HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION
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Report on the Cantorial Thesis Submitted by

Ronald Broden

in partial Fulfillment of the Requirements for the Degree
Master of Sacred Music

The Legacy of Leib Glantz

Ron Broden's written project was able to bring to reality his love for the lyric vocal style and the way it manifests itself in the performance of Hazzanut. He chose as his subject, Cantor Leib Glantz, who personified that particular style. Broden soon realized that it was more than just the style of performance that made Glantz a unique figure in the world of Jewish music and Hazzanut in particular. To quote:

> The name of Leib Glantz is truly synonymous with the highest ideal of the cantorial art. Glantz was much more than an outstanding expositor of chazzanut; certainly his voice was magnificent in its range and dramatic effects, but where others rarely deviated form accepted conventions displaying magnificent vocal pyrotechnics, Glantz was a Jewish music scholar of the first rank. his style as composer and interpreter was distinct, it was a highly personal approach that strove to purify the cantorial art from all the outside influences which had crept into it. Through his scholarship he was able to successfully employ the traditional modes and motifs while still creating compositions of a distinct texture and style which permeated to the core of the text, thus, providing us with a profound reading of our prayers. No description of his style alone could provide anyone with an accurate concept of his music-making; one must listen to and absorb this unique approach to gain any appreciation Glantz was a daring innovator who had taken the recitative to new heights imbuing it with creative manipulations of the Nusach and providing a dramatic intensity unheard before.

Broden was able to do a composite portrait of Glantz as a person, cantor, and committed Zionist. In addition to personal interviews with people who knew Glantz, Broden painstakingly translated articles about him in a volume called, Zeharim (Reflections).

Glantz was born in Kiev, on June 1, 1898. He came from a family of cantors. Apparently, he debuted as a cantor in 1906, when he led the Musaf prayers on the sabbath in a synagogue in Dimerka,

near Kiev. It is unclear to me how a boy of eight was permitted to lead services, a privilege always accorded to males at that time over the age of bar mitzvah. Broden referred to his source for the story that could find no explanation.

The remainder of the thesis deals with the development of Glantz's individualistic style of composing synagogue music and its execution. It culminates with his making aliyah in 1955, and becoming the cantor of the Tiferet Tsvi Synagogue in Tel Aviv until his death in 1964.

My only reservation with the entire project was that Broden should have written more about Glantz, the Hebrew Art Song composer, and performed some of these works at the recital. This would have enhanced the description of Glantz's versatility, and resulted in a more diverse program. Still, this was a well-written documentation on the life of an important figure in Judaism.

Respectfully submitted,
Cantor Israel Goldstein

May, 1990

THE LEGACY OF LEIB GLANTZ

by Ronald Broden

Project Submitted in Partial Fulfillment of
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PREFACE

We are, indeed, fortunate to have been provided with seven printed volumes of synagogue music, as well as Yiddish and Hebrew songs by Leib Glantz printed following his death in 1964. While a great deal of his works still exist only in manuscript, these volumes include an extensive list of his best known compositions and provide us with a published musical repertoire equal in scope to that of any other composer for the synagogue. Aside from his compositions, Glantz prepared a book of prayer-modes, Rinat Hakodesh which was published by the Tel-Aviv Institute for Jewish Religious Music. Glantz's discography is extensive and most of his recordings are still available either in Jewish book and music stores or through the Institute for Jewish Sound Recording in Chicago.

While it is not unusual for musical accounts of a composer and artist to supersede biographical material, certainly such is the case with Leib Glantz. There are several articles written either by or about Glantz which are obtainable (some of them are contained in the printed volumes of his music and on the backs of recordings), but the great bulk of information is contained in a volume entitled Zeharim ("Reflections"). It is an anthology of articles and essays about his life and accomplishments including many written by Glantz himself. This book, published by the Tel-Aviv Institute for Jewish Religious Music is published only in Hebrew and is no longer in print. To the best of my knowledge one can not buy it anywhere in New York and is difficult to obtain even in Israel. Most of my information on Leib Glantz has been drawn from this volume. While I have drawn from various sources including personal interviews and printed material in English, most of what I know about this great cantor comes from "Zeharim". (Translation was a long and difficult process and, therefore, it is my contention that the information provided through this effort will prove valuable to those

who will want to know more about Cantor Leib Glantz.)

INTRODUCTION

The name of Leib Glantz is truly synonymous with the highest ideal of the cantorial art. Glantz was much more than an outstanding expositor of chazzanut; certainly his voice was magnificent in its range and dramatic effects, but where others rarely deviated from accepted conventions displaying magnificent vocal pyrotechnics, Glantz was a Jewish music scholar of the first rank. His style as composer and interpreter was distinct, it was a highly personal approach that strove to purify the cantorial art from all the outside influences which had crept into it. Through his scholarship he was able to successfully employ the traditional modes and motifs while still creating compositions of a distinct texture and style which permeated to the core of the text, thus, providing us with a profound reading of our prayers. No description of his style alone could provide anyone with an accurate concept of his music-making; one must listen to and absorb this unique approach to gain any appreciation.

Glantz was a daring innovator who had taken the recitative to new heights imbuing it with creative manipulations of the *Nusach* and providing a dramatic intensity unheard before. He was sometimes criticized for his departures from established cantorial patterns, but it is to his credit that he often did away with the tried and true techniques for appeasing the congregation, such as employing a popular melody which was empty of content. According to Cantor Max Wohlberg, Glantz's greatness stemmed from his artistic creativity through manipulation of the *Nusach* and from his relentless probing of the liturgical text. "Carefully analyzing the words he was to sing, he searched for new meanings and for subtle shading inherent in the text. He then selected the appropriate mood dictated by the words. From there, imagination and

musicianship took over, and creativity began."1

Glantz was born in the Russian Ukraine of a cantorial family, making his own debut while still only a child. During these years, he gained an appreciation for the music of the synagogue as well as the spiritual essence contained within the hassidic prayer-mode. As he grew older, despite years of formal musical training in piano and theory, he retained that youthful radiance in his music that had moved so many when he was just a child. He successfully maintained his instinctive fervor blending it with an increasingly keen and incisive intellect. Avraham Soltes wrote:

> "Making music is an art instinctive to all men, yet in our rich civilization, is a highly trained skill as well, with a vast body of communicable knowledge. As in all arts that spring from the soul, and then come under intellectual control, there are instinctive musicians through whom the divine creates as if without premeditation- like a fountain gushing water; and there are artists whose training and experience are apparent in their every phrase....Happy is the man who is blessed with both the richness of Divine heritage and the excitement of his own vision."2

Glantz's artistry went beyond the scope of synagogal music as he composed musical settings to secular poetry and folk texts while imbueing the Jewish folk song with his own distinctive style. With the scholarly approach he took towards his liturgical music so did he do the same with the secular tradition presenting it in an artistically modern yet authentic form.

Leib Glantz's commitment to his Jewish heritage transcended the confines of the synagogue and the concert halls. For him Judaism encompassed faith and observance, culture and nationalism. Since the earliest days of his youth he was a committed Zionist and throughout his lifetime participated in Zionist activities and acted as representative in ten World Zionist Congresses. Financial circumstances brought him to the United States in the late 1920's where he soon became internationally recognized and highly regarded by his

colleagues. Following years of service with leading congregations throughout the country including Sinai Temple and Shaarey T'fillah of Los Angeles, he realized his own dream of settlement in Israel as he was offered the office of Chief Chazzan for the Tiferet Tzvi Congregation of Tel Aviv in 1954, and soon thereafter establishing a cantorial academy for the study of chazzanut.

A PERSONAL HISTORY

Leib Glantz was born in Kiev on June 1, 1898 to Rav Kalman and Golda Glantz. He, as so many chazzanim of his day, came from a family of generations of chazzanim. His father officiated for thirty years as the chazzan in the synagogue of the Telna Hassidim and his paternal grandfather, Rav Naftali, was among the most prominent of the Telna Hassidim in Bsoroky, Bessarabia.

In 1906, at the age of eight years, Leib Glantz was called before the ark to daven (i.e. to lead in prayer) *Shabbat Musaf* in a synagogue in Dimevka near Kiev in which his maternal grandfather Rav Nachum served as cantor. Apparently the story behind this event is that the congregation had agreed to honor the young Glantz with the reading of the *Haftarah*, upon hearing the extraordinary way in which he chanted they would not let him come down off the bimah and invited him back for the following week. Soon after he went with his father to neighboring towns to daven *Mincha* and *Maariv* of weekdays and word of the wunderkind spread throughout the Ukraine. He became known as a child prodigy and accompanied by his father who believed that his son would one day become a great chazzan they honored numerous invitations throughout the Ukraine for Leib to officiate at services.

Glantz's early demonstration of his talents certainly cannot be consigned to a purely instinctual proclivity. As a child in Kiev he studied piano, theory, harmony and counterpoint with the distinguished Russian composer of operas and pedagogue, Professor Nicolai Totkovsky. In the Kiev Conservatory he studied composition. At the age of fourteen when he stopped singing, Glantz organized and conducted the choir for the High Holidays in the synagogue in which his father served as Cantor. By this time Glantz had already read articles by Pinchus Minkowski, Abraham Birnbaum and others on Jewish music and had chosen to

introduce the elevated works of Schorr, Sulzer, Lewandowski, Nowakowski, Gerovitch and others. Never thereafter did Glantz serve as aide to another Hazzan.

Early in his career Glantz's cantorial style was influenced primarily by three hazzanim: His father Rav Kalman, a *ba'al tefillah* of hassidic devotion; by Rav Yosef Strumberg, a chazzan in Kiev; and by Rav Abraham Berkowitz, a chazzan of world reknown in Kishinev to whom Rav Kalman sent his son for tutelage when Leib reached the age of Bar-Mitzvah.

After World War I, a rash of pogroms burst out in the Ukraine and Glantz arrived as a refugee in Bessarabia. Immediately with his first performance on the High Holidays, Glantz captured the public's admiration. He received the approbation of the public-at-large and also that of well-known chazzanim many of which were truly surprised that the younger generation could produce a chazzan of Glantz's caliber. During his stay in Bessarabia he used to officiate regularly only on the High Holidays. Not until his arrival in the United States did chazzanut become a full-time occupation.

During his youth and young adulthood much of Glantz's time and energy was devoted to his Zionist activities. In 1911 he became active in the youth movement Hatzefirah together with his younger brother Azriel and later was appointed a principal member of that group until it merged with Hechalutz (Youth of Zion). A close friend of Glantz's named Haim Bar-Dayan recalled his close association with Glantz during those active years. He described meeting Glantz for a trip to the library, a trip which he recalls was accompanied by mutual silence; as members of the Haskalah movement they were required to communicate in Hebrew and Bar-Dayan suspected that, perhaps, Glantz was not yet comfortable in the language. Upon further inspection he found that this was not the case, but rather, Glantz's silence was a manifestation of his intense

personality. Bar-Dayan recalls the intensity which would propel the young Glantz to practice the piano for half a day until he had perfected the sonata which had been assigned to him the day before.

Glantz knew of the difficulty that his friend had in finding someone to accompany him on the piano as he himself was a violinist and while Bar-Dayan never suggested that Glantz accompany him, neither did Glantz offer. This he attributed to Glantz's independence. "It was not because of a lack of support for me, but for a feeling of tremendous independence that was developed in him from his childhood and reached a point of expression in his relationship to his surroundings. It was hard for him to do things with other youth, he always paved his own path and did not mix with strangers. Even in society he was able to be somewhat alone and to only enjoy his own company."3

Bar-Dayan recalled the numerous trips he and Glantz took to various synagogues and even churches during these years. At the Church of Andreas the Russian they went to hear the children's choir, and the harp they would hear at the Catholic church. They made these trips secretly and always harbored some guilt feelings about it. The two of them obtained permission from their parents to miss classes on Sunday mornings to enable them to attend folk presentations including that of the city opera in the local Ukraine theater or camarata concerts performed by the Society for Russian Music in the Merchant Hall which they would sneak into. They heard Battistini, Rachmaninov, Kreisler, and others and made the acquaintance of several conductors.

Leib Glantz became a member of the group of workers in the Hebrew youth movement called Hatzefirah which focused itself greatly on the purity of the Hebrew language. "We learned how to defend literature, Zionist and Socialist, which would appear in Russian; Leib was among the chief arguers and would often become very heated and angry." During this period Glantz moved

away from music and thought about not becoming a Hazzan but rather about focusing his energies in the Zionist Movement. He was ready to follow the advice of a friend who had declared, "At this crucial moment there is no need for musicians or artists but for fighters."4 His father, surprisingly, did not contradict him although he did express hope that with his son's learning of Torah he would once again proudly carry the flag of chazzanut.

Bar-Dayan recalls a considerable change in Glantz's attitude, "When I returned home from my studies at the Yeshiva of Lida I became concerned that in the meantime a great change had taken place in the spiritual path of Leibel's life; he continued to take classes with Dombovski but to his music was missing the flame of enthusiasm and the dedication he had in the past. He had advanced to the point of playing a concert of Mendelssohn or Beethoven sonatas and in the annual student recital he had excelled. At the same time Glantz knew in his heart.... that he would never reach his peak such that would allow him to be called an artist."5

It was during this time that Glantz began giving serious thought to making *aliyah* (immigration) to Israel. However, such ideas turned out to be unrealistic due to his age and continued studies as well as his father's intense opposition to which Glantz gave in.

Once over adolescence and with his voice changing he was able to return to religious music and stun his listeners as he had as a child. He went to Bessarabia, a place where he had familial ties and where chazzanut was appreciated. While there, Glantz entered a school for opera and drama of Maestro Madbidav who had once been a hassid and had left religion to become a star of the opera in the late nineteenth century. Glantz, though, felt that he could not leave religious music and use his voice for something that was not religious in nature.

Soon after he met Miriam Zeligman an older member of the Russian

Socialist Movement who put him in touch with Reinhold Gleer, principal of the Conservatory, who would teach Glantz counterpoint and later on composition. Gleer was a good friend of the Jews and had encouraged Glantz greatly. This association provided Glantz with many opportunities to attend various concerts and take part in meetings between students of the conservatory.

From 1916 until the February Revolution of 1917 he lived with his sister in the city of Vartusian in the Soroky region of Bessarabia during which time he began composing several recitatives. He donated a great deal of his income from his cantorial work to the Zionist library. Upon his return to Kishinev he once again became active in the Zionist movement being chosen for the Central Committee of Hechalutz. He was sent by Hechalutz to London to speak with the chairman for the Zionist organization in London to negotiate on the *aliyah* of pioneers to Palestine. Many were not suited for *aliyah* due to the shortage of work in Palestine. An agreement was established to send over only those who were suitable and recommended by the Central Committee of Hechalutz in Kishinev and to set up a "House of Pioneers". Glantz contributed to this effort through his singing.

Most of his time was devoted to Zionist activity which he saw as his calling in life. As such he refused to tie himself to a synagogue full-time. He only prayed from the *amud* during holidays and occasional *Shabbatot*. He lectured greatly and made appeals for money on behalf of Hechalutz. Glantz turned down several offers from high schools in and around Kishinev to teach music. He began to write and speak about Jewish music discussing its motifs and style in order to get those youth who had been distancing themselves from the synagogue more in touch with their roots- to deepen their Jewish consciousness.

When his father died in 1923 his aliyah was postponed due to financial stress in the family. He became the editor of the Yiddish weekly Ard und Arbet

(Land and Labor), the periodical for the organization. During this time Glantz began to feel a conflict with regard to his identity whether as a Zionist or as a chazzan. In 1926 the authorities in Russia pressured Glantz, whom they felt to be overly active in Zionist activities, to leave Bessarabia. This fact, along with his father's early passing, forcing him to seek the means to support a family, led him westward. An editorial in Ard und Arbet appeared soon after he left for America praising his exceptional contributions:

> "Our friend Leib Glantz left for several months for America. For the Central Committee of the Youth of Zion and for the entire party, this is a hardship. He was among the first who placed himself at the service of the party, with all his heart and a willingness to sacrifice. In particular, his merits had to do with Ard und Arbet. As the editor of our paper he devoted himself with all his ability; worked with great enthusiasm, love and stubborness that was not matched. He was among the workers who were particularly active in Hechalutz and especially in its early establishment. He also worked many days for the Central Committee of Tarbut in its cultural programs. Glantz was among those who felt very deeply the pain of our school and he struggled for its existence."6

In August of that year he arrived in New York without any advanced publicity that often accompanied artists of his stature. He is quoted as having said, "If I am deserving I will be made famous even without advanced publicity and if I am not worthy I should be forgotten."7 Glantz's reputation, though, preceded him and the organization of cantors arranged a reception for him in which three hundred cantors participated. After his first appearances on the radio, *Shabbat* and the High Holidays he was labeled by critics as "a young genius of impressive artistry; the last general of chazzanut and a bridger of two worlds." In his first trips to New York, Montreal and Winnipeg he won over the large communities of listeners, many of the concerts he performed during this period were for the benefit of the Zionist Histadrut.

In 1927 he signed a two-year contract with the synagogue Ohev Sholom in New York, one of the most prestigious congregations in New York during that time. In the Morgan Journal it was written about Glantz:

> "The Bronx listens to the praying of Glantz which is extraordinary. In the Hanukah concert he gave a wonderful lesson in the prayer modes in which he presented all of the different modes.... If being a Cantor is art, then Glantz rules this. This wonderful chazzan who is thought by everyone to be a great improvisationalist and the greatest contributor to innovation in our day, is a great musician and is therefore capable of employing all different kinds of modalities and to travel between the different ladders with very sure steps."8

Glantz's concertizing became more and more frequent as his stature grew. He went on concert tours to Canada, Mexico, England and South Africa. Following his stay at Ohev Sholom he went on to make appearances at synagogues in various cities throughout the United States and abroad. During these years, Glantz was reluctant to commit himself to a regular cantorial post. Cantor Max Wohlberg contends that there was a paucity of of lucrative positions during these years and that Glantz, on account of his stature was able to earn more money from traveling.

In 1929 he signed with the Victor Label and achieved the climax of his fame with the first recordings of his Sh'ma Yisrael and Tal, two of his best known compositions along with Kol Hashem, L'chu N'ran'na and Shomer Yisrael from the *Selichot* service. His status in the cantorial world continued to grow and he was now universally recognized as being among the highest echelon of cantorial artists in the United States. The following year he made his first trip to Palestine for which he had longed. The newspaper Ha'aretz praised his singing and Davar noted the warm heartfelt closeness created between artist and admirers, in particular the young pioneers.

By 1941, Leib Glantz had been married five years to his wife Miriam, a

social worker, and they had produced two sons. Having spent several years as a freelance cantor *davening* and concertizing extensively throughout the world, Glantz decided to seek full-time employment. He signed first to a five-year contract with Sinai Temple in Los Angeles and later on with Sha'arei Tefilla in the same city. While in Los Angeles he composed prolifically for himself and for his choir and also took a post at the University of Los Angeles teaching a course on chazzanut.

It was during this time that he also began focusing his creative energies on the music of his youth, namely the hassidic folk melodies for which existed only an oral tradition passed down to him in the same fashion as to the generations before him. He assiduously subjected these melodies, folk and religious, to extensive theoretical analysis in order to come closer to the authentic sources of the true *nusach* which he felt to be appropriate to the essence of the music. Glantz came out with a recording during this period entitled Deveikut which featured eight songs of various hassidic formulations. In addition, he also composed settings to secular texts, in particular, to the poems of Haim Bialik. He developed his theories and produced a wealth of compositions expressing the insights of his research. Over one hundred compositions have been recorded or published and hundreds more remain in the f manuscript form.

While Leib Glantz had firmly established himself as a first rank composer of sacred music while in America, his greatest burst of creativity came during the final years of his life when he chose to resettle his life in the land to which he had so firmly committed his allegiance, Israel. It was the combination of intellectual and emotional love for Judaism which drew him there at the climax of his career. In fact, 90 of his 216 compositions were created in Israel in spite of the fact that he lived there no longer than ten years. Having

been active as a speaker, writer, and editor in the Zionist movements during his early sojourn in Kishinev, he retained his active interest in Zionism through fund-raising, education and cultural programs serving as a delegate to eleven World Congresses. He visited Palestine numerous times before it had become the State of Israel officiating services in Tel-Aviv and participating in Israel's first "Song Festival".

Having been firmly established in popular acclaim, Glantz accepted the invitation extended by Congregation Tiferet Tsvi to serve as its Cantor in Tel-Aviv fulfilling a lifelong dream. He served nine consecutive years, accompanied by a choir under the direction of Yehoshua Zohar. Thousands would flock to listen to Glantz's prayers. He was highly thought of in Israeli musical circles, and was named a judge in the great Egel competition sponsored by the city of Tel-Aviv. Outside of the cantorate he remained very active musically during those years appearing with the Kol Israel Orchestra under Shalom Ronly-Riklis performing the work of an Armenian composer entitled Shepherd of Israel in 1957 as well as singing the leading role in Josef Tal's concert-opera, Saul at EnDor in 1958.

With the collaboration of Dr. Yehuda Ibn-Shmuel and Eliezar Steinman, Glantz established the Institute for Jewish Religious Music and the Cantor's Academy in Tel-Aviv in 1960 setting forth a program of education for chazzanim that would provide them with the requisite skills and knowledge to serve as a *Sheliach Tzibbur*. To this end did Glantz, with his rich background acquired through perceptive insights and years of research and experience, devote the final years of his life. The course of study included general musical background and skills, Jewish music in its varied forms, the interrelationship between Jewish and general culture, the background of Jewish prayer and thought, and the customs of folk culture of Jewish communities the world over. For Leib Glantz

it represented the culmination of a lifetime of commitment, a program "to restore chazzanut to its true position of dignity as a lofty spiritual and intellectual calling."9

REFLECTIONS ON LEIB GLANTZ:
THE MAN AND THE ARTIST

Leib Glantz is considered to be one of the greatest cantors of this century. Through his numerous recordings we are able to appreciate both his strikingly original approach to liturgical composition and the brilliance of his singing. As with all great musical artists, much of their greatness lies beyond what can be documented in the recording studio; the full impact of their performances and musical personalities remain only in the memories of those who experienced their performances first hand. So it is with the hazzanut of Glantz, an unrestrained approach that penetrated to the core of the text, a unique style through which prayer took on a dimension of great drama. Through his artistry he became a commentator, rather than merely an expositor, of our prayers imbuing them with a sense of dramatic urgency.

Dr. Yitzhak Rusman, a doctor by profession, was one of Roumania's most prominent music critics. As part of an essay on Jewish music he wrote about Leib Glantz, "When I arrived in Israel I found my way to the synagogue where Leib Glantz officiated as chazzan. As in a prayer shawl my soul was wrapped in the sweetness of his warm voice. All of (Glantz's music) was a product of traditional and personal creation. He constructed traditional music by tightening the bond between music and content; I would say between word and sound. From ecstasy and excitement he moves to silent prayer...and from quiet music to a roar of either desperation or of pleading for the mercy of the Heavens. He did not have a gushing melodic line like other chazzanim. Laibele sings with emotion, flexibility, imagination and softness, with a rich coloratura and appropriate improvisations. Glantz was aware that without the coloratura the melody forfeits its life-giving force and charm...The form of the sound, with its

punctuation marks and tremolos made a great impression."10

The famous Cantor Israel Alter recalls his first encounter with Glantz in 1930 when introduced to him by Cantor Jacob Rapaport as a rising star of hazzanut. Glantz, he recalled, had just returned from a Zionist convention having been a guest speaker and was quite tired. Consequently, their meeting was a short one. Rapaport, though, urged Alter to further his association with this young man suggesting that upon his next visit to the United States he be in touch with him. Alter states, "To the United States I did not return so quickly but I did make my acquantance with Glantz through his excellent recordings, I immediately realized that here was a new interpreter of the *Siddur* paving a new path in hazzanut."11

It seems that Glantz did not require any special preparation in giving out his song. It was his contention that he did not seek to interpret the prayers as much as to discover the simple meaning of the text. According to Alter, Glantz aspired to bring forth a new *siddur*, a complete *machzor* whose beauty would reflect the depth of every word. The sophistication of his musical sounds corresponded to the depth of the meaning he found in the prayer and for Glantz this was natural. "When he began the *Selichot* service with the *L'chu N'ran'na* he did not intone it with a tearful voice (as we were accustomed to doing); but rather, he sang it in a 'major' key as the words themselves require. How natural he was when he returned to the *Selichot* atmosphere." Alter continues, "I had remained bound with him and his musical works. He had become increasingly revolutionary in his approach towards chazzanut and though I could not keep up with him along the way, I studied each one of his musical works until I began to understand and appreciate them."12

For Glantz, musical expression was never an end in itself; it was only an instrument by which he exalted the words he was singing. "Through his

interpretation, the words achieve a clear, distinct and realistic meaning. He appeals to the intellect of his listener as well as to his sentiments. Many of his 'sayings' seem therefore rather strange and unusual, but repeated listening makes them astonishingly refreshing and meaningful... He constructs, organizes and executes his intonations on a sound musical basis. The different prayers become closed units and acquire a continuous logical musical line of development and climax."13

According to choir director and composer Samuel Alman of London, Glantz's inspiration through verbal content and atmosphere triggered a new era in chazzanut. His explains that as time passed the *Baal Tefilla* became the chazzan and through its developments the art of the cantor took on an array of different qualities. Firstly, there were those skilled in *nusach* whom even as they developed the skill of reading music maintained a faithful devotion to the correct prayer modes; then there were the choral chazzanim such as Sulzer and Naumbourg who incorporated music from the Church and the theater. This, Alman explains, was during the Enlightenment period when Jewish music began an ominous trend away from its origins and such was objected to by [Abraham Ber] Birnbaum and Gerovitch who formed another group of chazzanim, purifying synagogue music but all the while maintaining a modern form. World War I ruined this and sent Eastern European chazzanim to America to become as he describes it, 'chazzanim of the dollar' who went from job to job lowering their standards and losing any sense of idealism, apealing to the masses of the congregations. Glantz, he credits as representing the highest ideal, a true chazzan who never compromised on quality and succeeded in maintaining an idealistic vision throughout.14

Leib Glantz was a third generation chazzan, a man absorbed in the musical heritage of his people even in childhood. Perhaps, one may posit that in

order to reach a certain plateau in such a field one must be more than a talented vocalist and composer; that the true secret is to be a genuine follower of the tradition. Only through our worship have Jews historically been able to a certain extent avoid the temptation of assimilation despite the influences from outside. Secular influences were oftentimes perceived as a dangerous infiltration in which many musical cantors would introduce melodies heard beyond the parameters of the synagogue. Some, like Glantz, arose with an artistic intuition and knowledge and would distinguish the importance of chazzanut as a particular Jewish heritage.

Glantz, as noted previously, had studied secular music extensively both in theory and in practice. As a composer and student of Jewish music he belonged to an elite group of musical scholars. Glantz would explain that at the core there existed the *nusach* which was like the Arabic *makam* and the Turkish raga; a short basic melody whose theme can be varied. At the basis of the *nusach* are the biblical motives- the *taamei hamikra*- the most common and ancient basis of Jewish music. The motives, he believed to have been based on a pentatonic scale, an earlier form which eventually developed in Europe into a 12-tone scale; Jewish music developed into the 7-tone scale. Glantz took this basic tetrachordal form and imbued it with various new combinations.

The *nuschaot* he divides into two categories: *Nusach* misinai, a melody with a recitative character and a longstanding tradition whose archaic nature remains at a fixed level and is, therefore, unchangeable; the other type uses one fundamental melody which can be changed as a variation on a theme. His success lay in his ability to extricate the original Jewish basis of the nusach from the foreign elements which had crept in. With his move to Israel he had committed himself to making Israel the center of a unified theory of nusach and, thus, founded the school for hazzanut.

In the following chapter of this paper there will be a more thorough analysis of Glantz's theories and ideas on Jewish music. It is my intention at this point to include the impressions to Glantz's artistry of those who knew and heard him. Like few Cantors of his generation, he elicited strong impressions upon his listeners whether they themselves were musically inclined or not. His voice and technique touched the simple as it stirred the sophisticated.

Idov Cohen wrote in "Haboker":

> "It is essentially a lyric tenor, but can be most effective at dramatic moments as well. It is not only a sweet and resonant voice; one marvels at its rich colors, at its technique, at the contrasts at which Glantz is such a master- from the still, silent tones that penetrate into one's very heart to the ringing fortissimo; whether in quiet lament or pathetic complaint; in richly expressive tones that resemble the blasts of a trumpet or shofar; in sounds that recall flutes or violins; in charming trills that are completely unostentatious; in dramatic recitative, and in reading that is half singing and is seldom approached in quality by the actors in our theatres; in rare musical feeling and in all the descriptive, narrative power of a remarkable dramatist. With all these great resources at his command, Leib Glantz makes of the Selihot and of every prayer an experience to which one never becomes accustomed, but which is new and overpowering each time."15

From the same periodical Yariv Ezrahi wrote:

"Glantz's *Selihot* attained a degree of exaltation which made one forget everything but communion with the prayers and the *piyyut* in a state of uninterupted emotion. For two hours without pause and without revealing the slightest fatigue, Glantz chanted every word and sentence of the service, penetrating their innermost meaning... with the power of his religious devotion, his inspiration of soul and ecstasy..."16

Leading intellectuals were drawn to hear his worship even those among Israel's non-religious circles. Poets like Nathan Alterman, composers like Paul Ben-Haim, painters like Rubin, writers like Sholom Asch, Zalman Shazar, and

critics like A. Boskowitz could be found among his congregation on holiday and Sabbath services. Boskowitz wrote:

"I must confess that in recent years I have seldom attended synagogue services; I felt that the low standard of religious music and particularly, the dubious taste with which it is performed, destroy the possibility of a true spiritual experience. But ever since I heard Leib Glantz's Musaf service on Rosh Hashana in the Tiferet Tzvi Synagogue in Tel-Aviv, I have been 'converted'."17

It was the scope of Glantz's development, which never blocked his inherent vision, that could produce such a 'conversion'. His vocal studies reached beyond the confines of his inherent disposition and early tutelage taking up studies with the teacher of the famous opera singers Enrico Caruso and Beniamino Gigli in the United States. Taking full advantage of the voice training that has enriched western civilization over many centuries he enhanced the capabilities of his natural instrument. Unlike so many of his colleagues who relied exclusively on their natural vocal gift, Glantz strengthened his. Technically he could master all which he demanded of himself.

Glantz's individualistic approach is as deceptive to the ear as it is impressive. He succeeded in transforming the *nuschaot* through decorating and ornamenting so as to deceive the listener into believing that he has never heard them before. Henry Lefkowitz points out that in the composition "Haloch v'karata" with its eastern spirit do we see Glantz's imagination at work. "The *nusach* here is virtually hidden from our ears and only when we examine it does it reveal itself. This is Glantz's commentary on the words of the prophets in which he wants to do away with the routine commentary of those before him who want to dress the 'haben yakir li' in motives of sorrow. These words should be sublime and deep so as to express the love of God for Israel; it was this idea that Glantz expressed here."18

Music has always served an important role in the lives of the nations, but with the Jews in particular. The connection of melody and prayer is an ancient inheritance passed on from generation to generation. Glantz believed that what was most important in chazzanut was the old and not the new, for that which was old had to be firmly rooted in the soul of every cantor and, thus, the new was just another step in a straight process deriving from the old.

IN HIS OWN WORDS:
THE THEORETICAL CONTRIBUTIONS OF LEIB GLANTZ

Leib Glantz, as noted, distinguished himself as a cantorial artist through a profound commitment to the essence of his music. His scholarship was highly impressive as a musician and an musicologist studying the various modes and modulations of Jewish religious music through the perspective of western musical language. Perhaps the most frequent reference to his style regards his mastery at communicating the language of prayer; Glantz's chants affected his listener by way of a deep emotional involvement in the text. For Glantz, the prayers were more than mere utterances; they encompassed the whole of Judaism; a poet's vision through which a dialogue and communion with the Eternal was the ultimate

concern. Such, he believed, could only express itself through our sacred musical tradition, a tradition that has defined our unique religious heritage. Glantz wrote, "through its prayers and its songs, there stands revealed before us a Jewish world, with its joys and griefs, as it has existed for generations."19

Glantz was also a philosopher who evolved his theories not only from historical precedents relating to the proper *nusach*, but also to their theological underpinnings, their message and to the religious concept underlying the particular holiday being addressed. In this section I wish to focus on some of Glantz's own writings in which he describes the bases for his developed theories on religious music, exploring the way in which he relates music to religious thought.

The *nusach* itself he ascribes to the ancient system of chanting from the Torah for which we have a kind of musical notation called the *Te'amei Hamikra* used as a means of interpreting the biblical text. Each of these symbols

represents not one, but a group of notes formulating a musical motif. "This line is based on a group of five descending notes, the pentatonic scale, deeply rooted in Jewish music. Every Jew sings it, even if he does not know it, like the character in Moliere's comedy who spoke prose all his life without knowing it... When a Bar Mitzvah boy reads the weekly portion from the Torah and continues with a portion from the Prophets, he links us by his cantillation with past generations of our people. The *te'amim* are not only music, but also provide a correct interpretation of the words."20

Prayer with a congregation was not known at all in the early days. Moses, perhaps, was the first who expressed his deep feeling in song along with the entire nation of Israel- 'Moses and all the sons of Israel offered to You songs with great happiness, so did Moses and the sons of Israel sing'. This is the first biblical reference to a form of public singing whereby an entire nation used their throats for the sake of praising God not just with words, but with song.

From the earliest time that the Jew founded the first synagogue, the people gradually developed their own style of public prayer or as Glantz describes it, as "song and prayer". "From those times onward the Jewish people produced musical forms of prayer, of supplication, of complaint and a dialogue with God This is the origin of the formula of prayer, of the idea that prayer is not just to be recited, or vocalized as many pagans do, Jewish prayer is in essence, Song.... The power of song alone is a high power that stands out and enriches with wonderful color the yearnings of the heart, the tendency towards pouring out the soul. 'My soul thirsts for you as does my body'. These words from the Tehillim lose their great meaning when they are expressed merely through recitation."21

The *nuschaot* can generally be divided into two groups; we have the fixed nusach known as *misinai* melodies for which their form is virtually

unchangeable beyond slight modifications. Their name is derived from the belief that they originated at Sinai and, thus, on account of their heritage are too sacred to be changed into any other form. As for the rest of our chanted liturgy, each of these prayers fall under basic musical patterns within the framework of which original compositions and improvisations may be created. Glantz states, "The 'Nusach from Sinai' is the established melody that no cantor has the right to alter. The 'general Nusach', on the contrary, though it is indeed built upon the same scales, allows the cantor leeway to create new melodies, sometimes going quite far in transitions from one key to another, from one tonality to another. He may create spontaneous improvisations, or he may prepare in advance a modern composition belonging to any period in the world of music, but he must return to the basis,... to the established, recurring melody whose very presence is the distinguishing feature of any given nusach."22

Glantz compares the sounds of the *Shemone Esre* as they exist for the weekday service to that of the *Amido* for *Shabbat*. He observes that in the prayer for weekdays, "the simple, weary Jew in the Diaspora pours out his feelings of oppression and resignation in a plain 'minor'. The *nusach* used on Shabbat, on the other hand, is completely different. It symbolizes the holy rest, the noble Jewish image of the universal queen- the Sabbath queen. We feel the epic expression of the soul. There is a patriarchal love, a gentle warm moderation, a divine Sabbath tranquility felt in the special preparations for the Sabbath. The romance of the House of Israel is manifest: 'Come my friend to meet the bride, Let us welcome the Sabbath'. The tempo is restful and without movement, in a moderate, free 'major'."23

Selichot, Glantz suggests, functions as a preview of the High Holidays in terms of its nusach. "The sounds of *Selichot* are never hopeless, but neither are

they ever entirely secure and hopeful... In the beginning of *Selichot* the spirit is still calm, the spirit still stands on the brink of thanks in a general repetition. At this point we stand at a distance; trembling, we still do not know which voice will be chosen by God. In the beginning we have to find grace in His eyes to get close to Him because suddenly we have not succeeded in preparing as we should have."24 Although we are still wandering at this time, the Slichot give a feeling of the pureness that will come with the evening of Kol Nidre. The sounds of the service follow closely upon the content of the liturgy. Glantz notes that the poem 'B'motza'e m'nucha' is an intimate prologue to the struggle we will be facing in the days ahead between man and God, "This is the chapter of Slichot that emphasizes both in its content and in its music the unity of 'Halelluyah' and the negation of self."25

Glantz's musical thoughts are reflected through a committed probing of religious concepts; a philosophical approach to the prayers and their context and purpose. He writes, "We ask on this day about both that which we see and that which is hidden. We lift our eyes to the wonder of the secrets of all of life. We are united with He who looks to the end of all generations and at the same time we look to the future... The sound of the shofar is a declaration of the future of man and humanity and it is because of this that what is most apparent in the *tefilla* of Rosh Hashanah is the universal spirit. Out of this universalism do we come to ourselves."26 The universal to the particular and not vice-versa.

There are three orders, *Malchuyot, Zichronot* and *Shofarot* and all of them are founded in this universal thought. Only from this very clear universalism do we find, in a natural way, a reflection of our nationalism and our Jewishness, argues Glantz. All of our desires and yearnings and dreams of the redemption of our nation and the redemption of the entire world are spoken from ourselves through the shofar. "With the sound of the shofar you hear the sound of mankind

towards peace, towards brotherhood, towards love of man and friends and towards the Creator as one."27

Rosh Hashanah, by and large, is not petitionary contends Glantz. There is no effort to discuss forgiveness but there is something deeper and more tense. In 'Unetane Tokef' we find a striking parallel, an artistic description of the kingdom of Heaven. "Reading this piyut incites in me the desire to call up all of the chazzanim and Jewish composers from then until today and to ask of them, Do not cry and do not mourn on this holy day, the day of Rosh Hashanah. Instead of this mourning and this often vulgar crying, please Tiku bachodesh shofar bakese l'yom chagenu- on this day of celebration blow the shofar...Give this holy and wonderful day a celestial elevation. Celebrate it with a highness of spirit, with a super-human singing, with a depth of thought and emotion together."28

During his career, Glantz received much acclaim for his avoidance of sobbing during his prayer. The concept of the chazzan had become synonymous with the deliberate plaintive cry in the voice bewailing the sorrows of Israel. Much of this weeping had become a stereotyped vice of the cantor and had lost its original dramatic vitality. Uncharacteristic for a great cantor of his day, Glantz eschewed this form of prayer grounding his musical expressions upon a deeper analysis of the text and its historical implications.

What is there here to bewail? asks Glantz. Through intensive study of this question, he suggests two answers: the first being that the situation for the Jews in the Diaspora had for many generations been tragic and catastrophic, 'Jewish blood flowed like water'; the Jew did not pay any particular attention to the verbal content of his prayers, but found in them a suitable opportunity to pour out his heart in lamentation and in complaints to the Almighty about his bitter plight. The second answer lies in the musical formulas and in a misconstrued perception of the proper nusach.

With regard to the second reason Glantz addresses himself to the misconceived impressions of *Hallel* and its proper *nusach*

"Let us consider a characteristic fact that is eminently worthy of our attention. When we enter an Orthodox synagogue, either in Israel or in the Diaspora, the ear is immediately struck by sad, almost tearful tones, and one gets the impression that all Jewish liturgy is based on sad, plaintive keys and modes, even when the verbal content expresses joy and thanksgiving.

"What was the form of *Hallel* in the Temple? "The reader sings the Hallel and the congregation answers 'Halleluyah' a total of one hundred and twenty three times. It might be expected, then, that this exalted verbal content would dictate a musical form that is true to the original sources, authentic and appropriately jubilant. Unfortunately, that is not the case. Almost all cantors sing the passages of *Hallel* in the harmonic minor, and the peak of melancholy is reached in conjunction with phrases like 'The heavens are the heavens of the Lord, but the earth He has given to the children of men', or ' To Thee I will offer thanksgiving sacrifice' and so forth.... There is no thanksgiving and no praise, no song and no exultation. There are only broken sounds and plaints, a weak, suffering voice, and the more tearful the cantor, the greater his reputation."29

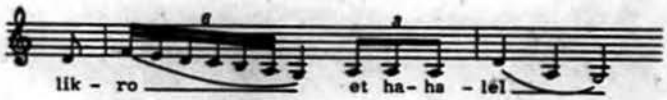
The cantor opens the *Hallel* blessing in what seems to be a pure minor key, but, as Glantz points out, is actually only an illusory minor, and as a result both the cantor and the congregation are carried along by this deceptive minor throughout almost all the passages of the *Hallel*. In a sharp contrast to the moaning that had become the norm, the nineteenth century choral cantors such as Sulzer and Naumbourg abandoned this style by changing the key from the harmonic minor to the western major key in an attempt to sing the 'halleluyah' passages as they would be set by non-Jewish composers of the time, reacting strongly against what they viewed as musically antiquated. But the truth, as

Glantz suggests, is that neither of these approaches related to the original Jewish *nusach* of the Hallel.

"We are convinced that both the Jewish major and the Jewish minor contain something characteristic and specific, something which survived from the ancient modes of Oriental peoples, which is not to be found at all in the modern West European scales. After years of searching, examination and striving to find the musical truth about the *Hallel*, we have come to the recognition that the first blessing of the *Hallel* is not to be sung in the minor key, but is actually a direct continuation from the end of 'Tefillat hasheva', that is, from the nusach of *Shalosh regalim*, till the beginning of the blessing of *Hallel*."30

Glantz points out that the *nusach* has become traditionally mistaken as built upon a minor basis where, in actuality, it is a carry over from the Three Festival mode, one built upon a mixolydian scale in which we jump back and forth between the fifth and the seventh tones on the scale. This, then provides the framework of an entirely unusual nusach which inevitably is misinterpreted. This passing musical deviation led to an actual departure from the basis which, for example, would actually be in G in the mixolydian mode and, thus, mistakenly turned into D minor.

For example:



and, therefore, should sound as follows:

"The entire tragedy of exile has found its expression in this text, and the

minor key suited it in every sense. But when this musical deviation passed on to the jubilant *Hallel*, the cantor was sinning not only against the music, but, and that is the most important point, against the text and against the general spirit of *Hallel*."31

There were moments in which his idealism would be lost on his listeners. Max Wohlberg recalls Glantz's great disappointment when once prior to the *Amida* for the first day of Pesach, Glantz purposely chanted the *Shabbat Kaddish* to see if anyone would notice he did the wrong one, but no one said anything.32

There is a sense of frustration in his essays on religious music, frustration with the lack of scholarship and musical integrity among many of his colleagues. His tone is sharp and cutting when he concerns himself with accepted musical and vocal conventions continuously employed beyond any coherent sensibility. The prayer for *Tal* should conform to its proper *nusach* and text and sound jubilant as such would lead one to believe. But, sadly, he states this proper formula was neglected and, instead, once again a return to the usual mournful harmonic minor. "In a word, the jubilation stopped and was supplanted by the fashion of weeping. It is now almost impossible to distinguish between the *Tal* prayer and any other prayer of the Sabbath, the weekday, or the Holy day. The stereotype is there: a bit of simple minor, a bit of Ahava Rabah and, what is most important, the entire people weeps, in exaggerated, sobbing tearfulness, with no relation to the general spirit of the wonderful poem of Rabbi Eliezer Hakalir... The Jews in the Diaspora forgot about that. The Jews have troubles, they are persecuted, rioted against, there are blood libels- so let's weep even when singing Tal- lets shed tears and sob and complain about our bitter fate."33

Through his intense efforts to purify synagogal music, Glantz spoke out against, not only musical deviations in the form of nusach and vocal expressions,

but also against the outside influences that had penetrated to the core of our liturgy and betrayed our collective musical identity. These foreign influences are especially disturbing to him in the context of holidays that serve to reinforce our national longings. Chanukah, he notes, is far more than a holiday commemorating an external superficial war, rather it serves as a reminder of our spiritual purification. From this philosophical approach Glantz speaks out against musical themes, which while fallen into common practice, are improper in this particular context.

"This (Chanukah) is war against Avoda Zara, against imitating others and against denying who we are. We are surrounded by foreign influences in all the areas of our life and especially in the world of music. Even in our cantorial music do we hear themes from operatic arias. Maoz Tzur itself is based on three German songs. The German Intelligencia must make fun of us that we dared to take something from them in order to raise ourselves up on this national holiday. In my opinion, we have to create a tune for Maoz Tzur which is based on the true nusach of Hanukah."34

It was Leib Glantz's contention that if only we were able to understand, in a fundamental way, the meaning of our national nuschaot then we would be able to grasp in a living manner the entire value of Jewish life. Jewish music, he believed, represented the soul of the Jewish people. As a Hazzan he took his role as Israel's messenger and representative with a grave sense of pride and responsibility. The Hazzan represented Judaism's identity and its future. This final statement in his own words represents the culmination of his own achievement and that which he tried to communicate to others:

"Hazzanim must remember that they are not only musical craftsmen, certainly not just singers. They must themselves create and plan, they must serve as their own architects of contemporary Jewish prayer. They must be the

true *shlichey tzibbur*, the authentic mediators between the congregation and the Almighty. They must be creditable spokesmen on behalf of the Jewish people in God's own spiritual tongue, the language of Israel's 'Song of Songs'."35

ANTHOLOGY

I. SABBATH SERVICE

A. Friday Evening Service

1. L'chu N'ran'na (1956)*	S&C**
2. Mizmor Shiru (congregational)	
3. Havu L'Adonai (1956)	C
4. Ana Bechoach (1955)	C&S
5. L'cha Dodi (1956)	C
6. Adonai Malach (1957)	C
7. Raza DeShabbat (1943)	S&C
8. Bar'chu (1956)	S
9. Ahavat Olam (1956)	C
10. Sh'ma Yisrael (1957)	C
11. Emet V'Emuna (1963)	S
12. Mi Chamocha (1956)	C
13. Hashkivenu	S
14. V'Shamru (1958)	C
15. Magen Avot	S
16. Amar Rabi Elazar(1943)	C&S
17. Adon Olam (1955)	C
18. Yigdal (1944)	C
19. Kol M'kadesh (1947)	S

B. Saturday Morning (Shacharit)

1. Ein K'Erkecha (1938)	S
2. El Adon (1941)	S
3. V'chulam M'kablim (1960)	S
4. Et Shem; Kadosh; Baruch	S
5. Ham'chadesh B'tuvo (1961)	S

*indicates the year of composition when determined
**'S' indicates a solo composition, 'C' indicates choral. All compositions contain written accompaniments.

6. Mi Chamocha	C
7. Az B'kol (1940)	S
8. Yismach Moshe (1953)	C
9. V'lo N'tato (1952)	C
10.Brich Shmei (1952)	C
11.V'nomar L'fanav (1938)	S
12.Av Harachamim (1938)	S

C. Saturday Morning (Musaf)

1. Mi Sheasa Nisim (1962)	S
2. Haneehavim V'han'imim (1940)	S
3. Uv'nucha Yomar (1944)	C&S
4. Chetsi Kaddish (1964)	C
5. Sh'ma Yisrael (1930)	S
6. Dodi Z'chor Li (1958)	
7. Tikanta Shabbat (1949)	S
8. Uv'yom Hashabbat (1949)	C&S
9. Yism'chu (1949)	C&S
10.Tsur Chayenu (1945)	C&S
11.V'al Kulam (1943)	C&S
12.Borcheinu Vabracha (1930)	S
13.Sim Shalom (1944)	C&S
14.En Kelohenu (1954)	C
15.Aleinu L'Shabeiach (1955)	C

II. FESTIVAL PRAYERS

A. Hallel

1. Halleluyah, Hallelu (1956)	C
2. B'tseit Yisrael (1955)	C
3. Adonai Z'charanu (1944)	C
4. Ahavti Ki Yishma (1963)	S
5. Hallelu Et Adonai (1951)	C
6. Hodu L'Adonai	C

B. Passover Seder

1. V'hi Sheamda (1958)
2. Shfoch Hamata (1958)
3. Uv'chen Vayehi Bachatsi Halaila
4. Ki Lo Naeh
5. Chasal Siddur Pesach
6. Adir Hu
7. Echad Mi Yodea
8. Chad Gadya

C. Other Compositions

1. Tal (1930)	S
2. Geshem (1930)	S
3. Vay'daber Moshe (1957)	C
4. Ribono Shel Olam (1955)	C&S
5. Kiddush (1960)	S
6. Ata B'chartanu (1953)	S
7. Yaale V'Yavo (1953)	S
8. Pitchu Li (1951)	C
9. Hoshana	C&S
10.Vay'hi Binsoa (1943)	C
11.Adonai, Adonai (1952)	C&S
12.Sh'ma (Shevuot)	C

III. SELICHOT SERVICE***

Ashrei
Tehila L'David
L'chu N'ran'na
Eich Niftach Peh
El Erech Apayim
B'Motsaei M'nucha
Lishmoa
El Melech Yoshev
Himatsei Lanu
T'vienu
Sh'ma Koleinu (with choir)
Sh'ma Koleinu (without choir)
Machnisei Rachamim (with choir)
Machnisei Rachamim (without choir)

***For Cantor, Choir and Organ

IV. ROSH HASHANA

1. Tik'u Bachodesh (1956)	C
2. L'David Mizmor (1951)	C&S
3. Hin'ni Heani Mimaas	C
4. Un'tane Tokef (1957)	C
5. Emet Ki Ata Hu Dayan (1961)	C
6. B'rosh Hashana (1944)	C&S
7. U't'shuva (1944)	C
8. Ki K'shimcha (1929)	S
9. Uv'chen Ten Kavod (1954)	C
10.Uvchen Tsadikim	C
11.Umipnei Chataeinu	C&S
12.V'karev P'zurenu (1957)	C
13.Meloch (1960)	C
14.Haloch V'karata (1951)	S
15.V'teraeh Lefanecha	C
16.Areshet S'fateinu(1961)	C
17.Halleluyah (1957)	C
18.T'ka B'shofar Gadol	C

V. YOM KIPPUR

A. Aravit

1. Ki Bayom Hazeh (1957)	C
2. Yaaleh Tachnunenu (1950)	C
3. Slach Na Ashmot	C
4. Z'chut Ezrach-Salachti	C
5. Ki Hine Kachomer (1929)	C&S
6. Al Chet (1955)	C
7. V'al Kulam (1951)	C

B. Musaf

1. Hineni Heani Mimaas (1950)	C
2. V'chah Haya Moneh (1941)	C
3. Mareh Kohen	C

C. N'ilah

1. Ezkera Elohim (1940) S

VI. HASSIDIC SONGS

1. Matai (1944)
2. Al Tizkor (1946)
3. Ata Yodeia (1946)
4. Dror Yikra (1947)
5. Elohenu Kadshenu (1948)
6. Ribon Haolamim (1948)
7. Nachp'sa (1948)
8. L'dor Vador (1952)
9. Eshet Chayil (1954)
10. Titgadal V'Titkadash (1955)
11. R'eh Na B'enenu (1961)
12. Eliyahu (1962)
13. Ashrenu
14. Hu Yiftach Libenu

VII. HEBREW SONGS (with piano accompaniment)

1. Acharei Moti (1922)	H.N. Bialik
2. Yom Hadmama (1924)	-
3. Al Hash'chita	-
4. Zariti Laruach Anachati	-
5. Kvish	Zalman Shneiur
6. Yodli	-
7. Omrim Yeshna Aretz (1926)	Sh. Tchernichovski
8. Shoshana (1951)	-
9. Natshu Tslilim	-
10. Kol Dichfin	-
11. Mi Ani (1926)	Yaakov Fichman
12. Al Rei'im Shehalchu (1957)	-
13. Geshem Layla (1958)	-
14. Lam'natseach Misped (1956)	Zalman Shazar
15. Al Sfod (1940)	David Shimoni
16. Omrim Li Enach Yafa (1926)	Yaakov Rimon
17. Od B'gan Eden (1960)	Yaakov Cohen
18. Ron L'vavi (1960)	Bracha Kopstein
19. L'Degania Shir Mizmor (1960)	Oded Avisar
20. Zemer Shir L'Kinus Hasvi'i (1960)	Yosi Gamzu
21. B'shuv Adonai (1940)	Psalms
22. HaZor'im B'Dima	Psalms
23. Ani L'Dodi (1957)	Song of Songs
24. Kol Dodi (1960)	Song of Songs
25. Heima Karu V'Naflu (1959)	

26.B'Artseinu Or Vaziv (1954)
27.Utsu Etsa (1957)
28.V'Techezena

VIII. YIDDISH SONGS

1. Shluf Mein Kind	Sholom Aleichem
2. Got Is Ru (1954)	H. Leivik
3. Got fun Avrohom (1940)	Ephraim Auerbach
4. Ich Bin a Yisroel (1940)	"
5. Dvoirele (1933)	Zalman Shazar
6. Kiler Shtiler Ovnt Vint (1928)	Yaakov Fichman
7. Dos Tse Brochene Dechele (1924)	Zalman Rosenthal
8. S'iz a Frost (1924)	"
9. Hei Treger (1949)	Yehuda Karni
10.Mir Veln Zeyn (1938)	Yaakov Marinov
11.Ich gib Dir Got (1925)	Yehoash
12.Kaptsunesher 'Hamavdil'	
13.Af Bri	

RECORDINGS

1. Midnight Selichot Service	Famous Records
2. Rinat Hakodesh (liturgical)	RCA Camden
3. Yamim Noraim (liturgical)	"
4. Tiferet Tefilah (liturgical)	Hebraica
5. Hallel V'Zimrah (liturgical)	"
6. Chassidim B'Rina (chassidic)	"
7. Chazon V'Shirah (Hebrew art songs)	Vision and Sound
8. Shir Chadash (liturgical)	Reena Record Corporation
9. Kol Yom HaDin (liturgical)	"
10.Hallel V'Shalosh Regalim (liturgical)	RCA
11.Songs Sacred and Secular	Musique Internationale
12.Cantor Leib Glantz 1954-58	"

FOOTNOTES

1. David Loeb, editor, Leib Glantz: Selected Works, Rinot-Hakodesh Slichot (Tel-Aviv Institute of Liturgical Music. Naidot Press Ltd. 1971. Preface

2. Avraham Soltes, The Artistic Life of Leib Glantz (National Jewish Music Council, National Jewish Welfare Board, 1966), p.1

3. Elezar Steinman, editor, Zeharim: In Memory of Leib Glantz (Tel-Aviv Institute of Jewish Religious Music. Tel-Aviv 1965), p.78.

4. Steinman, Zeharim, p.80.

5. Steinman, Zeharim, p.81.

6. Steinman, Zeharim, p.91.

7. Steinman, Zeharim, p.92.

8. Steinman, Zeharim, p.93.

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25. Steinman, Zeharim, p.113.

26. Steinman, Zeharim, p.188.

27. Steinman, Zeharim, p.189.

28. Steinman, Zeharim, p.189.

29. Loeb, Hallel, p.1.

30. Loeb, Hallel, p.2.

31. Loeb, Hallel, p.3.

32. I am indebted to Cantor Max Wohlberg for this information. Interview of 3/27/89.

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34. Steinman, Zeharim, p.135.

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