means to interpret the entire morning's worship service. Whether by design or by accident, the music of *Shacharit* provides the worshiper with a model of the entire service. In a community that places a high value on order, the musical patterns of *Shacharit* suit the favored aesthetic. They are integrally connected both to each other and to the order of Shabbat morning worship.

From the above analysis, however, the value of order and structure

appears to be one that manifests itself on more than merely a superficial level. It is intricately interwoven into the fabric of their musical tradition. It dictates not only how they dress and how they behave but how their ritual sounds and how they worship the Creator of the Universe. First, the music of the service does not function to express the words of the text, but instead to highlight the structure of the text. Music is used less to dramatize each word of the liturgy and more to reflect the ritual order of the worship service. While the musical tradition emphasizes and embellishes certain liturgical texts, it does not seek to evoke the sentiment of the text itself. The Spanish-Portuguese musical tradition is more concerned with pointing to the function of each text as it relates to the complete worship service. As we have seen, this idea is evident in the *Shacharit* section of Shabbat morning worship: each musical section of the *Shacharit* service represents some larger idea that connects it to the order of the whole service. When the worshiper prays the *Shacharit* section, the worshiper is reminded of the structure of the morning liturgy.

Even within these smaller musical sections of *Shacharit*, however, the music enhances the connection between the texts. One prominent example is the music for the prayer *Nishmat Kol Chai.* As Ira Rhode explains, "*Nishmat Kol Chai* is one of the traditional melodies. We know that probably because it's derived, it's a very close relative of *Az Yashir* tune, the *Shirah* tune, they're extremely similar."[85] During the service, the choir sings the prayer *Nishmat Kol Chai* immediately following the recitation of the Song of the Sea (beginning *Az*

[85] Ira Rhode, 17 November.

Yashir Moshe . . .). These two prayers are physically contiguous and also part of the same liturgical section dubbed *Birkat Hashir*, the blessing for song. Further, their musical structure is similar. Ira Rhode suggests that although "the words don't quite fit in the same way, it's basically the same melody. . .if you tried to fit in the words of *Nishmat* to the tune of *Az Yashir* you might come up with something close [to the tune they use for *Nishmat Kol Chai*]."[86] While a full musical comparison appears in Appendix 1, Rhode's comment points to the similarity between the two pieces. Even the untrained ear can detect a similar sound in the performance of *Nishmat Kol Chai* and *Az Yashir Moshe*. Although these two pieces are not exactly the same melody, several of the melodic phrases that make up each melody are identical while other unidentical phrases have the same shape.

Thus, the music reflects the liturgical connection between these two texts and highlights the structure of the liturgy itself. It reminds the worshiper of the place of these two texts in the service and allows one to associate a certain sound with that part of the liturgy. In fact, on the High Holydays when a *piyut*, a liturgical poem, is inserted into the service between the Song of the Sea and *Nishmat Kol Chai* and chanted to a different tune, the tune for *Nishmat Kol Chai* also changes. It is altered to connect *Nishmat Kol Chai* to the piyut that directly precedes it. Clearly, the music for *Nishmat Kol Chai* is based on its place in the liturgy and its function as a part of the blessing for song.

The liturgical segments on Chart #1 labelled "reference to chant #1"

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[86] Ibid.

provide another example of this same phenomenon. These references are repetitions of the dominant chant in a specific section of the service (the section previously labelled Section A). By placing the references in the middle of other types of music that appear in Section A, the musical traditon uses them to create a unified segment of the service. These references serve as connective tissue throughout Section A. They repeatedly remind the worshiper that although the service may be utilizing another type of music, this chant circumscribes this section of the service as a section unto itself. It cues the worshiper as to the part of the service the worshiper is praying at that moment. Again, the Spanish-Portuguese musical tradition exhibits its value of structure over sentiment and uses music as a device to do so.

At times, the music and text interact to highlight the musical order of the service. The most obvious examples of this tendency occur at various points throughout the service when the hazzan slows down and changes the key of his chant at a word such as "*v'chulam*" (and they all). In doing so, he reminds the worshipers that a congregational melody is to follow. The music clearly serves to send a message to the congregation to prepare for the melody. The music is not concerned with conveying the sentiment of the "*v'chulam*" as a word of liturgy in its proper context. Instead, the performance device emphasizes the musical structure of the service: it lets the congregation know that it is time for them to sing.

Undoubtedly, in the Spanish-Portuguese rite, order and structure hold prominent positions in determining the relationship between text and music.

As Ira Rhode explains, emotion is less important in this "elaborate cultural ritual" than beauty. It is with such beauty that this community greets the Ruler of the Universe and they display this beauty in a service framed by aesthetically pleasing order. "Even in Temple times," he remarks, "they probably frowned on too much emotion in the service. If you read the way they talk about the *cohanim* [priests] in the service, once in a while they talk about how the *cohen* felt, at the end, how radiantly his face shone, but [there is] no mention of his arousing any particular feelings."[87] In Rhode's comment, one again hears the drive for authenticity in history. Even the Spanish-Portuguese worship style is historically in keeping with its predecessor, the Temple sacrifice. Rhode also likens his tradition to Classical music:

> They wanted to be like the Greeks. They didn't want overly expressive, overly ornate [music]. They returned to simple lines. Even in Baroque music, it's ornamented, but there's a certain pattern to it, more like an arabesque type of thing. It's not Romantic in any kind of way. It's just ornate.

Music, in this tradition, functions to make prayer beautiful. It becomes a vehicle for praising God. Spanish-Portuguese music assumes that the worshiper already has an established sense of meaning associated with the prayer service; thus, there is no need to add meaning or character to the service by including passionate or overly expressive music.[88]

Further, Rhode notes that his community is "not trying to express prayer as a rational thing. Prayer is something that, by definition, is not rational." The

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[87] Ira Rhode, 17 November.

[88] Ibid.

hazzan is less concerned "about the audience and what the audience hears" and more focused on the interaction "between him and God. [The hazzan brings] in the audience to sing their parts," but is not overly interested in conveying the meaning of the text to the congregation. Moreover, Rhode describes the "difficulty in just getting the basic order [of the service] right, especially for the hazzan. Your mind is constantly focused on what's next. It's just like the *cohen gadol*. . . Who thinks about why you do the sacrifice? You think about the precise order and trying to keep the order right, get it done, get through it."

Most importantly, the order must be precise because "when [the worshiper] see[s] the order, [he] know[s] there's one God."[89] In this statement, Hazzan Rhode explains the community's urgency to maintain order in the synagogue and in the liturgical service. When one experiences the order, the elaborately integrated structure of the service, one knows there is one God who created it. As discussed, the oneness of God is central for Jews' understanding of God. When the service is properly structured, it imitates the community's vision of the universe and its structure. As Dr. Lawrence A. Hoffman asserts, "ritual's power lies in its artistic capacity to present an alternative world where time and space unfold in structured ways indicative of pattern, plan, and purpose--despite the temptation to view the world as random, chaotic, and accidental."[90] According to Hoffman, the form of the ritual

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89 This sentence and the entire paragraph preceding it refer to interview withIra Rhode, 17 November.

90 Hoffman, The Art of Public Prayer, 155.

is "even more important than its content." He explains, "If we leave the ritual arena convinced of our faith in God's plan, it is because the ritual we leave was a successful microcosm of that order, so much so that, at the time at least, we could not doubt its reality in the world around us." [91] The musical pattern of *Shacharit* in the Shabbat morning liturgy attempts to achieve such "faith in God's plan" by representing the intricate patterns and awesome intricacy with which our own world is constructed. Ultimately, the ritual uses order to hint at the awesome nature of God.

As described by Rabbi Angel, the community's liturgical music is also able to invoke history and provide a sense of continuity:

> The music, to a certain extent, is more important than the words because the music creates the emotional mood. When you come to the synagogue especially. . .on the High Holy Days, [people] may not be very well versed in all the theology of the High Holy Days, may not know what the Hebrew words mean, but when they hear the melody, it brings up all the memories, all the nostalgia, all the emotions of hearing a melody or singing a melody that you've heard all your life that your parents or your grandparents heard, going back to the generations so there's a very great emotional power to the music. It. . .sets the right mood and, in our synagogue we're so fussy that we have specific melodies for each holiday and sometimes for each day of the holiday. . . so the music really is a cue to what's going on in the religious world at that time.

The liturgical design of this synagogue's heritage is clearly one that highlights structure and, in doing so, strives to provide order. At the same time, its repetition over time, fiercely preserved in form, allows it to link generations of Spanish-Portuguese Jews to each other. Lastly, however, it connects these Jews to all other Jews who observe the same calendar and sanctify the same

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[91] Ibid., 160.

holidays. The music serves as a reminder.

Conclusion and Afterword

History, Order and Continuity as Tripartite Features of Ritual Identity

> *Early in September, 1654, a small group of Jews, twenty-three in all, providentially reached the port of Nieuw [sic] Amsterdam. . . . . The story of their momentous journey has been transmitted throughout the generations as a proud and precious tradition.*
>
> *-David and Tamar de Sola Pool*[92]

This study concludes as it began with the above retelling of the history of Congregation Shearith Israel. After studying the community's liturgical music, however, one can understand the way in which ritual itself serves a similar function to the above description. The performance of worship in the Spanish and Portuguese tradition reflects the most significant elements of the community's identity--history, order, and continuity--and integrates them into a cohesive unit. The worship service allows the community to retell its history while simultaneously providing continuity through its musical and liturgical traditions and carrying out these tasks with order, in an aesthetically decorous manner.

In his introduction to a study of Sabbath morning services in various Canadian synagogues, Jack Lightstone proposes that:

> Any attempt to make sense of the way a Sabbath morning service is conducted must take seriously what it means for participants: a self-conscious and voluntary stance both with respect to the classical tradition and over against the practices of synagogues down the street (figuratively and literally speaking). That stance is constituted by the sum total of what constitutes the congregation's official liturgical rendition; the architecture of its sanctuary; the gestures, actions, dress and comportment of participants; role differentiation; any particular use made

92 de Sola Pools, Old Faith, 3.

> of the authorized prayer-book; and many other things. These basic, conspicuous and pervasive traits of our data suggest that congregants, via their particular rendition of the liturgy "intend" to say something about themselves to themselves and to others.[93]

In Lightstone's evaluation, the choice to attend a certain synagogue constitutes a individual's "stance" on the Jewish tradition. By associating oneself with a particular Jewish community, the individual identifies with the stance of the community. Likewise, those who attend the Spanish-Portuguese synagogue choose to ally themselves with the identity expressed by this community's ritual. They elect to keep this specific tradition alive.

As this study makes clear, the Spanish-Portuguese "rendition of the liturgy" makes a definitive statement about the people who participate in this mode of liturgical performance. Clearly, the music of Spanish-Portuguese worship reflects the community's identity. History, continuity, and order have influenced both the sound of the musical tradition and the manner in which it has been passed down over time. These three elements have been crucial in the transmission of the tradition both within the American community and across geographic lines. The ritual of this community does well suit "its own world-view, philosophy, and theology"[94] or, at very least, the world view the community wants others to perceive that it maintains.

I do not mean to suggest, however, that Spanish-Portuguese worship expresses only one monolithic message. As Lightstone also notes, during any

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[93] Jack N. Lightstone and Frederick B. Bird, eds., Ritual and Ethnic Identity: A Comparative Study of the Social Meaning of Liturgical Ritual in Synagogues (Waterloo, Ontario: Wilfrid Laurier University Press, 1995), 6-7.

[94] Ibid., 5.

ritual

> [m]any things can be communicated simultaneously-some explicitly, others implicitly. . . . Indeed, the service permits contradictory meanings to co-exist in what is experienced as an integrated whole, the Sabbath morning service. . . . One might propose that the peculiar cogency of the service derives to some significant degree from its fundamentally multivocal character.[95]

For Lightstone, the multivocal nature of the Sabbath service allows individuals who may hold differing viewpoints to belong to the same community, attend the same worship service, and derive different meanings from the same experience. Yet, it is also this multivocality within Spanish-Portuguese identity that sculpts their perceptions of their diverse musical tradition. Through its music, the community connects itself with the Temple in Jerusalem, with Medieval Spain and Portugal, with Amsterdam in the fifteenth and sixteenth centuries, with Dutch colonies in South America, and with the developments in American society over the last three hundred years. Thus, the music provides a synchronic history of the community. By maintaining this musical tradition, the community upholds continuity. And by using this music in a worship service carefully designed to create order, the community combines the three main elements of its identity to create a comprehensive whole.

Importantly, these three elements--history, order, and continuity--do not always appear to the same degree in all parts of the worship service or even all parts of the community's religious life. At different times, the community may need to highlight different aspects of its identity. For instance, as Madeleine

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95 Ibid., 9.

McBrearty comments on the Spanish-Portuguese synagogue of Montreal that has turned more generally Sephardic:

> I submit that ritual, which suggests a pattern for daily living, also offers a metaphor for the social configuration of those engaged in it repetition. Because they are Sephardi Jews, congregants choose to attend a synagogue that will exhibit and reinforce this aspect of their identity. This also helps maintain their ethnic identity across generations. The clear boundaries, evident in the formality of the service, in the specific functions of those engaged in the ritual, as well as in the arrangement of the sanctuary reflect the social reality of Sephardic Jews whether Iraqi or Moroccan. This social reality encompasses a multiplicity of boundaries that have to be maintained in order to preserve the ethnic character of a group that faces the external threat of acculturation.[96]

In McBrearty's analysis, the perpetuation of order and structure in a systematic fashion within the synagogue has helped the Sephardic Jewry to survive in the face of other cultures, Jewish and non-Jewish alike. The piece of their identity that stresses such order necessarily shapes worship and thereby ensures this community's survival.

Clifford Geertz expands upon this notion of the worship service as a conveyor of identity:

> sacred symbols function to synthesize a people's ethos--the tone, character, and quality of their life, its moral and aesthetic style and mood--and their world view--the picture they have of the way things in sheer actuality are, their most comprehensive ideas of order. In religious belief and practice a group's ethos is rendered intellectually reasonable by being shown to represent a way of life ideally adapted to the actual state of affairs the world view describes, while the world view is rendered emotionally convincing by being presented as an image of an actual state of affairs peculiarly well-arranged to accommodate such a way of life.[97]

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[96] Madeleine McBrearty, "The Synagogue as a Symbol of Ethnic Identity: The Case of a Sephardi Congregation," in Lightstone and Bird, Ritual and Ethnic Identity, 120.

[97] Clifford Geertz, "Religion As a Cultural System," in Geertz, The Interpretation of Cultures, (New York: Basic Books, 1973), 89-90.

According to Geertz, a people's sacred symbols, ethos, and world view are integrally connected so that, in order for one of these entities to function properly, it must support and be supported by the other two. Identity and world view (shaped by and coherently represented by ethos) and worship (purveyor of sacred symbols) in Geertz's description should co-exist harmoniously. In the Spanish-Portuguese tradition, the identity of the community with respect to its orderliness and decorum in worship does reflect the "official" world view of the congregation (i.e. that God can be found in intricately designed order). Order is not merely an outward aesthetic but also an outward manifestation of the community's theology. In part, this reality is logical for, in fact, ritual provides a community with an opportunity to "dramatize" or "perform" their identity.

Perhaps, Geertz's statement also explains why continuity is also so highly valued by this community. A worship service that transmits a continuous tradition also helps to solidify the idea that the community consists of those who transmit an historically continuous Jewish tradition, an authentic tradition. Further, it authenticates the tradition itself. If Geertz's theory fits this community, the implication is that the community's world view needs this concept of continuity in order to make sense. Again, the community's ritual provides the members of the community with an opportunity to act out and affirm their world view. In this manner, the worship service maintains a high degree of ritual efficacy. Worship serves it goal of synthesizing ethos and world view.

The Spanish-Portuguese Community and Reform Judaism

To conclude, I will examine ritual efficacy in relation to another Jewish community that has significant similarities to the Spanish-Portuguese rite: the Reform Jewish community. Of this community, my critique is wholly that of an insider. Spanish-Portuguese Judaism and Reform Judaism have experienced several points of contact during their respective histories. Part One of this paper speaks of the Spanish-Portuguese choir and its development in light of the presence of Reform choirs. Also, Spanish-Portuguese communities often wrote down their music because the popularity of a Reform congregation threatened the existence of the Spanish-Portuguese community.

Furthermore, Edwin Seroussi has tracked the interest of the early Reformers in the Spanish-Portuguese tradition. The Hamburg Temple hired Spanish-Portuguese cantors for their sense of orderly, decorous worship. As discussed earlier, Portuguese Jews came from a tradition that valued "decorum of the synagogal services" because they saw Judaism as "a religion and not necessarily an all-encompassing way of life."[98] Enlightenment Reformers also sought to divorce religion from civilization and nationality. In fact, ultimately some Reform Jews spoke of themselves not as German Jews but Germans of the Mosaic Faith. Thus, these early Reformers saw the Spanish-Portuguese rite as one possible model for Jewish worship.

With regard to music, Seroussi notes, "The syncretic character of *converso* culture also found expression in its attitude towards music, which

98 Seroussi, Synagogue Music, 17.

allowed traditional Jewish music to exist side by side with new compositions in the art music style of Gentile society."[99] This ideology was also consistent with early Reformers who attempted to prove that Jews were similar to Gentiles in essence, although not in religious faith. As Jews who lived in other cultures had done before the Enlightenment, the Reformers sought to utilize the beneficial ideas or practices of their surrounding culture and suit them to their Jewish philosophy and practice. Spanish-Portuguese melodies, which use Western harmonies and sounded less medieval to the Reformers, provided an apt model to follow as they attempted to reform Jewish music. Thus, Spanish-Portuguese music was arranged by several composers whose works became staples of the Reform tradition. Samuel Naumbourg, Louis Lewandowski, Abraham Baer, and Salomon Sulzer all included and often arranged Spanish-Portuguese music in their seminal music publications.[100]

With this history of contact in mind, it is natural to explore the two communities presently to observe what each might learn from the other, especially with regard to ritual. How can the Reform community today benefit from observing the Spanish-Portuguese tradition? The answer becomes apparent when we examine a Reform service description by Jack Lightstone as presented in the introduction to Ritual and Ethnic Identity: A Comparative Study of the Social Meaning of Liturgical Ritual in Synagogues:

> The synagogue hall, located below and in front of the *bima*-stage is adjacent to but beyond the Judaic realm proper. And, as our description makes clear, congregants in the hall do not ascend the *bima* for liturgical

[99] Ibid., 22.

[100] Information about the adaptation of Spanish-Portuguese melodies by these composers can be found in Seroussi, Synagogue Music, 43-50.

> honours as they do in most other Canadian synagogues. All participants in the liturgy, including congregants to be honored during the service, enter the sanctuary with the clergy at *bima*-level and are present on the bima from the service's beginning. Congregants in the hall limit their role primarily to watching and hearing what transpires on the bima. The *bima*-stage, especially the ark, is portal to the Judaic realm. The values and teachings of Judaism are passed down to them by professionals and honoured participants on the bima. . . . [P]articipants are placed in the position of engaged observers within a special context, the synagogue, in which they "consume" things Judaic. This is consonant with the fact that some or many participants define their normal "social location" (including home life) entirely in terms of general, non-Judaic "territory."[101]

In the Reform community described above, the synagogue, specifically the *bima*, is the central location for Judaism in the lives of the worshipers. As discussed earlier, the Spanish-Portuguese synagogue itself has also become the locus of passing on the tradition in an historically accurate manner. The synagogue is the "main fortress of tradition."[102] Yet, the Spanish-Portuguese community has not so alienated or disenfranchised its worshipers that they can only be "engaged observers" of Jewish ritual. The Spanish-Portuguese emphasis on synagogue focuses more on using the synagogue to beautify a ritual that remains participatory. Their worship is designed so that it simply could not work without participation from every individual. Certainly, this community could not maintain its vigor about guarding a tradition if only its clergy knew how to carry out the community's ritual.

Hazzan Ira Rhode mentions that when he felt he could encourage greater congregational participation by singing the congregation's part with

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[101] Lightstone and Bird, Ritual, 18-19.

[102] Kaplan in Seroussi, Synagogue Music, 17-18.

them, Rabbi Angel accused him of changing the tradition.[103] Perhaps, Angel's critique is not as much about his concern with altering the musical notes as it is with a desire not to inspire the kind of complacency described in the Reform service above. As Sol Laniado mentioned, the congregation keeps up the musical tradition by singing the melodies. The necessity of the congregation in worship helps the community to convey to its worshipers that participatory congregational worship is essential to its brand of Judaism. Yet the congregation need not sing every note because their role is clearly delineated by the strictures of the tradition they have passed on continuously and across geographic lines for over four hundred years.

Lightstone also explains that the organization of the Reform synagogue he describes creates a "certain map of the social world" that allows a member of the community to gain "access" to the "'goods and services'" of Judaism "through the mediation of professionals. People exercise this right of access voluntarily as individuals. And as individuals, they integrate into their 'normal' lives the 'goods' gained from the Judaic realm."[104] Certainly, the freedom to integrate Judaism into one's life on an individual basis is an important tenet of Reform Judaism. Yet, if individuality overrides all need for community except for the mere fact of sitting next to another worshiper as yet another spectator to the Jewish realm, the worshipers could just as easily be at the theater enjoying the same musical comedy with few other common factors excepting their engagement in the drama at hand. What about the need for community that

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[103] Ira Rhode, 17 November.

[104] Lightstone and Bird, Ritual, 19-20.

unites a group of worshipers and renders them a group of Jews? What about the identifying characteristics mentioned at the very beginning of this paper?

In the Spanish-Portuguese tradition, worship is decorous and yet religion is not merely something to be watched. This community's worship necessitates that the community participate. Admittedly, such behavior is unsurprising because the community subscribes to an Orthodox philosophy where religion is not one facet of an individual's life, but serves as a pattern for living. Still, the Spanish-Portuguese community provides a manner in which to remain in keeping with Jewish tradition, maintain certain communal distinctions, worship in an orderly fashion, and create an educated community of individuals who participate in their Judaism.

A comparison of the two communities is also beneficial with regard to the issue of continuity. Clearly, musical continuity shapes the manner in which worship services have been and are performed at Shearith Israel. In contrast, in Reform communities the music houses such diversity that one often has difficulty sensing any continuity in the musical tradition at all.

In part, music in the Reform community serves a different function. Music highlights the meaning of the text instead of the structure of the service. The music of each prayer commonly serves as a *midrash*, an interpretation, of that text conveying the meaning of the text as interpreted by a specific composer. In addition, if the worshiper serves as spectator, conveying the text to the worshiper is the crucial function of the clergy. Yet, it is through an expression of continuity that the Spanish-Portuguese community validates its

authenticity as a Jewish community. While I do not mean to suggest that Reform synagogues have no means by which to assert their Jewish authenticity nor do I want to imply that Reform cantors should create a tradition, codify it and pass on a frozen heritage to future generations, the concept of continuity should not remain unconsidered in the construction of Reform Jewish worship. Its value in the Spanish-Portuguese tradition is manifold. As Rabbi Angel explains, when Spanish-Portuguese worshipers attend services, "they know what to expect," but the community still maintains variety in its liturgical music. In the Spanish-Portuguese rite, music varies depending on the day and time of day. Thus, the challenge for Reform Jews is to design worship in which it is possible for worshipers to know what to expect but not to sing the identical melody, chant, or tune each time a prayer is performed. Also included in this challenge is the need to identify the ways in which history, continuity and order interact in the Reform worship service or, at least, the need to measure their importance in the scheme of Reform Judaism.

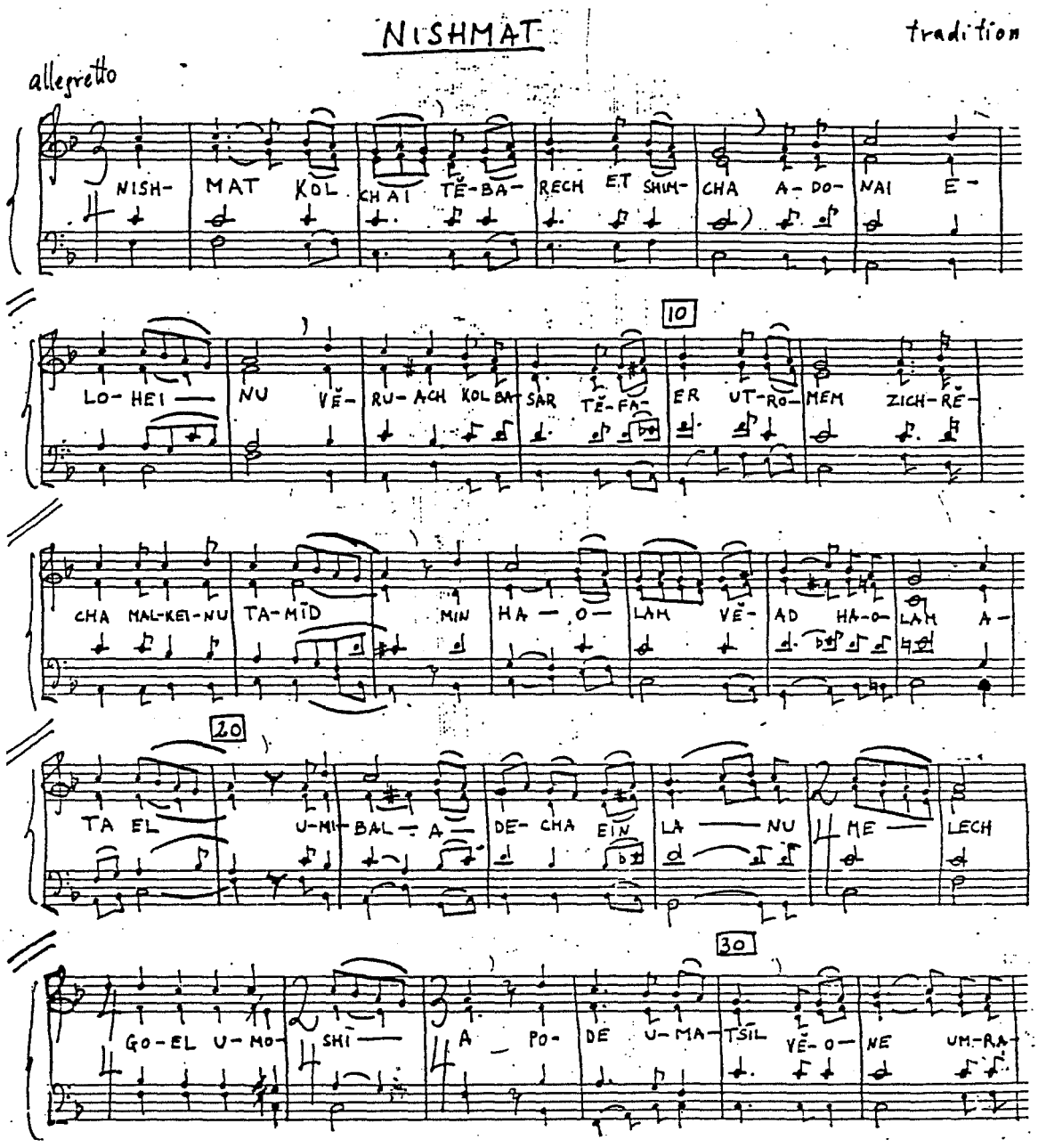
Finally, if worship in a Reform community is to be effective, it is subject to the test of whether it conveys the identity of the community. Since Reform communities may vary, the question each community and the movement as a whole must ask is: does its worship coherently communicate and sustain either the identity of its worshipers or the ideals that the community values? Do the community's sacred symbols synthesize its ethos and its world view? Does Reform worship reflect the identity the Reform community wishes to portray to those outside the community? Again, Reform Jews can look to their

Spanish-Portuguese co-religionists. Spanish-Portuguese ritual offers one model of a worship service that successfully achieves such goals. Thus, the challenge for Reform Judaism is not to imitate Spanish-Portuguese worship, but to examine how it can use its own musical and liturgical heritage to accomplish similar ends.

APPENDIX 1

Examples of Music Described on Chart #1

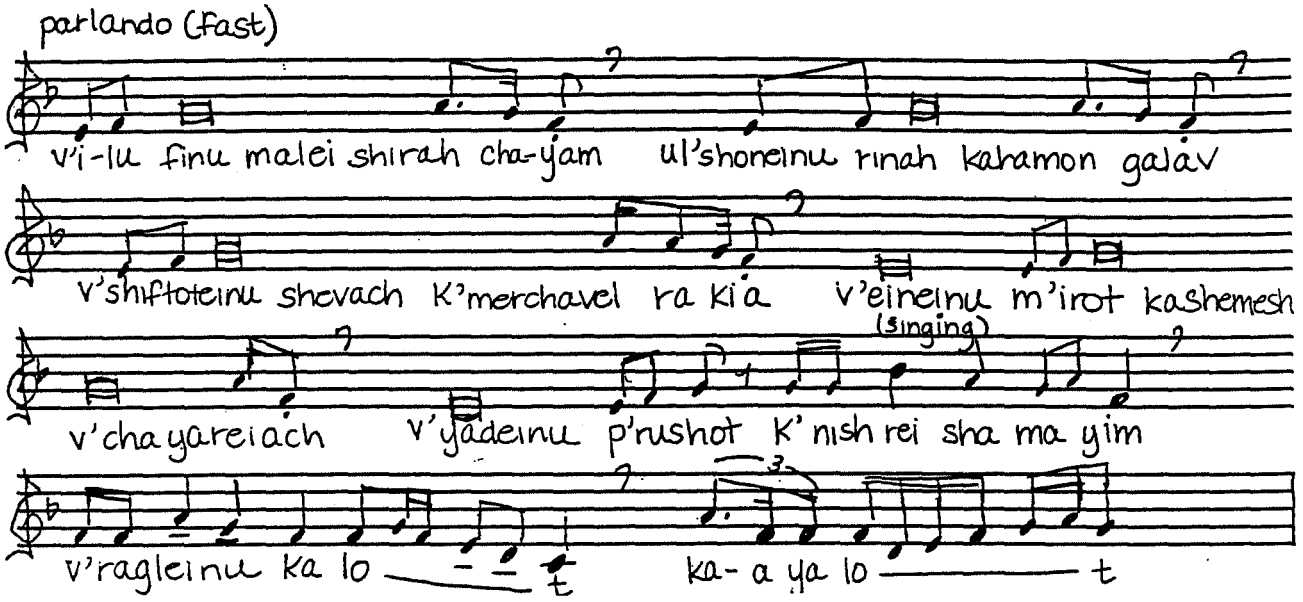
I. Rhythmic Chant



example 1: *first part of Nishmat Kol Chai*

II. Plain Chant #1

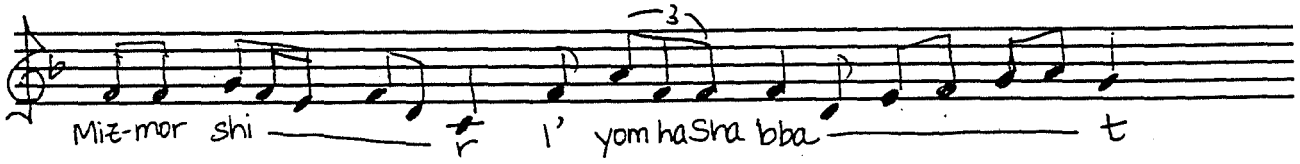
**Note: rhythms approximate



example 2: *V'ilu Finu*

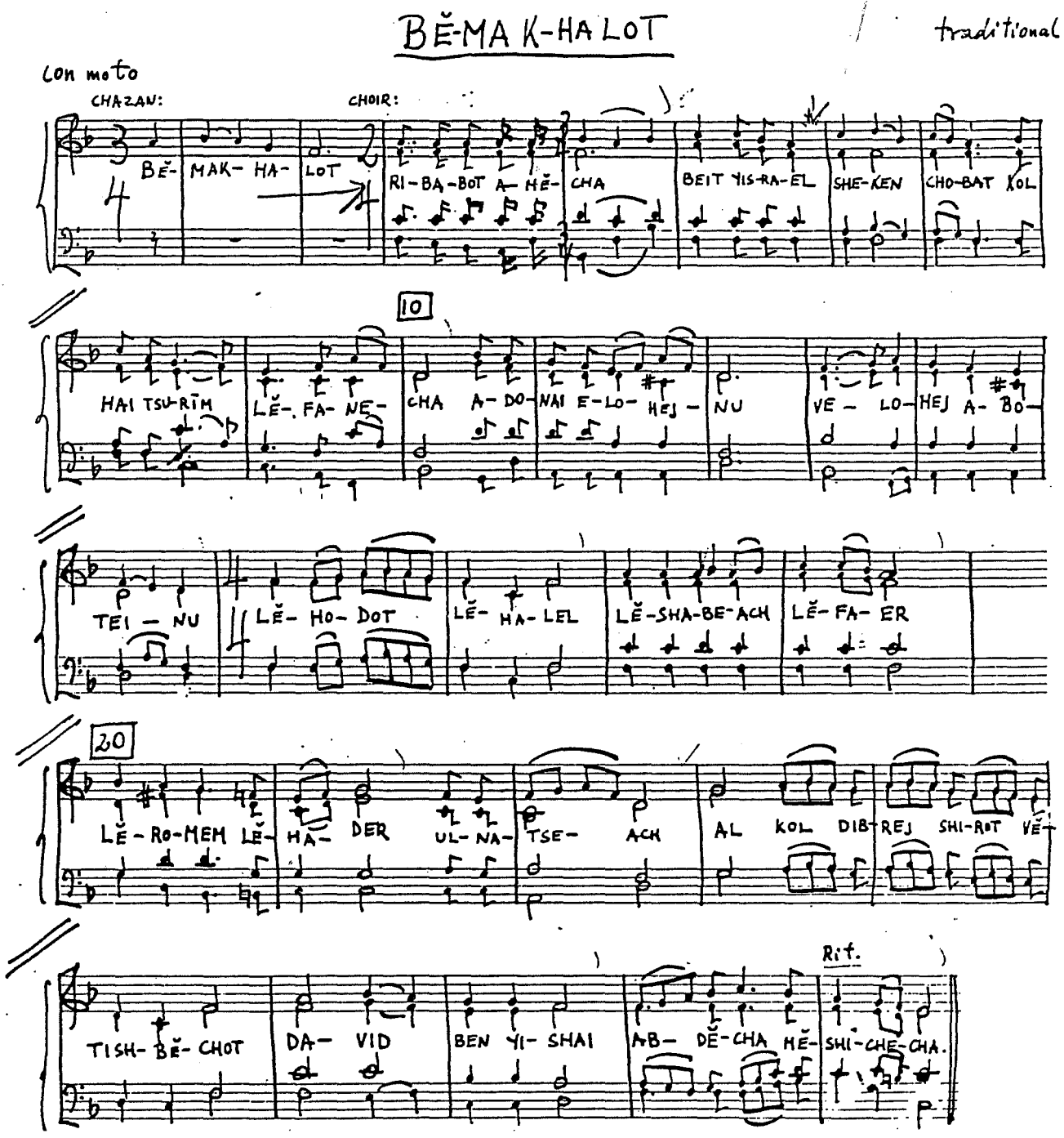
III. Reference to Chant #1

**Note: rhythms approximate



example 3: *Mizmor Shir L'yom haShabbat*

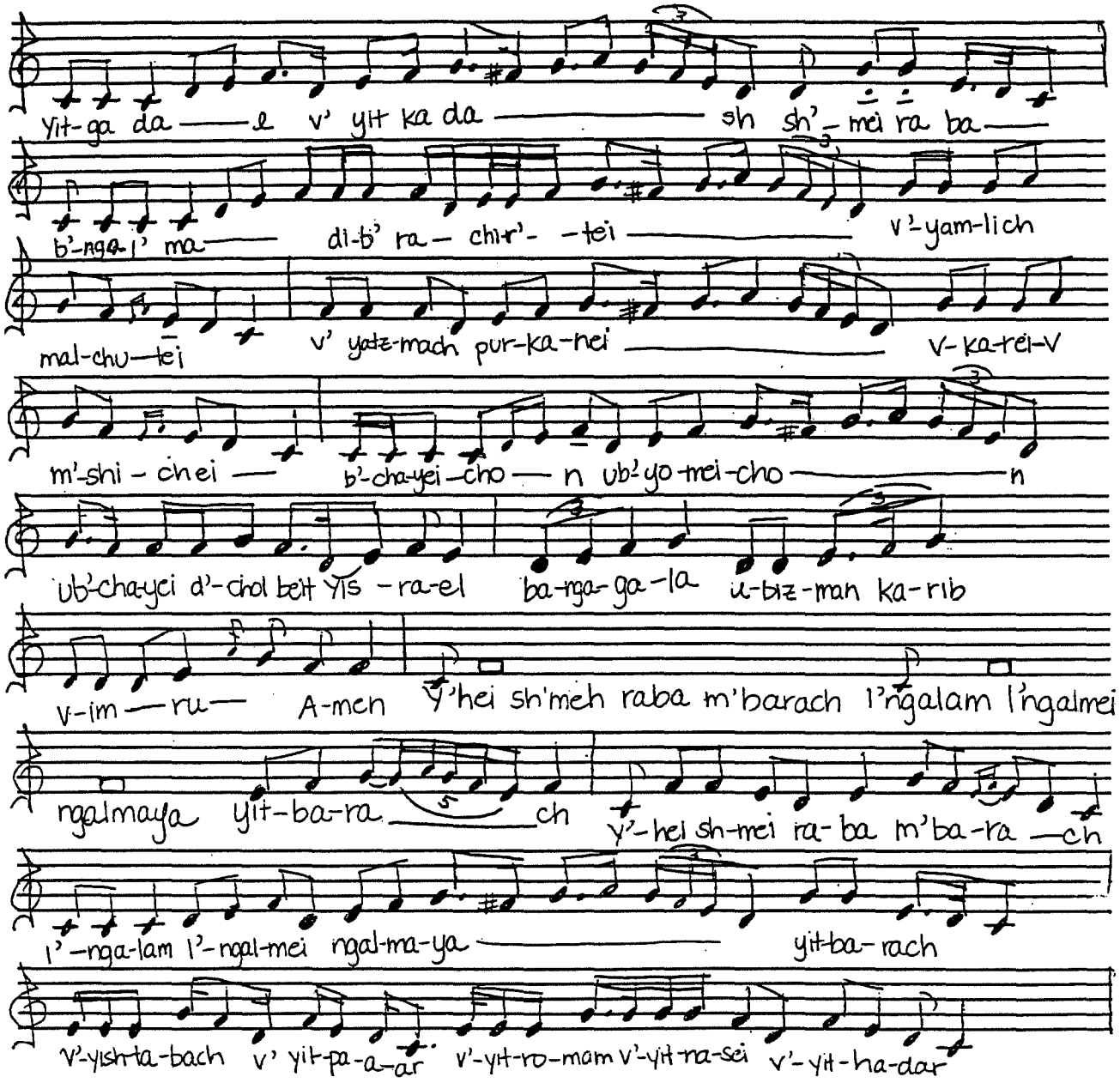
IV. Melody

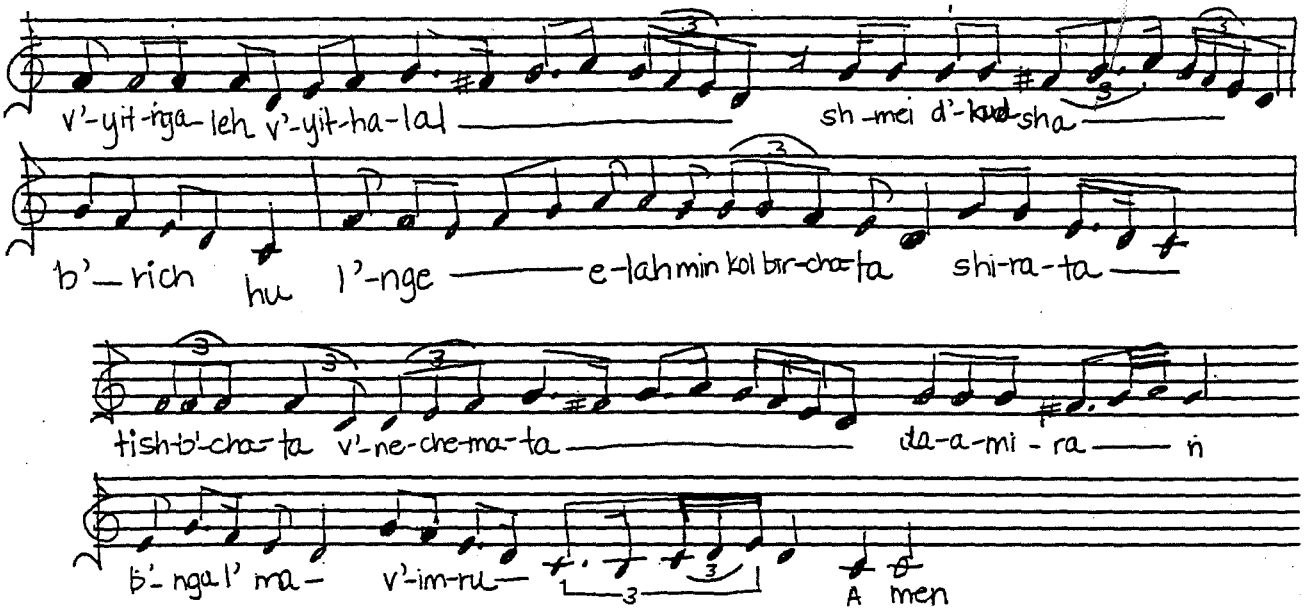


example 4: *B'makhalot*

V. Solo Cantorial Chant

**Note: rhythms approximate

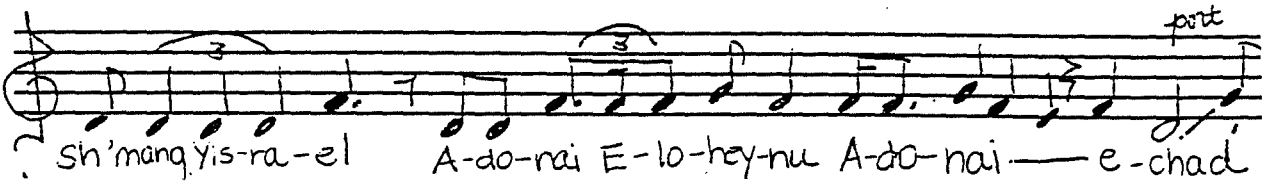




example 5: *Kaddish L'eila*

VI. Cantillation Formula

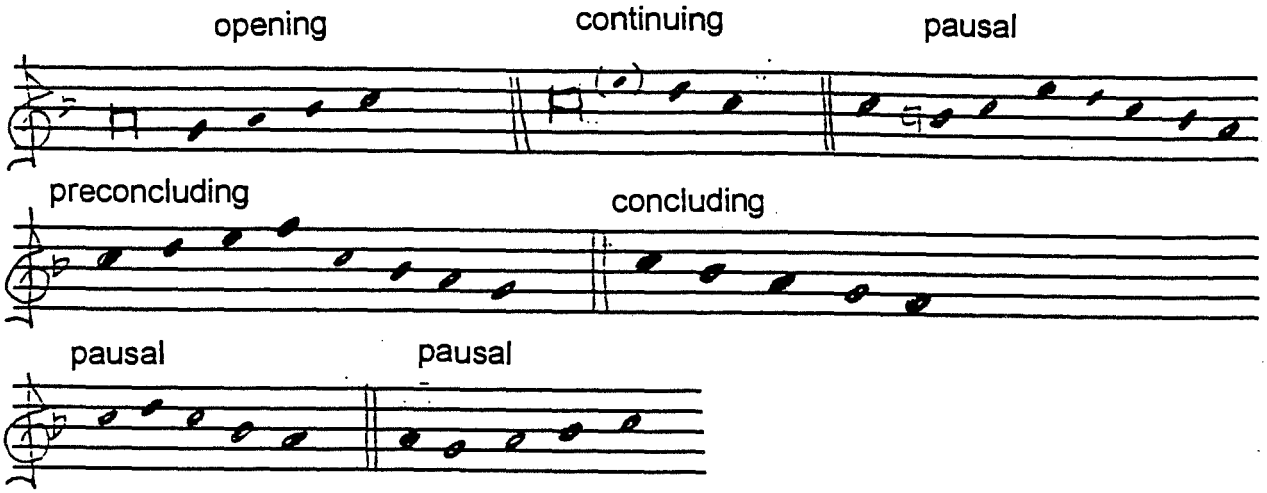
**Note: rhythms approximate



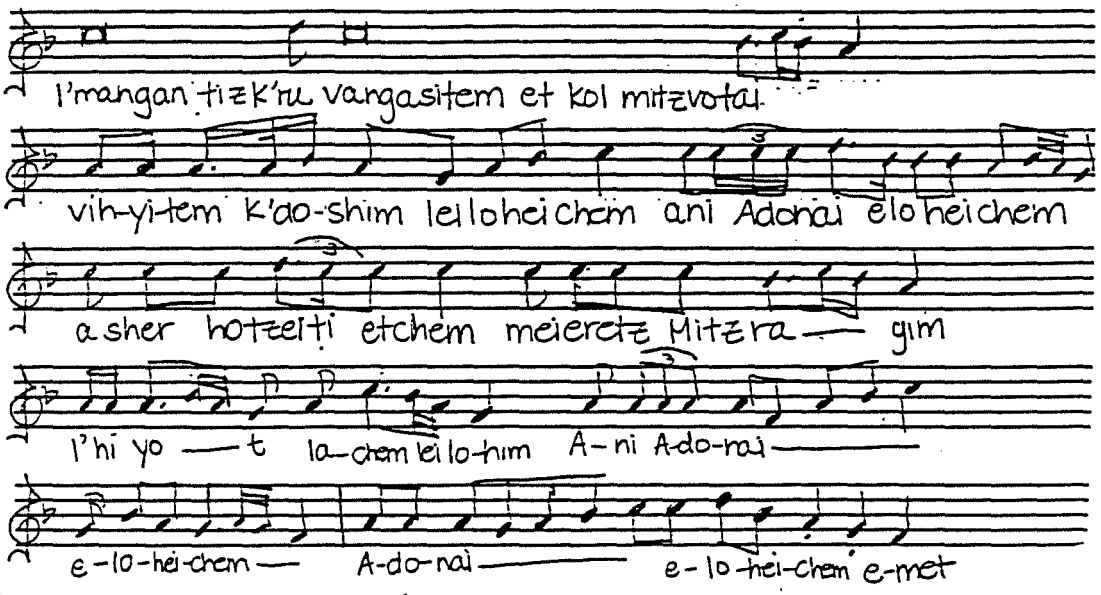
example 6: *Sh'ma*

VII. Plain Chant #2

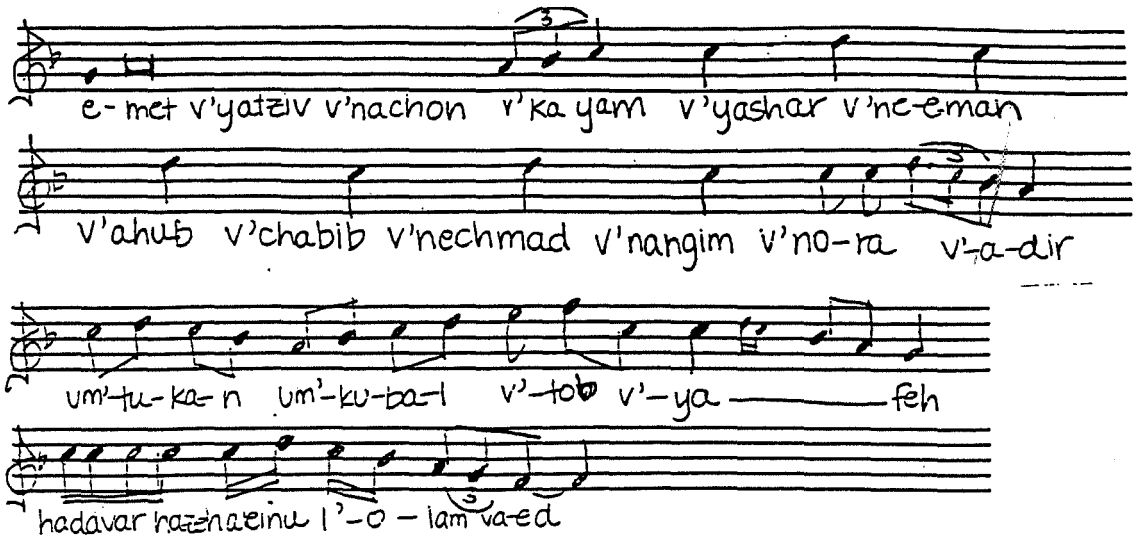
The following phrases are characteristic of this chant although variations on these motifs are common.



The following figures provide 2 examples of how these phrases may be combined:



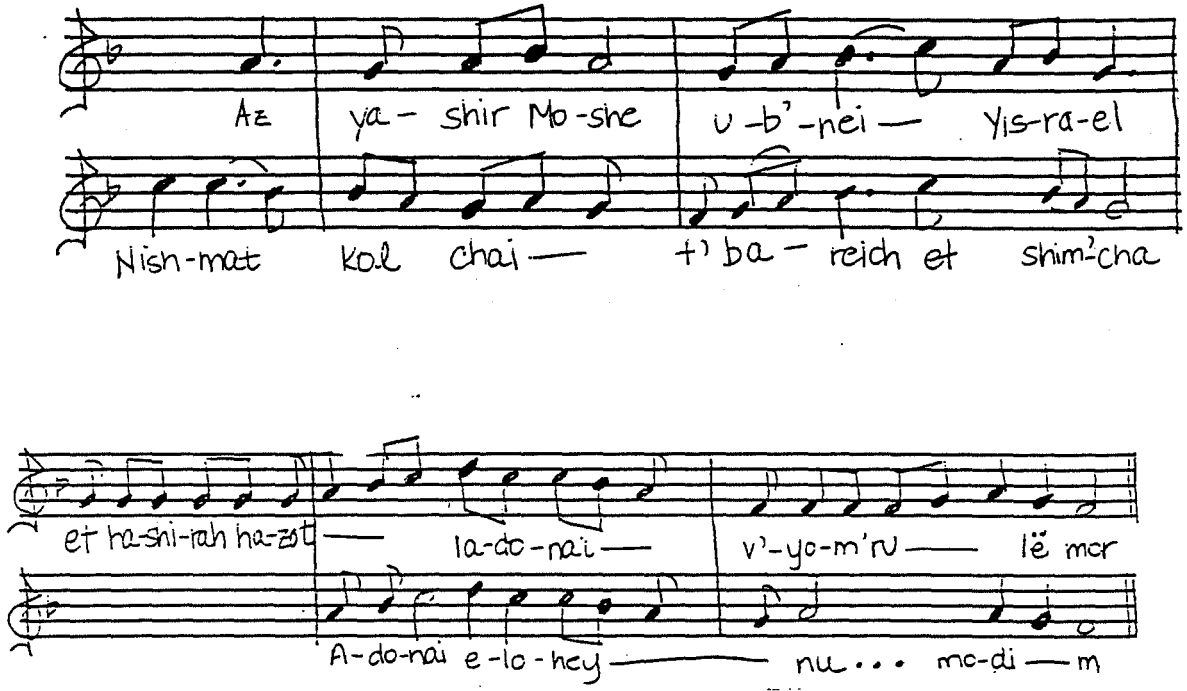
example 7: *L'mangan Tizk'ru*



example 8: *Emet V'yatziv*

Musical Comparison: *Nishmat Kol Chai* and *Az Yashir Moshe*

The following comparison highlights the structural and musical similarities between the two pieces.



example 9: *Nishmat Kol Chai* and *Az Yashir Moshe*

APPENDIX 2

SERVICE OUTLINE NISHMAT-SIM SHALOM

----------SECTION A----------

page 183-**Nishmat Kol Chai**-rhythmic chant-Western harmony on Eastern chant-*choir*

pages 183-185 (top)-**V'ilu Finu**-chant #1(Shacharit style) with congregational response-*hazzan and cong*
response words:

V'ragleinu kalot-ka'ayalot
V'rov ribei r'babot p'amim-hatovot
Umecholayim raim v'rabim-dilitanu
V'ruach un'shamah shnafachta b'apeinu v'lashon-asher samta b'finu
(this one is more elaborate by hazzan and also chant resolves to one)

Congregation chants part of this from p.184 hen hem yodu vibar'chu until tishtachaveh

kadavar shene'emar-kal atzmotai tomarnah, Adonai mi chamocha
shavat aniyim atah tishma-tza'akat hadaltakshiv v'toshia

Congregational chant at ran'nu tzadikim bAdonai to navah t'hilah

uvilshon chasidim titkadash-uv'kerev k'doshim tithalal

p.185-**B'makhalot**-melech chei haolamim- choral melody-much longer phrases repeated-*choir.*

(one word U'vchen by hazzan and hazzan finishes melech m'hulal batishbachot, hazzan repeats melech chei haolamim to response from chant #1-interesting mix of their traditions, puts a seal on this section)

p.186-**Kaddish L'eila and Bar'chu** -cantorial "solo"/piece, lachan of the day-*hazzan*

(cong response at Y'hei Sh'mei Raba)

p.186-**Response to Bar'chu**-*choir/cong*-never changes regardless of Bar'chu even if it sounds jarring

p.186-189 **Yotzer Or-m'shabeach v'omer**-rhythmic chant-Western harmony on

Eastern chant-*choir*

(hazzan sings Baruch atah Adonai eloheynu melech haolam, repeats v'chayot hakodesh at end-p.188- to tune of response for chant #1, choir leads into Mizmor Shir L'yom Hashbbat with response tune for chant #1)

p.189-191-**L'fichach-ya'azvunu netzach sela vaed**-chant #1 (Shacharit style) with congregational response-*hazzan and cong*

response words:

hamanchil m'nuchah l'amo Yisrael-b'yom Shabbat kodesh
v'al m'orei or sheyatzarta-hema y'fa'arucha sela
b'kol divrei elohim hayim-umelech olam
kulam osim b'emah uv'yirah-r'tzon konam (hazzan does
V'chulam-to remind cong to come in)

(Potchim et pihem-hagibor v'hanora is another congregational chant that at et shem hamelech hagadol goes back to response for chant #1 with congregation doing it first, p.190 hazzan does the same thing with v'chulam, congregation sings to v'omrim b'yirah)

et kol divrei talmud torat'cha-b'ahavah

congregation sings L'ma'an lo neivosh-batachnu, hazzan repeats batachnu congregation sings al ya'azvunu netzach sela vaed, hazzan repeats netzach sela vaed

p.191-**Maher**-choral melody-fits to words better, longer phrases-*choir* (hazzan does b'racha end, resolves at b'ahavah)

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p.191-**Sh'ma**-cantillation formula, out of synch with part before it, new section-*hazzan and cong*

p.191-**V'ahavta-zonim achareichem**-Biblical cantillation- *hazzan*

----------SECTION B----------

p.193-**L'ma'an Tizk'ru**-chant #2 begins- *hazzan*
(ani Adonai eloheichem leads into congregation's singing Adonai Eloheichem emet and hazzan repeats it)

p.193-195-**Emet V'yatziv-nora t'hilot oseh feleh**-chant #2 with congregtional resposes-the hazzan doesn't repeat after the congregtion in this one,

congregation's responses marked in siddur with asterisks- *hazzan and cong*

response words:

v'tov v'yafeh-hadavar aleinu l'olam vaed
umalchuto v'emunato-laad kayemet
v'al kol dorot zera Yisrael-abadecha
beemet ubeemunah-chok v'lo yaavor
v'ayn lanu od elohim zulat'cha-sela
u'mishpatecha v'tzidkat'cha-ad afsei aretz
v'torat'cha ud'barecha-yasim al libo
umelech gibor lariv ribam-l'abot ubanim
umibaladecha ayn lanu melech-goel umoshia
v'chiso mayim tzareihem-echad meihem lo notar
b'rachot v'hodaot-lamelech el chai v'kayam
haoneh l'amo Yisrael-b'et shavam elav
l'cha anu shira b'simcha rabah-v'amru chulam
norah t'hilot-oseh feleh

p.195-**Shira Chadashah**-rhythmic chant-very short repeated phrases-*choir* (hazzan repeats b'rachah)

p.196-**Avot, G'vurot**-slight elaborations of chant #2 to fit in extra words, less call and response- *hazzan and choir*

response words:

umeivi goel libnei b'neihem-l'maan shmo b'ahava

p.197-**Nakdishach**-cantorial "solo"/piece- *hazzan*

p.197-201 **Kadosh, Kadosh, Kadosh-et amo Yisrael bashalom**-chant#2, fewer congregational responses- *hazzan and choir*

response words:

v'chatuv bahem shmirat Shabbat-v'chen katuv b'toratecha
et hashamayim v'et haaretz-uvayom hashvi'i shabat vayinafash
n'tato b'ahabah-l'zera Ya'akov asher bam bacharta
ratzita bo v'kidashto-chemdat yamim oto karata
u'tehi l'ratzon tamid-avodat Yisrael amecha

(Modim is sotto voce until hatov)

ki lo tamu chasadecha-ki meolam kivinu lach
tamid shimcha malkeinu l'olam vaed-v'chol hachayim yoducha sela
mipi Aharon uvanav kohanim-am kedoshecha ka'amur (hazzan repeats this one)

Birkat Cohanim uses a slight variation, tune for this prayer considered to be very ancient

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