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Liturgy and Drama in Jewish Music:
Max Janowski, A Case Study

Deborah Lynn Felder

Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
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Advisor: Mr. Mark Kligman

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Introduction

The main purpose of sacred music is to move the participants and listeners onto a higher spiritual plane. It revolves around both the words (the liturgical prayers) and the notes (melodies and harmonies) to create the overall sound. Each aspect of the music provides its own way for setting the mood and context of prayer. This is true even when a piece does not have a libretto, for each piece of music is written for a particular time and place in a service. Some composers utilize liturgical text more than others when writing their music; it becomes the focus, and the music is the accompaniment. Some eliminate the words altogether allowing the music to speak alone. Others blend the two. Max Janowski is one of the composers who does the latter. He emphasizes the role of the liturgy as the source for his music, but then uses the text to fit his interpretation of the sound. Not only does he use the text to meet his needs, but also he uses musical styles and structures to provide the compositions with their focus. Thus both liturgical and musical traditions are used and reinvented by Janowski to create his particular sound and feel; allowing each to move the performers and listeners to a higher spiritual level. The prayers and music have become drama--liturgical drama.

When it came time to choose my topic for my thesis, I knew that I wanted to write about Max Janowski and his music because, being from a suburb of Chicago, I grew up listening and singing his music. However, a thesis had already been written about the man. I thought back to a class I had in 1989 when I had to write a paper on the affects of music, specifically the last movement of Bach's Mass in B Minor. I needed to look at Bach's intent--why did he write things the way he did; what affect did he create and why? "Music

is a natural medium for the projecting of various kinds of mood and pageantry."[1] I wondered if the same approach could be used with Jewish music, Max Janowski's in particular. My advisor agreed that it could, thus I have been able to combine my love for Janowski's music with my interest in the way music is used to create particular affects to write this thesis.

Two things occur in this paper: a musical analysis of four specific pieces, "*R'tsey Vim'nuchateynu, Avinu Malkeynu, Sim Shalom* and *Sh'ma Koleynu,*" and a liturgical interpretation of each piece. In the musical analysis section, I look at the structure of the piece, the harmonies, motifs, dynamics, and the melodies to see if there are special ways that Janowski uses these elements in his compositions. I then move onto the liturgical interpretation. It is the specific ways in which Janowski uses the liturgy and the various musical elements which makes his music so evocative and effective, this is the crux of the paper. Janowski himself has stated that the music would be nothing without the liturgy; the context, the text of each piece was his inspiration in writing the music. By looking at the different musical and Jewish liturgical factors Janowski uses to compose his music and the texts themselves, we will be able to see how the texts and music are linked and how clearly Janowski manipulates both to get the results he wants. It is the combinations and the resulting creations of Janowski's that set his music apart from other twentieth century Jewish composers of synagogue music. He writes well defined, expressive pieces which clearly display his own background in "classical" and Jewish music, thus removing the music from accompanying prayer to being the prayers themselves.

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[1] Joseph Kerman, Opera As Drama: New and Revised Edition (Berkeley, California: University of California Press, 1988; Alfred A. Knopf, 1956), p. 9.

Chapter 1

Trends in Twentieth Century Synagogue Music

Music throughout the twentieth century has gone from one end of the spectrum to the other: from using traditional harmonies and meters to tonal and rhythmic experimentation, and back to reincorporating "traditional" elements again. Jewish music has also changed. Some styles have lasted for many years, and are now considered traditional, while others have come and gone. All composers experiment to create, and borrow from past works, "It is the aesthetic of the twentieth century to incorporate many different styles in the most modern of idioms."[2] Twentieth century Jewish composers, no less than their non-Jewish counterparts, have sifted through their musical heritage to compose music.

The music and the nature of its performance all need to be taken into consideration when we look at these changing trends. Music does not change in a vacuum; the changes within the synagogue itself also play a role in the altering of music composed for and performed there. At the start of the twentieth century, Judaic music consisted of synagogue chants that contained *nusach* which was sung a cappella by a *hazzan* or cantor. *"Nusach* is the emblem of tradition and that it somehow specifies, stipulates, or situates a musical moment, perhaps in a particular locale."[3] Making it an essential part of traditional Judaic music. *Nusach* has remained a strong part of music within the Orthodox and

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[2] Aaron Copland, What To Listen For In Music (New York: McGraw--Hill Book Company, Inc., 1957), p. 159.

[3] Mark Slobin, Chosen Voices: The Story of the American Cantorate (Urbana, Illinois: University of Illinois Press, 1989), p. 260.

Conservative movements, and it is slowly working its way back into the music of the Reform movement.

While *nusach* remains an important part of the service, there was a desire in the Orthodox communities for "virtuoso cantorial compositions and improvisations."[4] Before World War Two, services became more like concerts, and therefore, it took more time to have a worship service. After World War Two, this kind of service declined, yet the pace was gradual. Part of the reason for this was because congregations became more aware of time and its usage within services. They no longer wanted the cantor to dominate the service, although they did not wish to remove music. Most importantly, worshippers within the various movements began to demand more of a musical role, asking for congregational singing, which required a whole other form of music.[5] Unfortunately, the demand by the congregations brought about a decline in the art of *hazzanut*; hence, only a few Orthodox synagogues still employ professional cantors.

In the 1930's and 1940's, the Jews of Palestine developed a new style of music termed "Mediterranean." The Mediterranean style of music was a combination of popular song and art music; it was simple and pastoral.[6] The Eastern European cantorial chants and Jewish modes were rejected in the Mediterranean style; instead, the composers applied the "ancient modes:" Dorian, Aeolian, Phrygian and Mixolodian, to their music.[7] Additonally,

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[4] Eliyahu Schliefer, "Current Trends of Liturgical Music in the Ashkenazi Synagogue," World of Music 37, no. 1 (1995), p. 65.

[5] Schliefer, p. 66.

[6] Ibid., p. 63.

[7] Ibid., p. 63.

the Mediterranean style of music allowed composers to experiment more with dance rhythms. Upbeat and syncopated rhythms were a component of the Mediterranean influence. By the 1950's, Jewish-American composers began incorporating the Mediterranean style into their compositions; this reflected the theological significance of the State of Israel for the diaspora Jews.[8] Some composers chose to compose pieces in the "pure" Aeolian or Dorian modes; others, like Max Janowski, combined the old cantorial style with the new Israeli style.[9] This combination of styles has grown to become the favored approach by composers; such as, Bonia Shur, Director of Liturgical Arts at the Hebrew Union College in Cincinnati.

When the Reform movement began, in the mid-nineteenth century, it completely rebelled against traditional Judaism, including its music. New music was composed in the "musical style [of] European Romantics, borrowed directly from the Protestant chorale tradition."[10] In many cases, the music was designed for congregational singing with professional choirs and the rabbi singing as well, as is seen with Protestant hymns.[11] Even the word hymn was used to describe these pieces. Most of these hymns were accompanied by organ.

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[8] Ibid., p. 63.

[9] Ibid., p. 63.

[10] Benjie-Ellen Schiller, "The Hymnal as an Index of Musical Change in Reform Synagogues," Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience, Lawrence A. Hoffman and Janet R. Walton, eds. (Notre Dame: University of Notre Dame Press, 1992), p. 191.

[11] Schiller, p.192.

Choral music, accompanied by the organ, began to be popular in the synagogue at the end of the nineteenth century and its popularity increased in the twentieth century. Salomon Sulzer, who many consider the father of Reform music, "aligned Jewish sacred music with mainstream European composition."[12] Sulzer began the modernization of Jewish music, yet, "he was also careful to collect and preserve traditional material and weave it into his settings."[13] Salomon Sulzer opened a door for new ideas in synagogue music, allowing composers to compose new idioms, especially within the Reform movement. One idea that became popular with Reform congregations was to commission composers to compose whole services for a synagogue. In many instances, synagogues commissioned "cantor-composers: local *hazzanim* who regularly contribute to the sacred music repertoire."[14] One such cantor-composer was Cantor Benjamin Grobani, Cantor of Temple *Oheb Shalom* of Baltimore. He grew up with the traditional Jewish music and then learned to adjust it the teachings of classical composition.[15]

Arthur Yolkoff was another cantor-composer; however, he did not just compose for his synagogue, Yolkoff was commissioned to write for the children's choir of Cantor Jerome Kopmar, the director of the Beth Abraham Youth Chorale in Dayton, Ohio.[16] In 1966, Yolkoff stated "Working with adult and junior choruses over a number of years, has

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[12] Slobin, p. 220.

[13] Ibid., p. 225.

[14] Ibid., p. 225.

[15] Ibid., p. 227.

[16] Ibid., p. 228.

made me aware of the need for liturgical music written specifically for young people. . . . The music would have to [be] melodically interesting, unpretentious yet challenging, grammatically correct and true to the spirit of each text."[17]

Composers, like Cantor Yolkoff, and beginning in the 1980's, Cantor Jeff Klepper and Debbie Friedman, composed music for younger people with the hope that new music would keep younger people involved. Within the last fifty years, there has been a decline by young people within the synagogue; this led to the establishment of Jewish summer camps. New folk-like and pop tunes were introduced into these summer camps; furthermore, many songs in the folk style were composed in the National Federation of Temple Youth camps under the auspices of the Reform movement.[18] The main instrument for this folk style of music was the guitar; many synagogues replaced their organs in their worship services and the guitar became a staple in the Reform synagogue. With the use of guitar in the worship service, there was no reason not to include "folk music" in the service. Folk music became so popular within the Reform movement that it began to threaten the "classically oriented music of the Reform temples."[19]

In 1977, Michael Isaacson, a contemporary composer said,

> The musical mood of the contemporary synagogue has traveled from the postwar experimentation of classically trained composers of primarily European origin, though the gallant, but isolated efforts of a second generation American group, to

[17] Ibid., p. 228.

[18] Schliefer, p. 68.

[19] Ibid., p. 68.

> what is now a popularistic free-for-all of folk settings by young Jewish Americans who have gone through camping experiences.[20]

However, instead of threatening music within the Reform temples, folk music opened the door for newer styles of music and for "contemporary composers" within the Reform movement. Contemporary composers, like Heinrich Schalit, realized the importance of cantors and choirs; yet, they believed in the "practicability for 'Congregational Singing.'"[21] Other composers, like Lazar Weiner and Max Helfman, combined "traditional *nusach*" with modern harmonies trying to bring out the drama within the liturgical texts and keep people's interest. Additionally, composers, such as Isadore Freed, underlaid Israeli or Hasidic tunes with regular harmony; this kept the "classical Reform" sound alive.[22] Michael Isaacson takes music to the next phase; a synthesis of the popularism and the relevance of today with classical musical styles and the rich Jewish musical heritage that has been handed down to us.[23]

Today, synagogue music is a compilation of all of the above styles of music. Composers, such as Ben Steinberg and Bonia Shur, continue to compose music that is both contemporary and traditional, especially because *hazzanut* is making a reappearance into the Reform synagogue. Eclectic is a good word to describe what type of music will be heard in most of today's worship services. *Hazzanut*, "NFTY" melodies, Israeli or Mediterranean music, "classical Reform" music, and contemporary music all may be found

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[20] Slobin, p. 250.

[21] Ibid., p. 231.

[22] Ibid., p. 246.

[23] Ibid., p. 250-251.

in one service. It is up to the cantor or musical director to arrange the styles of music to the specific type of service they want to create helping to establish the right mood, and provide the best balance for their services.

It is also important to note that while new contemporary Jewish compositions are being written all the time, older compositions, such as, Max Helfman's *Sh'ma Koleynu* and Max Janowski's *Avinu Malkeynu,* have remained timeless. Composed services are still used to honor a specific type of music, such as Isadore Freed's "Hasidic Service for Sabbath Eve." Janowski experimented with many of these styles, but he was always looking to create or to retain the idea of traditional Jewish music.

Chapter 2

Max Janowski, the Composer

Max Janowski was destined to be a musician. Born in Berlin, Germany on January 29, 1912, he was the son of Miriam and Chayim Janowski. Miriam was an opera singer and a voice teacher whose stage name was Maria Golinkin. Chayim was a businessman, but he influenced his son's music career by being both a conductor of a choir and a vocational cantor. Chayim's work with Jewish music influenced Max's love of Jewish music, as well as his use of nusach. Unfortunately, Janowski's parents separated when he was a young child. Miriam had always been critical of her son's vocal ability and this strained their relationship. Janowski remained with his father after the separation and his mother emigrated to Palestine.[24]

Janowski had a rewarding musical education. He began playing the piano when he was four years old. His secondary education took place at the Schwarenka Conservatory, where Janowski concentrated on the study of music. In 1924, at the age of 12, Janowski took first place in a piano competition. This resulted in Janowski's first appointment as the assistant organist in one of Berlin's largest synagogues. Janowski continued to compete in piano competitions and in his early twenties, he took first place in another competition. This resulted in his appointment as Professor of Music and head of the Piano department at Mosashino Academy of Music in Tokyo. Not only was this competition beneficial to Janowski's career, but it enabled him and his father to escape pre-World War

[24] Jenny Leigh Izenstark, "The Life and Music of Max Janowski" (Master's Thesis, Hebrew Union College--Jewish Institute of Religion, 1993), p. 4.

Two Germany in the early 1930's. Janowski and his father enjoyed a very close relationship throughout his life; Chayim Janowski encouraged his son to follow his dream of becoming a musician and a composer. Unfortunately, Chayim Janowski was never to see his son flourish in America because he died in Japan.[25]

In 1937, with the encouragement of United States Ambassador Joseph Grew, Janowski emigrated to the United States from Japan. He arrived in New York, and his first commission was a composition to help celebrate the silver jubilee of the United Synagogue of America. He entitled the piece, Compassion Cantata.[26] In the process of touring the country with performances of the Compassion Cantata, Janowski heard about a job for musical director at Illinois' oldest synagogue *Kehilath Anshe Maarav* (K.A.M.). In 1938, Janowski began his illustrious career at K.A.M. in conjunction with Rabbi Joshua Loth Liebman. K.A.M. was a Classical Reform synagogue when Max Janowski arrived on the scene. Through the joint efforts of both Janowski and Rabbi Loth Liebman, K.A.M. underwent some renovations and innovations. The congregation made a move back to more traditional elements of Judaism, including a return to Friday night services (instead of Sunday morning) and the reintroduction of Hebrew into religious school.[27] In 1939, Rabbi Loth Liebman accepted a new position at a new congregation, and Rabbi Jacob J. Weinstein became the Rabbi at K.A.M.

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[25] Ibid., p. 5.

[26] Max Janowski, Compassion Cantata, (Chicago: Friends of Jewish Music, 1969).

[27] Izenstark, p. 6, quoted from Rabbi Jacob J. Weinstein: Advocate of the People, ed. Janice J. Feldstein (New York: KTAV, 1980), p. 75.

Rabbi Weinstein supported Janowski's endeavors to return to a traditional Judaism. The return to more traditional Jewish music was very gradual, and there was a lot of opposition in the congregation because of the strong influence of the German settlers from the nineteenth century. When Janowski first arrived at K.A.M., the music was indistinguishable from that of a Protestant Church. Janowski was intent on restoring the traditional Judaic elements; such as *nusach* and Hebrew (as opposed to German and English), to the worship service. This was not an easy task and it took many years until he was able to remove a piece of music from the worship service. Janowski said in an interview in 1986,

> For many years, when I came to this Temple, the memorial service had a tune to "The Lord is My Shepherd" (sings it) insipid, really poor. I didn't change it because I knew that there were people in the congregation who had listened to this song with those who now had departed. And this was not my place, or a lousy time for me to become educational. I think I let some fifteen years go by until that generation passed on and then I introduced something else.[28]

Obviously, it took Janowski many years to completely change the repertoire, but it was worth the wait.

Janowski and Rabbi Weinstein worked together for twenty-eight years, minus the years that Janowski served in the United States Navy during World War II. Janowski enlisted in the Navy in 1943, and was transferred to the Navy Intelligence Department, assuming he would be working with interpreting languages; instead he found his music skills being requested. Janowski told a cute story about his days in the Navy:

> "There was at the camp, Camp Endicott, New York area, Camp Endicott, all right. So, it was suggested to me that I should stay there and be in charge of all

[28] Lana Siegel, Audio-tape interview with Max Janowski, (Chicago, 1986[exact date unknown]).

> the music for the officers and this and that, well, I said to the commanding officer. I said, "listen if I'm to stay in this country, then I want to go back to my congregation. But, I'll tell you I can't stay here and feel comfortable, I just cannot." So to make a long story short, the commanding officer said, "Well, all right, go to town and buy yourself a piano," and he had that piano shipped with me to Casablanca."[29]

Therefore, we can see that Janowski took his tour of duty very seriously and he was discharged as an officer in 1946. Upon his return to K.A.M., Janowski and Rabbi Weinstein continued their efforts to bring back a sense of Jewish tradition to the congregation.

The 1950's brought tremendous change to Temple *Kehilath Anshe Maarav* and to Max Janowski. Within the Chicago and Milwaukee area, Janowski was well known; while certain pieces like *Avinu Malkeynu* and *Sim Shalom* became popular in the rest of the country. It was this new popularity that caused Janowski to found an organization called "Composers and Performers of Jewish Music." This eventually evolved into the publishing company, "Friends of Jewish Music," that published all of his compositions. In 1957, members of K.A.M. moved to the suburbs of Chicago and created a new congregation: Congregation *Solel* in Highland Park, Illinois under Rabbi Arnold J. Wolf. Janowski was very involved in establishing the musical repertoire of Congregation *Solel.* Furthermore, in the late 1950's and continuing throughout the 1980's, Janowski began using opera singers as choir members and as soloists rather than cantors to sing his music. Janowski preferred the voice quality of opera singers and their voices fit the quality of Janowski's music, which in many cases was written using the styles of composers like Verdi and Wagner. It was Janowski's desire to combine the drama of the operatic stage

[29] Ibid.

with the powerful sonorities of Jewish music. This allowed him to showcase one new concert piece within each worship service. This desire led him to employ, Sherril Milnes and Isola Jones, to sing in the K.A.M. choir and to be soloists. Because of Janowski's prolificness within the Chicago area, he became a resource for organists and musical directors throughout the midwestern United States of America. Plus, his music became "traditional" in many Reform synagogues in the suburbs of Chicago and in the Chicago area.

In 1963, Janowski celebrated his twenty-fifth year at K.A.M. In honor of the celebration, Janowski composed another cantata And They Shall Not Learn War Anymore.[30] This composition was a reflection on the conflict in Vietnam and the argument about the United States involvement there. In 1967, Rabbi Weinstein became the president of the Central Conference of American Rabbis and resigned from the congregation. He spent two more years at the congregation in order to make the transition from Rabbi to Rabbi easier. K.A.M. hired Rabbi Simeon Maslin as their new Rabbi. For Max Janowski, it was another good match, as he and Rabbi Maslin continually worked together for the good of the congregation.

While Max Janowski was the musical director, K.A.M. never hired a cantor. It was Janowski's choice because he enjoyed being in control and the presence of a Cantor would have diminished Janowski's role within the synagogue.[31] Janowski had a pool of singers that he used regularly: Sherril Milnes, Isola Jones (both mentioned earlier), Beatrice

[30] Max Janowski, And They Shall Not Learn War Anymore (Chicago, Illinois: Friends of Jewish Music), Jan. 1963.

[31] Izenstark, p. 14.

Horwitz (daughter of Orthodox Cantor Anshel Freeman, she sang with Janowski for about 30 years), Moishe Levy (a singer with an Orthodox background), and Cantor Oreen Zeitlin (before she was invested). Janowski used his own music almost exclusively at K.A.M. He was, for the most part, intolerant of other people's music. Rabbi Maslin remained with the congregation until 1980, at which time, Rabbi Arnold J. Wolf assumed leadership. Under Rabbi Wolf, Janowski became, in essence, the Cantor at K.A.M. He began teaching in the Hebrew school, especially the B'nei Mitzvah students.

Janowski's professional life was very enriching and full, and it was further enhanced by his personal life. Janowski met his wife Gretel in one of his choirs, and they married in 1951. They were married for 39 years, until Gretel passed away on September 25, 1990. They had no children. In essence, his compositions were his children; and even though, Janowski was a frustrated concert pianist, he took his classical training and knowledge and used it to his advantage by becoming a wonderful composer. Janowski's only hobby was chess, and interestingly, his music seems to have the same intensity that needs to be used to play a game of chess; each are played on many level and need clear progression and strategies.

For at least 30 years, he was the top Jewish composer in the Chicago area; however, he himself thought that he was the leading Jewish liturgical composer of his time in America. Janowski never received any recognition from the Reform movement regarding his compositions. Janowski was professional, in many ways but was a genius, "socially difficult," hated to be criticized, and conceited. Those words do not capture the real essence of Max Janowski though, eccentric best captures the nature of Max Janowski.

Throughout his lifetime, he remained at one congregation and yet, his presence was felt all over. Janowski had the great fortune to work with four Rabbis with whom he shared the same ideas.

Max Janowski epitomizes the malleability of modern Jewish music. He was able to blend the old styles with new, enhancing each through careful sequencing and spacing. He had an instinctive feel for which sound, old or new, best fit particular pieces, and was a master at playing the emotions of his singers and audiences. As the Reform movement slowly reversed itself, and rediscovered or revalued traditional Judaic approaches, Janowski was in a perfect position to revise the music. His interest in *nusach* combined with his classical musical education resonate through his more modern approach, creating a balance which meets the needs of today's congregations. He was careful to write not just for a cantor, but also for congregational singing, knowing how important it is for people to sing rather than be sung to. Yet he did not overlook the power of professionally trained singers either. Again he balances traditions and styles.

Unfortunately, Janowski's life was cut short at the age of 79 on April 8, 1991. He was a wonderful, dramatic composer and his music will continue on in our ears and hopefully in our souls showing us how one can successfully create music for congregational, choral, and cantorial use which is traditional; yet new, and moving to many.

In order to better understand the intricacies and interwoveness of Janowski's composition, it would be useful to analyze a few selections in detail. Each will show how Janowski pointedly chose among his palette to create the colors and textures he desired for the specific piece--traditional, European, or classical, Judaic traditional, *nusach* or

even Mediterranean/Israeli style. He was very specific and careful when writing his music to see it as a whole. Let's look at his "*R'tsey Vim'nuchateynu*", "*Avinu Malkeynu*", "*Sim Shalom*", and '*Sh'ma Koleynu*"--looking at their musical development and liturgical significance.

Chapter 3

R'TSEY VIM'NUCHATEYNU

"*R'tsey Vim'nuchateynu*" was composed in 1980 and dedicated to Rabbi Victor H. Weissberg. Janowski used many musical devices and intertwined ideas from the Romantic and Impressionistic eras into a Jewish liturgical context. In order to understand how Janowski does this, we, the reader and the listener, need to understand various aspects of the composition and how it functions as a whole to express a Jewish liturgical prayer.

According to Aaron Copland in his book What To Listen For in Music, "Every composer begins with a musical idea, a musical idea, you understand, not a mental, literary, or extramusical idea. Suddenly a theme comes to him."[32] Thus, the musical theme is the inspiration for the piece. Contrary to Copland's statement, Janowski chose to take his inspiration for all his music from the text or the liturgy. In an audio-taped interview, Max Janowski was asked: "What impressed me is that you write for the liturgy. The text is meaningful to you, so you compose for it. Is that how it goes or do you get a tune in your head and say 'gee, I'll put it to this prayer?'" Max Janowski answered: "No, I go with the text. I take my inspiration from the text."[33] Later on he said, "You know we have a saying You can not be a good interpreter of Jewish music or let alone be a composer unless you are what is known as a *Ba'al T'fillah,* unless you understand the prayer, unless you are able to open the Siddur in any given place and chant the prayer

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[32] Aaron Copland, What To Listen For in Music (New York: McGraw-Hill, 1939; New York: Penguin Books Ltd., 1988), p. 23.

[33] Siegel interview with Janowski.

because your on very intimate terms." [34] In the 1980 version of *"R'tsey Vim'nuchateynu,"*[35] Janowski, inspired by the text, chose appropriate musical devices to serve the liturgy and create a very powerful and unusual piece.

Additionally, Aaron Copland says that there is one minimum requirement of a listener, "He must be able to recognize a melody when he hears it."[36] Melody is important because it leads to a deeper understanding of the piece. In Max Janowski's *"R'tsey Vim'nuchateynu,"* the listener has to wait until later in the piece to recognize a clear melody. Before this congregational melody enters, in section C (the third of four sections) a continuous musical game between the Cantor and the choir unfolds and the melody is unclear. This game is distinctly different from the congregational melody; it never supplies the listener with a specific melody. The hints of the melody begin with theses fragmented motifs strung throughout the first section of the piece, but they are not connected until the third section. This will be clearer after we dissect the piece; it is time to investigate this artful musical piece.

Musically speaking, this piece is divided into four sections: A, B, C, D, and the coda/*chatimah.* By looking at the musical development and then the liturgical meaning, I try to answer the following questions: do the divisions in the music fit the text? Did Janowski apply the idea of word painting (creating a musical idea that will transmit the

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[34] Ibid.

[35] Max Janowski, "R'tsey Vim'nuchateynu" (Chicago: Friends of Jewish Music, 1980), there also exists another version: Max Janowski, "R'tsey Vim'nuchateynu" (Chicago: Friends of Jewish Music, 1960).

[36] Copland, p.6.

meaning of the text)? Does the music convey the mood of the text? Then, I will be able to suggest how Janowski achieved the musical and textual relationship that he desired.

MUSICAL ANALYSIS

Section A of "*R'tzey Vim'nuchateynu*" begins with both cantor and choir; however, they, for the most part, are not heard together. The A section uses musical fragments alternating through the different voice parts. This is the beginning of Janowski's musical game. Section A begins with the cantor in measure 2. The cantor ends in measure 4 while various vocal parts enter, beginning with measure 5: first the basses, then sopranos and altos, and then the tenors (see musical example 1). The congregation does not sing at the beginning of this piece, nor would they be able to because it is placed too high in the vocal range. Tonally, the A section begins in c minor (measures 1-18), passes through f minor (measures 19-25), and ends in b-flat minor (measures 26-32). In Section A, Janowski has created a harmonic progression of moving down a fifth, thus making repeated use of the subdominant (IV). A move to the subdominant (IV) is common in Jewish music. In the accompaniment, measures 4-6, Janowski prolongs the dominant (V) chord through melodic material outlining a dominant (V) triad (see musical example 2). The figuration, three triplet sixteenths followed by a 3 beat ascending eighth note pattern of the prolonged V chord can be seen throughout the piece. Besides alternation taking place between the Cantor and choir, it is also taking place between the accompaniment and the vocal lines. The accompaniment helps the vocal part with the melodic pattern; such as the one we find

in measure 5. When the vocal line expands (measure 13), the accompaniment recedes and plays chords. Thus the accompaniment will not detract from the vocal line.

Each section of a piece of music has its own characteristics. Section A can be seen as one long elaborate introduction. It is fragmentary and is in a recitative style. Also, Janowski uses varied musical devices, both harmonically and melodically, in this section. In the first two measures, Janowski uses an appogiatura figure (see musical example 3). This appagiatura figure creates melodic material and is found twice: the first two measures and in the coda. It should also be noted that the tonic (i) cannot be heard until the thirteenth measure of the piece, thus owing to the unsettling feeling of this A section. Janowski has also utilized some different types of chords: such as, the Neapolitan and secondary dominants, often found in music from the Romantic and Impressionistic era, as well as the Baroque and Classical periods. The Neapolitan is found in this section in measures 3, 24, 25 and 32. The secondary dominants, found throughout section A, create a temporary departure from the original key sustaining an unsettled feeling throughout section A that was first introduced to the listener in the first two measures of the piece.

Section B is different from section A. First, the choir is the dominating force in this section. Unlike section A, in which the choir parts consist mostly of singing the words "*R'tsey*" and "Ah," the choir in the B section actually continues the text. When the Cantor finally enters towards the end of the section (measures 45-49), the vocal part musically reaches back to the beginning of the piece (measures 12-16) with the same melodic pattern over the words "*R'tsey.*" By doing this, Janowski has provided a continuity from section to section. Section A ended in b-flat minor, and section B continues in b-flat minor. In

measures 36-41, there is a harmonic emphasis of the relative Major (D-flat), but there is not a full modulation. This means that Janowski has chosen to temporarily create the tonal sound of D-flat Major, though we are still in the key of b-flat minor. The accompanying style, in measures 33 and 35 consists of alternating arpeggiated chords and rests in conjunction with the choir. This differs from section A because in section B when the choir sings, the accompaniment drops out and when the accompaniment plays, the choir does not sing. The choir part in the B section is contrapuntal--making use of contrary motion. The use of an ascending bass line (measures 33, 35, 37 and 39) in the accompaniment adds to the arpeggiated chords thus emphasizing the motion of the accompaniment. Section B, both in the accompaniment and choir parts, is strictly homophonic, as opposed to section A which emphasizes shorter units of motivic material or gestures rather than melodic material. Eventually leading to a clear melody in section C.

These juxtapositions make the distinctive character of each section clear; and yet, there are similarities. I have already stated that the cantor's part musically reiterates motives heard in section A (measures 13-16) and, in the B section (measures 45-49). In the accompaniment, towards the end of section B, Janowski returns to the idea of the prolongation of the V (originally seen in measures 4-5). It is the exact same pattern, except that it is the V of b-flat minor instead of c minor(measures 49-50) (see musical example 4). Even more interesting, the V of b-flat minor (an F major triad) is the IV of c minor, thus continuing the use of the subdominant (IV). This is important because in

section A Janowski changed keys in relation to the subdominant (IV). Additionally, this continues the idea of the subdominant.

In Section B, Janowski utilizes different extended chords besides the Neapolitan and secondary dominants and rhythms to help foreshadow section C. In measure 43, Janowski uses a French sixth chord. In measure 42, Janowski uses a raised six (vi) chord with a seventh. In the key of b-flat minor, g-flat is the sixth scale degree. Second, seven measures before the beginning of the C section (measure 52), Janowski changes the meter going from four/four to cut time. He is rhythmically foreshadowing what will occur in the next section. Third, he uses a pedal tone in this last part of section B (measures 57-58). This pedal tone creates a dense harmony through the above layered tones. He has also chosen to use more complex chords: such as, a major six with a major seven (VI) and a major three with a major seven (III). Finally, Janowski has used the idea of diminution, in other words, the rhythm is twice as fast. He has now successfully set up the listener for the next section, by anticipating many musical devices used later.

The C section is for everyone: cantor, choir, and congregation. According to Max Janowski: "[And] the service to my way of thinking is one in which the congregation participates, as opposed to a concert."[37] Section C fulfills his idea of congregational participation by creating a unison melody. This melody is easy to sing and has a clear, regular rhythm. Harmonically, section C is in the key of f minor. I explained that Janowski foreshadows the C section at the end of section B, and that includes setting up the key by using the five of five (V/V), a C major chord (measure 58), C major is the V of

[37] Siegel interview with Janowski.

f minor and f minor is the V of b-flat minor. Janowski has set the listener up for the key change into f minor. Section C is the first time that we have a clear presence of a melody and harmony. There is also clear delineated phrasing. Janowski has created four groupings of two measure phrases. For the first time, the listener can have a sense of security. This section differs from the previous section because there is a strict sense of rhythm in the vocal part. The rhythm is very syncopated thus creating a dance-like motion. In my opinion, the rhythm and the easy melody will make people want to sing here. Characteristically, it is much shorter than the previous two sections and the harmonies are very simplified. Janowski makes use of the Ukrainian Dorian mode (measure 73).[38] By utilizing the Ukrainian Dorian mode, Janowski creates a "Jewish feeling" to the C section. Generally, what he uses is a very simple chord structure, but he adds some interesting chords to enrich the C section. First, Janowski again uses the raised vi (measure 61), thus borrowing from the melodic Dorian scale. Second, he uses a German sixth chord (measure 73), but German sixth chords lend themselves easily in the Ukrainian Dorian mode. Therefore, it makes sense that he uses it here. Lastly, Janowski uses a major V with a minor ninth to the minor i as a cadence (measures 77-79). The five - one (V-i) cadence sets section C off, and allows the choir to end section C with a true feeling of completion.

[38] The Ukrainian Dorian mode has an augmented 2nd between the third and fourth scale degrees rather than the second and third scale degrees in Ahavah Rabbah. It is also known as the Mi-Shebeyrach Steiger. Isadore Freed, Harmonizing the Jewish Modes (New York: Sacred Music Press, 1958, 1990), p. 45.

The next to last section of this piece is section D. Section D begins with the Cantor by him/herself. The choir then enters as accompanying material to the Cantor's part. However, the choir finishes this section by themselves. Unlike section C, but like the beginning of section A, the congregation is unable to sing in this section because musically it is too high. Harmonically speaking, the key signature of this section suggests c minor; however, the beginning of this section (measures 81-84) is analyzed in the key of f minor instead of the c minor. This makes sense because f minor is the key for section C. When the listener hears section D in measure 81, it does not sound like c minor, but more like the f minor from the previous section. By retaining the f minor, Janowski has bridged the C section with the D section. Measure 85, starts the transition to c minor and it continues until measure 93, which is the point of arrival for the key of c minor. The relationship between cantor, choir and accompaniment differs in this section for a few reasons. First, the choir and cantor are singing without accompaniment (measures 83-86). This has occurred previously in the piece (throughout section B). There, Janowski did not mark the section a cappella, but here, he marks the music as "a cappella." The second reason is the accompaniment itself. In the transition section, in comparison to section A and B, there is less activity taking place in the accompaniment. The accompaniment consists of chords and not melodic figures, though it should be noted that the chords that are used create lush harmonies with the vocal line. Finally, Janowski returns to the idea of the prolongation of the V chord (measure 90-91) (see musical example 5). It only lasts for two measures, but it reiterates the accompanying style that took place in the beginning of the piece; thus tying section D to the rest of the piece. It is also important because the

listener no longer should have the feeling of being in f minor because Janowski has clearly used the V chord of c minor.

The character of section D also differs from the other sections. To begin with, Janowski opens this section (measures 81-82) using two chords: III (Major three chord) and V (the dominant chord) related to each other by a third (see musical example 6). Because the two chords (measures 81-82) are major, Janowski has created a burst of sunshine or an extremely peaceful affect. The choir (measures 93-100) repeats the melody of the C section a fifth higher. There is nothing in this section that gives the hint of anything modal. The one exception may be Janowski's use of the raised sixth (vi) (measures 89 & 95) in conjunction with the vocal line which sounds modal.

The last section of the piece, beginning with measure 101, serves fittingly as a coda. The cantor ends the piece and the choir is used to respond to the cantor, also known as the *Chatimah* (the end of a prayer). A *Chatimah* is the formula used to end a prayer. It begins with *"Baruch ata, Adonai"* (Blessed is the Lord . . .") and then concludes with the act of G-d which the benediction discusses and for which we give thanks.[39] Literally, the word chatimah means "seal."[40] Musically, it gives a cadence to the prayer. Harmonically, the key signature shows f minor and it gives the appearance and sound of f minor; however, the piece ends in C Ahavah Rabbah. Musically this makes sense because there is a relationship between the second tetrachord of f harmonic minor and the first tetrachord of C Ahavah Rabbah. The accompaniment consists of chords underneath the vocal line.

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[39] Lawrence A. Hoffman, Gates of Understanding 2: Appreciating the Days of Awe (New York: Central Conference of American Rabbis, 1984), p. 17.

[40] Hoffman, p. 17.

In measure 101, Janowski uses an appogiatura figure (see musical example 7). This figure has appeared once before in this piece. Janowski took this figure from measures 1 and 2, and reiterates it at the end of the piece. This creates a tie from beginning to end. An added aspect is that the piece ends with a chord progression of iv chord, a ii chord and a Major I chord; this creates a plagal cadence. Plagal cadences are normally used to sing Amen.

From the chart (see Appendix 2A), we are able to see how this piece comes together. If we look at the line showing the keys of each section, we can see that the piece moves in a circle. It starts in the key of c minor and ends in the key of c Ahavah Rabbah. It would make sense to assume that Janowski had a clear vision considering how this piece moves from one section to another. Melodically, the beginning of the piece uses small musical fragments throughout sections A and B. However, the musical fragments in section B are more developed than in section A. In section C, there is a clear melody and shape to both the vocal line and the accompaniment. Section D acts as a recapitulation. It does not introduce any new musical material. It is important to note Janowski's use of the prolongation of the V (dominant). It is introduced in section A, used again in section B, and Janowski returns to it in section D. Lastly, Janowski has created an elaborate coda or *chatimah* to blend in with the grand style of the rest of the piece.

LITURGICAL INTERPRETATION

"R'tsey Vim'nuchateynu" is the fourth blessing out of seven in the Shabbat *Amidah.* It is also known as *Kedushat Hayom. Kedushat Hayom* means "sanctification of the day." It is said to express the special character of the holy day, in this case Shabbat. [41] Shabbat is a day that should be set apart from the rest of the week. It is observed through worship and refraining from work. Shabbat is a day of pleasantness; therefore, the *"R'tsey Vim'nuchateynu"* prayer refrains from mentioning sorrow and sin in order to fully enjoy the holiness of the day.[42] This text is traditional and has not been altered by the Reform movement. Here is the translation of *"R'tsey Vim'nuchateynu:"*

> Our G-d and G-d of ages past, may our rest on this day be pleasing in Your sight. Sanctify us with Your Mitzvot, and let Your Torah be our way of life. Satisfy us with Your goodness, gladden us with Your salvation, and purify our hearts to serve You in truth. In Your gracious love, O Lord our G-d, let Your holy Sabbath remain our heritage, that all Israel, hallowing Your name, may find rest and peace. Blessed is the Lord, for the Sabbath and its holiness.[43]

Within the translation, we are able to see that it talks about the importance of observing Shabbat. According to Ismar Elbogen, "its structure parallels that of the *Amidah* as a whole in that it always begins in a hymnal style, goes on to speak of the meaning of the day, and ends with the petition that the worshipper be enabled to fulfill the day in a way

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[41] Encyclopaedia Judaica (Jerusalem Israel: Keter Publishing House Ltd., 1971), volume 2 p. 843.

[42] Harvey J. Fields, *Bechol Levavcha*: With All Your Heart (New York: Union of American Hebrew Congregations, 1976), p. 82.

[43] Gates of Prayer, ed. Chaim Stern, (New York: Central Conference of American Rabbis, 1975), p. 309.

fully appropriate to its sanctity."[44] This microcosm of the *Amidah* is worthy of musical elaboration because it is the main section of the Sabbath liturgy.

The best way to see if a composer understood the meaning of a text is to link the text and the music. The first phrase that I will look at is the setting of the words *"R'tsey Vim'nuchateynu."* Janowski begins by putting emphasis on the word *"R'tsey."* This word means "pleasing" and is sung many times. What is so important about *"R'tsey"* that this word is sung nine times? We are asking G-d to be pleased with our rest. By stressing the word pleasing, we are reminding G-d that we are human and thus have weaknesses; therefore, we ask G-d not to be displeased with our human frailties.[45] It is also like a *Bakashot*, or request. In other words, the appetizer before the main entree.

It is interesting that Janowski chooses to stress the word *"R'tsey"* because the emphasis of the prayer itself is to remind us of the sanctity of Shabbat and a day of rest. Yet, we could look at it in another way. Janowski uses the word *"vim'nuchateynu"* twice (measures 10-11 and 15-16). Both times, it feels like an afterthought. Rabbi Mordecai Kaplan interprets *"minuchateynu"* in the following way:

> An artist cannot be continually wielding his brush. He must stop at times in his painting to freshen his vision of the object. The meaning of which he wishes to express on his canvas. The Shabbat represents those moments when we pause in our brushwork to renew our vision of the object. [46]

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[44] Ismar Elbogen, Jewish Liturgy: A Comprehensive History (Philadelphia- Jerusalem: Jewish Publication Society, 1993), p. 93.

[45] Rabbi Nosson Scherman, The Complete ArtScroll Siddur: Weekday/ Sabbath/Festival (Brooklyn, New York: Mesorah Publications, Ltd., 1984), p. 341

[46] Fields, p. 84.

Janowski has created the pause for us to remember this day of rest; therefore, it really is not an afterthought. He has set up the idea of "rest" musically. In measure 15, Janowski uses a tri-tone on the word "*R'tsey.*" This creates dissonance that is resolved in measure 16 on the word "*vim'nuchateynu,*" "our rest." Janowski creates the feeling of rest through the music used on "*vim'nuchateynu.*"

The second phrase, that I will discuss, is taken from the Talmud (B. Pes 117b).[47] It is "*kad'sheynu b'mitsvotecha.*" In English it means: "sanctify us with your commandments." According to the commentary of the Art Scroll Siddur, "The performance of Mitzvot in itself elevates a person and makes him more prone to absorb sanctity."[48] Janowski helps to "elevate a person" by creating an ascending line (measures 19-21) on the word "*kad'sheynu*" (see musical example 8). However, Janowski, subtlety reminds us (measures 22-23) that we are human by descending on the word "*kad'sheynu*" (see musical example 9). Therefore, Janowski has created a sense of balance, of elevation and returning to earth.

The next phrase, to be mentioned, is "*V'taheyr libeynu l'ovd'cha be'emet.*" It means, "Purify our hearts to serve you in truth." This is a very beautiful phrase; thus, there is a rich tradition of composing musical settings to this phrase of Jewish liturgy. In my opinion, it is the importance of this phrase that calls for musical elaboration particularly

[47] This means that the phrase "*Kad'sheynu B'mitsvotecha*" was taken from a different source, in this case the Talmud, and used in a different context. However, the meaning and intent of the words doesn't change.

[48] Scherman, p.341.

encouraging the congregation to sing. But how does this phrase relate to our observance of Shabbat?

> the Torah forbids work on the Shabbat. Some of the sages even went so far as to forbid thinking about one's weekday or business responsibilities since that could interfere with the full enjoyment of the Shabbat. . . . the celebration of Shabbat is meant to help a person recognize how precious life is.[49]

In Janowski's setting, the cantor (measures 45-49) announces the phrase "*V'taheyr libeynu.*" The cantor is asking G-d first for every person in the congregation to "purify our hearts." In measure 58-79, the congregation is able to ask G-d themselves. The entrance of the congregation is important because it is the first time we hear a clear melody. By allowing the congregation to introduce the melody, Janowski is stressing the importance of the text by having each person ask G-d themselves. The melody that Janowski uses is very simple, in order that a congregation is able to sing it. It is its simplicity that conveys the request "purify our hearts." In my opinion, this simplicity also reminds me of the adage "the simple things in life." By remembering the simple things in life, we can remember how precious life is.

In measures 81-82, Janowski mentions G-d's name. He uses two Major chords, and these chords create a peaceful image (see musical example 6). I like to think that most people think of G-d as peaceful; therefore, Janowski has created this affect while G-d's name is being stated. Furthermore, this positive imagery of G-d strengthens the congregation's request to "purify our hearts." It is easy to make a request from a peaceful G-d.

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[49] Fields, p. 84.

Earlier, I said that regardless of the service the text did not change. The text itself does not change, but the verb tense may change. The phrase "*V'yanuchu vah*" needs to be discussed. To be more precise, it is the "*vah*" which requires scrutiny. Many scholars feel that because the word Shabbat is feminine, the word "*vah*" should remain feminine in all the services of Shabbat. However, there is a custom that says,

> On Friday night, we recite "*vah*", while at *Shacharis* and *Mussaf* we say "*voh,*" rest on **it** in the masculine, and at *Minchah* we say "*vam,*" on **them**. The differing expressions allude to three different periods. In the evening, which represents the Sabbath--without a nation to observe it and realize its potential--was like a lonely woman without a husband. In the morning, which represents the Sabbath when the Torah was given, the masculine form "*voh*" alludes to Israel's acceptance of the Torah when the Sabbath became 'betrothed' to Israel, the nation that activated the latent ideals symbolized by the Sabbath. *Minchah* represents the Sabbath of the future, when every day--all the days (plural)--will have the serenity and holiness of the Sabbath.[50]

Janowski uses the verb tense "*vah*" and this, suggests Friday night. However, Janowski briefly uses the mode Ahavah Rabbah, in measure 16. It is interesting that Janowski chose to use the Ahavah Rabbah mode because Ahavah Rabbah is not used on Friday night.[51] According to Eliyahu Schleifer, "Because of the use of the Ahavah Rabbah mode this piece would be better for Saturday morning."[52] "The Ahavah Rabbah mode is generally

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[50] Scherman, p. 341 and 343.

[51] There are a few reasons that I assume that this piece is sung on a Friday night. First, Janowski's use of the custom in regards to the verb tense of *"vah."* Second, is Janowski's desire to create a certain sound, in this case the sound that the Ahavah Rabbah mode happens to represent. Finally, it is my opinion, that this piece is to elaborate to use in a Sabbath morning service, and therefore, it would be better suited for Friday night. Additionally, the composition was premiered on April 25, 1980.

[52] Eliyahu Schleifer, interview by author, 20 November 1995, New York, Hebrew Union College - Jewish Institute of Religion, New York Campus.

associated with sound of Jewish music. . . ."[53] However, Janowski uses it for the sound it represents, and not because it is the correct or incorrect mode.

Janowski has created a very elaborate *chatimah.* I feel that the piece itself has been elaborate; therefore, anything less on Janowski's part most likely would not have worked. The high note, in measure 102, on the word "*ata*" "you," stresses the importance of "Blessed are **you**." The "Ah" used before the words "*m'kadeysh haShabbat,* create the reverence of the Sabbath and it's holiness.

We have been able to see how a composer can take the text of a prayer and retain the idea of that prayer. This is not always possible, but I believe that in "*R'tsey Vim'nuchateynu,*" Janowski transmitted the meaning of the prayer into the music. In other words, the music conveys the mood of the text and gives it deeper meaning. Janowski worked very carefully so that the phrases of the text were divided correctly within the music. Janowski's divisions in the music, sections A, B, C, D, and the coda/*chatimah,* accurately fit the text. It was also clear that Janowski occasionally used the idea of word painting. The ascending line of the word "*kad'sheynu*" achieves the idea of elevating the soul. Thus Janowski has achieved his intent of writing for the text; as well as for cantor, choir and congregation and the individual's soul.

[53] Freed, p. 17.

Chapter 4

AVINU MALKEYNU

Avinu Malkeynu is recited on *Rosh Hashanah, Yom Kippur*, the ten days of repentance and, in the Ashkenazic rite, on fast days.[54] The text of the prayer dates back to the second century C.E. "Its author is said to be Rabbi Akiba, who composed his words at the occasion of a drought. It is told that his supplication for divine mercy, even in the face of humankind's apparent paucity of goodness, brought rain."[55] *Avinu Malkeynu* is a series of petitions which speak to G-d, first in regard to the individual, and then the universal world. The petitions ask for forgiveness, protection, and blessings. There are many different verses and versions of the prayer *Avinu Malkeynu*. Not only is the order of the prayer important, but also the placement of the prayer is critical in the service. According to Macy Nulman, "The verses in *Avinu Malkeynu* are patterned after the blessings of the *Amidah* . . . . *Avinu Malkeynu* is thus recited in a standing position after the *Amidah*, while the ark is open."[56] On *Rosh Hashanah* evening, *Avinu Malkeynu* is recited after the *Amidah*; in the morning service, it is recited before the reading of the *Torah*. On *Yom Kippur*, during both the evening and the morning service, *Avinu Malkeynu* is recited after *Vidui* and the *S'lichot* (confessions and forgiveness) prayers, which are themselves recited after the *Amidah*.

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[54] Macy Nulman, The Encyclopedia of Jewish Prayer: Ashkenazic and Sephardic Rites (Northvale, New Jersey: Jason Aronson Inc., 1993), p. 56.

[55] Hoffman, p. 23.

[56] Nulman, p. 56-57.

Avinu Malkeynu is a very powerful prayer. We are asking "Our Father, our King" to listen to us and to forgive us. In 1967, Max Janowski wrote a simple, but powerful version of *Avinu Malkeynu* to be sung in conjunction with the text of this prayer as found in the Union Prayer Book. The editors of the Union Prayer Book selected the traditional verses that they deemed most relevant which, and placed them into a more logical order. Yet, the editors of the Gates of Repentance decided to add a couple of verses and restore *Avinu Malkeynu* to its original order because,

> What neither [the editor, Chaim Stern] nor his committee took into consideration was the immense folk appeal of the Reform text as it had appeared in the Union Prayer Book. Actually, the appeal had nothing to do with the text itself. The people's fondness for the text was rooted in its music, specifically in the one composition by the contemporary composer, Max Janowski. Overnight, it seemed, his setting for "*Avinu Malkeynu*" had caught on sufficiently to become a genuine Reform tradition across the United States and Canada. One could not change the order of the verses without ruling out the possibility of retaining the Janowski melody.[57]

This is an occasion in Jewish history in which consideration for the music overrode the logic of the text. Sometimes the musical setting of a text is so powerful that the prayer is recited or chanted because of the music not the words; for example, the prayer *Kol Nidre.* The idea of giving musical expression to the intention of the text fits Janowski's setting of *Avinu Malkeynu.* Could this be why Janowski's setting is so popular? We will investigate this question as we analyze the structure of this piece of music.

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[57] Hoffman, p. 24.

MUSICAL ANALYSIS

Simply put, the music in *Avinu Malkeynu* by Max Janowski is four melodic statements in four different sections. The first two sections are in f minor and the other two are in b-flat minor (see Appendix 3A). It is through this continued statement that Janowski creates a modulation from the key of f minor to b-flat minor (measures 15-17). The theme begins on an "f" and ascends to "C" and then descends back to "f" (see musical example 8). As the theme continues, Janowski raises it a third, starting on "a-flat" (see musical example 9). At the modulation, measures 17-18, the theme again begins on the tonic, "b-flat" in b-flat minor (see musical example 10), and eventually is raised a third, "d-flat" in measure 29 (see musical example 11). The use of this melodic restatement throughout the piece creates a well organized composition. Janowski has taken one idea, the continual use of the melodic statement, and by continually moving it up a third or by changing the key, creates the growth of the piece enabling each phrase to grow on its own. This melodic statement, ebbs and flows throughout the piece, and the listener becomes mesmerized. In this Janowski piece, it is the melody that creates and sets the drama of the text.

The rhythm used in this composition also adds to the expression of the text. The accompaniment is syncopated throughout the entire piece until the last section (measure 26-35). However, the melody line is not syncopated; instead, Janowski uses triplets and five-note figures to create the movement in the melody (see musical examples 12 & 13). Furthermore, the five-note figure serves as preparation for the downbeat. Through the use of the syncopated rhythm in the accompaniment and the figures in the melody line, Janowski has created subtle tension. It should be noted that the pedal tones, used on the

second and fourth beats, create an intensity in the piece, and yet at the same time, create a somber mood again pulling on emotions and using the subtleties of the music to underscore the intent of the text.

I have discussed the melodic aspects, the theme, phrasing, and rhythmical aspects of Max Janowski's *Avinu Malkeynu*. Now, I will discuss the harmonic aspects. As I stated at the beginning of this section, this piece is divided into four sections. The first section, measures 1-9, establishes the mood of the piece and the text. The mood is strengthened by the syncopation of the pedal tones which grounds us in the tonic (i) of f minor. Furthermore, there is tension caused by the non-harmonic tones in the accompaniment voices on the strong beats of one and three.

Section 2 has harmonic movement concentrating on the iv (subdominant). It is clear that we will be modulating to b-flat minor. Plus, more movement is created by the pedal tones, or the passing notes, because they are no longer rooted on the tonic (i). This strengthens the move to b-flat minor and the movement of the vocal line. Section 3 is in b-flat minor. Janowski has modulated up a fourth. The use of the pedal tone from section 1 has returned. The pedal tone is on beats one and three, measures 18-21, and beats two and four in measures 22-25. Janowski's continued use of the pedal tone helps to clearly show a connection between sections one, two and three. Furthermore, the pedal tone continues to emphasize the rhythm. Section 4 remains in b-flat minor. There is no pedal tone used at all in this section and it heightens the dramatic effect of the piece. The accompaniment consists of chords, with triplet and five-note figures being sung above it. The chords appear on the strong beat.

We can see from the above descriptions as well as the chart, that Janowski's clarity of design is aided by simplicity. Each section has a purpose and keeps the piece moving forward. There is one thing that Janowski does that helps the listener of music identify each new section. Before each new section, Janowski has used three or four low tonic notes to announce the new section and the key. In measure 9, Janowski uses 3 f-quarter notes (see musical example 14) to introduce the listener to section 2 and to tell the continuing key of f minor. In measure 17, Janowski uses four low b-flat quarter notes (see musical example 15) to announce the modulation and the beginning of section 3. Lastly in measure 25, Janowski uses three low b-flat quarter notes (see musical example 16) to announce section 4 and the continuation of b-flat minor. The use of this quarter note pattern helps to signal the start of a new section.

LITURGICAL INTERPRETATION

The prayer *Avinu Malkeynu* is a prayer petitioning G-d to forgive our sins. As, I mentioned earlier, Janowski uses the order that was in the Union Prayer Book, and this is the same order that went into the Gates of Repentance. The following is the translation from the Gates of Repentance,

Our Father, our King, hear our voice.
Our Father, our King, we have sinned against You.
Our Father, our King, have compassion on us and on our children.
Our Father, our King, make an end to sickness, war, and famine.
Our Father, our King, make an end to all oppression.
Our Father, our King, inscribe us for blessing in the Book of Life.

Our Father, our King, let the new year be a good year for us.[58]

In section 1, the cantor speaks to G-d on behalf of the congregation. The words "*Avinu Malkeynu*" almost always take place on an ascending line. The words mean "Our Father, our King." As the words are being sung on an ascending line, we are reaching out and up to G-d to listen to our voices. Furthermore, I said that this section ebbs and flows, which I think would personify most people's lives, in that we have good days and bad days, or up days and down days. The cantor asks G-d to listen, "*Sh'ma Koleynu.*" The cantor paves the wave for the congregation to speak to G-d.

In section 2, just the choir sings. It should be noted that in section 1, the cantor asks G-d to listen to things that involve us personally. In section 2, the choir is asking G-d to take care of things that happen universally. One way to look at it, is that an individual asks for one's own needs and the choir, as a group, speak for the universe. The drama of this text is expressed through the music. The combination of the vocal parts and the accompaniment create rich subtle tension that brings out the feelings in the words "sickness, war, and famine" (measures 11-14). Furthermore, the pedal tones mentioned earlier create a somber air to this section. This makes sense when one is talking about serious things.

Section 3 is the richest section to me. First of all, there is the modulation from f minor to b-flat minor. Second, both the choir and the cantor are singing together, but they are each singing different texts. In this section, we are asking G-d for good things, blessings

[58] Gates of Repentance, ed. Chaim Stern, (New York: Central Conference of American Rabbis, 1978), p. 40.

and a good year. As the music builds because of the growing tessitura, the cantor asks G-d to bless everyone. This section also contains the climax of the piece, the highest note. Yet, it is the choir that asks G-d to "hear our prayers." The choir sings on the strong beats and this creates a sound that is evocative of a heartbeat. It is our link to G-d: Our heart beats through G-d; thus, the choir creates the life in this section. Furthermore, the combination of the cantor and the choir in this section reaches out to G-d more than the other two sections by creating its own universe.

Section 4 reiterates the previous section, except that the choir asks for the petition and the cantor asks G-d to listen to our prayers. All of this is done very softly. This reminds us that no matter how loud or quiet we speak/sing, G-d is all around and can hear us anywhere. The choir continues the heartbeat underneath the cantor part, yet it is different then in the 3rd section. In the 4th section, the sopranos have dropped out and the other three vocal parts continue moving down in a descending line. The three vocal parts, dark and low underneath the high solo line continue to create the imagery of G-d being everywhere. G-d is above us, below us and between us.

This piece is simple and yet it sounds so complex. The harmonies and the use of the melodic statement bring out the meaning of the text. It makes sense to use melodic repetition when we are petitioning G-d; we are always asking G-d for something, but slightly changing how we ask for it. Janowski has created a clear structure, in the prayer, *Avinu Malkeynu,* to help us speak to G-d in regards to blessing and forgiveness. When the words and the music work together, as they do in this setting, it lets us pray with our whole beings and reminds us of what prayer is really about. Thus the musical setting is

essential to many for the prayer to have meaning. The music itself is a petition moving people, and, hopefully G-d, to hear our prayers.

Chapter 5

SIM SHALOM

Max Janowski composed his *Sim Shalom* in 1953. It is one of his most famous pieces. It appealed to many congregations and their volunteer choirs because the composition was easy for a volunteer choir and the congregations to sing.

When listeners first hear *Sim Shalom*, they will be able to identify that the piece moves in a very carefully laid out direction, both in the refrain and the verses. The piece is divided into five sections and a coda or *chatimah*, with the form: A, B, A', C, A", coda/*chatimah*. The A section is like the refrain, but each time that it appears, something has been changed.

There is one common thread that ties all these sections together--the key. According to Eliyahu Schliefer, "Janowski's setting of the prayer for peace '*Sim Shalom*' combines a choral refrain in the Dorian mode and cantorial solos in the Eastern European Style."[59] The use of both styles harkens back to the classical musical tradition creating a sense of awe and sophisticate association with concert style music which Janowski liked to do. Both the choral refrain and the cantor's solo take place in the key of d minor. Furthermore, as I describe each section, I will investigate other similarities that occur in the piece. I will be begin by describing and comparing the first A section to the other two A sections, then, I will describe the B, C, and coda/*chatimah* sections.

[59] Schliefer, p. 63.

MUSICAL ANALYSIS

The first A section (measures 1-20) is in the time signature of 3/4 as are A' (measures 33-40) and A" (measures 47-66). The A section, which can also be referred to as the refrain, consists of two eight measure phrases (see musical examples 17 & 18). The choir is the only vocal part used in the A sections, but Janowski varies how he uses them. In section A, the choir, along with the accompaniment (until measure 9), sings in unison. Section A' only contains the first eight measure phrase. Within section A', the choir again sings in unison, but the accompaniment is playing chords. Section A", like section A, contains both two eight measure phrases. In section A", using the first eight measure phrase, Janowski writes a four-part a cappella section for the choir (measures 47-55). Then in measures 56-62, using the second eight measure phrase and a return to a unison choir, Janowski adds choral accompaniment. He returns to the four-part a cappella choir in measures 63-66. Sections A and A' are very because they both sing the same melody in unison. In section A", the melody line in the soprano part is the same melody found in sections A and A', but is an octave above the original melody.

Each A section (see Appendix 4A) shares the dynamic marking of mezzo-forte: section A utilizes the dynamics of piano and mezzo-forte; section A' only uses mezzo-forte; and section A" uses forte, mezzo-forte, and forte. If we were to see this in line form: p--mf--f--mf--f, we would see that throughout each refrain, we are growing dynamically. The piece begins softly and ends loudly. The dynamics are one aspect that reflect the tight organization of this piece of music.

Janowski gives clear directions for every aspect of his music, including cadences. The cadence found in section A is VI7-VII-i. This cadence can typically be seen in the Magein Avot mode. Section A' and A" share the same cadences: v-i. V-i is an authentic cadence; yet, both times the cadence is elided from one section into the next section. In section A", the use of this elision creates a weak cadence.

At least two of the sections have a similarity in the use of a pedal. Section A (measure 9-14) and A" (measures 55-60) both contain a pedal tone built on the v chord. This pedal tone is found in the second of the two eight measure phrases. The chord structure in each of these two sections is very similar. In section A', Janowski has used a unison choir to sing the original first eight measure phrase with accompaniment, but no pedal tone.[60]

We have seen that the A sections consist of at least one of two eight measure phrases. The first eight measure phrase is sung by a unison choir in section A. In section A", accompaniment is added to the second eight measure phrase; the chords and the chord structure is basically the same as found in the second half of section A. The melody of these two eight measure phrases are written in a step-wise motion that creates a chant-like atmosphere. When accompaniment is added, it creates contrary motion between the accompaniment and the vocal line. In section A", Janowski expands the melody through the use of four parts instead of unison singing. It is the choir part that contributes to the climax of the piece (measure 64) showing how important the choir part is to the structure

[60] Writer's note: The point here is to emphasize Janowski's use of a pedal tone in his music. Sometimes this pedal tone is used to help create the mood of the composition and at other times, it is used because it works well in the accompaniment.

of the composition. The intricacies of the A section were specifically designed for the tensions they would create between cantor and choir.

Section B (measures 20-33) and C (measures 40-46) are both cantorial solos written in the Eastern European style. They are to be sung as recitatives. The time signatures in the B section change from 3/4 to 4/4 to 6/4 to 4/4 to 4/4 and back to 3/4. The time signatures in the C section are almost the same: 3/4 to 4/4 to 2/4 to 6/4 and as it returns to the A" it returns to 3/4. The change of meter, in both the B and C sections, gives a feeling of rhythmic freedom that is inherent in cantorial music. The accompaniment in both sections hangs around the minor iv chord. It avoids heavy use of the v and the i chords. It is the use of the minor iv chord that helps create the Eastern European style. Both sections contain chordal accompaniment; however, the chord structure differs in each section. The B section uses descending triplet patterns to move the text through the music. Furthermore, in measure 27, Janowski uses this descending triplet pattern above the choir singing an ascending line on the word "*Sim Shalom.*" This creates contrary motion that resolves itself in measure 28. In measure 31, Janowski uses the choir as an echo to the cantor. The biggest difference between the B and C sections is that the B section uses both cantor and choir, while the C section only uses the cantor. There is also a difference in the use of dynamics. In section B, Janowski begins with piano, moves to mezzo-forte, and ends the section forte. Section C only utilizes the dynamic of mezzo-forte. This makes sense stylistically because the A' section before C is also only in mezzo-forte. This creates a continuation between the two adjacent sections.

Janowski uses both cantor and choir in the coda/*chatimah* (measures 66-75). This is the first occasion in this piece in which Janowski has clearly used a different key. The inclusion of F# and C# borrows from the key of D Major, which is the parallel key of d minor. In regards to dynamics, Janowski begins this section piano, moves to mezzo-forte, forte and finally fortissimo. The final Amen, in fortissimo, is the loudest point of the piece. Again Janowski has shown us a clearly planned direction of the piece, but this time it is through the dynamics. The piece itself began piano and it has worked its way to the end at fortissimo. Furthermore, Janowski uses the original cadence found in the first A section: VI-VII-i. Thus, Janowski has created a symmetry in regards to his idea of cadences. He began with VI-VII-i (section A), then to iv-i (section B), then he uses v-i (three times--sections A', C, & A"), and finally returns to VI-VII-i (coda/*chatimah)* (see musical examples 19-24).

Janowski has taken a beautiful melody in the Dorian mode, and by contrasting it with an Eastern European style of music, has created a well-composed composition. The continual return of the melody, systematic use of the cantor and choir, the use of time signatures, dynamics and cadences continually maintain the idea of a tightly structured composition. Most people would not be able to state why they like this piece so much, but chances are, it is because it is so well crafted.

LITURGICAL INTERPRETATION

The blessing for peace, *Sim Shalom*, also known as Grant Us Peace, is the concluding prayer of the daily and Shabbat *Amidah.* The following is the translation:

> Grant peace, goodness, blessing, loving-kindness, and mercy to us and to all who worship You. Bless us and unite us, O Lord [our father], in the light of Your presence [countenance]. For in the light of Your presence [countenance], O Lord our G-d, You have given us a Torah to live by, and the power for loving-kindness, charity, blessing, mercy, life and peace. May it be Your will to bless Your people Israel and all humanity with great strength and peace. [Blessed are you, our G-d], We praise You, O Lord, [maker] Source of peace.[61]

There is a link between *Sim Shalom* and *Birkat Kohanim,* the prayer said immediately before *Sim Shalom.* This link is stressed by the Talmud: "The *Kohanim* are not permitted to turn their faces from the congregation until the presenter begins the paragraph *Sim Shalom*; nor are they permitted to move their feet and descend until the presenter has finished *Sim Shalom.*"[62] Furthermore, the Talmud asks "What was their reason for having *Sim Shalom* said after *Birkat Kohanim*? Because it is written, 'So they [the priests] shall put My Name upon the children of Israel, and [then] I shall bless them' (Numb. 6:27); and the blessing of the Holy One, blessed be He, is peace, as it says, 'The Lord shall bless his people with peace' (Ps. 29.11)."[63] Therefore, we are able to see the importance of this prayer; as well as, the historical context behind this prayer.

"*Shalom* is derived from the Hebrew root, *Shin, Lamed, Mem* which means complete, whole, perfect, accomplished, or total."[64] This would be an accurate way to describe Max Janowski's *Sim Shalom.* The continuous return to the refrain brings a sense of wholeness to the peace. Without the refrain, the piece would be incomplete. Evidently, other

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[61] Fields, p. 97.

[62] Nulman, p. 56.

[63] Ibid., p. 56.

[64] Fields, p. 97.

composers, like Bonia Shur and Michael Isaacson, feel that *Sim Shalom* needs to have this idea of a return to the refrain and they use it as well in their compositions. Additionally, Janowski stresses the idea of peace, by repeating the phrase *Sim Shalom* three times, in the first eight measure phrase, and then repeating it twice at the end of the second eight measure phrase showing that he felt this was the essence of the prayer.

At the beginning of the B section, on the word "*Avinu*", Our Father (measure 22), Janowski uses a musical run to portray the imagery of a plea to G-d: "Bless us and unite us [all alike], O Lord [our father]." The imagery is continued with the phrase: *"kulanu k'echad b'or panecha. . . ."* The translation is "with the light of your [G-d's] presence [countenance]," and this is where Janowski uses the descending triplet patterns (measure 23). By descending musically, Janowski reminds us of the formality in keeping our eyes lowered when we meet monarchy. As G-d is royalty, we can still speak to G-d, but we cannot gaze upon G-d. G-d is awesome and we as his subjects are not worthy to look at him, much less are we worthy of his blessings or forgiveness. In measure 27, in the phrase, "you have given us, [our G-d]. . . ," Janowski has depicted the idea of awesomeness because the cantor is singing three descending triplet patterns, in the Eastern European style, while the choir pleads by singing underneath the cantor using the first four notes of *Sim Shalom,* in the Dorian mode. The two parts, cantor and choir, contrast each other; yet, this resolved by measure 28, by ending on the same note. Thus a mutual understanding has been achieved.

"The text of *Sim Shalom* contains allusions to the Priestly Blessing, and to the six forms of goodness listed here -- peace, goodness, blessing, graciousness, kindness, and

compassion."[65] Section "B, ends with the words, "loving-kindness, charity, blessing, mercy, life and peace." Janowski stresses the words, charity and blessing, by having the cantor sing each word and then the choir repeats it (measure 30-31). The text is emphasized even more by increasing the tessitura of the cantor. The highest note of this section, occurs on the word "*v'rachamim*," mercy. The cantor is asking G-d to give mercy to all of us. The last word that the cantor sing is "*shalom*," peace, and this returns us to the refrain and the continuation of the choir asking G-d to grant us peace.

Section C, continues to portray the imagery of a plea to G-d; it begins with the cantor asking G-d, "May it be Your will to bless . . . ." Janowski again uses a run to help the cantor create the plea on our behalf; however, the plea occurs on the word "to bless," instead of "Our Father." At the phrase, "at all times and all hours with peace," Janowski depicts an increase in time by again raising the tessitura of the cantor. Furthermore, like section B, section C, ends with the word peace, eliding section C together with section A".

The imagery of peace can be felt strongly throughout this composition. The idea of peace, in my opinion, is strongly emphasized in the coda/*chatimah*. The word "*shalom*" is basically sung on three closely related notes with a turn of the highest note. The imagery is that peace is very close to all of us; but, the turn reminds us that it is fragile and we need to work to continually maintain peace. This is why I believe that Janowski ends the piece by singing "amen" three times. The blessing for peace should be taken to heart and we

[65] Scherman, p. 117.

remember that at one time G-d had created a peaceful world. It is up to us to return to that original idea of peace. Therefore, the only thing left to say is "Amen."

Chapter 6

SH'MA KOLEYNU

Max Janowski composed *Sh'ma Koleynu* in 1969. The prayer *Sh'ma Koleynu* is recited during the *S'lichot* service, *Kol Nidre,* and *Yom Kippur* morning. It is a solemn time, one which is used for reflection and repentance. This composition helps us understand Janowski's use of different trends to create specific moods and Judaic sounds. It is very similar in form to *Sim Shalom.* Janowski continues the practice of combining ancient modes with the Eastern European style, and also continued the idea of using a refrain. Once again Janowski has given us a well-crafted piece of music.

MUSICAL ANALYSIS

Sh'ma Koleynu uses many of the musical elements that we have discussed in the previous chapters, and yet, Janowski has composed a piece that sounds different from the others. From the chart in Appendix 5A, we can see: the key within each section; who participates/sings in each section; and how the dynamics and cadences function within the piece. Additionally, each section contains some type of motif; in some instances, the motif is repeated, both literally and as expanded themes.

The first motif (letter x on the chart) is a perfect fifth. This perfect fifth motif depicts the blowing of the shofar. This motif is continually used throughout the piece (Intro, A, transition, and x' in the coda). The idea of the shofar blowing constantly reminds the listener that he/she is in the midst of the Days of Awe. The introduction begins with this

motif (measures 1-8) (see musical example 25), which introduces us to the second motif (y) (measures 9-16) (see musical example 26), and then returns us to motif x (measures 17-25) (see musical example 27) in order for the alto solo part to continue singing motif x (measures 25-27). There is also a correlation between this motif and the key. Motif x is only used in the sections that are in f minor. Janowski further stresses the importance of this motif by having the alto solo repeat motif x at the end of the piece (measures 111-112).

Motif x is important, but it is not the main theme or motif of the piece; that would have to be motif y (measures 9-16). Motif y is used in the middle of the introduction, section B, B', and throughout the accompaniment in section E. When used in the introduction, motif y foreshadows the choir part in section B. Section B (measures 38-45) is designed as a refrain; hence, the same material would be used. The only difference is the keys of section B and B': one is in f minor, the other in b-flat minor. Hence, when the motif is repeated in section B' (measures 58-64) it is a fourth above the original theme. In sections B and B', only the choir sings. Section E (measures 80-110) is written for *tutti*, both cantor and choir in unison. The y motif returns as part of the accompaniment in section E to continue the theme used by the choir in the B and B' section.

The last motifs that Janowski uses are z and z'; found in sections C and D. The z motif (see musical example 28) is very cantorial and very modal. Janowski uses it to create a specific type of sound, in this case, a Jewish sound. When it first appears in the C section, Janowski has just changed the key from f minor to b-flat minor. It is the first time that the cantor sings in the piece, and that is why it is more elaborate than the previous

sections. Like the cantor part in *Sim Shalom*, Janowski has utilized the Eastern European style of music to emphasize the text. In section C, motif z contains the Dorian and the Ukrainian Dorian modes to help Janowski create his ideal Jewish sound.

There is one similarity between Section C and D; both are in the key of b-flat minor. Otherwise, section D is different and more elaborate than section C. Unlike section C which is written only for cantor; section D is written for cantor, choir, and baritone solo. It is the first time within this composition in which the cantor and choir have any interaction with each other. This interaction activated with the choir echoing the cantor part (measures 70, 73, & 75) (see musical example 29). The tessitura of the cantor part continually grows until we reach the highest point of the piece (measure 74).

There is another difference between sections C and D: the use of modal material. In section C, Janowski uses the ancient modes, but in section D, he specifically uses a "Jewish" mode. Janowski has chosen to use C Ahavah Rabbah mode. The Ahavah Rabbah mode is usually used on Shabbat, not on the High Holy Days; however, Janowski again has chosen to use it for the sound that it creates even though it is not technically "correct." Additionally, C Ahavah Rabbah mode is the v of f minor, which helps Janowski shift back into the key of f minor (measure 80).

Sh'ma Koleynu is a beautiful piece designed into six sections: A, B, C, B', D, and E, plus the addition of an introduction, 4 measure transition and a coda. Once again, as in the previous pieces, Janowski has shown us clarity in his composition style. There is a specific intent to the way he composes this composition; from the decision to how many sections, the use of cadences, and especially, when choosing what keys to use and where.

Janowski has used two keys in *Sh'ma Koleynu*: f minor and b-flat minor. When Janowski introduces the new key of b-flat minor, he also introduces new material; yet, the use of the refrain reminds us of the closeness between the keys in relation to the sub-dominant. Janowski uses an arch form in connection to the keys and the design of his pieces. The overall design takes place in the three (or four) motifs: x, y, z, and z' that formulate and bring the piece together. Additionally, Janowski could be considered part of a post-modern era, in which he combines the more formal classical ideas with the Eastern European ideas. It is through the Eastern European modalities that Janowski returns to the golden age of cantors. The short phrases, the parlando,[66] and the echoes of the accompaniment or choir help Janowski clearly express the deepness of text.

LITURGICAL INTERPRETATION

The insertion of *Sh'ma Koleynu* into the liturgy of *Yom Kippur* is very important. Janowski has created a powerful piece using only the first part of the text of *Sh'ma Koleynu*:

> Hear our voice, Lord our G-d; have compassion upon us, and with that compassion accept our prayer. Help us to return to You, O Lord; then truly shall we return. Renew our days as in the past. [Consider our words, Lord: look into our inmost thoughts. Do not cast us away from Your presence, do not remove Your holy spirit. Do not cast us away when we are old; as our strength

[66] According to Harvard Dictionary of Music, Parlando is defined as: In singing, an indication that the voice must approximate speech; in a sense, "spoken music," as distinguished from the " musical speech" of the recitative. Parlando occurs particularly in rapid tempo when the syllables of the text change with every note.

> diminishes, do not abandon us. Do not abandon us, Lord our G-d; do not be far from us. For You, Lord, do we wait; and You, our G-d, will answer.][67]

The incomplete use of the text may be why this is not one of Janowski's more well-known or used compositions.[68] It may also be possible that the piece was intended for concert use and not specifically for within the synagogue. However, the setting that Janowski has put to music is very appropriate when one looks at the text and it's history.

The opening words, *"Sh'ma Koleynu,"* "Hear our voice," is depicted through the imagery of the shofar.

> The shofar calls us to awaken ourselves, to become alert once more to real and authentic possibilities, to make of our life an expedition through the vast continents of the mind and an exploration of the beauty and sublimity of Creation.[69]

Not only does Janowski want to wake up the listener, but also there is an underlying attempt to wake up G-d. Furthermore, it is important that G-d hears our voices and our prayers; Janowski, therefore, stresses this by spending the second and third pages (measures 25-45) singing the words, *"Sh'ma Koleynu."* First one voice, an alto, asks G-d to "hear our voices;" then the choir adds all of their voices, collectively asking G-d to hear each and everyone of us.

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[67] Gates of Repentance, ed. Chaim Stern, (New York: Central Conference of American Rabbis, 1978), p. 279.

[68] It is the editors assumption that this piece was written in correlation to the Union Prayer Book. The Union Prayer Book only uses the first part of the text of *Sh'ma Koleynu*, and it appears in English.

[69] Max Arzt, Justice and Mercy: Commentary on the Liturgy of the New Year and the Day of Atonement (New York: Holt, Rinehart and Winston, 1963), p. 153.

"Have compassion on us" is the first time the cantor enters the piece (section C); it is the cantor who truly reaches to G-d to make the congregations request. The style of music and use of modes is different in order to create the right atmosphere around the text. Additionally:

> Rabbi Judah ben Nahman said: "When the Holy One, blesses is He, ascends the judgment throne on Rosh Hashanah, he first sits on the throne of stern judgment. But when Israel takes the shofar and sounds it before Him, He rises from the throne of stern judgment and ascends the throne of mercy and extends compassion to His people (Leviticus Rabbah, 29:3).[70]

The choir wakes G-d through the shofar motif, and after G-d comes down from the "throne of stern judgment," the children of Israel, through the cantor, will receive G-d's compassion.

The D section incorporates the cantor asking G-d, "[and] with that compassion accept our prayer." The cantor is the spokesperson for the people on earth. It is through the tessitura of the cantor part that we can imagine the idea of reaching out/up to G-d. It grows and grows, both musically and dynamically, until we get to the highest and loudest part; then the choir brings us back to earth. The choir "returns us" or in actuality leads us into the E section.

The E section is marked as tutti; therefore, we are all able to ask G-d for help: "Help us to return to You, O Lord; then truly shall we return." Janowski has created this return by using the motif that he had used at the beginning of the piece in conjunction with the return of the original key.

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[70] Ibid., p. 154.

The coda (measures 111-114) returns us to the original alto solo which contained the x motif or the shofar motif. It is one last wake up call to G-d to hear our voices. It is strengthened in two ways. First, in measure 113, the middle voices of the choir add their voices on the word "*koleynu;*" this stresses the word "our voices." Second, the soprano and basses enter underneath the cantor with a hum (measure 113); this hum depicts the imagery of speaking to G-d without words. Sometimes the less we say the more we mean, for we cannot put all of our feelings in words. It is the last plea to G-d to hear our voices; what we are actually saying and what is implied by our silence. We hope that our prayers, however expressed, are really heard.

Chapter 7

CONCLUSION

From the four pieces which I have analyzed, we can see that there are both musical and Judaic factors which Max Janowski used to write his compositions. He was very specific in how he applied concrete musical devices and how he utilized the liturgy. Each aspect, musical and liturgical, reflect an overriding passion of Janowski's to create the perfect setting for each prayer: one that would make the essence of the liturgy clear even to those who have no idea what the prayers are about.

There are two compositional conclusions that we can draw from Janowski's music. The first conclusion is that all of his pieces have a clarity of structure. He has a specific intent when composing his music. In *Sim Shalom* and *Sh'ma Koleynu*, Janowski uses the idea of verse/refrain. To create the refrain, Janowski uses ancient modes or classical musical devices; in addition to this, he further develops the refrain upon the repetition. In the verses, however, Janowski uses Eastern European or Jewish modes in the cantorial sections and it is this section which usually gives the piece its Jewish sound. In the case of these two compositions, Janowski also structures how each of the participants will fit into each section; the choir usually sings the refrain and the cantor sings the verses. The use of a clear structure can also be seen in "*Avinu Malkeynu.*" Janowski has created divisions in the music (each about eight measures long); the divisions of text and music follow each other. This makes it easy for the listener to know when each section comes to an end. Furthermore, we have been able to see the clarity of structure in his use of the text itself.

In "*R'tsey Vim'nuchateynu*," the congregational melody clearly sets it apart from the other sections highlighting an important text within the prayer. Every note or melodic phrase is written with the intent of the text; thus, the music affects the text and the text affects the music, and this brings clarity to the compositions themselves.

The second compositional conclusion is Janowski's use of an over-arching form. The best way to describe an arch form is that Janowski starts with one point, introduces a few more points to build us his composition, and then returns to the original point; thus, Janowski has created an arch. Janowski has used this arch form in two ways; through the keys he chooses to use and through the design of the piece itself. In "*R'tsey Vim'nuchateynu*," Janowski has arranged the use of keys to create an arch. The piece begins in c minor, passes through f minor, and goes to b-flat minor, returns to f minor, and the piece end in C Ahavah Rabbah (see chart in "*R'tsey Vim'nuchateynu*" Appendix 2A). In "*Sh'ma Koleynu*," the use of the arch form is used in the key; the piece begins in f minor, modulates to b-flat minor and then returns to f minor (see chart in Appendix 5A). Additionally, "*Sh'ma Koleynu*" and "*Sim Shalom*" use an arch form in their development. Each piece is structured with a refrain/verse structure. This creates an arch because there is a continual return to the refrain which begins the piece.

We can see that Janowski always had a clear plan when he composed a piece of music; every little detail was taken into consideration. One evident thing is all of Janowski's pieces are very dramatic; he takes liturgy to new heights in what I'll call "liturgical drama." Janowski's music "can be immediate and simple in the presentation of emotional

states or shades."[71] There is no written definition for the term liturgical drama; however, a statement from Joseph Kurman's book Opera as Drama comes close:

> According to the classic solution of the seventeenth century, music depicts 'affects.' But the twentieth [century] tends rather to discern certain kinds of 'meaning' in music, significances impossible to define in words by their very nature, but precious and unique, and rooted unshakeably in human experience. Meaning cannot be restricted to words.[72]

Janowski has shown us that the meaning of the words, or even the underlying meaning of the words, can be expressed through music.

Janowski provides two ways in which he expresses the text. The first way is through the music itself; every note or melodic phrase has a specific meaning. For example in the piece *"R'tsey Vim'nuchateynu,"* Janowski creates the idea of rest musically on the word *"vim'nuchateynu."* In *"Sh'ma Koleynu,"* the use of the shofar motif on the words *"Sh'ma Koleynu"* is our wake up call and G-d's; and Janowski has depicted this in the music.

> The text brings out or directs latent tendencies which the composer could not otherwise have realized--in the beginning the libretto is the inspiration. On the other hand, the composer brings his particular powers and ideals to the text, and can only succeed with such elements in it as really suit him--In the end the libretto is the limitation.[73]

Janowski always wrote from the view of the text; this was his initial inspiration. Additionally, Janowski used many different musical elements to create the sound and style that he wanted for each text; this included using modes and *nusach* in the wrong place. I

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[71] Joseph Kerman, Opera as Drama: New and Revised Edition (Berkeley, California: University of California Press, 1988; Alfred A. Knopf, 1956), p. 9.

[72] Ibid., p. 11.

[73] Ibid., p.142.

do not believe that Janowski felt it was wrong, he used the modes and *nusach* because it suited him and helped him achieve his conception of a "Jewish sound" of the text in music.

The second way that Janowski creates expression of the text is through the structure of the composition--textual themes or important points are conveyed through music. One of the best examples is "*Avinu Malkeynu.*" Within this composition, Janowski has taken into consideration the text and the participants when structuring the piece. The piece is a series of petitions, asked by individuals and by the universe; hence, the cantor sings for the individual and the choir sings for the universe. Another example is "*Sim Shalom.*" With the continual reoccurrence of the refrain on the words "*sim shalom,*" the concept of peace is threaded throughout the entire composition. The use of a refrain in any composition, even when added to musically, gives a rooted structure to the piece. "*Sh'ma Koleynu*" is another example of a piece with a refrain--"Hear our voices" is stressed throughout the piece. Hence, we are able to see that drama of the text is expressed through the music.

Janowski's insistence on congregations being able to sing his compositions is another way in which he can dramatically express the text. When the congregation is able to sing, Janowski uses a clearly defined melody. There is less ambiguity in the music and there is clarity in the rhythm. The congregational melody, in many cases, brings the composition to an arrival point; plus, there is correlation between the congregational melody and the rest of the piece. Of the four pieces that we looked at, there is only one in which a congregation really could not participate; and that is "*Avinu Malkeynu.*" In "*R'tsey Vim'nuchateynu,*" section C is written for congregation, choir and cantor--it has a clear

distinct melody and rhythm. "*Sim Shalom*" and "*Sh'ma Koleynu*" both include refrains that would be simple enough for a congregation to sing; even when the choir sings an octave higher than the original melody, like "*Sim Shalom,*" the congregation could sing in the original octave. Besides the refrain in "*Sh'ma Koleynu,*" section E is easy enough for a congregation to be able to sing.

There is one final way in which I feel that Janowski has dramatically expressed the text and that is the use of the Coda/*chatimah.* The coda/*chatimah* is the conclusion of a piece. In Jewish music, the formula for a *chatimah* is "*Baruch ata Adonai. . .*"--it is how most prayers end. Only two of the pieces that I analyzed included *chatimot*: "*R'tsey Vim'nuchateynu*" and "*Sim Shalom.*" Both of these pieces because of the *chatimot* have strong endings. Furthermore, the use of the *chatimah* allows Janowski to end the piece with the word "Amen."

None of the pieces which I analyzed would be what they are without some type of Jewish element in the composition; yet, there are a few Jewish elements Janowski uses within his compositions. The first is the continual use of the subdominant. The use of the subdominant, combined with Jewish modes, creates a very Jewish sound. In "*R'tsey Vim'nuchateynu,*" Janowski begins in c minor, touches on f minor (the subdominant of c minor) and ends up in b-flat minor (the subdominant of f minor). In "*Avinu Malkeynu*" and "*Sh'ma Koleynu,*" the pieces began in f minor and modulate to b-flat minor (the subdominant of f minor), in the latter piece, it returns to f minor.

The second Jewish element that Janowski uses is the combination of ancient or Jewish modes, or classical music ideas with Eastern European modes or style. This element

effectively incorporated in "*Sim Shalom*" and "*Sh'ma Koleynu.*" Both pieces use the ancient or Jewish modes or the classical music ideas in the refrain. This is another reason it is easier for congregations to sing it. The cantor parts involve more intricacies; therefore, they are written using the Eastern European style, which is more complicated.

The third Jewish element that Janowski uses is the perfect fifth in the imagery of a shofar. This is continually seen in "*Sh'ma Koleynu.*" This involves the idea of reinterpretation, with which Janowski takes liberties at times. One occasion is his interpretation of the shofar idea. I have interpreted why I believe he used this motif, but many feel that Janowski was wrong in his interpretation. Janowski also reinterprets how, when and where modes are used. For example, we have seen in both the "*R'tsey Vim'nuchateynu*" and the "*Sh'ma Koleynu*" that he uses the Ahavah Rabbah mode--neither of the occasions in which the pieces are sung use the Ahavah Rabbah mode. As I have stressed throughout this paper, Janowski chose the mode for the sound that it created and because it worked for him in his interpretation of the text rather than because it was the "correct" one.

The last Jewish element that Janowski uses has been mentioned before in this paper; the *chatimah.* It bears one more mentioning because of its use as a closing. A *chatimah* traditionally is the ending for a prayer; Janowski expands this musically into a coda, thus fitting the Jewish musical ending with a compositional conclusion. I choose to mention this at the end of this paper: in a sense it is my *chatimah.*

Janowski has combined all of the above musical and Judaic elements to create beautiful, powerful, and dramatic music. It is through clarity of structure and use of

modalities that Janowski has brought out the drama of the liturgy. Edward T. Cone, in the course of an essay on Verdi's late works stated:

> We must always rely on the music as our guide toward an understanding of the composer's conception of the text. It is this conception, not the bare text itself, that is authoritative in defining the ultimate meaning of the work.[74]

Janowski has given us his conception of the text and this defines his music and himself as a composer. Janowski's music is timeless and there will always be an appropriate place within the service to include dramatic pieces such as those written by Max Janowski.

[74] Edward T. Cone, "The Old Man's Toys: Verdi's Last Operas," Perspectives USA 6 (1954) cited in Kerman, p. 17.

Appendix 1

Audio-tape Interview with Max Janowski
by Lana Siegel
transcribed by Devorah Felder

Lana Siegel is a congregant and choir member of B'nai Jehoshua Beth Elohim. This tape was done as part of her adult Confirmation project in 1986.

Max Janowski took over Temple B'nai Jehoshua Beth Elohim choir after director Corey Winters left. While Janowski was director, the choir sang almost exclusively all of his music.

Lana: Music is a beautiful, significant part of the service (for me). Do you think music should be the focus of the service or just an enhancement or support of the spoken word?

Max: I think it should take its rightful place. It should neither be overpowering, that is to say that it should take away from other parts of the service, it should blend with the rest of the service. And the service to my way of thinking is one in which the congregation participates, as opposed to a concert. Now sometimes, people think they want to show-off and do all kinds of great performances. Now here at this shul, K.A.M. Israel, we have some good singers too, you know, and we probably do one number, a special number, if it has to do with the Torah portion, which is called the sidra and do you know I wrote many of those Oratorios. Obviously, Shabbat *B'reishit*, I (we) will sing the selection *B'reishit* and so on and so forth. Or, if there is a particular sermon by the Rabbi which we want to sort of implement musically speaking, well, we will do that, but we do one number, the rest is all congregational singing.

Lana: Are you saying, like on our High Holy Days, when Corey was with us and he would bring in outside singers? I thought it was magnificent, most people thought it was like a concert. Do you think that was wrong? It was enhancing to me.

Max: Pragmatic approach is as follows, now certainly, I don't see most of the congregation, I don't see them all year (referring to K.A.M. Israel) and probably the case with most synagogues.

Lana: Right, it's holiday time.

Max: Holiday time, you see, so, obviously when these people come, whatever we do on Friday night, and includes a month or 2 before the holidays, I think you use to do it also, we sing some of the melodies that we would be singing for the holidays so that people have a chance to learn them and join us on the holidays, you see. These people, of course, don't know these tunes, they only know what they have known all their lives, whatever that may be. And so from the pragmatic viewpoint, it is our obligation at least to a significant degree to make

these people feel at home. It's as simple as that. If you want to be more pragmatic, they belong to the congregation, they pay their rights, they make their financial contributions and we need that. I don't believe there is a synagogue that doesn't need the money. Most synagogues operate on a deficit, some are large, some are small.

Lana: So, you want the congregation to participate?

Max: Well, I want certainly the people that never come, but come the holidays, they shouldn't feel that they are left out by (because) all of a sudden, we might do something which we have done all year long, but they've never heard of it. So, but even aside from that, now these people that come once a year, would probably enjoy what you call a concert. Since they are not in the habit of coming, they are not in the habit of joining in the singing. They come there, it sounds perhaps a little (prose, blasé, prosaic (?recording unclear), but I think they come here to be entertained.

Lana: But, that's really not the purpose of it, of course?

Max: I don't think it's the purpose of it, but we have to face it. Therefore, on the holidays, there is a certain amount, even here in my shul, a certain amount of entertainment.

Lana: Pageantry

Max: Yes. In other words, just like most of the time we sing Hebrew, but there are still a certain number of people who come from the old Reform days. A, they don't understand Hebrew, B, they are not that excited about it. They want to hear their songs in English, as they were used to hear and so, not much. Because, you know this is a young congregation in other words, we have the board of directors consists of people around 40-45, young people, you know. We have to look toward the future, we cannot go back, but on the other hand, we do have a responsibility towards those people who belong to the congregation and who have a right to get something out of the service.

Lana: And the big contributors?

Max: There's no question about it.

Lana: Of course, that's what keeps it going.

Max: It would be hypocritical to say no.

Lana: Absolutely, of course not, I understand. What impressed me is that you write for the liturgy. {Max: Mostly, Yes.} The text is meaningful to you, so you compose for it. Is that how it goes or do you get a tune in your head and say gee I'll put it to this prayer?

Max: No, I go with the text. I take my inspiration from the text.

Lana: Okay

Max: Provided, there is an inspiration, but I take it from these whenever I can.

Lana: Okay. Do you write any other kind of music other than liturgical?

Max: In some cases, when a students, music students -- they have to prepare some papers that have to do with composition, in that case, I have to do a composition which meets (means) strictly music.

Lana: Why did you choose to write this as opposed to secular or musical comedy?

Max: Well, deep question. I don't know that I have a whole satisfactory answer, but let me put it to you this way. The plan was that I would become a concert pianist - that goes back to Germany -- and then of course the advent of Hitler and I was lucky enough to be able to win a contest and become the professor of music at the Academy in Tokyo. But I would think that, while I was involved in Jewish music certainly through my parents, particularly my father. Nonetheless, before Hitler, I went to the Conservatory and showed some promise as a pianist. And of course, in my recitals and all my recordings I play some piano solos, but it dawned upon my [me] that even if I could write a better symphony than Mr. Beethoven, which I couldn't. There became a need, or I felt a need in myself, to put it very bluntly, I would say to do something for my people.

Lana: That's certainly commendable. You said it dawned on you that you couldn't write a symphony as good as Beethoven?

Max: Well, very few people can, and I don't think anyone did.

Lana: Did you ever try to write anything orchestral?

Max: Oh, yes.

Lana: Have you written anything for an orchestra?

Max: Yes.

Lana: In other words, you don't just write for choral?

Max: It's in a Jewish idiom, you see, for instance, some of the oratorios, some of them you know, like "*Shomer Yisrael*" or " I will plant them upon the land" They are fully orchestrated and I wrote something just for orchestra, for string orchestra mostly.

Lana: But in the Jewish motif?

Max: In the Jewish, Jewish. . . Well, the other part of my musical endeavors of course when I was in charge of the piano master class in Tokyo.

Lana: The Piano what?

Max: The Piano Master Class. Well, once you talk about the Piano Master class, we talk about Bach, Beethoven, Mozart, Schubert, Schuman, Hadyn, Chopin, Lizst -- Of course, that was the other part and that was the very important part because, as I always tried to point out in my lecture recitals, "Before you can write Jewish music, or compose Jewish music, you have to be a musician first."

Lana: That was my next question.

Max: But, that is how it starts, I mean you cannot become a specialist, I don't believe in, what shall we say, cardiovascular disease, unless you are a doctor.

Lana: What -- So you need a classical background to compose?

Max: Background, I think is almost sort of understated.

Lana: A Classical education?

Max: Oh yes, and you should do this or whenever I can, I don't have much time anymore, but none the less, a couple of hours a day I associate, whether it be the organ or piano, Bach, Beethoven or Chopin.

Lana: Are there any composers you particularly admire?

Max: I didn't get that?

Lana: Are there any of the classical composers you admire more than the others?

Max: No, I can't say I do, there are so few. You know, if you consider that millions of people have, and as we sit here, are studying music theory and what have you - you can hardly name 50 dead composers, so those are of course, everyone of them. I would say is my favorite, I mean I ??? (recording unclear) all day, Bach certainly is unsurpassed on the organ, and Chopin, as far as piano is concerned is unsurpassed. I say unsurpassed in the sense that not only does he create music, but it is written extremely well for the instrument. Which I don't believe one can say the same way about Beethoven. Beethoven's music is obviously great music, but whether you do this on piano or would have it orchestrated, the main thing about Beethoven or Mozart and others (the great ones of course) is the music, the message. Now the instrument, from which you convey the message can be the piano or it could also be the orchestra. Chopin, you see, does not lend himself well for orchestration. It is so typically piano. For that matter, also Lizst. And of course, Bach on the organ is I say unsurpassed -- not only great music, great organ music, great music for the organ like Chopin's great music for the piano.

Lana: So they really have a distinctive style and so do you. Now would you say. . .

Max: Well, I wouldn't mention my name in the same breath.

Lana: But you have a distinctive style?

Max: But, I have a distinctive style, yes.

Lana: Now would you say your distinctive style is for choral music?

Max: Well it's for. . . See Jewish music is basically a Cantor and a choir. That's from olden time.

Lana: So your music is more distinctive for voice?

Max: Yes, it is vocal in essence, it is vocal in essence. That goes back to the old Temple, I mean to the Levites, who were sort of the choir in the Temple, they

took care of those things and Jewish music is a cantor and the choir, that is the normal instrument. You would say, as you know from your days at BJBE, you need a good choir and you need a good cantor. Now of course, we also have an organ these days. There are still many shuls that don't have an organ, where they sing a cappella.

Lana: You use an organ here?

Max: Oh, yes, But we also do a cappella. Something very interesting, on the High Holy Day for the memorial service, I go downstairs to the bima and I chant the whole memorial service without any instrument. We have people here, and not necessarily older people, but we have people here who have a yearning for that type of Jewish music, the a cappella. Obviously, as you would hear it in an Orthodox synagogue and you would hear it in many conservative synagogues, no instruments. Now, why we don't use the instrument that is something else. It has lots to do with the fact that first of all the mistaken notion that the organ is a Christian instrument -- that's a very poor rumor.

Lana: I hear that all the time.

Max: Yes, that's such a poor way of putting things.

Lana: It is not, Is that correct?

Max: I'll tell you, there was a time when the organ was not permitted in the churches on the grounds it was a Jewish instrument. How do you like that?

Lana: Okay

Max: Because it was an organ, we called it *Magreyfa* in Hebrew - in the Temple courts. I don't say it was in the Temple proper, but in the Temple courts, and well that all together is a very sick notion, an instrument is an instrument. But, I grant you, there maybe the violin in being played -- it's more of a national instrument, say in Hungary because of gypsies or the guitar is more a Spanish instrument; however, all of this is transcended by the fact that a violin, a guitar, or an organ , or piano is an instrument, it is not a religion. In that sense it doesn't have a race or religion or what have you. Either you play it well or you play it poorly, but it is an instrument. And to say that a violin is a Hungarian instrument or a guitar is a Spanish or South American instrument, I think that is limiting, quite a bit. I don't think that Heifetz was not Hungarian, probably was the best violinist of our time and maybe of all times.

Lana: Why today is an organ not allowed in,. . . You never see it in an Orthodox and we almost never see it in Conservative, why is that?

Max: Okay, for one thing, there is a faction within our own Jewish midst, I'm sorry to say that doesn't even recognize the state of Israel.

Lana: I was there this summer, I know that faction.

Max: All right, okay, why, because the Temple hasn't been rebuilt. The Temple has not been rebuilt and without the *Beit HaMikdash*, in other words, without the

sanctuary, there can be no state of Israel. It's out of the question, see and as a matter of fact, even the archeological work that was done and is being done, they were absolutely against it because it was done in places where underneath, there may be some holy, holy grounds. It's a very difficult proposition. So, because of the destruction of the Temple and since the Temple has not been rebuilt, the organ is not permitted by and large, or so. There are now a sizable amount of Conservative synagogues, Conservative, not Orthodox, Conservative, who do use an instrument -- who do use the organ.

Lana: So, is the reason because they didn't have it way back when, I mean, What is the logical reason?

Max: The logic is -- it's simply that because of the destruction of the Temple -- you don't use the organ as an instrument, whether, it is too joyful or whether it offends somebody (thing). What would you say, Now why don't you recognize the state of Israel because the Temple hasn't been rebuilt? What kind of logic is that?

Lana: It isn't, It's no logic.

Max: To you it isn't, to me it isn't, but try to explain it to some Orthodox Rabbi and He will ask you to leave.

Lana: Because, I think, I'm finding out in my old age {Max: You are not old age at all.} Well, as I get older religion can be a lot of fun {Max: Of course, it is.} Why, Why shouldn't it be fun? Why does it have to be like I remembered it from a kid? {Max: No question about it.} Where you hated it and you couldn't stand going and it was an effort. It's really fun!

Max: Well, of course it can be and it should, but there are some. . .

Lana: And the music is joyful, {Max: Absolutely.} it's serious when it should be.

Max: Did you hear how often it is being said, people that don't know, why is Jewish music always so sad? Well, {Lana: That's not true.} It may be perhaps sadly performed {Lana: right.} Well, but basically when you look at our prayerbook, that's why I prefer the term Siddur, because Siddur means, comes from the Hebrew word *seder*, which means order because the prayers are, I say myself prayers, because the substance of the book is within a certain order, exactly a cause of various parts of the chumash. You know the Bible. We call it *sidrot* because it is arranged not haphazardly or any which way, but there is a certain order in which these things are being done. See, so, my goodness you take the basic content of a service, like *Bar'chu* -- *Bar'chu et HaShem ham'vorach*: Praised the lord to whom we praise. I see nothing sad about that. And of course, there is somebody who all of a sudden doesn't know "*V'shamru*" (?Dreydld) (unclear on recording) Like some people who think that is so wonderful that they have the (?) "kriched (unclear on recording) in the voice -- but it doesn't fit because " *V'shamru V'nei Yisrael et haShabbat*" means "the children of Israel shall observe Shabbat." It's a commandment. Now if you want to cry, maybe you cry because they don't observe Shabbat,

but the text, like in any good song, What is the object of music and text? They both compliment each other.

Lana: Then one really enhances the other.

Max: Well, of course.

Lana: Well, that answered my question. What. . . (interviewer interrupted)

Max: It was a long answer, I'm sorry.

Lana: It's okay -- How much of your music do you feel is in the ancient motif and how much is Janowski?

Max: That's a difficult question to answer. You know we have a saying You cannot be a good interpreter of Jewish music or let alone be a composer unless you are what is know as a *Ba'al T'fillah*, unless you understand the prayer, unless you are able to open the Siddur in any given place and chant the prayer because your on very intimate terms. Obviously, you must know Hebrew. You must know Hebrew very, very well. It is highly important. So, most of my music, I tell you, well, I should compliment it the most, when the Cantor or a singer, or whoever is interested says "You know the way that music goes, I think I could almost do it myself that way." In other words, for a cantor (Max chants) "*Hashkiveynu Adonai Eloheynu L'shalom*" -- *L'shalom* that is something that he could do if he has some gift for it, honestly that he could do and which he is very, very much at home. It is what we call the, well the *nusach.* It's the dangerous one, but none the less, it is in the mode, the feeling of Jewish music, now how much of that is me and how much I have absorbed? Of course, for my course my *pater alav v'shalom*, I really don't know where to make the dividing line. I have tried and Rabbi Weinstein of blessed memory has expressed it very well and maybe I will give you before you leave some copies of the oratorios in which he wrote his introductions. The best example I can give you is of Maurice Ravel, who for instance wrote, or arranged, I should say, *Musaf Kaddish* and also a Yiddish song, *"Alte Kasha."* It is available on the one cover "*Der Melodie HeBreyich,*" "Two Hebrew Melodies." And without distorting and this is the important part, without distorting the ethnic sound of Jewish music. He nevertheless, because of the genius that he was, he gave it the kind of, say like taking a picture and selecting a terrific frame for it, not the kind of frame that will take away from the picture but rather enhances the picture. So it is the same thing here. We have, we have a great treasury of folk music and the point is to retain the ethnic feeling of Jewish music, and there is such a thing. And yet if you can, and that's why it is important to be on very good terms with classical music and be a good musician altogether. To develop it and surround it with very beautiful sound without taking away the ethnic sound of Jewish music.

Lana: So, then all of your music has that ethnic sound?

Max: I hope so, {Lana: Okay.} I hope so, but of course I refer to music that is in Hebrew. I say this very deliberately because language is very important, you

see you can see (speaks in German) the German way of saying, "In the beginning G-d created the heaven and earth." There is a certain sound to it (speaks in French) It has a certain sound to it. And "*B'reishit bara Elohim et hashamayim v'et ha'aretz.*" There is a certain sound. That's why, when you do write music, particularly vocal music, the text is highly important because you are suppose to interpret the text but in order to be able to interpret the text you must, need to be on very intimate terms with the language.

Lana: Okay -- What does it cost to publish a song?

Max: What was that again?

Lana: What does it cost to publish a song?

Max: Well, it depends on how big it is you know. Obviously an anthem of 12 pages is less expensive than a service that may have 50 pages.

Lana: Okay. . .

Max: For example, "*Sim Shalom.*"

Lana: All right, "*Sim Shalom,*" that kind/type of thing.

Max: Everything is gone now, I don't think I have to tell you that. Do you go to the grocery store with just a $10 bill? I don't think so.

Lana: A $10 bill? No.

Max: I doubt it.

Lana: I haven't done that in 25 years.

Max: Everything has gone up, right? Haven't they, Lana?

Lana: Of course.

Max: Of course. I would say it was two things -- It really was. . . It was in music typing, which these days is being done by a music typewriter, believe it or not. Music. . . {Lana: that types notes?} notes and all the rest: rests, sharps, flats, it is quite tedious, but it does it. You would have to figure that today to type one page of music, and here also depends a little bit on how complicated it is or how much time it is, but lets take a ball-park figure -- I would say around $25.00 to $30.00 a page. So if you have, say 10 pages of music, well then there is $300.00 there. The printing and paper has really skyrocketed. Unbelievable -- cost of paper -- unbelievable. I would think that 1000 copies of a 12 page, 10 pages of music, 1 title page, (so that you know what it is) and 1 preface from whoever wants to say a few things about it. And we have, have to go in (what do you call it?) volumes of 4, in other words 10 pages cannot be bound, you would have loose or inserts, you need 12, 16 or 20. So a 12 page $300.00 for that and maybe around $600.00 -- between $800-900 -- I would say. That would be 1000 copies.

Lana: How do you decide who you will dedicate a song to?

Max: I don't hardly have to decide it because 99% of my compositions have been published by an organization or by an individual.

Lana: In other words, an individual will come to you and say "Max, I would like you to. . . "

Max: ?. . . You know Morton Levy's children or every child that was born -- there were 3 of them. They commissioned me to write a piece of music.

Lana: So they pay the cost of publishing?

Max: Yes, of course.

Lana: Okay, that's easy enough. Okay, I'm curious, but Sandy Schorr was more curious and she told me to ask you this question. . . Your music is so very, very recognized in the midwest, yet, if you have a friend in California, you have a friend in New York, and you talk about the music. They don't mention your music as much as we do here.

Max: Well, that would be. . .

Lana: Is it getting more recognized or why?

Max: I could tell you, I have my own publishing office which is called Friends of Jewish Music, as you know, and the music is being played all over the country, all over the country and there are some very, not only by the synagogues, but just three weeks ago, one of my new clients became Carl Fischer of New York for. . . There are many music centers, music publishers that order music from me so it goes all over the country, really because, California certainly has been, I just made 2 years ago a record with Bruce Benson in Oakland, California and of course Corey Winter who is in California.

Lana: With Corey there, it will be sung all over.

Max: Well, even before Corey Winter, there has been. I don't know whether this primarily done more in the midwest than any other place, but my records indicate there is hardly a state where it isn't done.

Lana: Good. Great. Glad to hear that.

Max: That's according to my records, you know. And I keep very good records.

Lana: Is your music sung a lot in Israel?

Max: I don't think so. The music is in the library in Haifa, in Jerusalem, and in Tel Aviv. My music is in the library and when I went to Israel, I went to the UAHC, you know it's in Jerusalem, and I came there and what do I hear -- somebody was playing my music there on some kind of piano. What have you? And the Union, I mean the person in charge of the music they get all their music from me from Israel, from Jerusalem.

Lana: Do you think as Reform Judaism is getting more accepted in Israel, the music will be. . . ? played more?

Max: Well, that would certainly be a great help. Right now, (things) we are still having a very tough time.

Lana: Yes, I know.

Max: A very tough time.

Lana: When we were there, we did go to the one Temple in Tel Aviv {Max: Yes.} "*Kedem*" {Max: Right.} It was a disgrace {Max: Yes.} horrible, I was so . . . all of us were very upset by it.

Max: Yes. We have a tough time with that.

Lana: Okay. When the children go to camp, for instance and they're singing the liturgy, but they are singing it with very upbeat tunes, everything is happy and gay. To your way of thinking, does this constitute authentic Jewish music or do you consider it trivial?

Max: Well, it depends, you know, who is doing what. Like people will say, What do you think, I mean is Orthodox, the real tradition or Conservative or Reform. In the final analysis, I believe, Lana, that it depends who does what work. You see. Now, for instance, the tunes that used to be sung in Oconomowoc, very often was a "*Tov Tov Tov L'hodot, Tov l'hodot ladonai.*" I was in Oconomowoc several times and I had to do with the music, We sing Jewish music. Yes, I mean it was of course. . .

Lana: So you don't think it's trivial? If, just if it's not, if it's upbeat?

Max: It depends who does what. I have seen other things that have come out of there which I don't find very uplifting. Now see for that you get the answer, "What is important that the joy or that they participate?" Yes, it is absolutely important that they participate, it is also important that we know what we participate in. I mean you cannot hardly/simply dismiss the quality by simply making the point but they participate. You see, you take a song still being sung, at one time somebody did it or maybe some kids from the camp came home and sang "*Maoz 'tzur Y'shuati.*" {Lana: Right.} Now this you see is really offensive because: A, It is a tune that was composed, or rather contains a number of motifs that come from two German battle marches, that is according to Idelsohn, whom I respect *av'l'shalom*, one of the greatest musicologists of our time, aside from it here you have the Maccabees who were fighting against the Hellenistic Syrian aggression and risked their lives to clean the Temple and so on and so forth, and here we come, everything "*Maoz tzur y'. . . .*"

Lana: You mean putting it to a German battle march.?

Max: Yes, well, I think that it's ugly. . .

Lana: Yes, well that is offensive.

Max: And so a number of things. You know Lana, in any given field, I think you might agree with this, in any given field, whatever it be, excellence is not found and then bottled. I mean it's just as simple as that. You know, one of our

greatest sages Baruch Spinoza, at the end of a book which is called The Essex, he writes, "anything that is truly excellent is just as difficult to do as it is rare to find." So one should talk about excellence then just like Mr. Joe Louis said, you know there was a little advertisement, you saw Joe Louis and he poses as a boxer and the ad said "Sparring partner wanted -- good pay -- short hours." And the overall title, it said "Champion -- It is lonely up there." So in any given field, by and large, I cannot honestly say that I am overwhelmed with what these camps musically offer. Yes, the people sing the music, and that's it, you see. Now, It is particularly regrettable, I feel, that if you want to sing the Messiah, in Hebrew, I think that's fine -- you can sing great compositions, I mean in any language, that's perfectly fine. But when you use sort of folk tunes, particularly folk tunes of other nations, and to put Hebrew words to it, then I'm unhappy.

Lana: Okay, good enough.

Max: Then I'm unhappy.

Lana: All right, before I get to some personal questions. . .

Max: Please.

Lana: The motifs that were ancient and that have now become part of our tradition?

Max: Well, that depends where you go and who does what, I mean. . .

Lana: How did they get passed down like that? Why . . . How did it become a tradition?

Max: Well, the Jewish tradition, as you know is largely enhanced (?) (recording unclear) and largely what is called "*B'al peh*" -- Orally and you see that's why we can find so many variations, you might say, well this is not the word (way) we sang it in my shul. Different words in different shuls. Still, you might find there is some kind of. . . something that is. . . has some similarities, but they come out differently. You know the way of writing music, as far as Jewish people are concerned, that became rather a late experience and for that matter there are still some people who don't know how to read music too well, I mean in the Jewish field. So, but, they are what you call, in other words, you would say what was "*A zoy g'zungen ma paten*" This was the way my father sang "*A zoy g'zungen ma moten. . .*"

Lana: And that's how they got passed down?

Max: Yet, it was largely, I mean manuscripts, the writing of Jewish music is a relatively new experience "relative" now.

Lana: Is that why it is almost impossible to change the tune of the *Sh'ma* or *Kol Nidre*?

Max: Well, when you say it is impossible to change, of course, I have changed it. . .

Lana: I remember you always wanted to do it in the minor key. I remember that.

Max: Well, not necessarily minor, but you see when you take the sentence and here we come back to what we said before that a song should interpret the text -- the text and the music should have a happy partnership. All right, now when you take the text to "*Sh'ma Yisrael Adonai Eloheynu Adonai Echad.*" Now the deciding word is "*echad*" one, see so when you sing Sulzer's *Sh'ma*, the *echad* is the lowest tone, I mean it doesn't build up to anything. I'm not saying that you can use the Bloch *Sh'ma Yisrael* for congregational singing. It's too difficult. It's a wonderful *Sh'ma*, but it is too difficult for congregational singing; however, it should be something that is uplifting and interprets the text. This *Sh'ma* (Sulzer) doesn't do it. Now you see when you say that people have done it for many, many years and it's very true, people have done many things for many years and it is very often that what has been done for many years you call traditional. Well, I can't agree, you see. If something is worthwhile, then it is worthwhile strictly because it is worthwhile, not because it has been done for a long time or because it has been done for a short time. I think the length of time that something has been done is not necessarily a guarantee for it's value.

Lana: Okay, but don't you feel that people feel a certain familiarity {Max: There is no question.} That they really are reluctant to want change?

Max: I understand that, but you see that, then I could give you some examples: For instance, I mean a stomach ache, I believe it has been around for eons of years, right? We don't want to call it traditional, rather we call it good. I don't want to say that people would agree that anti-Semitism is such a good thing because so many people have grown up believing that there is something dislikable about the Jewish people. See, but they don't want to change, do they? Well, but I think they ought to change. We cannot simply permit something to exist solely on the grounds that it has been done for a long time because if we do this Lana, we are in big trouble. Because there are many things that have been done for a long time and are still being done which are very, very ugly such as killing, or should I say murder. No?

Lana: I agree with you, but in terms of a song, in terms of adaptation of a melody?

Max: I understand Lana, but it is not different, but we talk about a song (and sing ? *Eretz*). No, a few weeks ago, two people Mr. Gorbachev and President Reagan had to sit down and try to figure out what to do in order not to kill each other. Now that is pretty sad commentary. So, just because we have had wars, although we had songs the last war, this is the war to end all wars, and

other such expressions, but it didn't take place. It didn't take place Lana, so whatever we do, whether it be in music or in politics or what you are really talking about is human behavior, which is the most important thing -- if something is worthwhile, it is worthwhile, but if it is only worthwhile because it has been done for a long time and people will say, "Yes, we can't do that." I understand what you are talking about. I'll give you a good example. For many years , when I came to this Temple, the memorial service had a tune to "The Lord is my shepherd" (sings it) insipid, really poor. I didn't change it because I knew that there were people in the congregation who had listened to this song with those who now had departed. And this was not my place, or a lousy time for me to become educational. I think I let some 15 years go by until that generation passed on and then I introduced something else.

Lana: Then when you or any other composer composes several different melodies for the same prayer, really it's at your own interpretation and inspiration.

Max: Oh of course, oh of course, but I say there is a greater philosophy, well I'm warm, let's get to writing a different *Kedushah*, but that is one thing. And then you hit the one thing where there are real complications such as the *Sh'ma.* By then you get a very sensitive point, but when I was at the Hebrew Union College, just a couple of weeks ago, I told them I think that very, very cool (?), despite the fact that when you hold your services you do sing Sulzer's *Sh'ma.* all right, but really does that tune express the words of *Sh'ma.* I mean if a Jew doesn't know anything else, I think he knows the *Sh'ma* {Lana: He knows the *Sh'ma*, of course.} Well, that should have a little better setting, it would seem to me.

Lana: Okay. Now you've had many different choirs at different/one time {Max: Oh yes.} How do you manage it? Where do you have the time?

Max: Well, I'll tell you, I'm sure you can understand that because your busy yourself, you are very busy yourself, you know that if you are organized, organized, you can do it.

Lana: Okay, these are little insignificant questions {Max: Oh, not at all.}but I'm curious, you always said, I remember nobody is tone deaf, Does that mean. . . {Max: that's very true.}

Max: I mean "nobody" is a great statement, but I mean it is so seldom,

Lana: Okay, could you teach anybody to sing?

Max: Well, you can certainly teach, enough so that a person would be in the position to reasonably carry a tune {Lana: Okay.}Now obviously, you know you cannot make somebody a Caruso, a Pavarotti {Lana: The talent is there, has to be there?} Well, that of course goes without saying and also the gift of voice has to be there, but you see what happens very often, people will very often say all right here's a monotone and people come to me, well, I can't carry a tone or I'm a monotone {Lana: I remember that, I remember what you said.} Well that isn't true, I tell you it is about, there are as many monotones

in the world, I think, as there are people who are obese because of glandular disturbance. If a glandular disturbance is the movement of the Jews, then I agree. Yes, the glandular disturbance, by now they eat too much.

Lana: Did you ever teach anybody famous? Who has become famous?

Max: Well, yes, certainly, there was you know that Sherrill Milnes {Lana: that I know.} and Isola Jones and some other people -- they ask me for competency (?--unclear on recording) what to do. How come your B'nei Mitzvah students sound so terrific -- What are you doing? And I say, Well, I'll tell you, the answer, it's very simple -- they are so very good because I have no students. "What do you mean you have no students?" I say because, I'm no teacher "what do you mean your no teacher?" It's very simple, we are partners.

Lana: Aah. This is loaded, Did you ever teach anybody or is there anyone in particular who sang with you who gave you pleasure and pride than maybe all the others?

Max: Well, I'll tell you, it's not really a loaded question. I mean when you have, when you associate with singers, obviously there are some that have better voices and some have less great voices, so there was naturally you like to listen to someone whose voice sounds better of course, but I totally find that if somebody really makes the effort so we are not talking about the idea of pushing Mr. Caruso or Mr.....(?--recording unclear) Chile (?--recording unclear) or what you have out of the business. Here's the desire to want to learn and do the best that you can, I think is the deciding factor. {Lana: okay.} Obviously, I mean we have to satisfy the congregations and so, among, mixed, together, with the amateur's that we have, yes, we have some professional singers of course. But the idea of wanting to learn, the desire, the motivation, that is really to me the deciding factor.

Lana: Okay, I'm going to go to personal. Okay, you were born in Germany?

Max: Mmh, yes.

Lana: You grew up in Germany?

Max: Well up to age 17 1/2.

Lana: And then you went to Tokyo?

Max: That's right.

Lana: Okay, when did you come to the United States?

Max: That was 39 (editor's note, not sure if 39 means year or age).

Lana: Did you serve in the armed forces in any way?

Max: Yes, I served in ? connected with the Navy intelligence.

Lana: So you didn't serve as a musician or anything?

Max: Well, I did in the sense that whenever. . . As a matter of fact, I will tell you this. That when I, there was at the camp, Camp Endicott, New York area, Camp Endicott, all right. So, it was suggested to me that I should stay there and be in charge of all the music for the officers and this and that, well, I said to the commanding officer. I said, "listen if I'm to stay in this country, then I want to go back to my congregation. But, I'll tell you I can't stay here and feel comfortable, I just cannot."

Lana: So as intelligence, you obviously spoke other languages?

Max: Yes, because of languages. So to make a long story short, the commanding officer said, "Well, all right, go to town and buy yourself a piano," and he had that piano shipped with me to Casablanca {Lana: Oh for heaven's sake.} That really was a good story to tell.

Lana: Where did you go to school?

Max: You mean in Germany?

Lana: That's where you did your secular education?

Max: Well, I went first to the conservatory, of course to what we call gymnasium, (?) which when you finish gymnasium you have the equivalent of 2 years of college. The, the a. . .

Lana: What kind of degree, what kind of degree's do you have?

Max: I have a Doctor and a professor degree, of course the professor degree, I mean the Doctor degree I got from the Academy.

Lana: In?

Max: Tokyo.

Lana: In Tokyo. Okay, what kind of religious training did you have? Are you an ordained Cantor?

Max: Well, if you mean whether I'm ordained by having gone to a school, no, I'm not ordained. But you know in our, of course, now we have the Hebrew Union College and people and the college prefers that people would be Cantors will be selected from their school; however, you know we are autonomous in Reform synagogues. And I'm the cantor of the synagogue.

Lana: Do you use a title?

Max: I never use any title neither Doctor nor. . . Other people use the title, but I don't.

Lana: Okay, your just Max. {Max: Max.} What was your family like? Do you have brothers or sisters? {Max: No.} Your an only child?

Max: *A bein yached*, an only son.

Lana: No sisters then either?

Ma x: I don't think so, not that I know of.

Lana: Not that you know of, okay. {Max: No, I don't.} What about your parents? Where they an inspiration to you? Were either of them musically talented?

Max: Well, you know my mother is in Tel Aviv, she lives and she still teaches voice.

Lana: Oh, so your mother was a voice teacher?

Max: Well, she was also an opera singer.

Lana: I didn't know that.

Max: Oh yes, sure.

Lana: And what about your father?

Max: My father directed the. . . well my father was basically a business man, but he had, in Poland, that is before my time, in Poland, he had a big choir "*The Chazemer*" "The Song" *zamer* or *zemer*, which really has to do with singing. A singing group which he conducted and once a year he went to conduct , by memory, mind you, the Ninth Symphony by Beethoven.

Lana: Did he want you to be a businessman or did he encourage you?

Max: No, he encouraged me to go into music.

Lana: Okay. Who had the greatest influence on you, do you think, and who was your greatest inspiration?

Max: Well, certainly musically, you know, the great masters of course.

Lana: Did anyone have a great influence on you?

Max: Well, there were some people that, there was Dr. Emanuel Lasko, the chess champion of the world for 28 years.

Lana: Is that L.I.S.K.E.R.? Lisker.

Max: No, that L.A.S.K.E.R., Lasker, a great doctor in Germany, Professor Israel, yeah though they were. . .

Lana: These were music professors?

Max: No, he was a professor of medicine.

Lana: Oh, Why would a professor of medicine have an influence on you, as far as music?

Max: Why, it would be a long story, but it so happens, I had to bring my father, my father had broken his hip and I saw him disintegrate and he lost weight and I knew that he was going to die unless something was to be done. It was caused because the diabetes broke out very, very hard, so finally, I took him to the hospital and that is where I met professor Israel and he gave him, can you imagine in those days, he gave him carbohydrates to eat. People thought he was crazy, but my father recovered and the hip healed.

Lana: Isn't that wonderful

Max: And it so happened that he felt I had some talent for medicine and he took me into. . . .(?--recording unclear)

Lana: Where did you meet Gretel?

Max: Gretel, I met in Chicago; It was in the circumstance of a choir.

Lana: How long are you married?

Max: G-d will put me on the spot now. Let's see.

Lana: If you don't remember, I'm going to tell her.

Max: Please do tell her.

Lana: A ball-park figure?

Max: 35 years, I would imagine.

Lana: Do you have any children?

Max: Not that I know of (laughs)

Lana: you Okay, then, do you feel that you miss not having children? Do you feel that could possibly have passed on your talent or your name?

Max: Well, I'll tell you. . . No, I really don't believe I, I admitted children through my affiliation of many, many of the kids who came to me, and would talk to me about things they wouldn't, never talk to their parents about.

Lana: But biological children {Max: Oh yes,} Do you ever, you never feel you missed? {Max: No, I never feel this way.} Do you feel your pieces are your children? Do you look at it that way or are they just music pieces?

Max: Well, let me say this to you Lana, you know, Let's say there was a man and he took a hammer and he chiseled with it a rock, something, whatever it might have been, many, many thousands of years ago, so why did he chisel? Why does Beethoven put down the music? or why does Michaelangelo make a statue? or Why do people write poetry? I think there is some desire in everybody which I would call a passport to immortality.

Lana: So this is your passport to immortality?

Max: Well, my music, I think is my passport to immortality. But, I think that everybody does have a yearning to do something. I don't believe that you can, that you can achieve immortality through other people. I really don't.

Lana: Okay.

Max: I doubt that.

Lana: Besides the piano, what other instruments do you play?

Max: The oboe and of course I conduct.

Lana: Okay. What kind of music, when you don't listen to your own -- What do you listen to beside the classics? Do you listen to any of the music of today? What do you think of that kind of music?

Max: Well, I don't find it very great, although, let me qualify that I think that a lady like Ella Fitzgerald, I think is magnificent -- Sarah Vaughn, I think is magnificent. Oscar Peterson as a pianist is magnificent. These are great artists who are in full command of their instruments. Just very simply speaking, they are excellent artists. Now for the most part what I hear and maybe, I don't hear the best ones, I also don't go out of my way to listen to much to it, but what is called rock and roll music. . .

Lana: Do you think it's just noise?

Max: I don't find it satisfactory. I can't say I find it, I mean, I've listened to music, you know of, like "Moonlight Serenade," who was that great trombone player, he died in the war, I can't think of his name. . . [Glenn Miller]

Lana: Do you think Gershwin was a genius?

Max: Oh, Gershwin was a genius.

Lana: Because, I think so.

Max: Oh yes, Gershwin was a genius.

Lana: Today's music is just "n" okay. Do you have any hobbies?

Max: Well, I like to play chess when I have some time, that's about it.

Lana: Do you do anything athletic?

Max: Well, I play a little billiards, 3-cushion billiards.

Lana: That's it? {Max: Yes.} You don't run, exercise, anything like that?

Max: No, I walk a good deal, but. . .

Lana: Has anything -- say I wanted to go to a library and look up anything, has anything ever been written about you? Published?

Max: I think there is one edition of Who's Who, I don't recall.

Lana: You don't recall.

Max: But in Who's Who, it's some years back. Somebody said that I should be in a book.

Lana: Okay, two more questions.

Max: But of course, my publications are the best sources.

Lana: The things that are written in the front of them?

Max: Right.

Lana: Okay, I have two more questions, 3 more. Is there anything you haven't written, but would like to?

Max: Well, I would like to write, I do write.

Lana: There's nothing, one particular thing, {Max: No.} gee, I would like to write for such and such a prayer, I haven't done it yet.

Max: No, there is quite a good amount of material which has no accompaniment, I would like to put the house in order a little bit more. That's what I would like to do. You know when I say the accompaniment, I will see my own sketches, or think that can't be sung, but the accompaniment is missing. It's something that people feel very frustrated about, so there are a number of things I would like to prepare first.

Lana: Did you ever write a tune to the *V'ahavtah*?

Max: Yes, I did, yes, you mean aside from the chant or ?

Lana: I've never heard it chanted, we only say it, you know, we only say it.

Max: Well, I mean it's the chant (starts chanting the *V'ahavtah*).

Lana: I've never heard it chanted.

Max: Oh, of course that is the biblical chant.

Lana: But, is it. . . Did you ever write a Max Janowski. . .?

Max: But first of all, I wrote, I mean the *V'ahavtah* to begin with. It's in the *Shirat L'amor* Cantata. Anyway, the second movement is the *V'ahavtah.*

Lana: What can we look forward to hearing next? Do you have anything in the works?

Max: Well, at the moment, I'm working on the, what is called the *Birkat HaChodesh*, you know. . .

Lana: The what?

Max: The *Birkat HaChodesh*, that means the blessing for the new moon. Though every, as we come close to the new month, the Shabbat preceding it, there is a blessing being said about the new moon and I'm working on this particular piece and it's going to be dedicated to Cantor Norton Siegel of Milwaukee.

Lana: Norton Siegel {Max: Siegel.} My husband had an uncle Norton Siegel. {Max: Really.} Yeah.

Max: Well, Norton Siegel and I've been with that synagogue for about 30 years and I'm still there although I . . . this. . .

Lana: Which temple is that in Milwaukee?

Max: That is Temple Beth -- Temple Beth-El Ner Tamid in Milwaukee, well not really Milwaukee, they are in, how do you pronounce it: Mequion (spells it).

Lana: Meguion? {Max: Mequion.} I have one last question on my list. {Max: Please do, Please do.} How would you like to be remembered?

Max: I think, I think as a musician hopefully.

Lana: That's all?

Max: Well, there are some people that might remember me, that I'm a fairly inoffensive human being. (laughs)

Lana: Would you like to be remembered as a great musician?

Max: That's really never crossed my mind, I must tell you. I, I mean, who would know that, I mean if another good musician thinks that I had something to offer, then good and fine. I mean the evaluation could only come from somebody who was, I think in this particular field to determine whether he thinks or she thinks that I've done something worthwhile. But, I must frankly tell you Lana that the, the "approved syndrome" is not one of my difficulties.

Lana: Has anyone ever done the best they could though? You can always do better.

Max: Well, but I say up till the point you do better, at the point at least, you've tried to do your best and I think I've tried to do that. Doesn't. . . You know there are people that don't like Beethoven or that don't like Bach and fall asleep when they listen to that music. Well, I don't think that disturbs Mr. Bach or Mr. Beethoven, wherever they are now, I'm sure they're somewhere. You don't write for that purpose. I say the pep (?--recording unclear) of immortality is probably the most, the strongest instinct. You want to leave something, although, I happen to believe that when you are leaving this particular planet that you will be going some other place, but this is a personal belief -- of course, I can't prove that. . .

Lana: That's interesting because I believe that too and everybody laughs.

Max: Well, let them laugh dear.

Lana: I believe it.

Max: I mean, you are here because of your parents and your parents are here because of their parents and so forth and so on. But, finally, that's not the original source. We come from someplace that we don't know. See, it would be rather limited to say "Well, I came from my parents." It's just like saying that milk comes in a bottle, that's not the source.

Lana: Do you. . . This is interesting and it wasn't on my list {Max: That's all right.} But do you believe that your family who is gone, {Max: Well, my mother's alive.} well, I meant those who are dead, can look down and see you or do you think dead is dead?

Max: Well, I most certainly do not believe that dead is dead, certainly not.

Lana: Besides living on in your memories, I believe that my father can see, is watching over me and he can see me.

Max: Yes, well, that happens to be my belief, neither you nor I can prove that, you know.

Lana: Oh, of course not. {Max: All right.} It's something I believe.

Max: Yes, well that's right because belief begins where knowledge stops, obviously.

Lana: Belief begins what?

Max: I said belief begins where knowledge stops, I mean, you don't have to believe that two and two is four. You know that. You must believe that which one cannot know. That's belief right? {Lana: Hmm.} Well, I share your belief.

Lana: Oh, I'm glad.

Max: Yes, I certainly do.

Lana: For my few minutes, I want you to . . . (assumption - autograph)

Max: Very gratzo. Do you want your full name or just to Lana?

Lana: Whatever.

Max: Whatever you like dear.

Lana: It makes no difference. I mean you can do, you know it doesn't matter. You surprise me. Now what do you teach now, the children to sing or . . . ?

Max: No, that's Hebrew Class.

Lana: You teach a Hebrew Class too?

Max: Oh yes, I'm in charge of Hebrew classes, yeah. Today, we will be working with the siddur because they have to participate in the service, you know, they will be doing some Hebrew reading.

Lana: What year, do you teach all the years?

Max: This is Hay, I think that's eighth grade, something like that.

Lana: Does your wife still sing?

Max: No, I mean she sings in the congregation.

Lana: But she doesn't sing in any of your choirs?

Max: No, not in the choir.

Lana: I think I asked it all.

Max: We can always meet again.

Lana: If I think of something, I'll call you, but I think I. . .

Max: Absolutely. Do you have my phone number?

Lana: Oh, yeah.

Max: Here you are my dear.

Lana: Thank you. It's wonderful.

Max: Now, what it says there if you can't make out the Hebrew, its says "*Kol Tov*" which means "everything good" for you "*Shalom.*"

Lana: This is written, not printed Hebrew?

Max: It is written.

Lana: Oh, I don't read that yet.

Max: Then my name and my Hebrew name, *Mordecai ben Chayim.*

Lana: I love it.

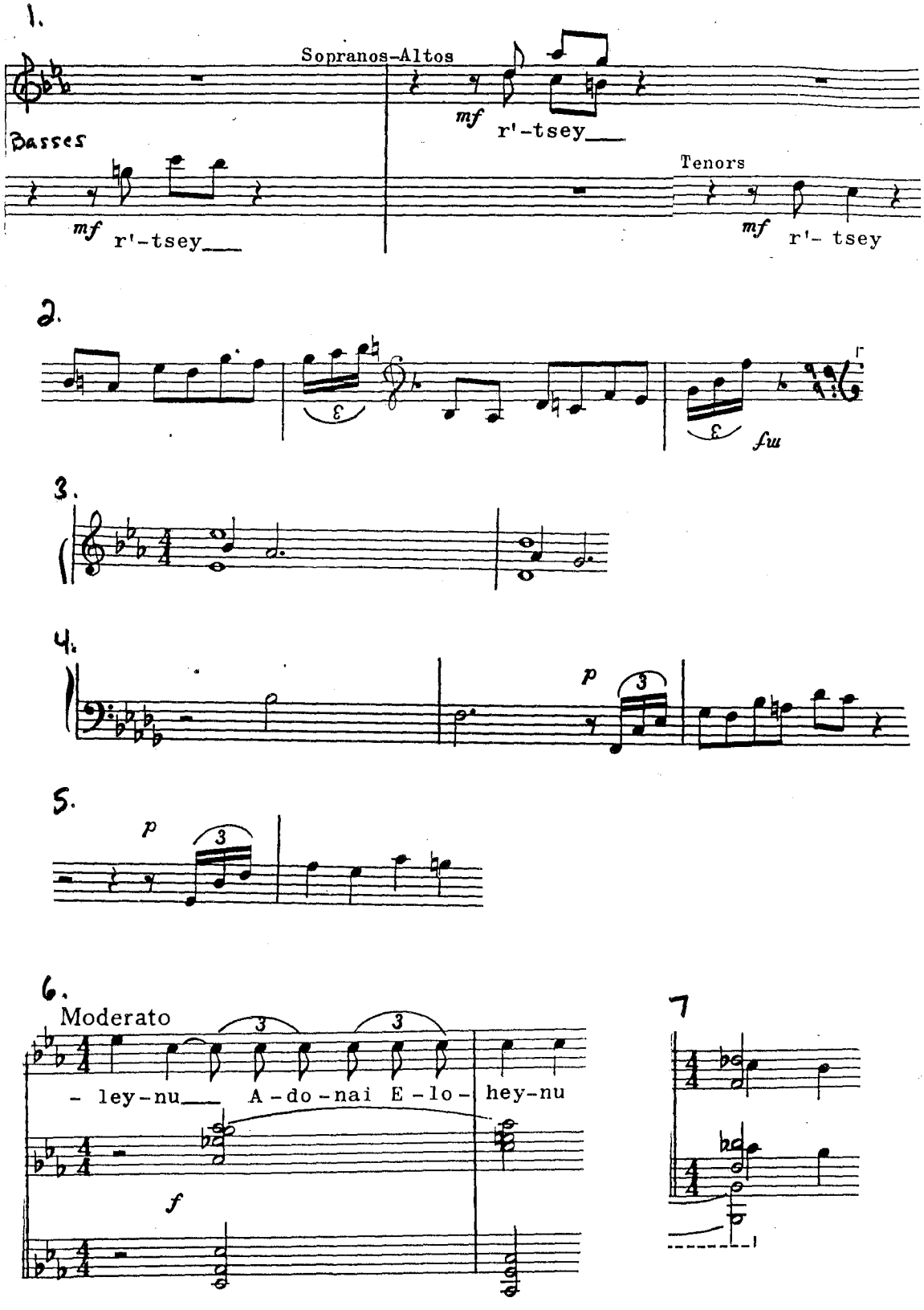
Appendix 2A

Musical Chart for *R'tsey Vim'nuchateynu*

Sections:	A	B	C	D	Coda/Chatimah
Measures:	1-32	33-58	59-79	80-100	101-109
Key:	c-(f)-b^b	b^b	f	f-c	(f)-C A.R.
Vocals:	Cantor Choir	Cantor Choir	Cantor Choir Congregation	Cantor Choir	Cantor Choir
Texture:	Motivic	Homophonic Alternations Juxtapositions	tutti melody	Recapitulation	———

Appendix 2B

Musical Examples for *R'tsey Vim'nuchateynu*



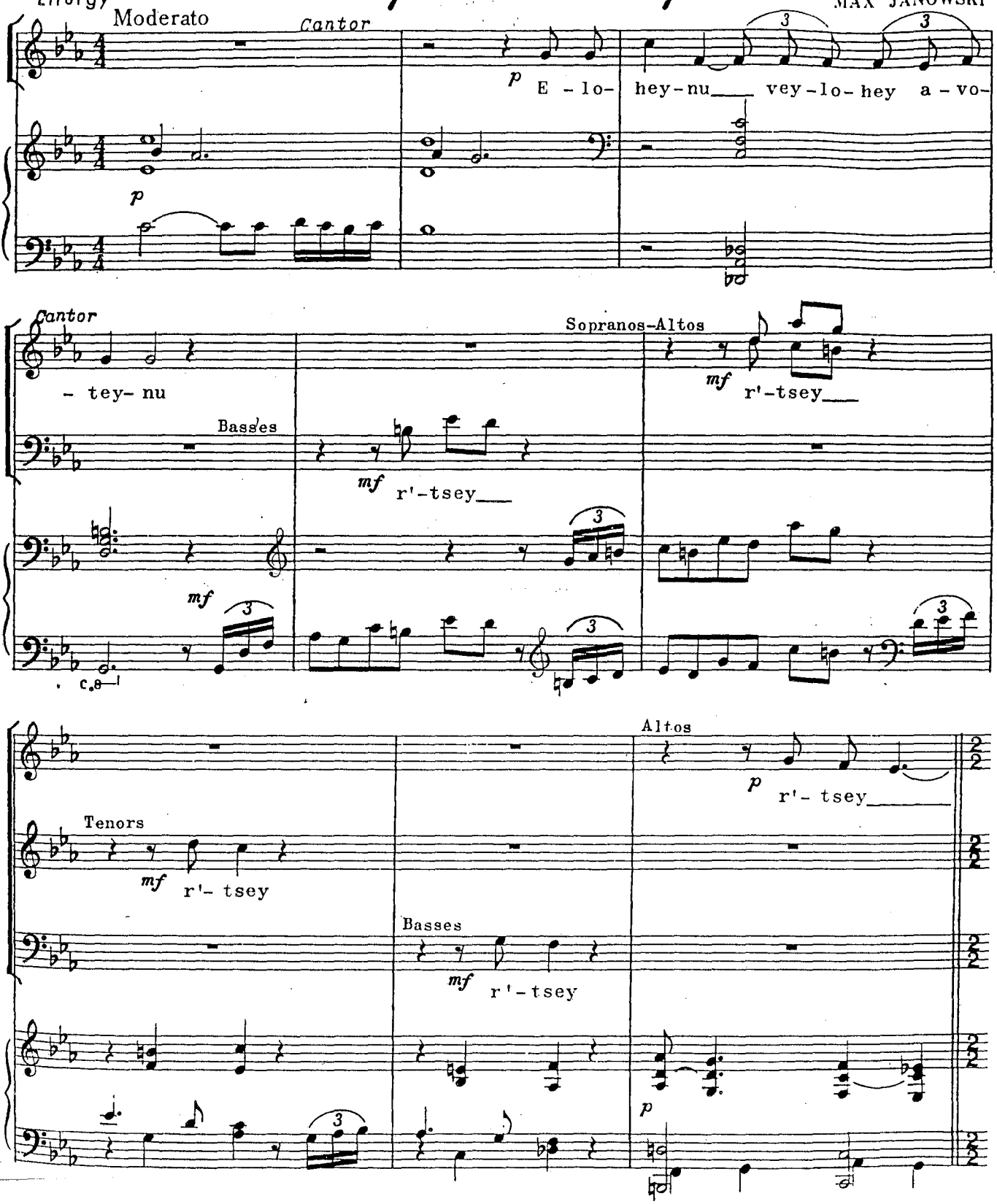
Appendix 2C

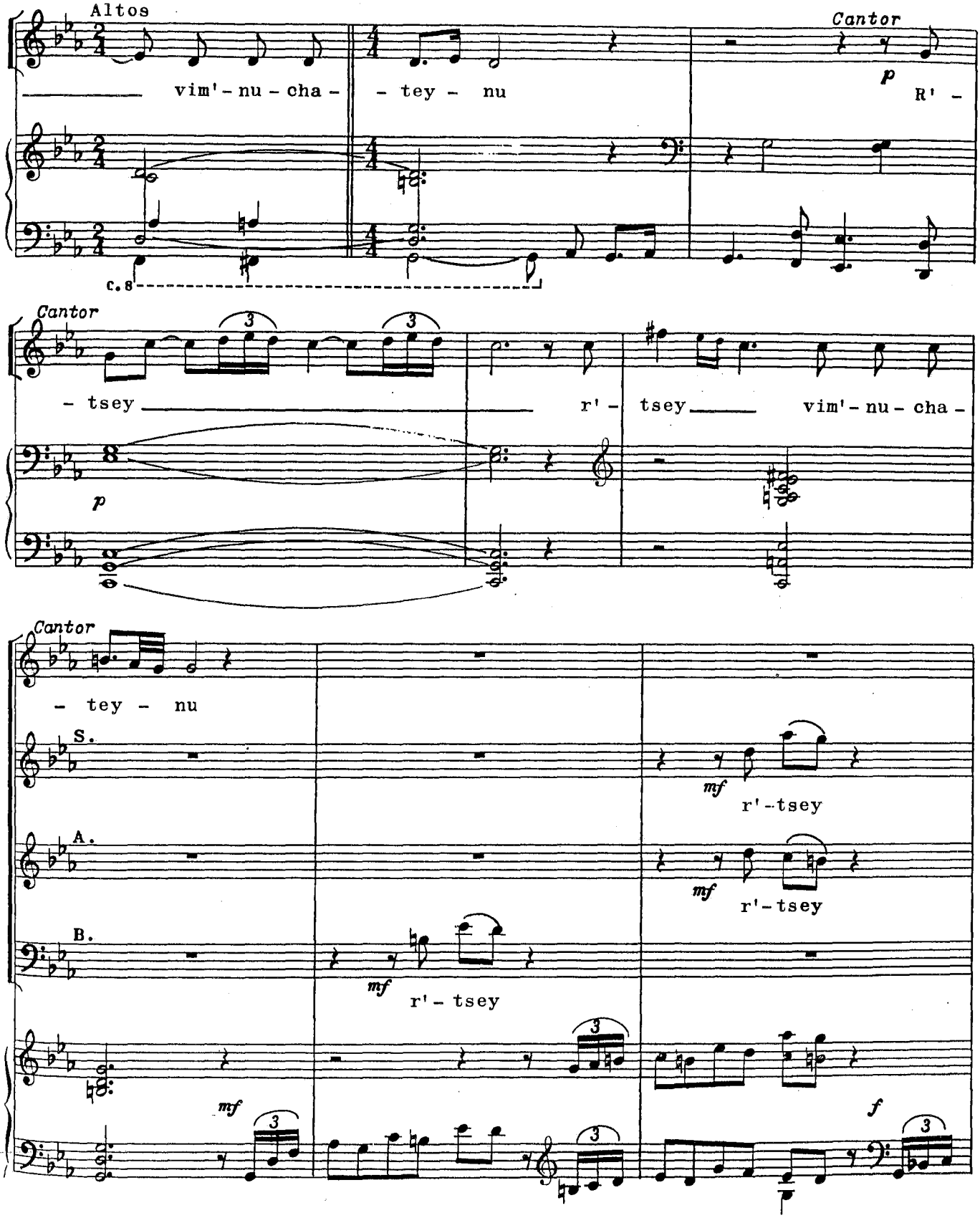
R'tsey Vim'nuchateynu

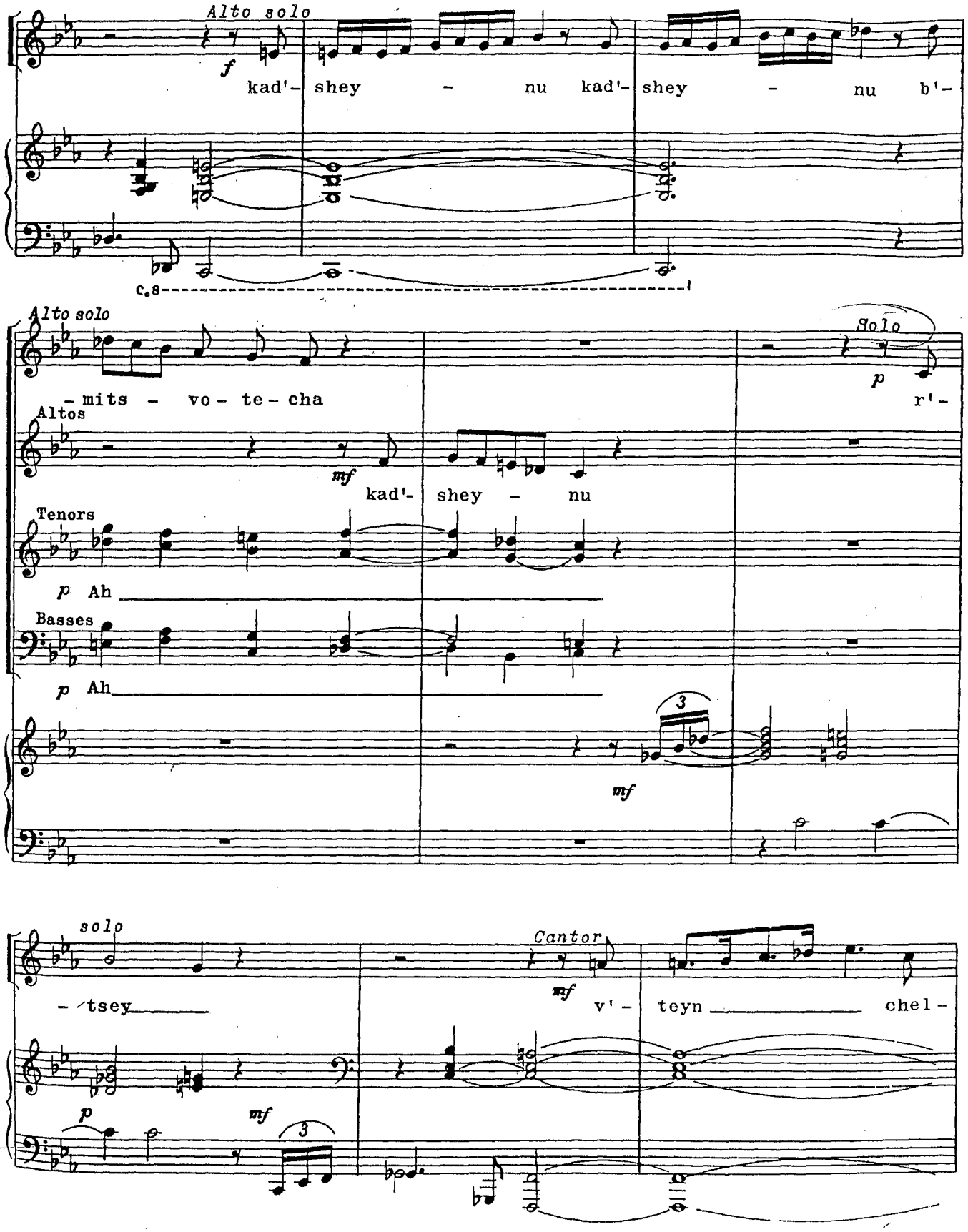
Liturgy

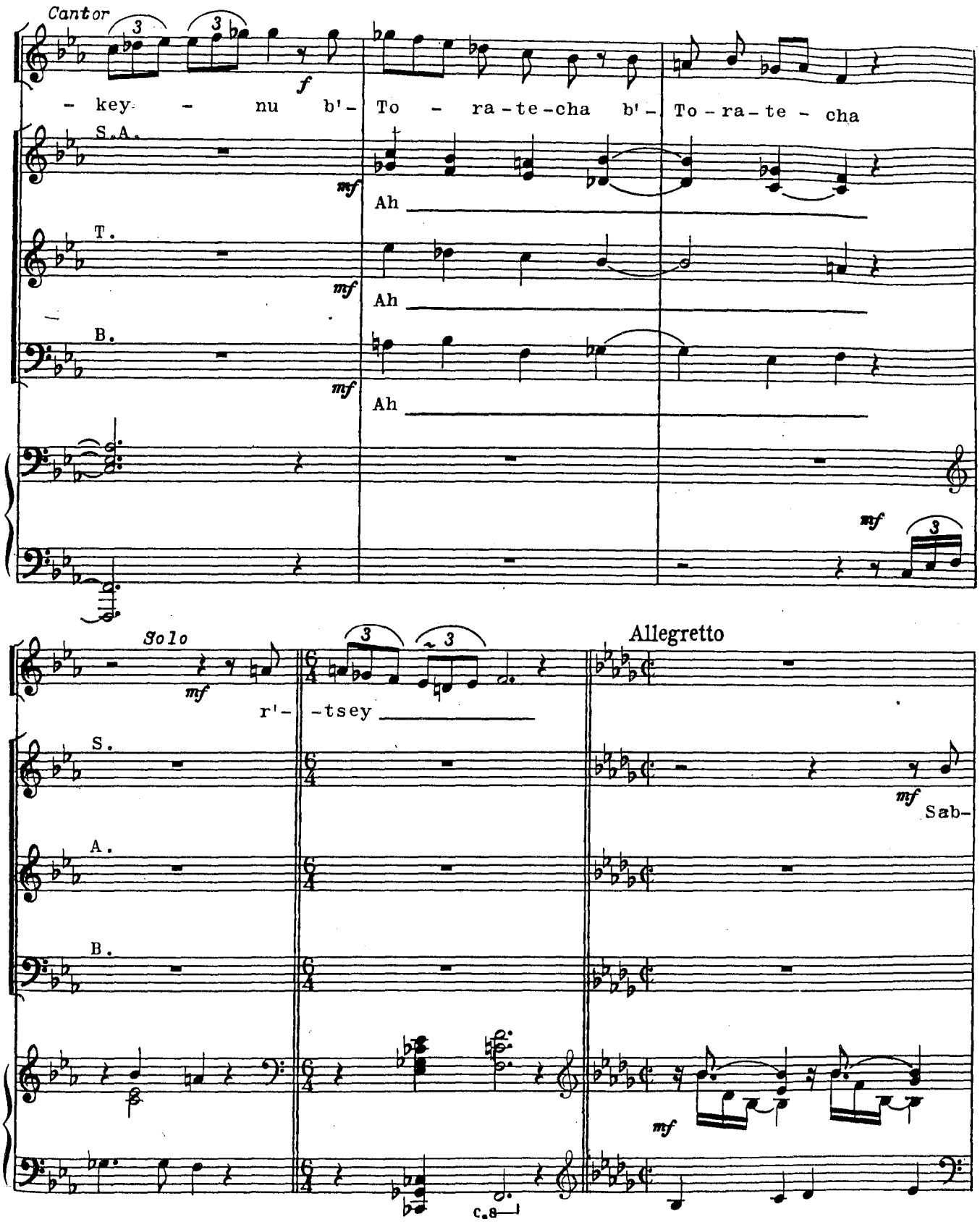
Moderato

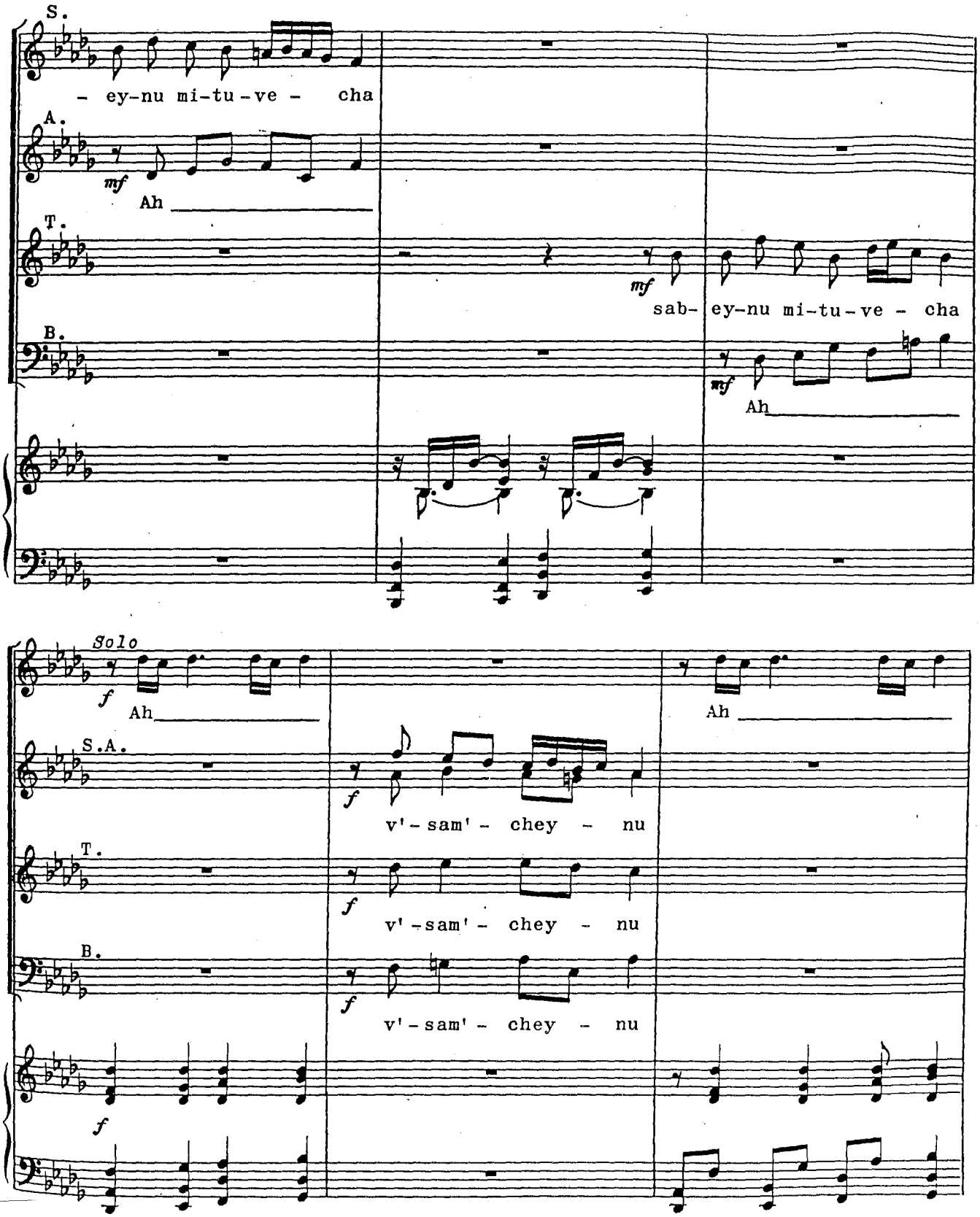
MAX JANOWSKI

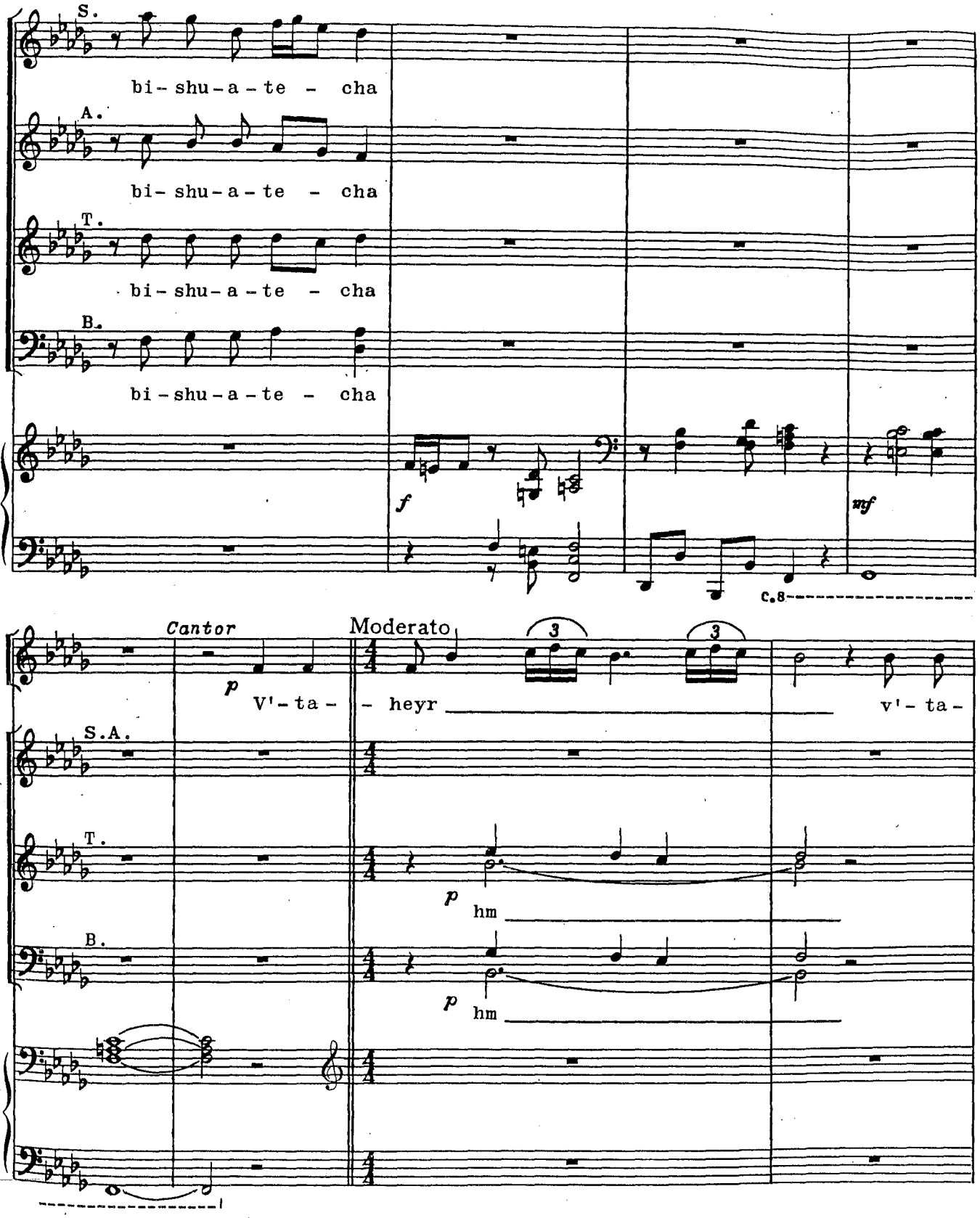


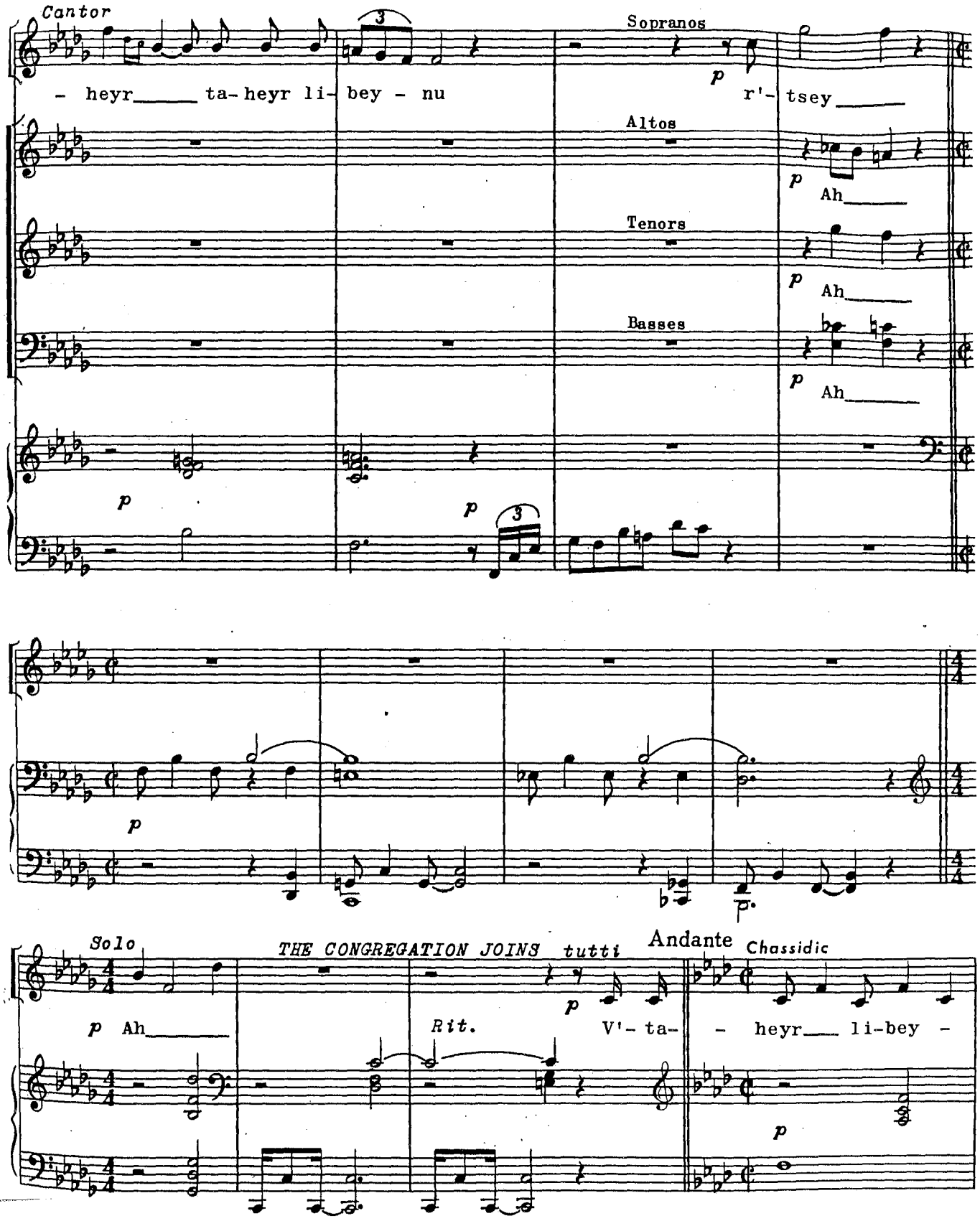

Altos
vim'-nu-cha-
-tey- nu
Cantor
p
R'-
c.8
Cantor
-tsey
r'-
tsey
vim'-nu-cha-
p
Cantor
-tey- nu
S.
mf
r'-tsey
A.
mf
r'-tsey
B.
mf
r'-tsey
mf
f

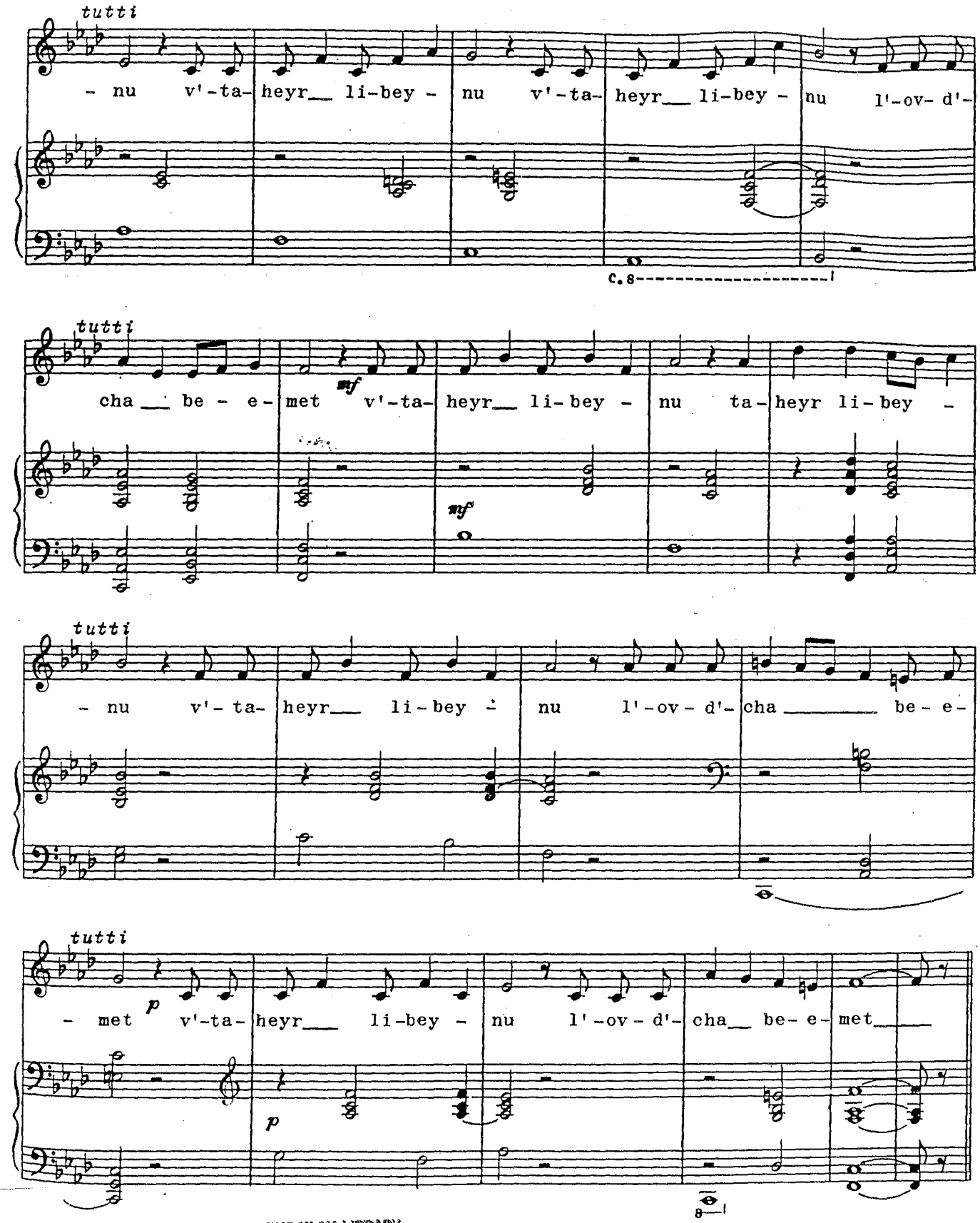

Alto solo
f
kad'- shey - nu kad'- shey - nu b'-
c.s
Alto solo
- mits - vo - te - cha
Solo
p
r'-
Altos
mf
kad'- shey - nu
Tenors
p Ah
Basses
p Ah
3
mf
solo
- tsey
Cantor
mf
v'- teyn chel -
p
mf
3

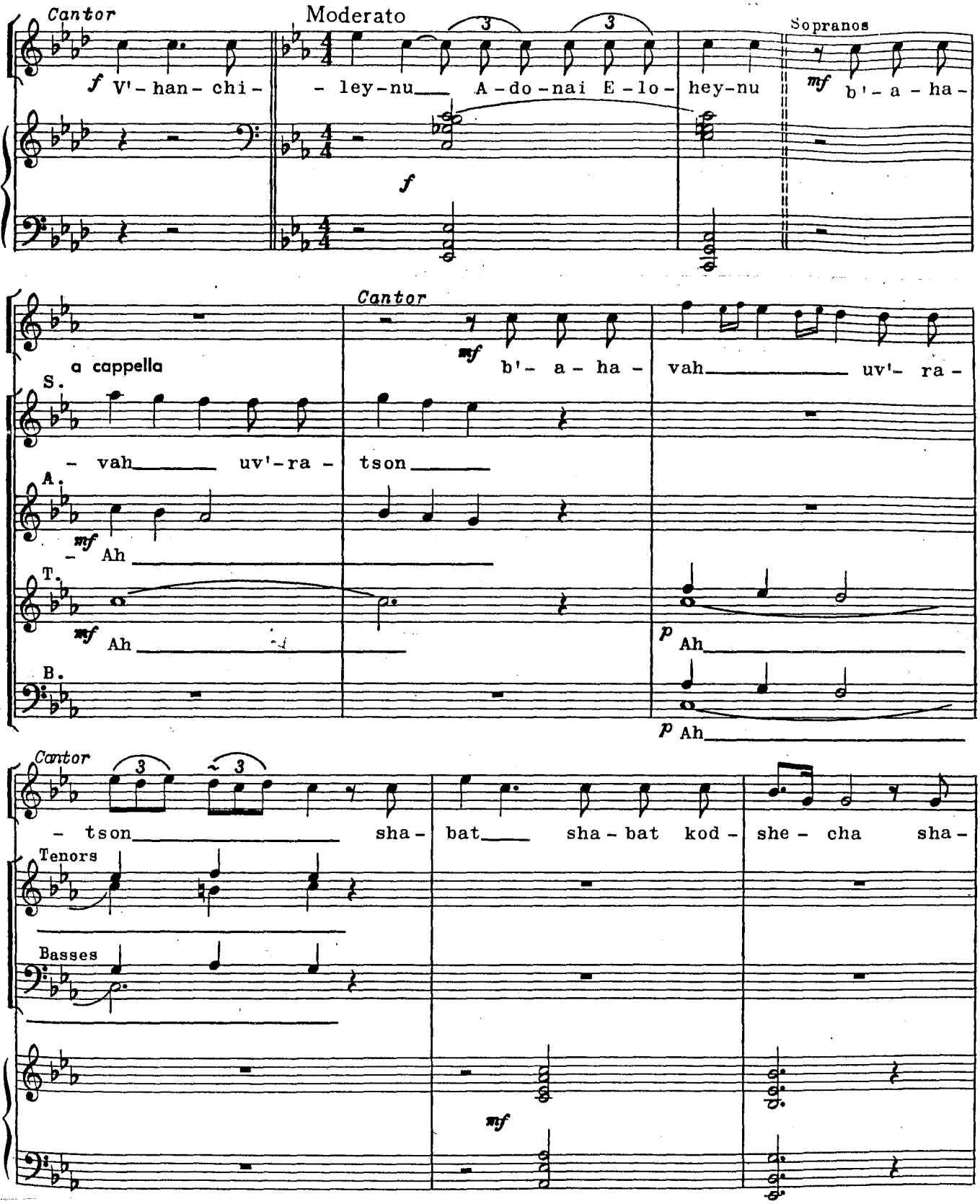

Cantor
- key - nu b'-
To - ra-te-cha b'-
To - ra-te - cha
S.A.
Ah
T.
Ah
B.
Ah
Solo
r'- -tsey
Allegretto
S.
Sab-
A.
B.

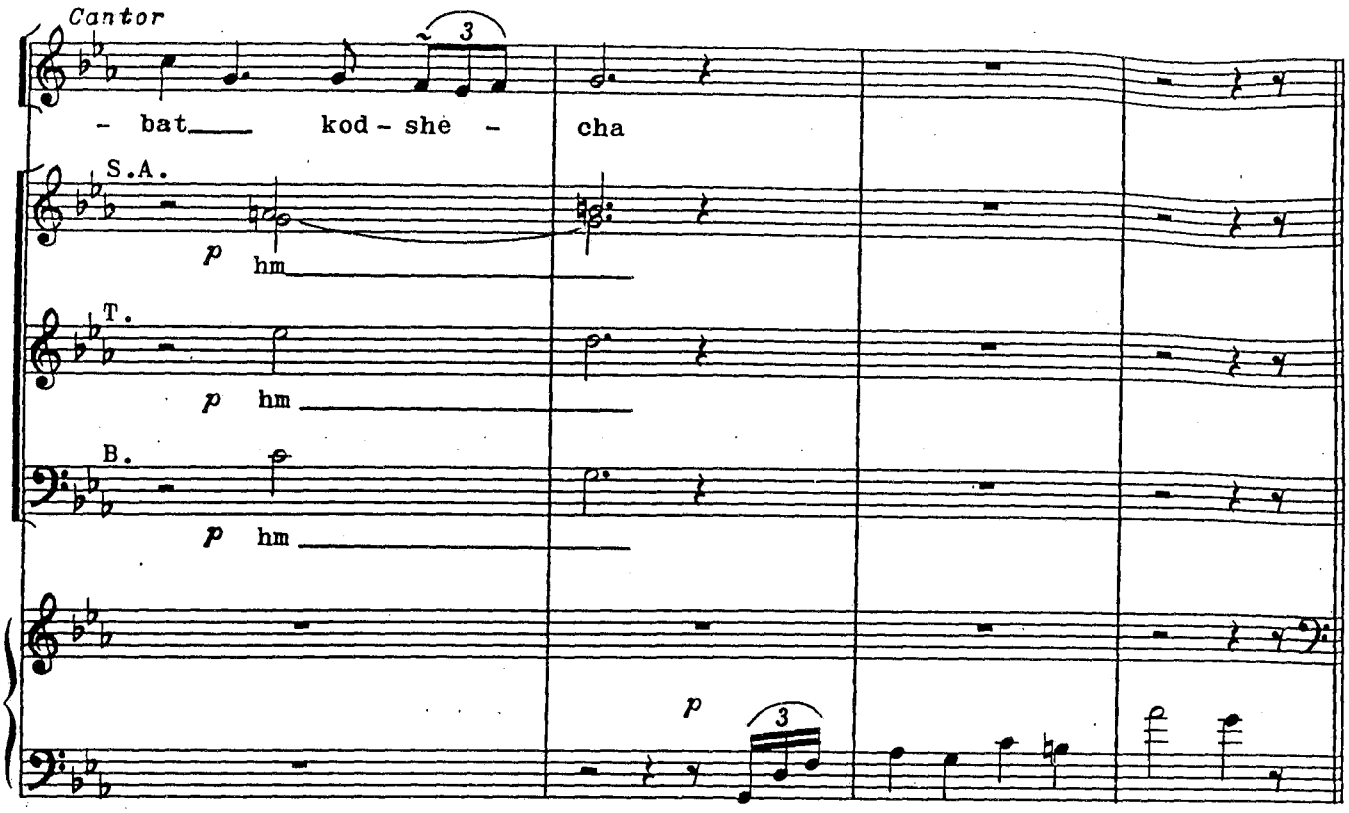

S.
- ey-nu mi-tu-ve - cha
A.
mf
Ah
T.
mf
sab- ey-nu mi-tu-ve - cha
B.
mf
Ah
Solo
f
Ah
Ah
S.A.
f
v'-sam'- chey - nu
T.
f
v'-sam'- chey - nu
B.
f
v'-sam'- chey - nu
f

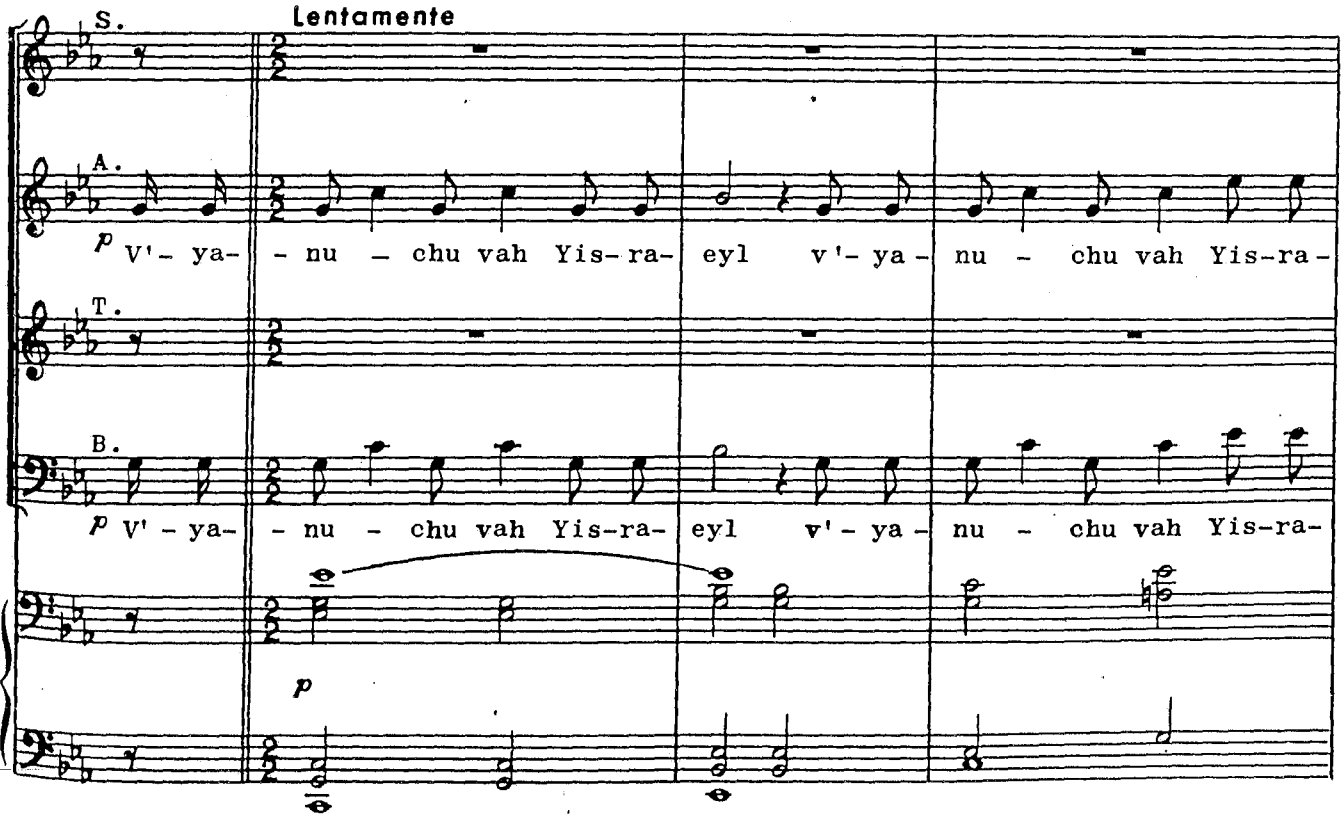

S.
bi- shu-a-te - cha
A.
bi- shu-a-te - cha
T.
bi- shu-a-te - cha
B.
bi-shu-a-te - cha
f
mf
c.8
Cantor
p
V'-ta-
Moderato
3
3
- heyr
v'- ta-
S.A.
T.
p
hm
B.
p
hm

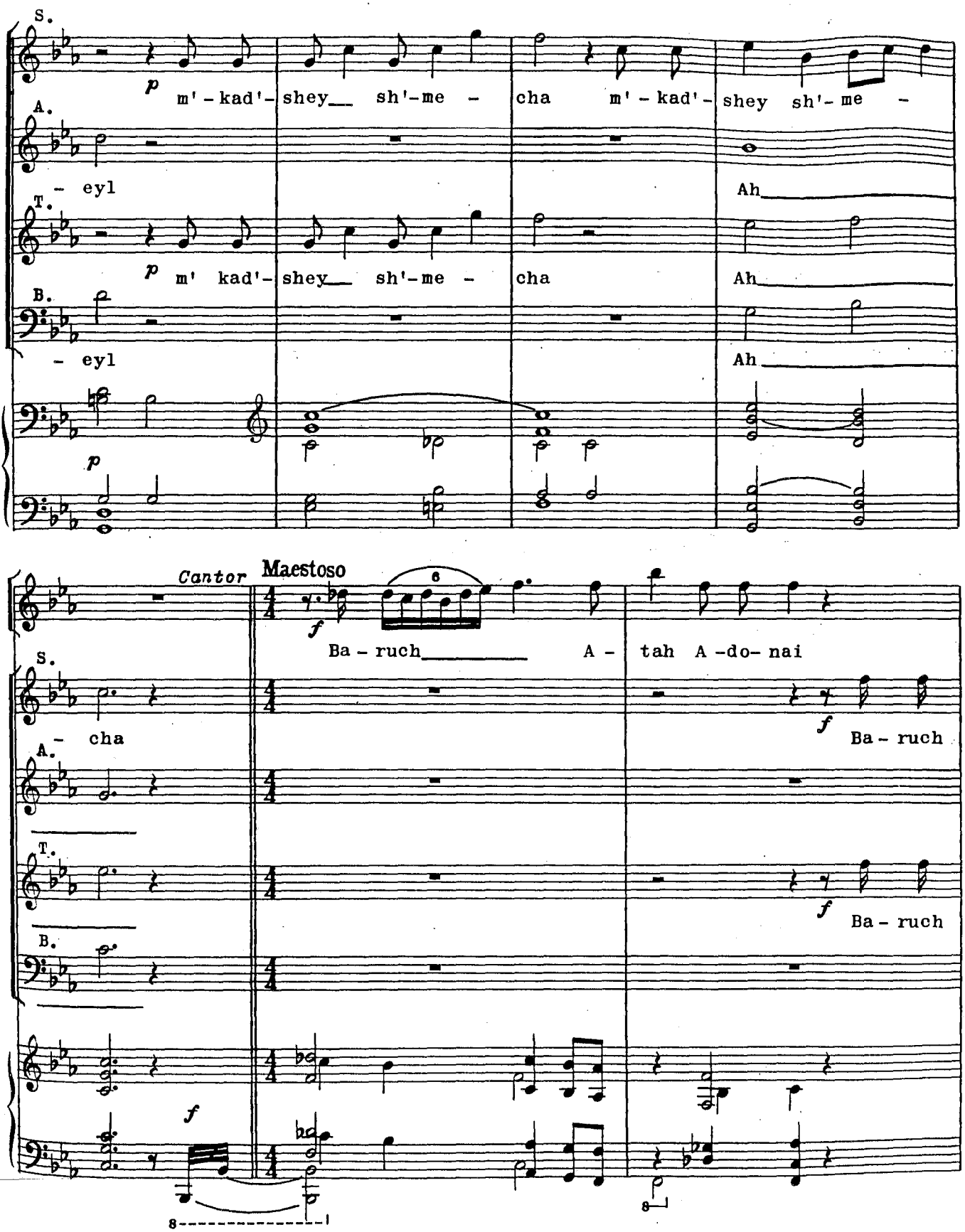

Cantor
- heyr_____ ta- heyr li- bey - nu
Sopranos
p
r'- tsey_____
Altos
p
Ah_____
Tenors
p
Ah_____
Basses
p
Ah_____
p
p
3
3
p
Solo
THE CONGREGATION JOINS tutti
Andante Chassidic
p Ah_____
Rit.
p
V'- ta-
- heyr___ li-bey -
p

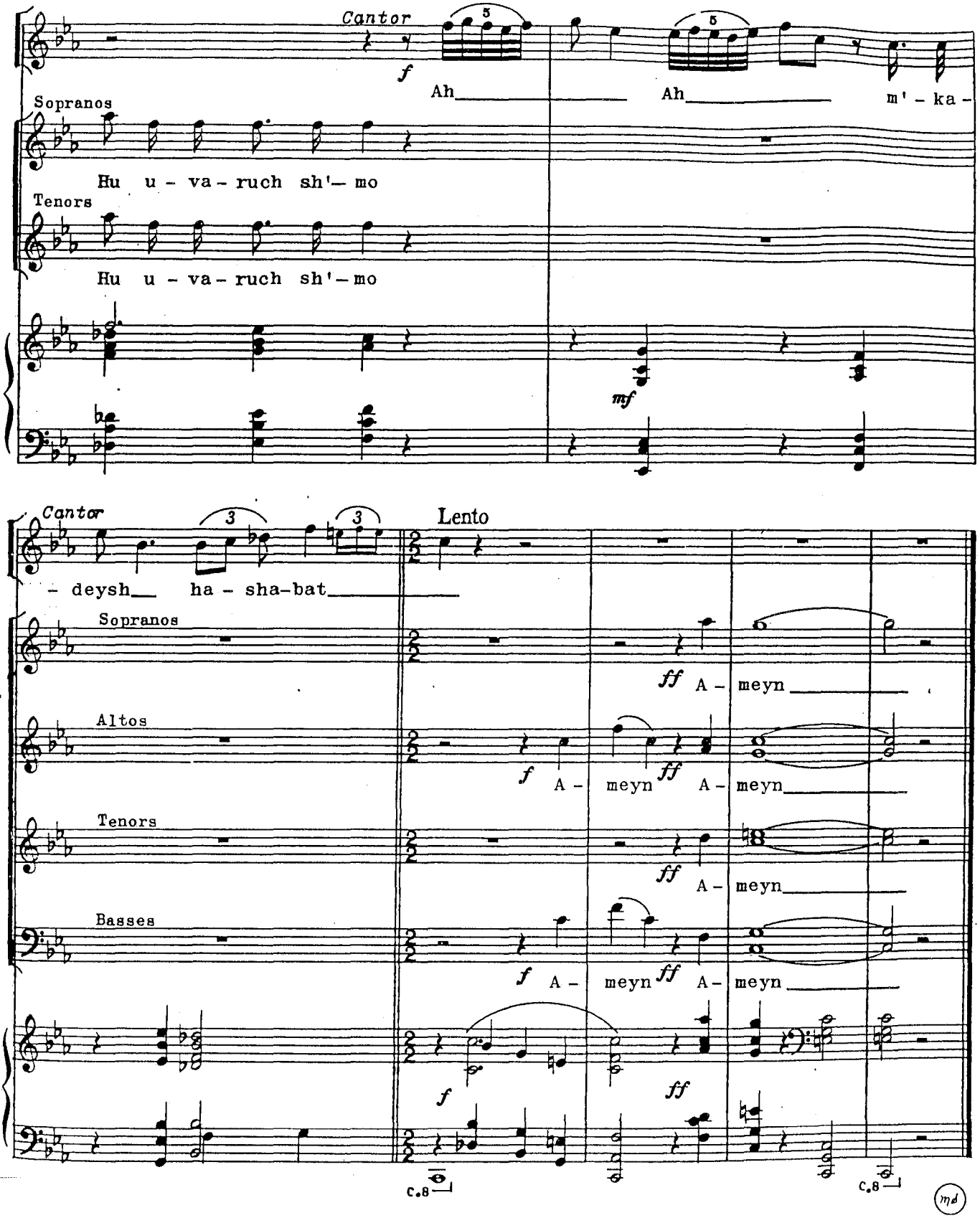



Cantor
Moderato
Sopranos
f V'- han- chi-
- ley-nu A-do-nai E-lo-
hey-nu
mf b'- a- ha-
Cantor
a cappella
mf b'- a- ha-
vah uv'- ra-
S.
- vah uv'-ra-
tson
A.
mf Ah
T.
mf Ah
p Ah
B.
p Ah
Cantor
- tson sha-
bat sha- bat kod-
she- cha sha-
Tenors
Basses
mf


Cantor
- bat kod - she - cha
S.A.
p hm
T.
p hm
B.
p hm
p
3


S.
Lentamente
A.
p V'- ya- - nu - chu vah Yis-ra- eyl v'- ya - nu - chu vah Yis-ra-
T.
B.
p V' - ya- - nu - chu vah Yis-ra- eyl v' - ya - nu - chu vah Yis-ra-
p


S.
p
m' - kad' - shey sh' - me - cha m' - kad' - shey sh' - me -
A.
- eyl
Ah
T.
p
m' kad' - shey sh' - me - cha
Ah
B.
- eyl
Ah
p
Cantor
Maestoso
6
f
Ba - ruch A - tah A - do - nai
S.
- cha
f
Ba - ruch
A.
T.
f
Ba - ruch
B.
f
8
8


Cantor
f
Ah
Ah
m' - ka -
Sopranos
Hu u - va - ruch sh'- mo
Tenors
Hu u - va - ruch sh'- mo
mf
Cantor
- deysh ha - sha-bat
Lento
Sopranos
ff A - meyn
Altos
f A - meyn ff A - meyn
Tenors
ff A - meyn
Basses
f A - meyn ff A - meyn
f
ff
c.8
c.8

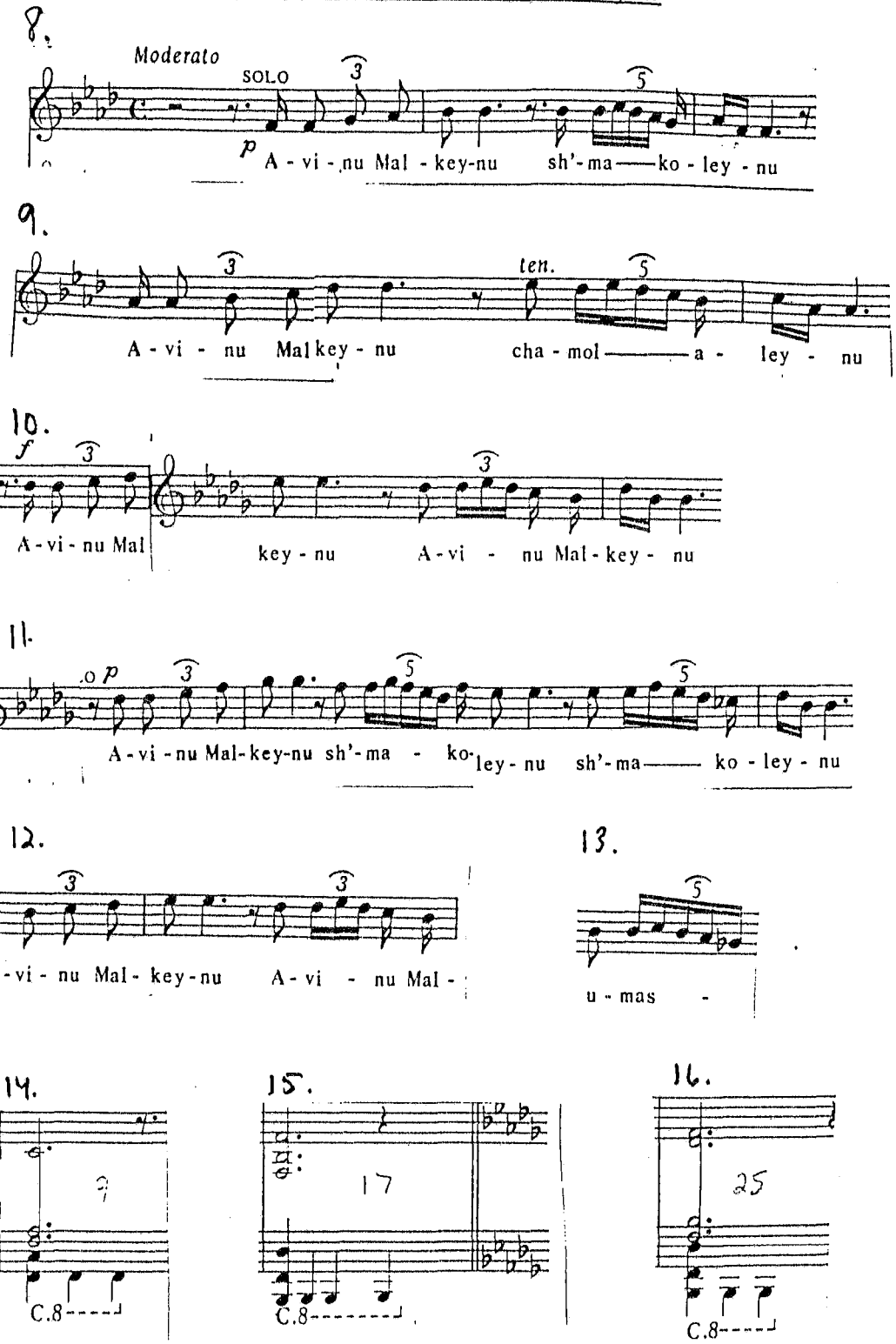
Appendix 3A

Musical Chart for *Avinu Malkeynu*

Sections:	1	2	3	4
Measures:	1-9	10-17	17-25	25-35
Key:	f minor	f minor	b^b minor	b^b minor
vocals:	Cantor	Choir	Cantor Choir	Cantor Choir Choir (voices as solos)
Dynamics:	p-mf-p	p-mf-f	f-mf	p-pp
Final Cadence:	Plagal	Authentic	Plagal	Plagal (weak)
Pedal:	full pedal	half pedal	full pedal	no pedal
Musical Aspects:	Syncopation (accompaniment)	modulation use of IV	pedal tone use of strong beat and syncopation	moving bass use of chords

Appendix 3B

Musical Examples for *Avinu Malkeynu*



Appendix 3C

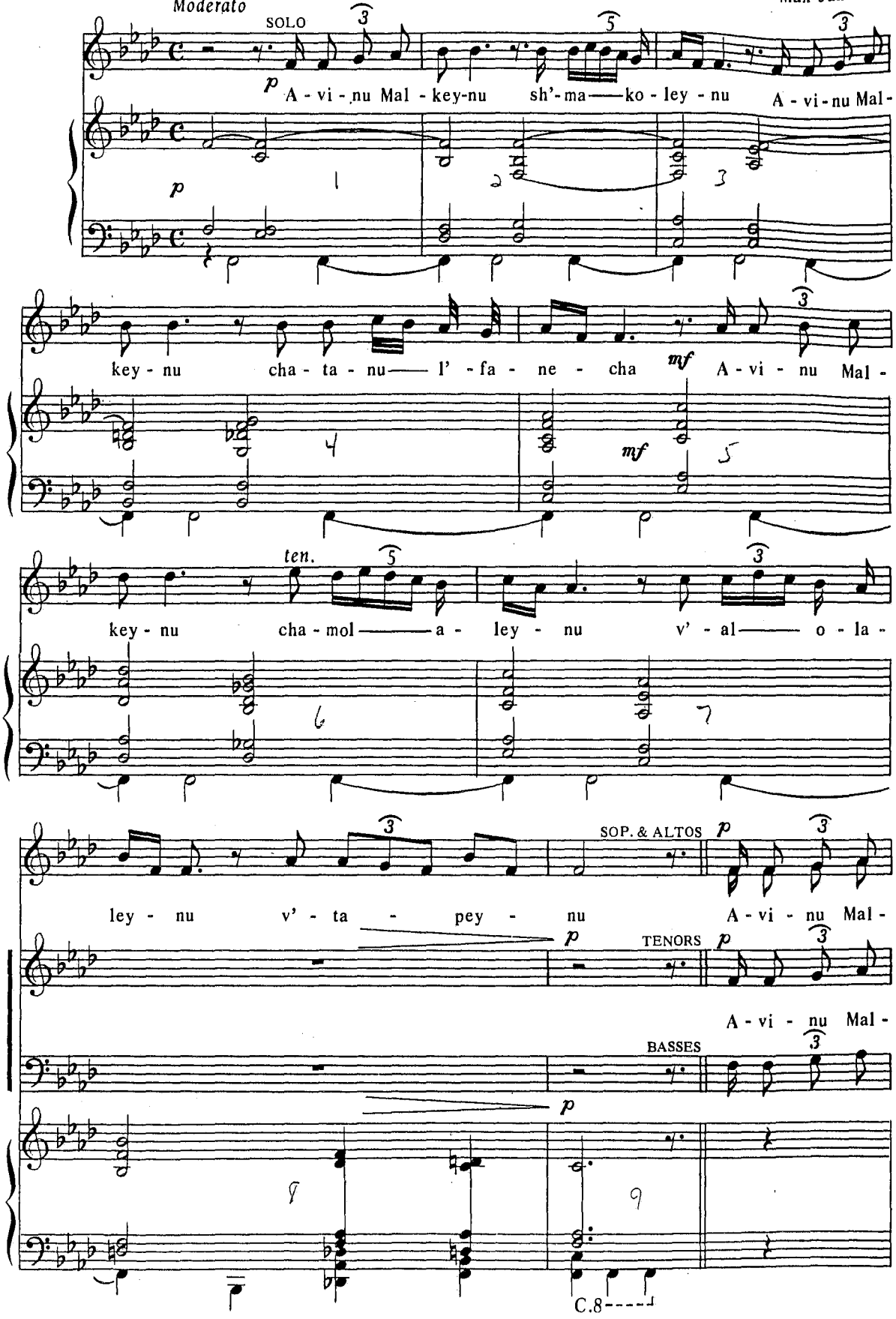
AVINU MALKEYNU

LITURGY

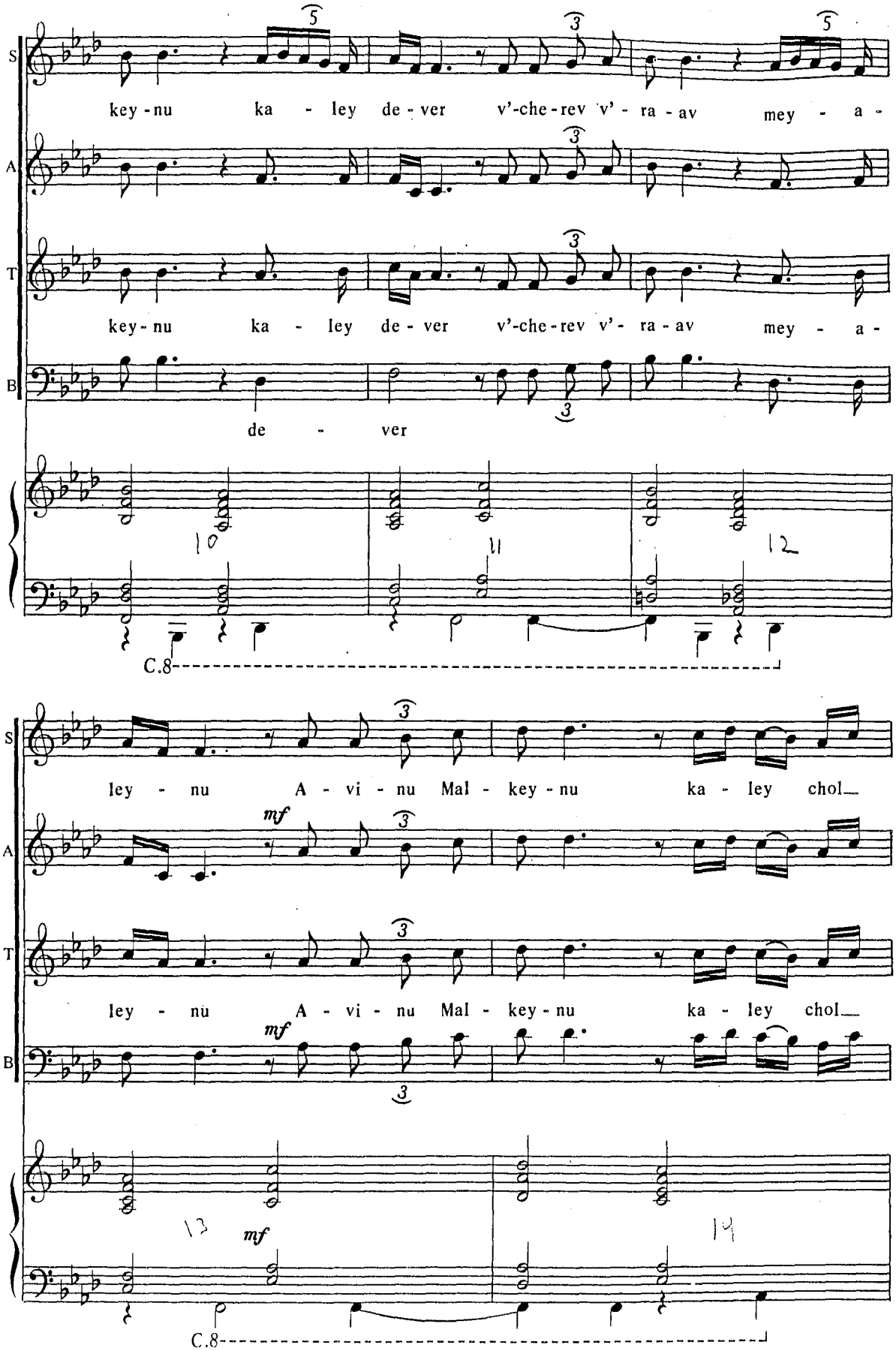
Dedicated to Rabbi Jacob J. Weinstein

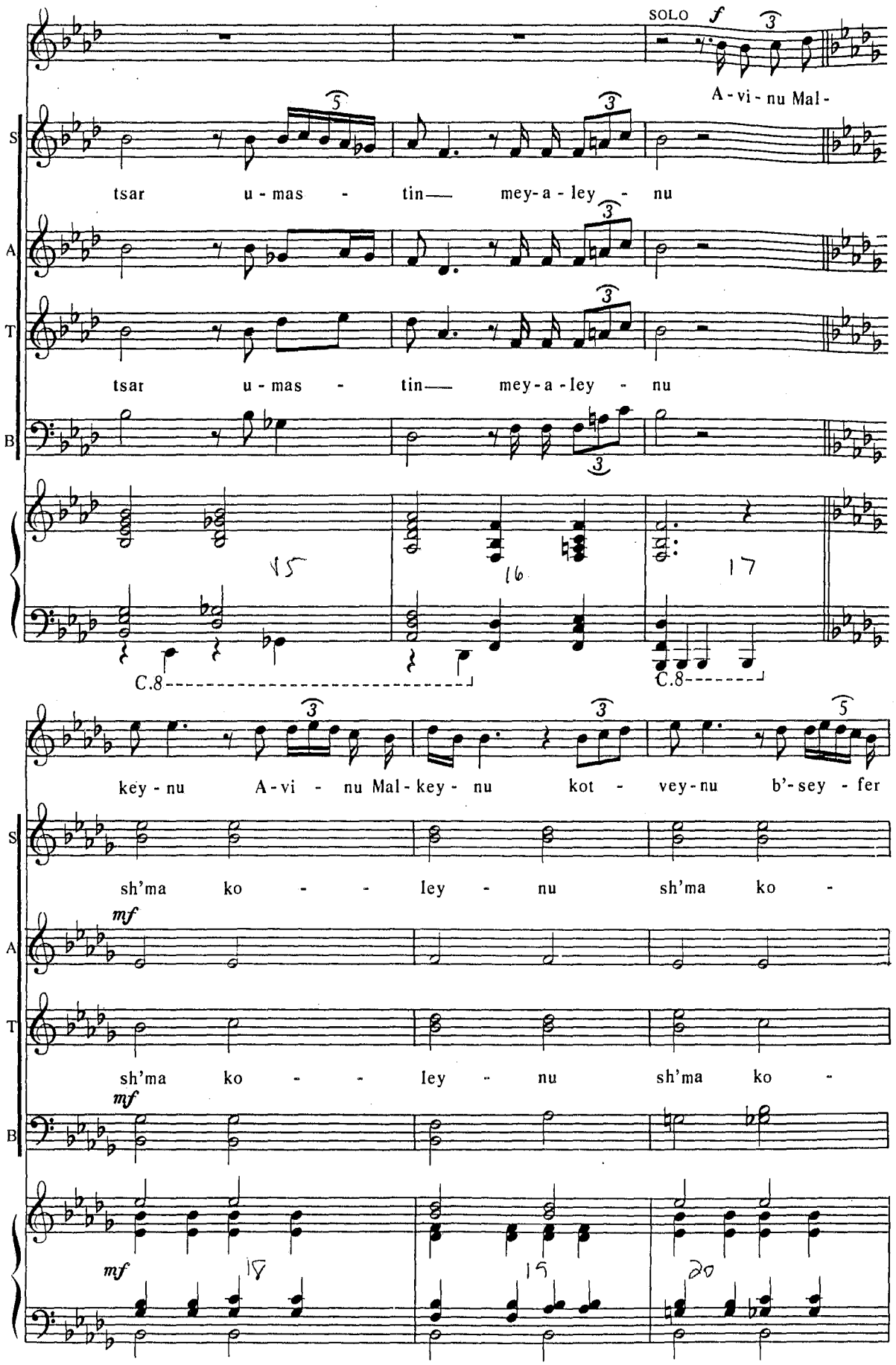
Max Janowski

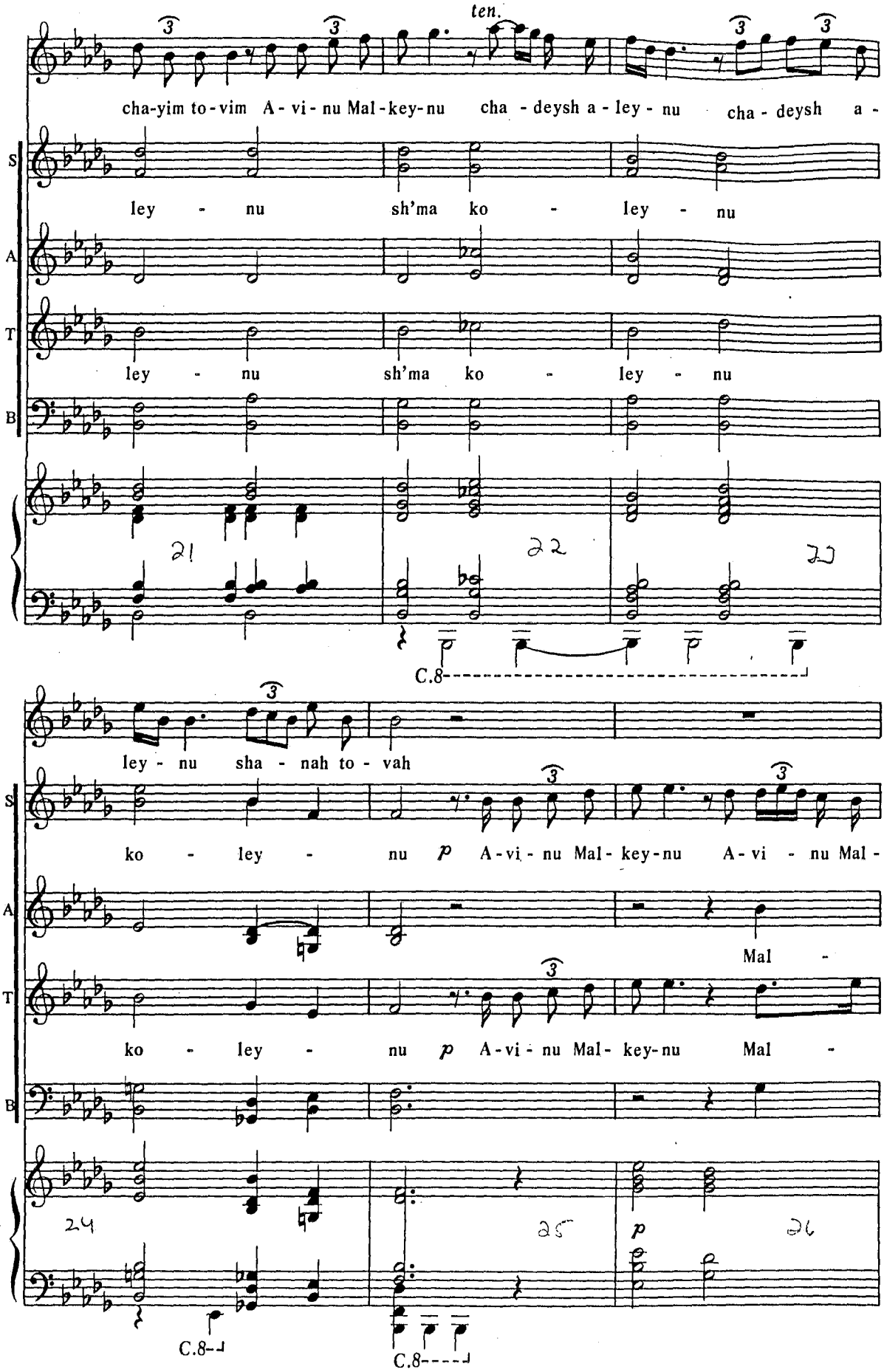
Moderato

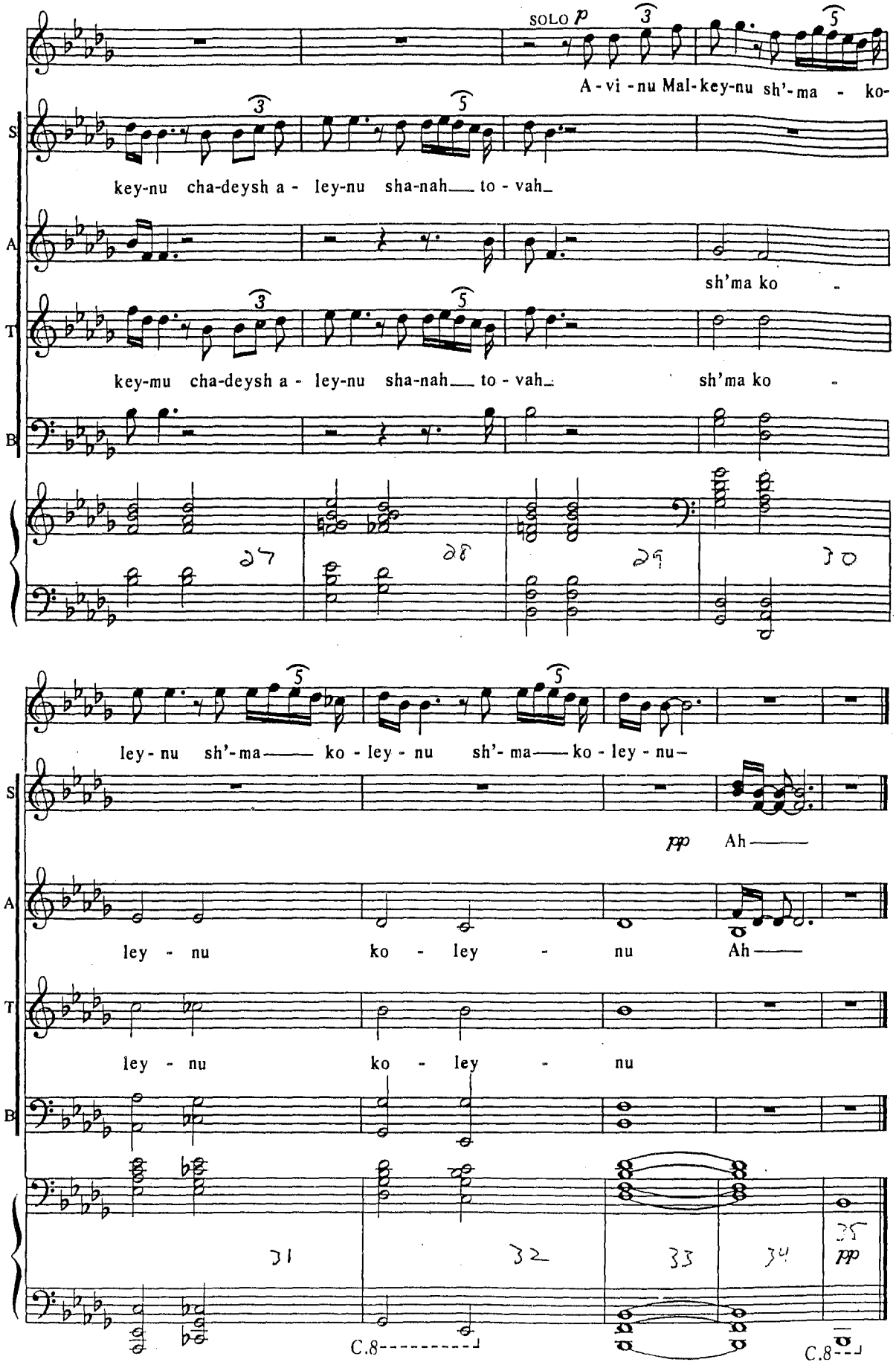


Tenth Printing - 12-90


S
key - nu ka - ley de - ver v'-che-rev v' - ra - av mey - a -
A
T
key - nu ka - ley de - ver v'-che-rev v' - ra - av mey - a -
B
de - ver
10
11
12
C.8
S
ley - nu A - vi - nu Mal - key - nu ka - ley chol_
A
mf
T
ley - nu A - vi - nu Mal - key - nu ka - ley chol_
B
mf
13
mf
14
C.8


SOLO
f
A - vi - nu Mal -
S
tsar u - mas - tin— mey-a - ley - nu
A
tsar u - mas - tin— mey-a - ley - nu
T
B
15
16
17
C.8
C.8
key - nu A - vi - nu Mal - key - nu kot - vey-nu b'-sey - fer
S
sh'ma ko - - ley - nu sh'ma ko -
mf
A
sh'ma ko - - ley - nu sh'ma ko -
mf
T
B
mf
17
18
19
20


ten.
cha-yim to-vim A-vi-nu Mal-key-nu cha-deysh a-ley-nu cha-deysh a-
S
ley-nu sh'ma ko-ley-nu
A
ley-nu sh'ma ko-ley-nu
T
ley-nu sh'ma ko-ley-nu
B
21
22
23
C.8
ley-nu sha-nah to-vah
ko-ley-nu p A-vi-nu Mal-key-nu A-vi-nu Mal-
Mal-
ko-ley-nu p A-vi-nu Mal-key-nu Mal-
24
25
p
26
C.8
C.8


SOLO p
A - vi - nu Mal - key - nu sh'- ma - ko-
S
key - nu cha - deysh a - ley - nu sha - nah to - vah
A
sh'ma ko -
T
key - mu cha - deysh a - ley - nu sha - nah to - vah
sh'ma ko -
B
ley - nu sh'- ma ko - ley - nu sh'- ma ko - ley - nu
S
pp Ah
A
ley - nu ko - ley - nu Ah
T
ley - nu ko - ley - nu
B
C.8
C.8
pp

Appendix 4A

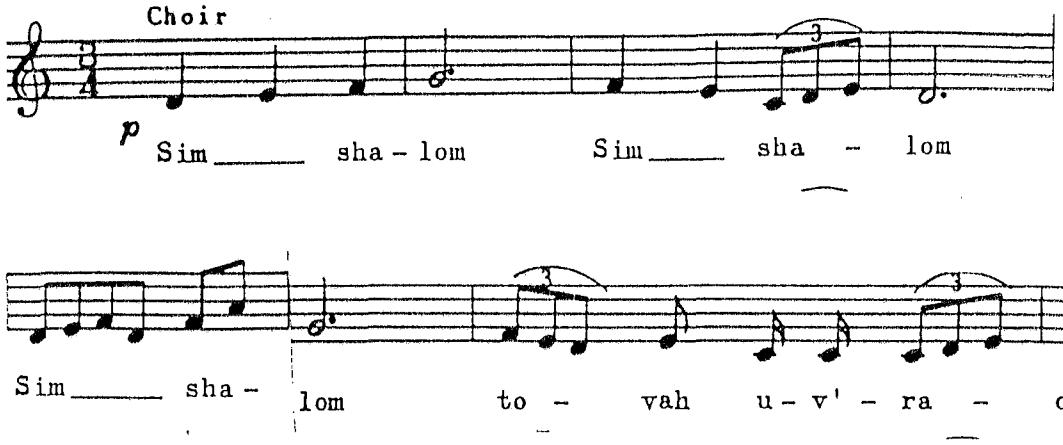
Musical Chart for *Sim Shalom*

Sections:	A	B	A'	C	A"	(Chatimah) Coda
Measures:	1-20	20-33	33-40	40-46	47-66	66-75
Key:	d (dorian)	d	d (dorian)	d	d (dorian)	D Major (d minor)
Vocals:	Choir	Cantor Cantor/Choir	Choir	Cantor	Choir	Cantor/Choir
Dynamics:	p-mf	p-mf-f	mf	mf	f-mf-f	p-mf-f-ff
Time Signatures:	$\frac{3}{4}$ 4	$\frac{3}{4}, \frac{4}{4}, \frac{6}{4}, \frac{4}{4}, \frac{3}{4}$	$\frac{3}{4}$ 4	$\frac{3}{4}, \frac{4}{4}, \frac{3}{4}, \frac{6}{4}$		
Pedal	V (m.9-14)	no pedal	no pedal	no pedal	V-pedal (m.55-60)	
Cadences	VI^7-VII-i (Magein Avot)	IV-i plagal	V^7-i	V-i (elicion)	V-i	VI-VII-i (original cadence)

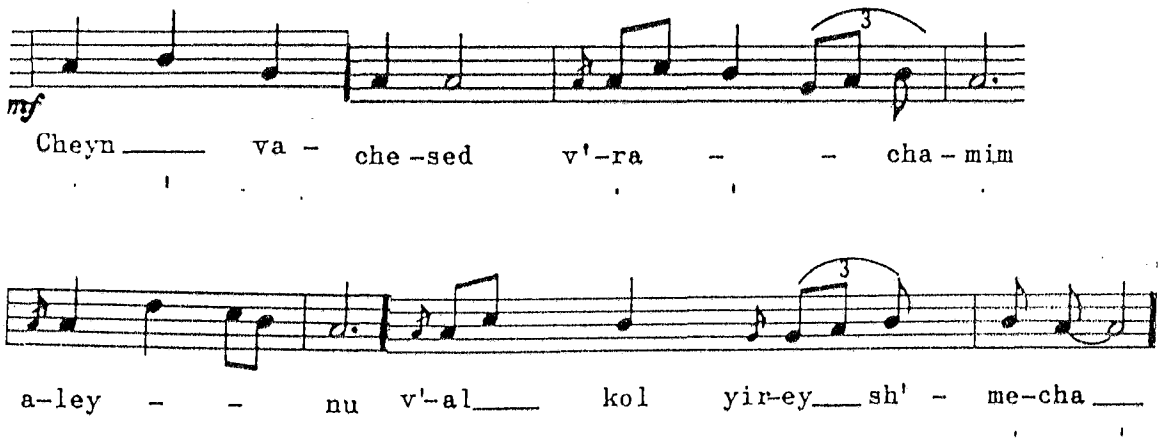
Appendix 4B

Musical Examples for *Sim Shalom*

17.

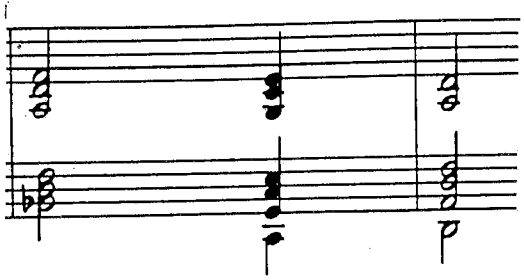


18.

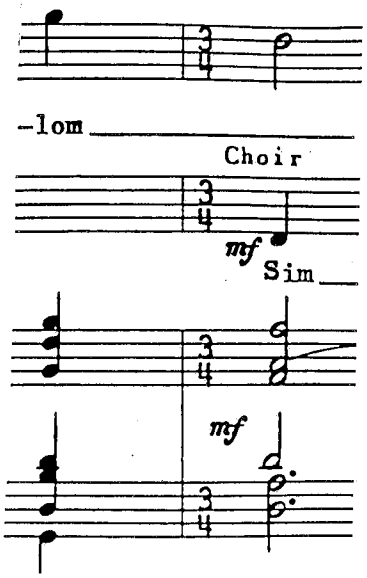


More Musical Examples for *Sim Shalom*

19.



20.



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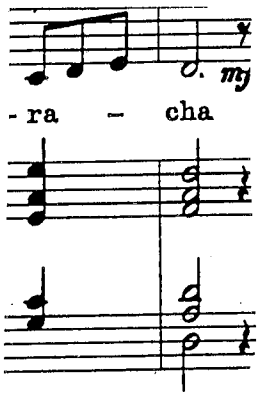

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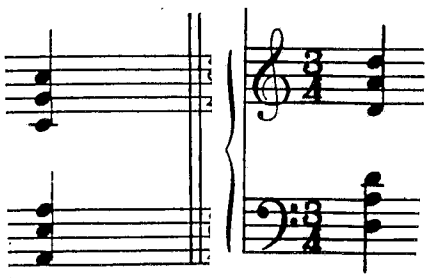
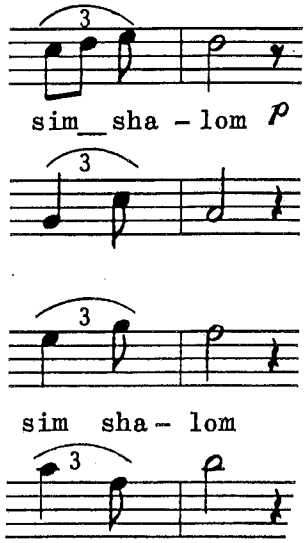


23.



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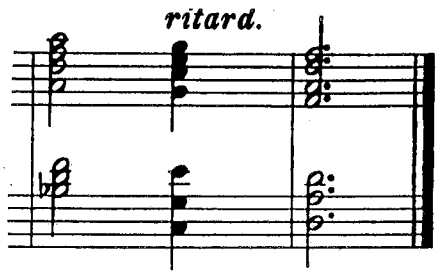
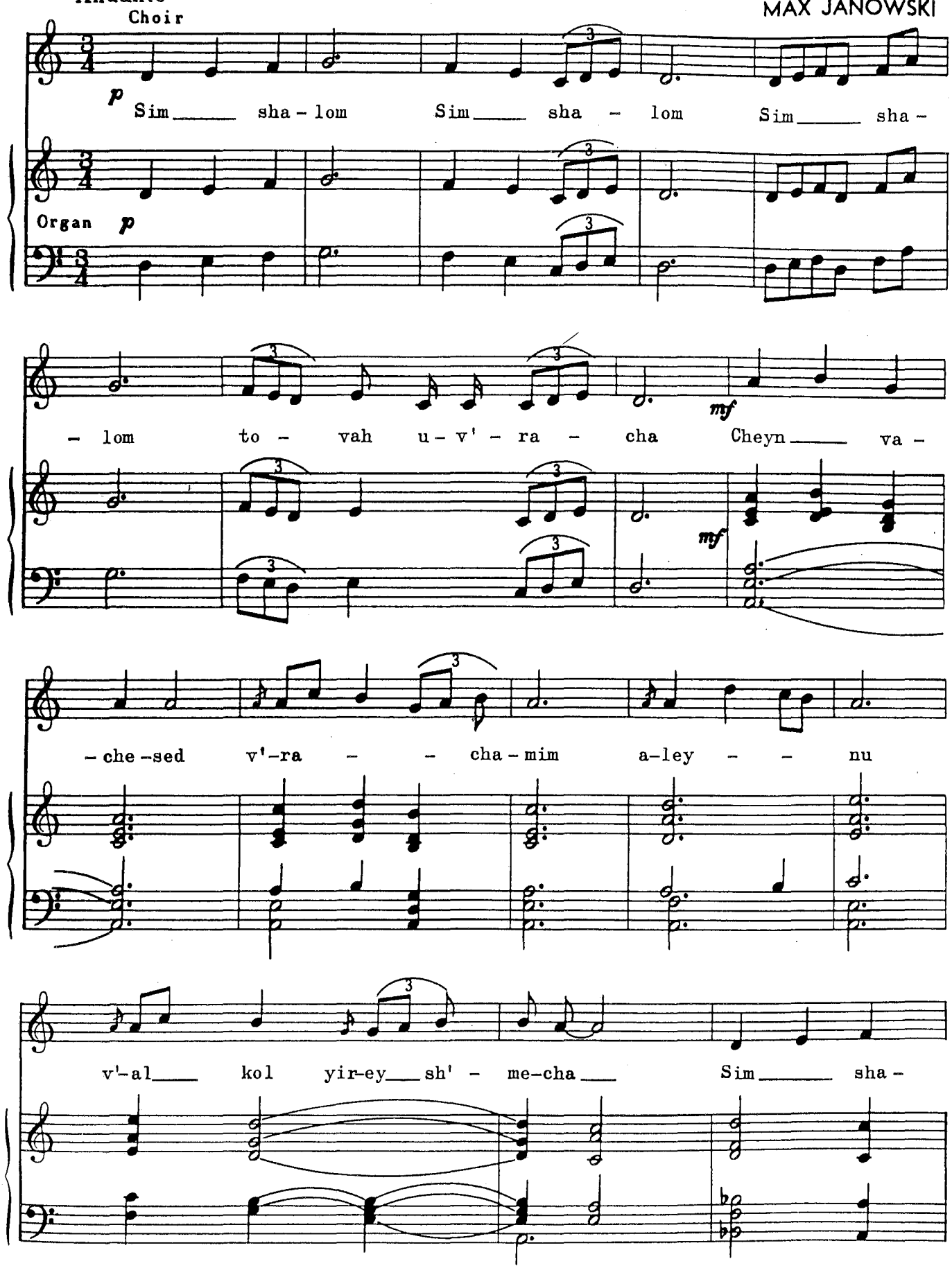


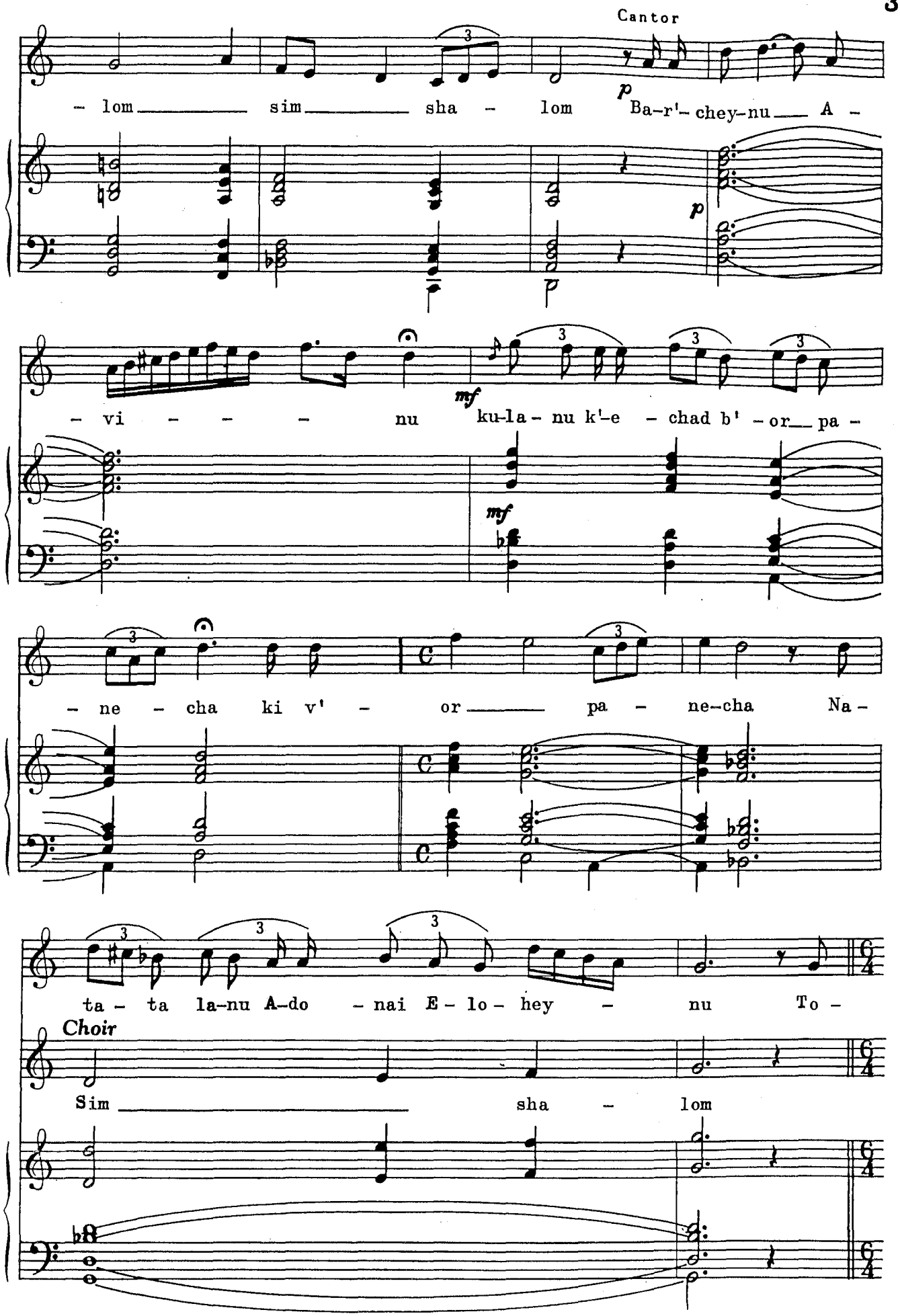
Sim Shalom

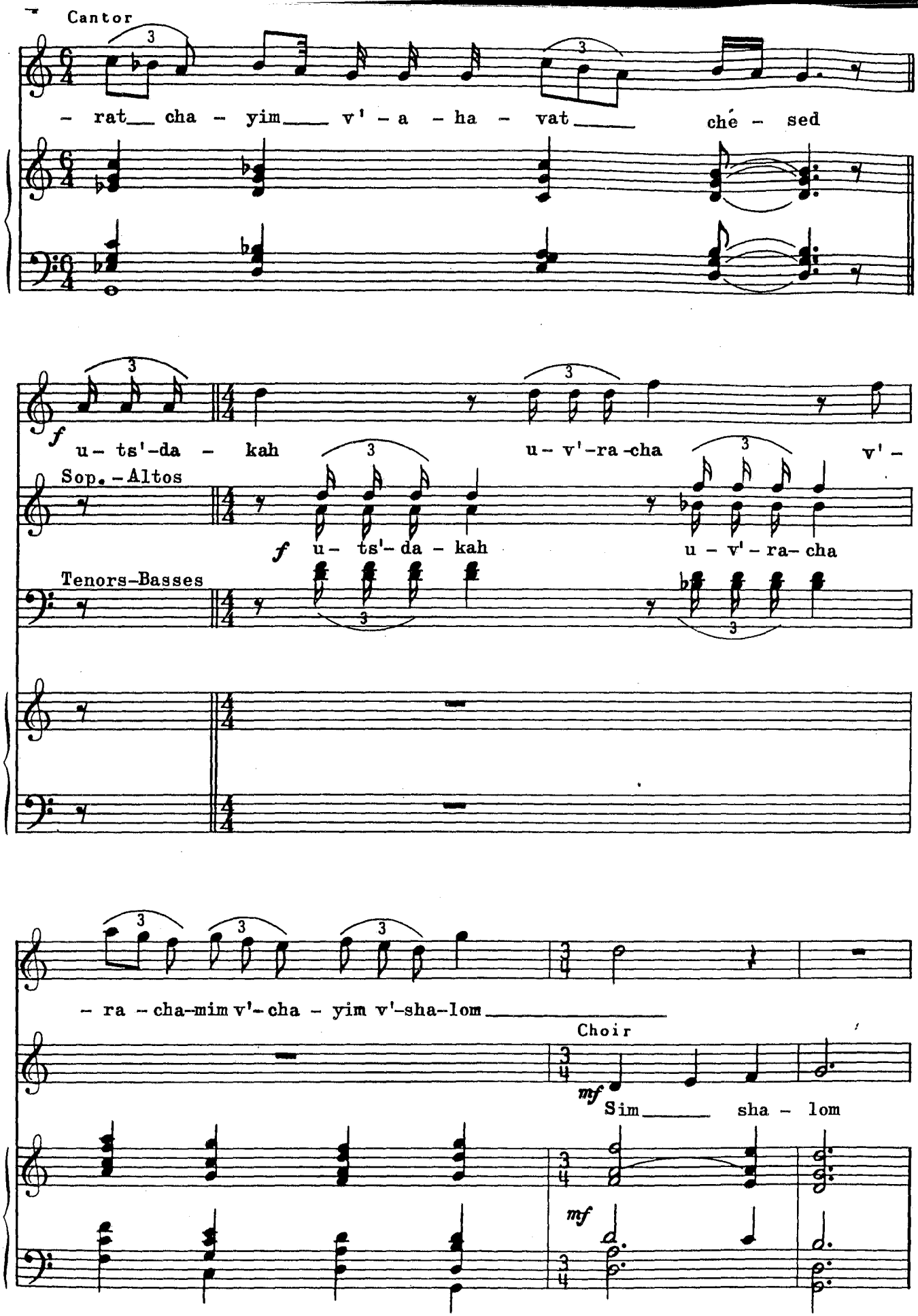
Appendix 4C

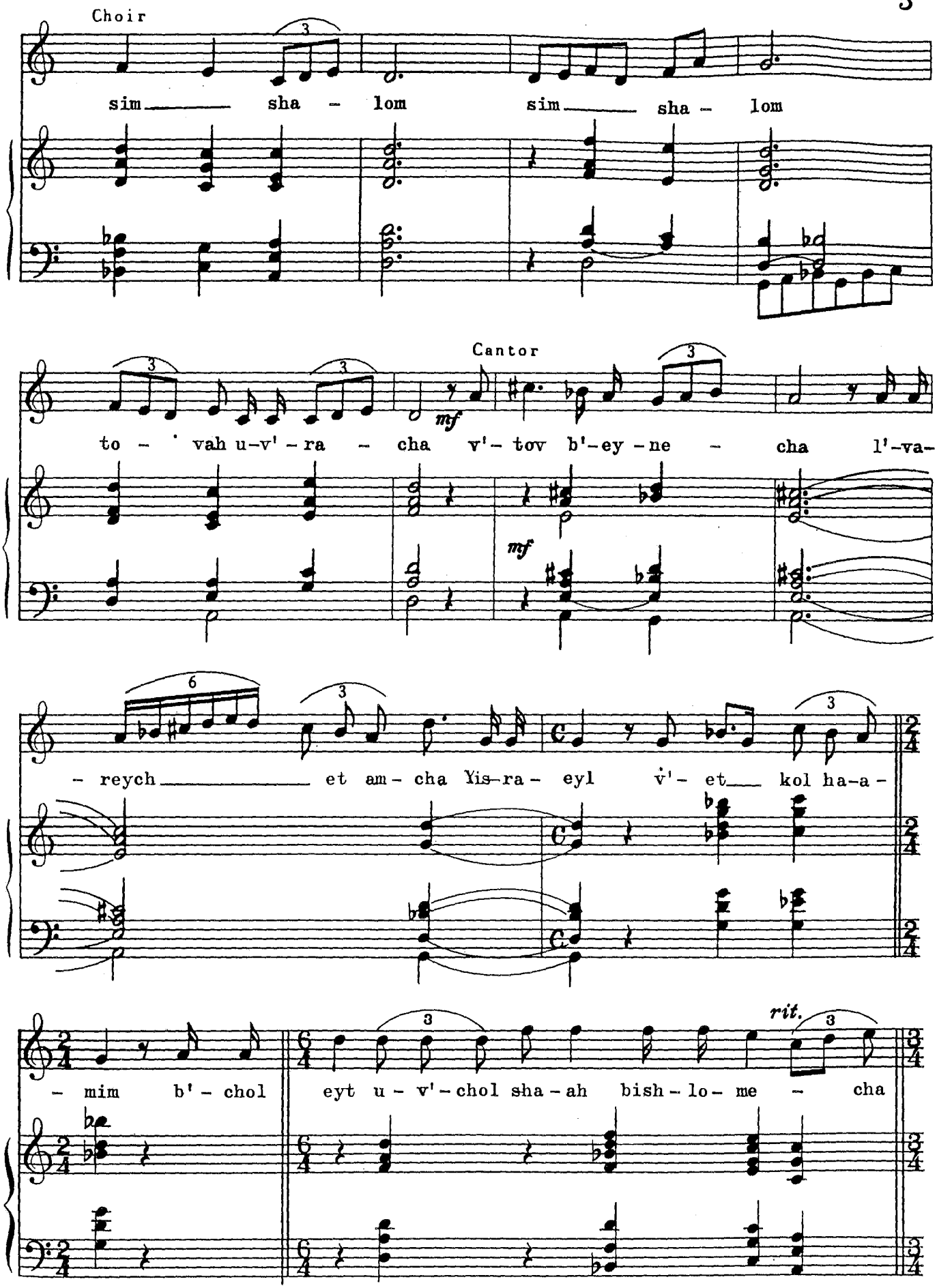
MAX JANOWSKI

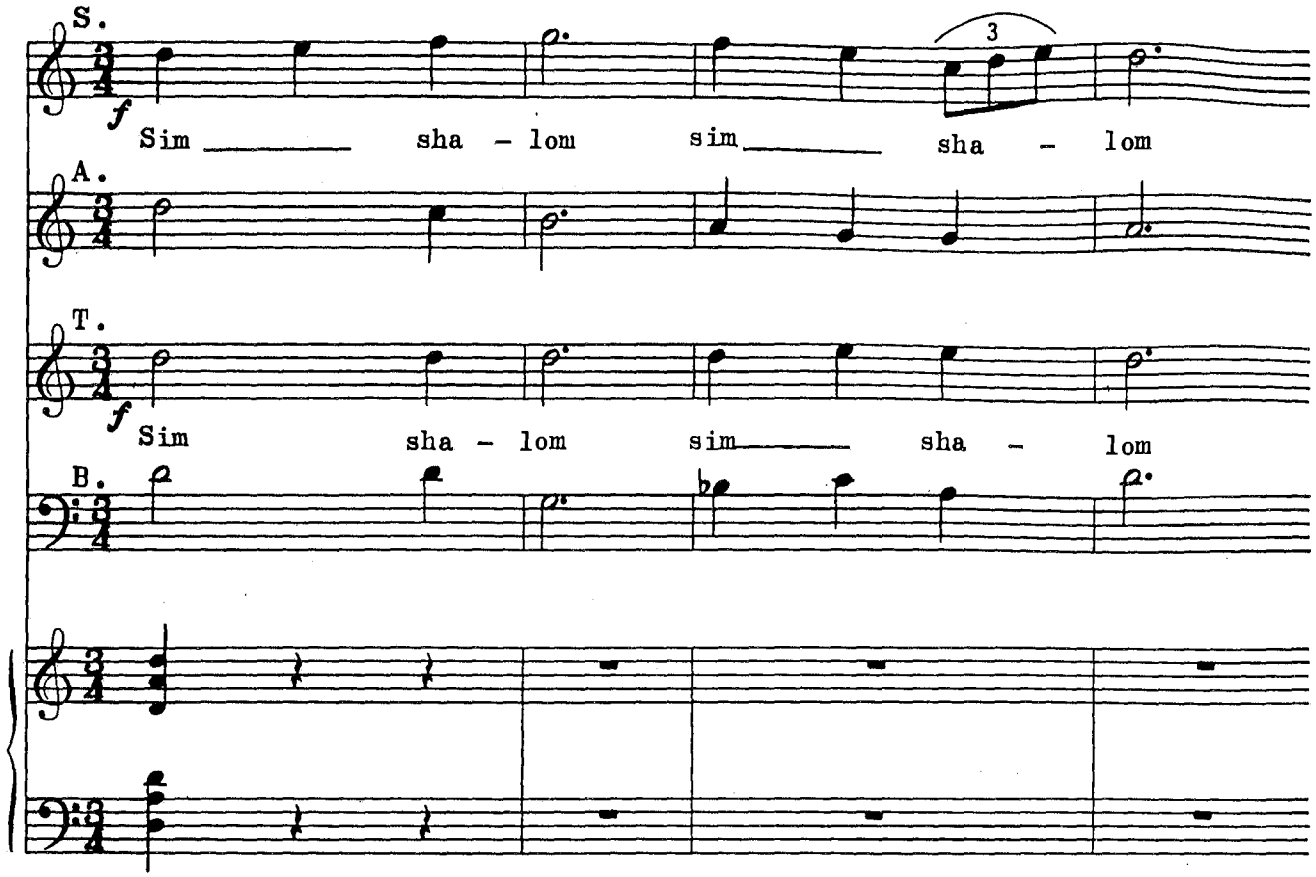


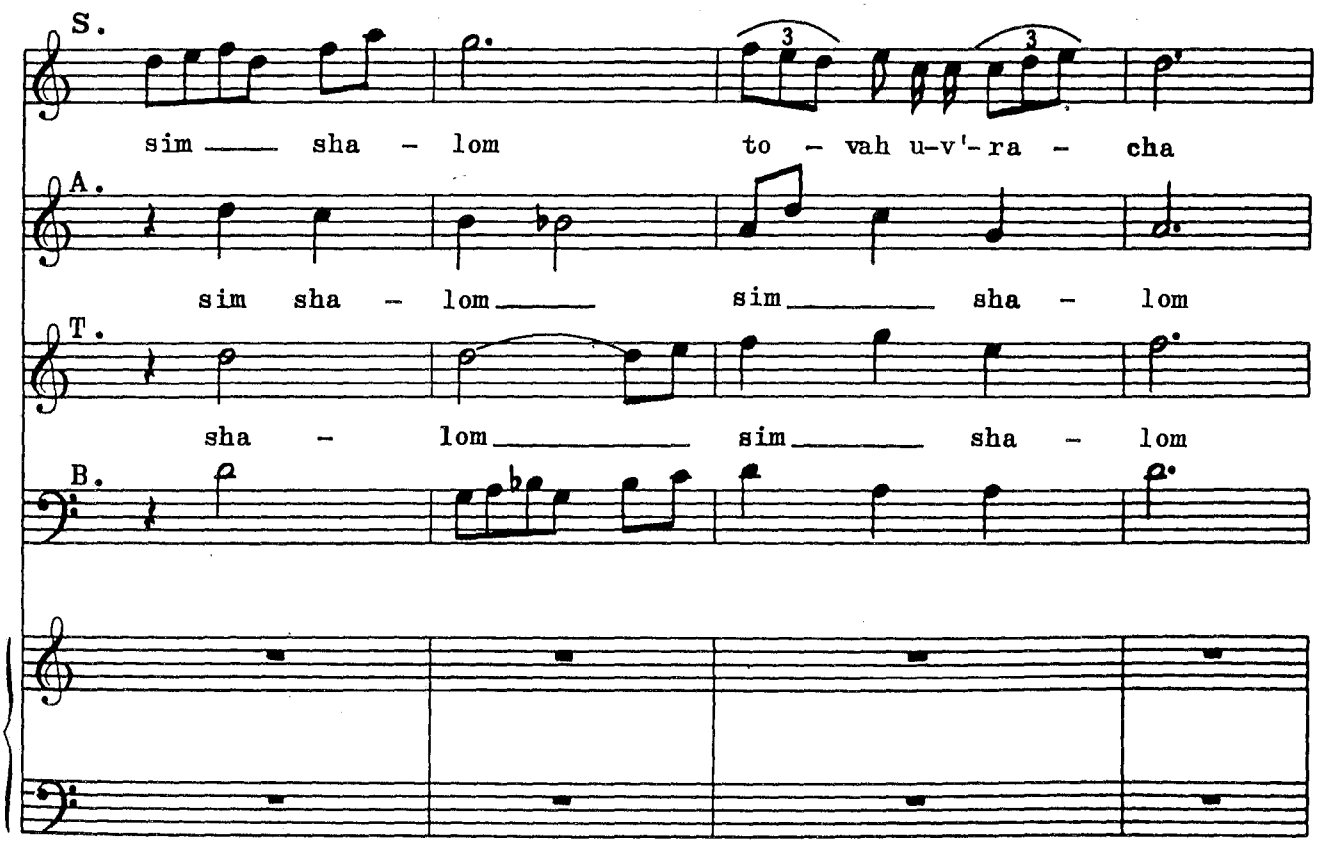
Ninth Printing
January 1991

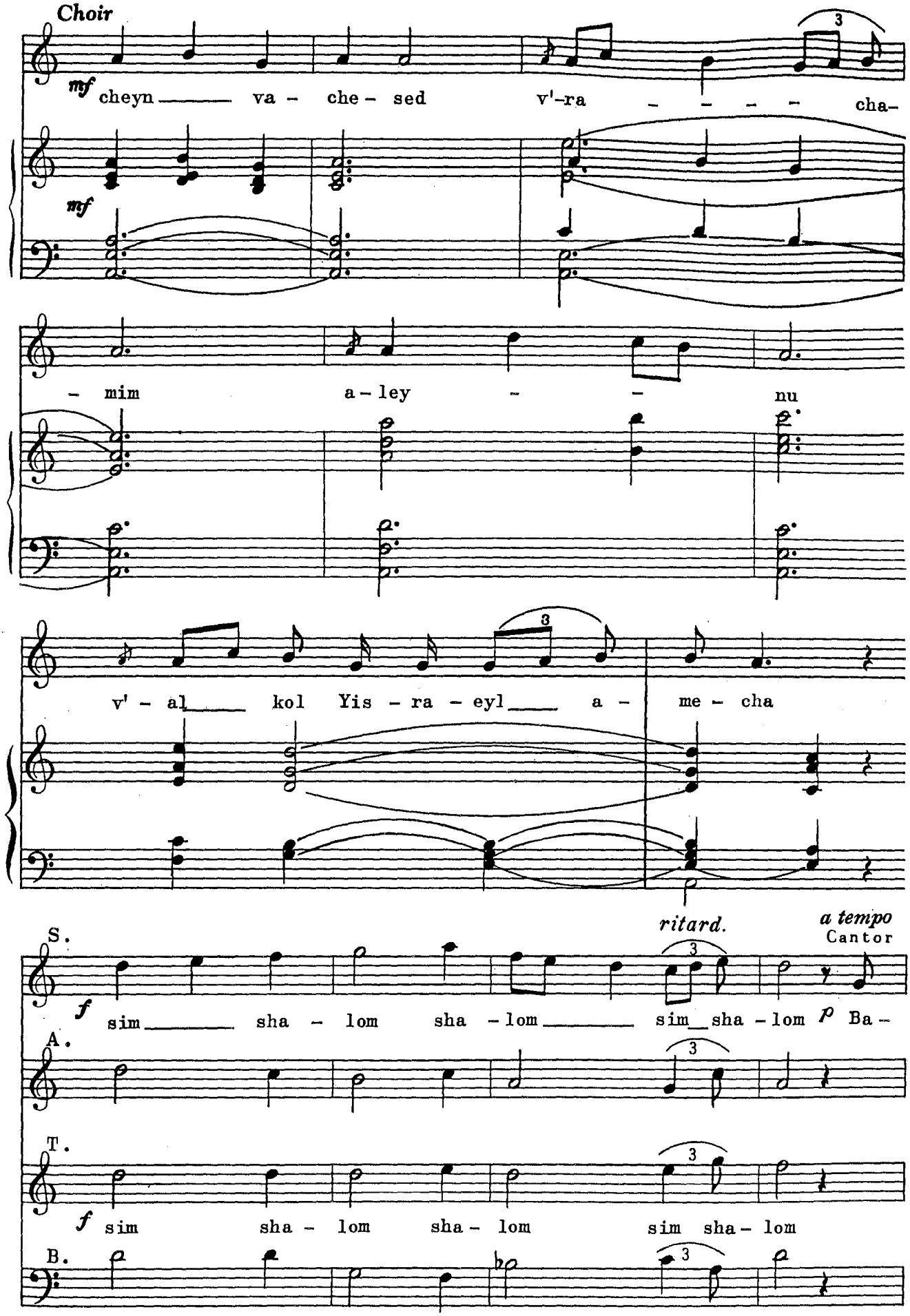

Cantor
p
– lom sim sha – lom Ba–r'– chey–nu A –
p
mf
– vi – – – nu ku–la – nu k'–e – chad b' – or pa –
mf
– ne – cha ki v' – or pa – ne–cha Na –
ta – ta la–nu A–do – nai E – lo – hey – nu To –
Choir
Sim sha – lom

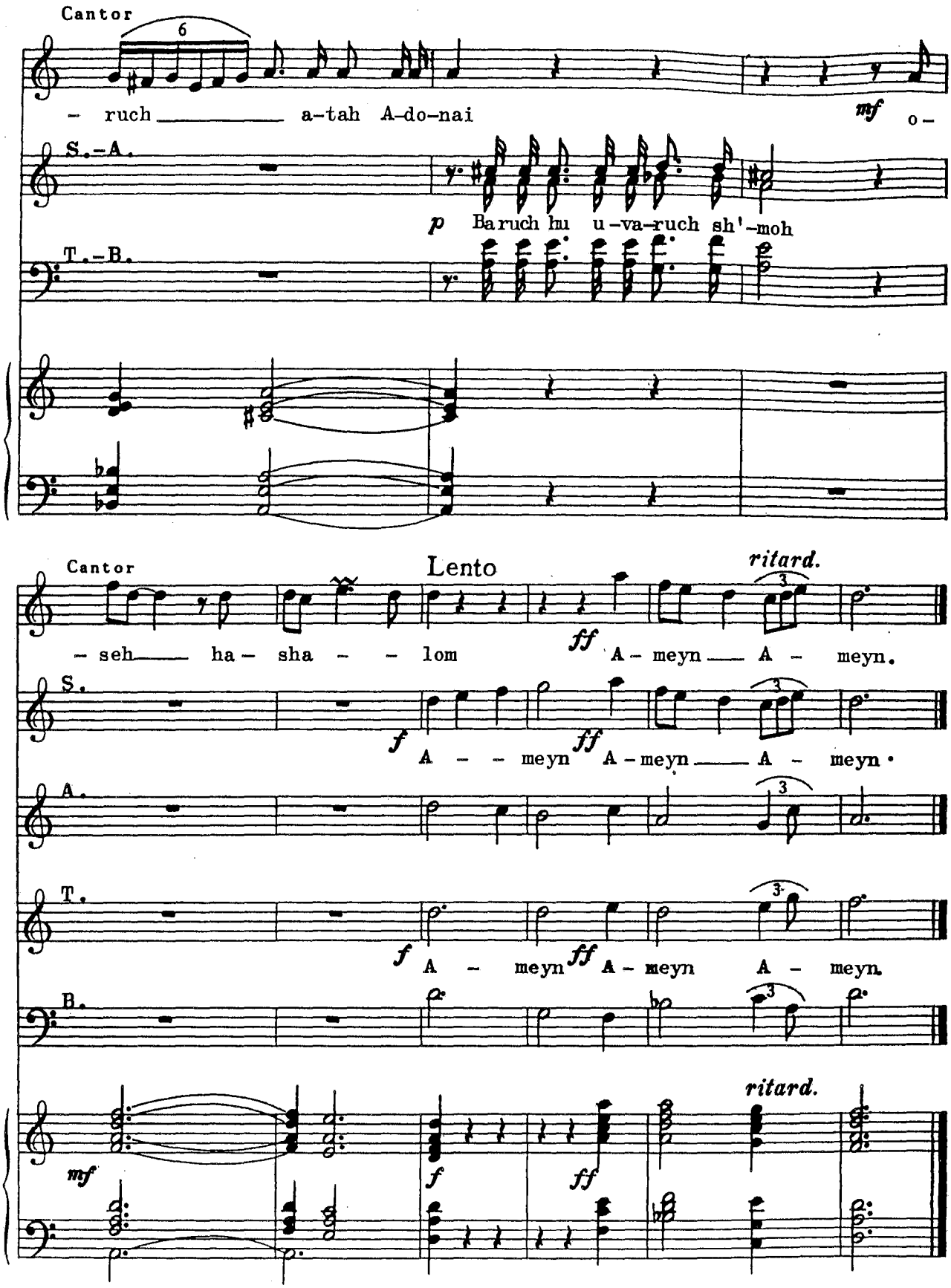

Cantor
- rat cha - yim v' - a - ha - vat ché - sed
f
u - ts'-da - kah u - v'-ra-cha v' -
Sop.-Altos
f u - ts'- da - kah u - v' - ra- cha
Tenors-Basses
- ra - cha-mim v'- cha - yim v'-sha-lom
Choir
mf
Sim sha - lom
mf


Choir
sim sha - lom sim sha - lom
Cantor
mf
to - vah u-v'-ra - cha v'- tov b'-ey-ne - cha l'-va-
mf
- reych et am- cha Yis-ra- eyl v'- et kol ha-a-
rit.
- mim b'- chol eyt u - v'-chol sha-ah bish-lo- me - cha


S.
f
Sim ___ sha - lom sim___ sha - lom
A.
T.
f
Sim sha - lom sim___ sha - lom
B.


S.
sim ___ sha - lom to - vah u-v'-ra - cha
A.
sim sha - lom___ sim___ sha - lom
T.
sha - lom___ sim___ sha - lom
B.


Choir
mf
cheyn va - che - sed v'-ra cha-
mf
- mim a - ley - nu
v' - al kol Yis - ra - eyl a - me - cha
ritard.
a tempo
Cantor
S.
f
sim sha - lom sha - lom sim sha - lom
p
Ba -
A.
T.
f
sim sha - lom sha - lom sim sha - lom
B.


Cantor
6
– ruch _____ a-tah A-do-nai
mf
o –
S.-A.
p
Ba ruch hu u-va-ruch sh'-moh
T.-B.
Cantor
Lento
ritard.
– seh _____ ha – sha – – lom
ff
A – meyn ____ A – meyn.
S.
f
A – – meyn
ff
A – meyn ____ A – meyn.
A.
T.
f
A – meyn
ff
A – meyn A – meyn.
B.
ritard.
mf
f
ff

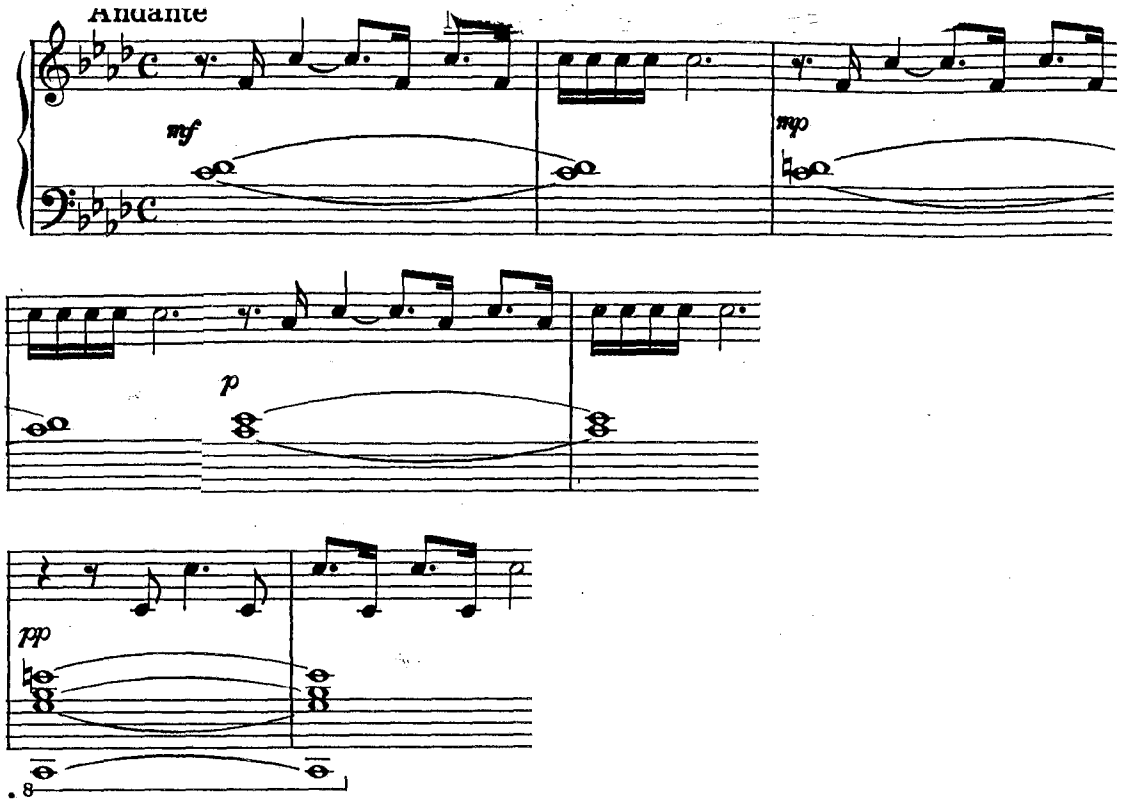
Musical Chart for *Sh'ma Koleynu*

Sections:	Intro	A	B(Refrain)	trans.	C	B'	D	E	Coda
Measures:	(3 parts) 1-8 9-14 17-25	25-37	38-45	46-49	50-57	58-65	66-79	80-110	111-114
Key:	f minor ←				b^bminor			f minor	
Vocals:	Piano/Organ	Solo Choir	Choir	Piano/Organ	Cantor	Choir	Cantor Solo Choir	Cantor Choir	Solo Choir
Dynamics:	mf-mp-p-pp p-mf p-mp-mf-pp-p	mf-p-mf-p	p	mf-p	p-mf-f-p-mf	mf	mf-f-ff-f mf	pp-p-mf-f-mf-mp	p-pp
Material in Section:	x-y-x	x	y	x	z	y	z'	(y')	x'
Cadences	V7-i (3 times)	VI-VII-i	V7-i	V7-i	IV-i	V7-i	V/V-i	V7-i	i-N-iiϕ^7-i

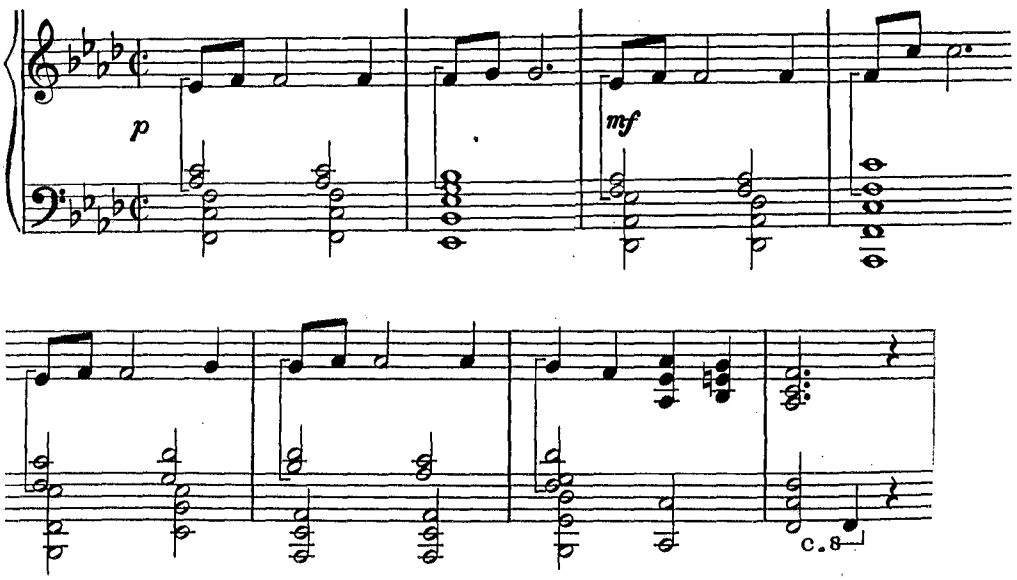
Appendix 5B

Musical Examples for *Sh'ma Koleynu*

25. Motif x

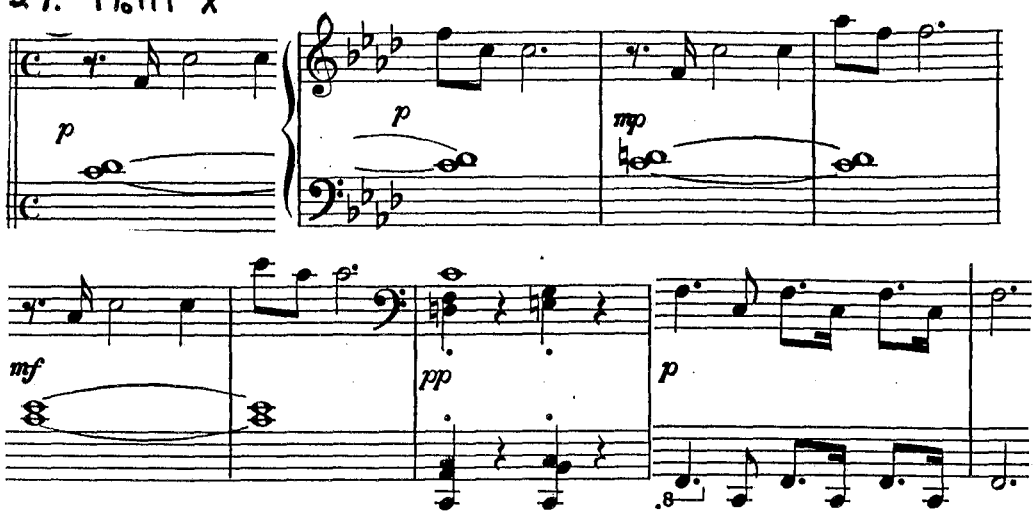


26. Motif y

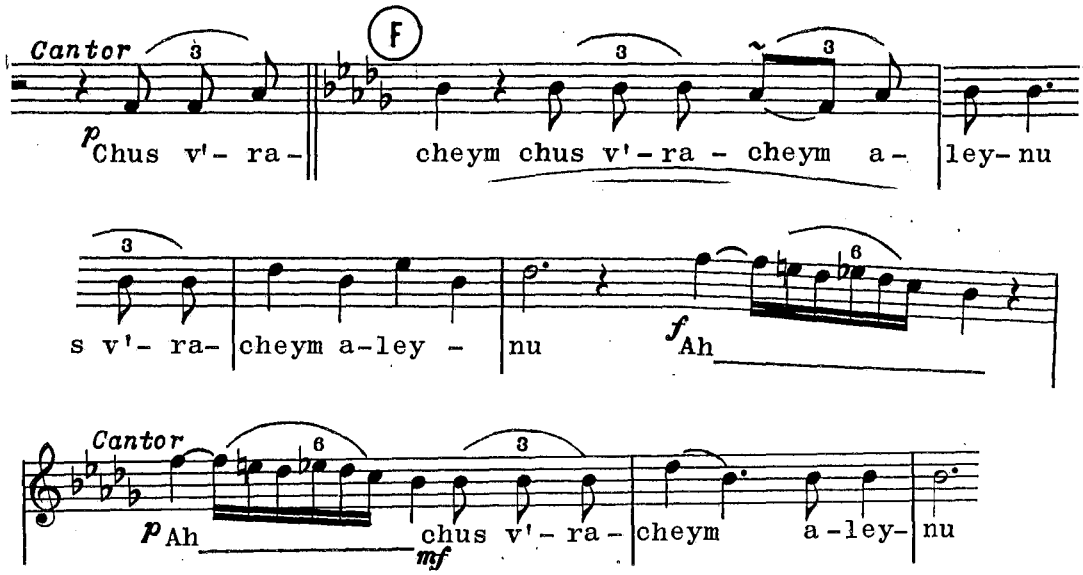


More Musical Examples for *Sh'ma Koleynu*

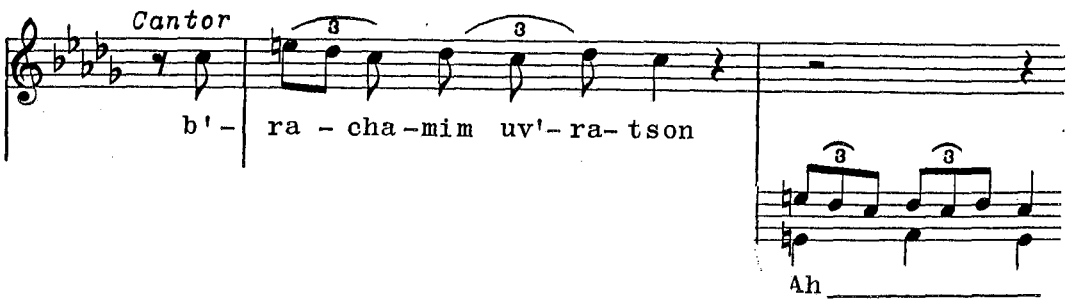
27. Motif x



28. Motif 2



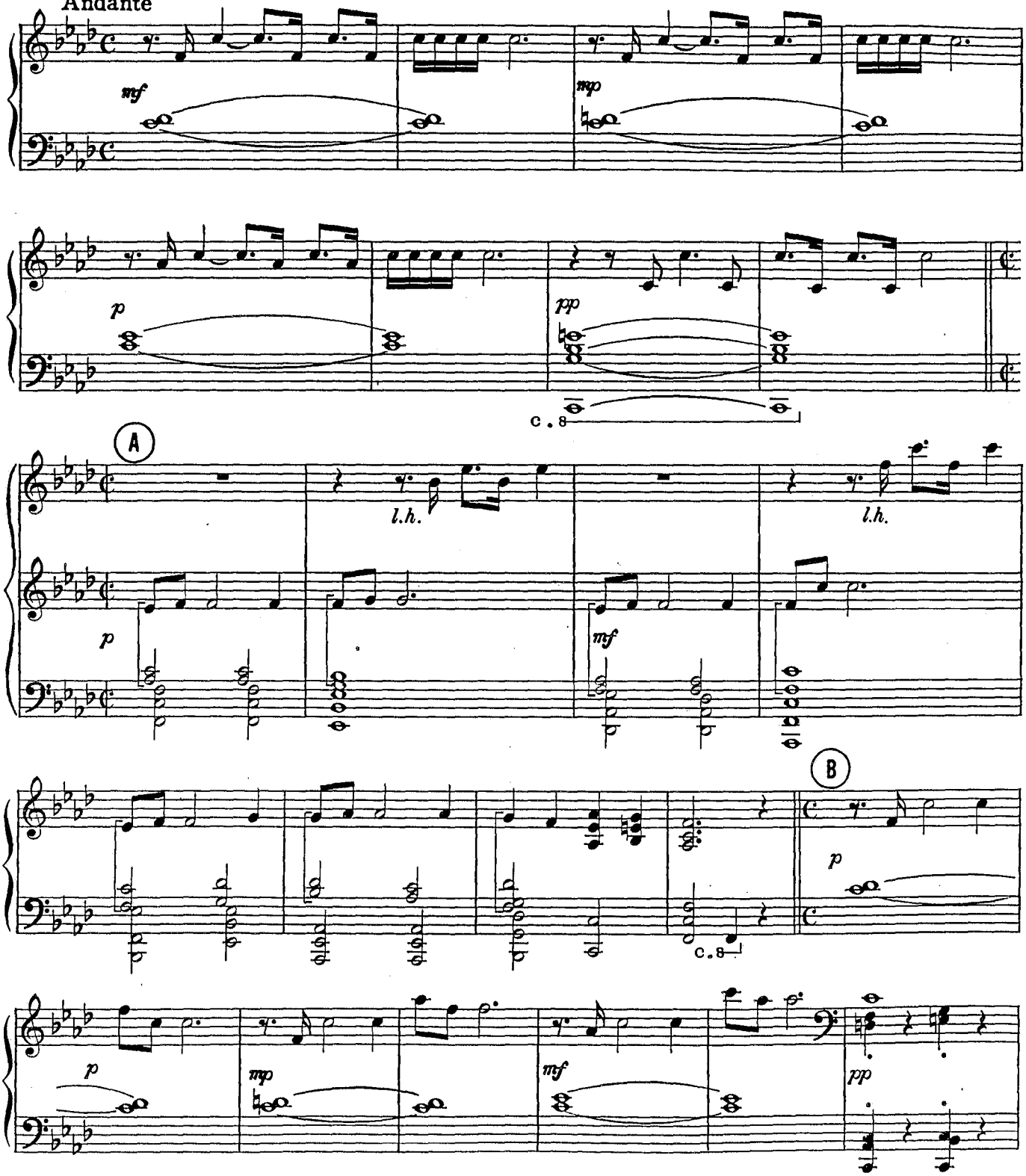
29.

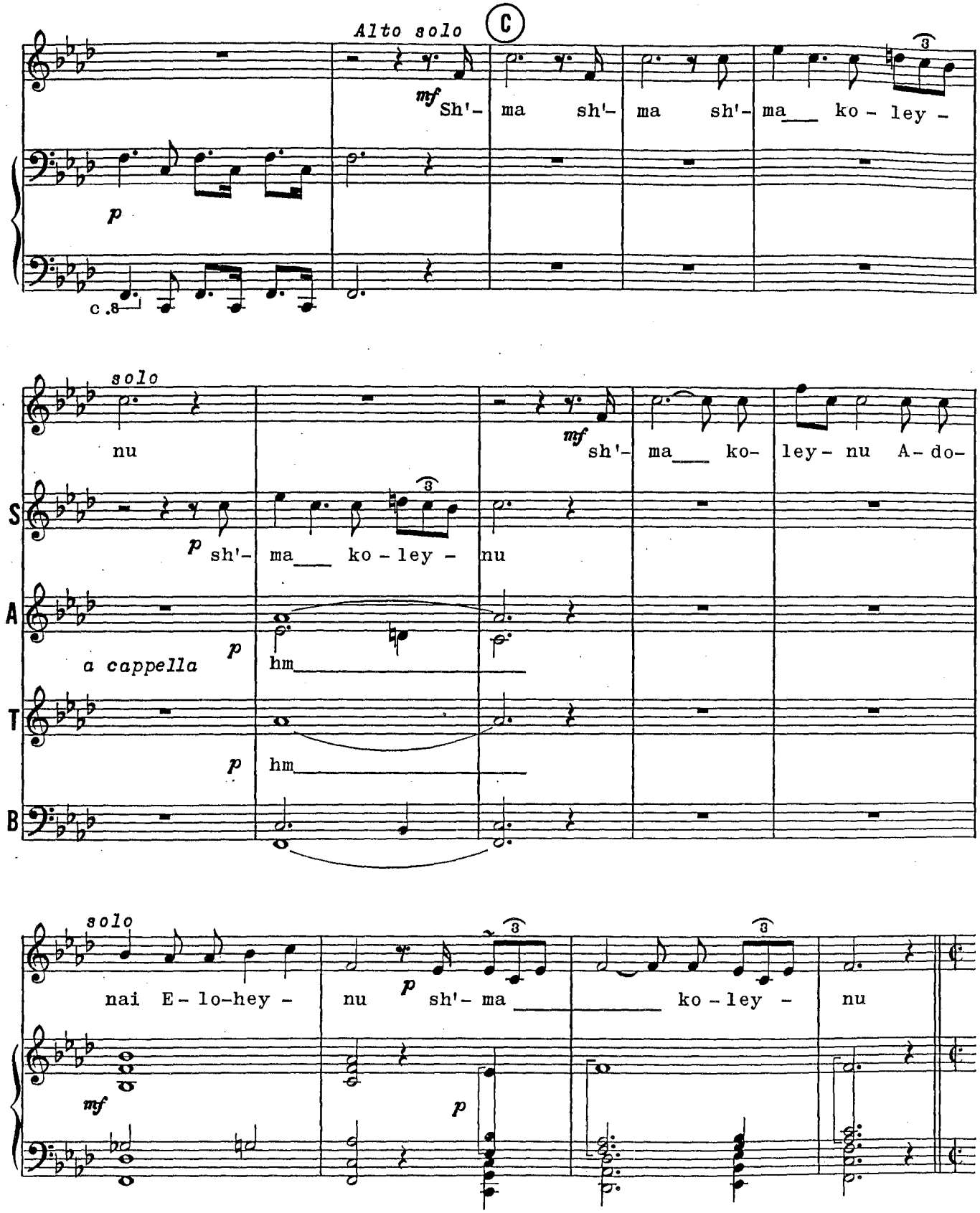


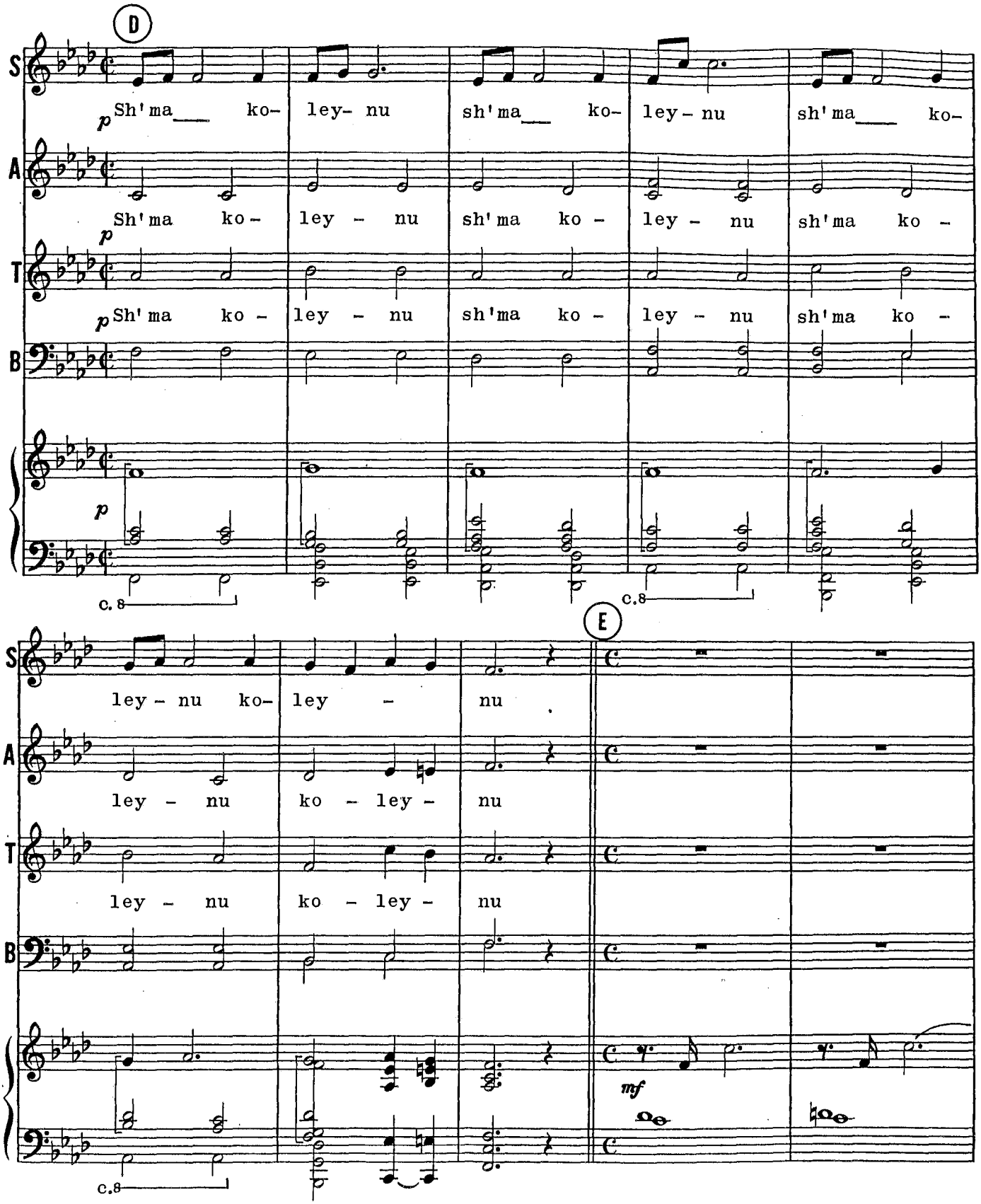
Appendix 5C

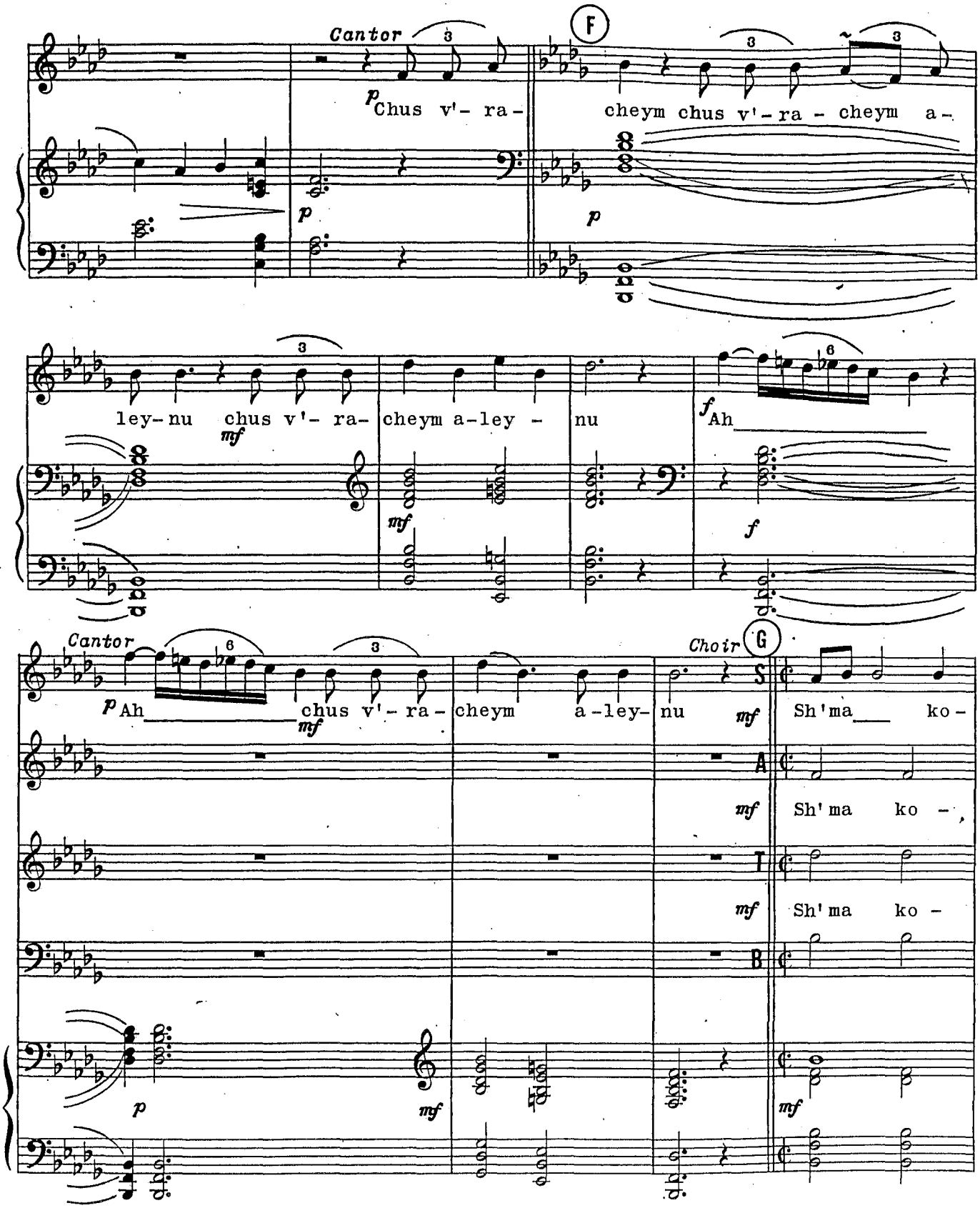
Sh'ma Koleynu

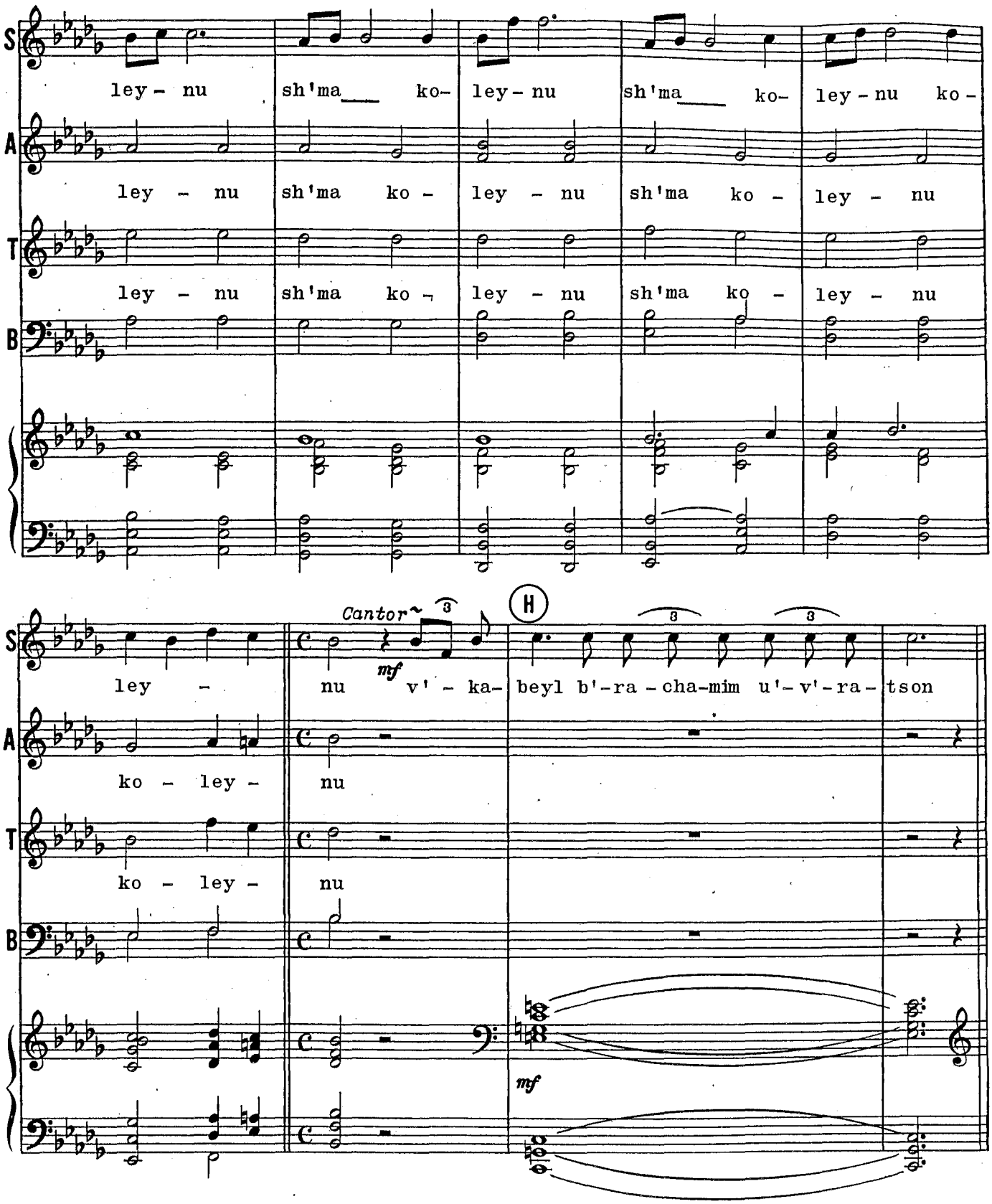
MAX JANOWSKI

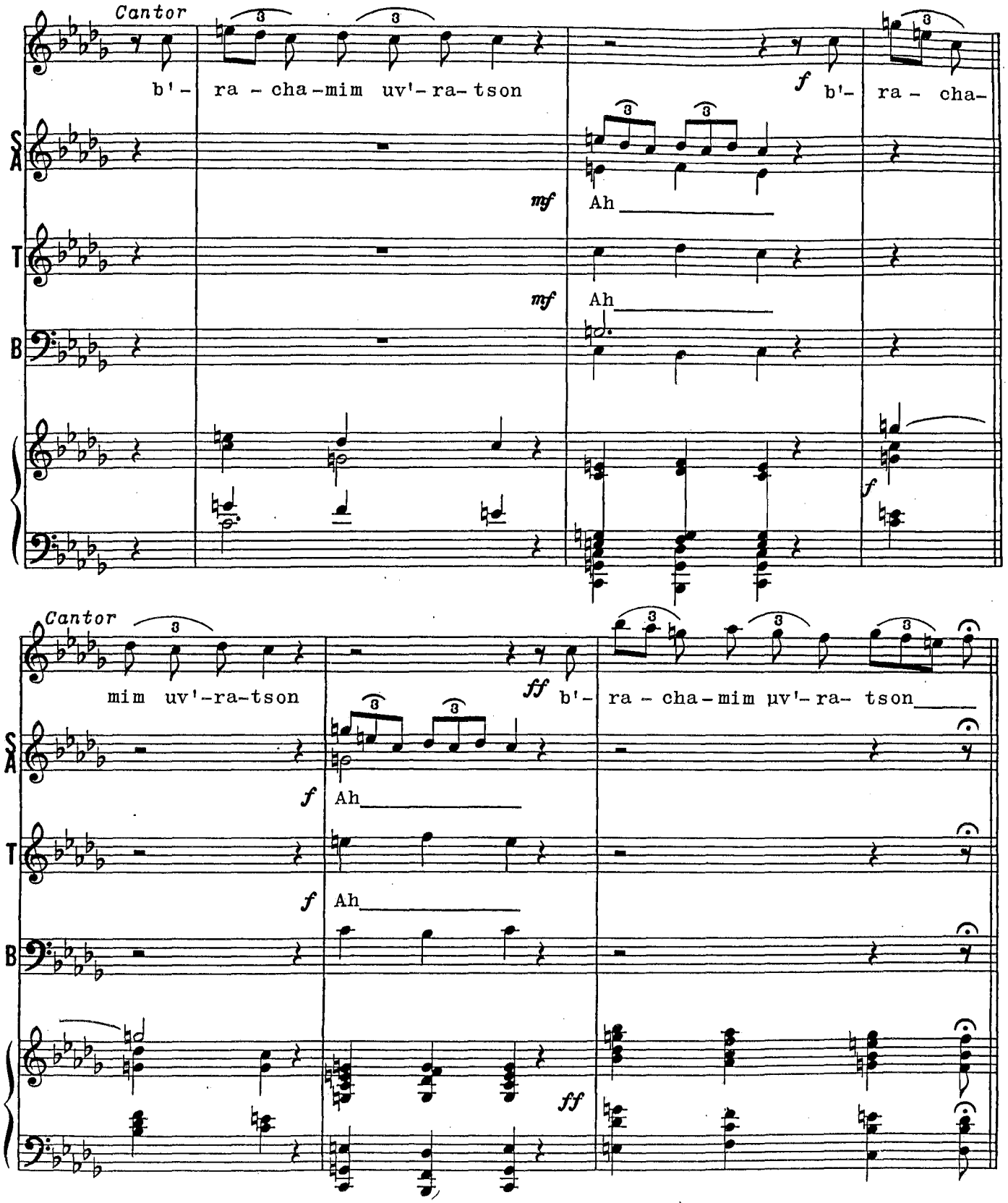


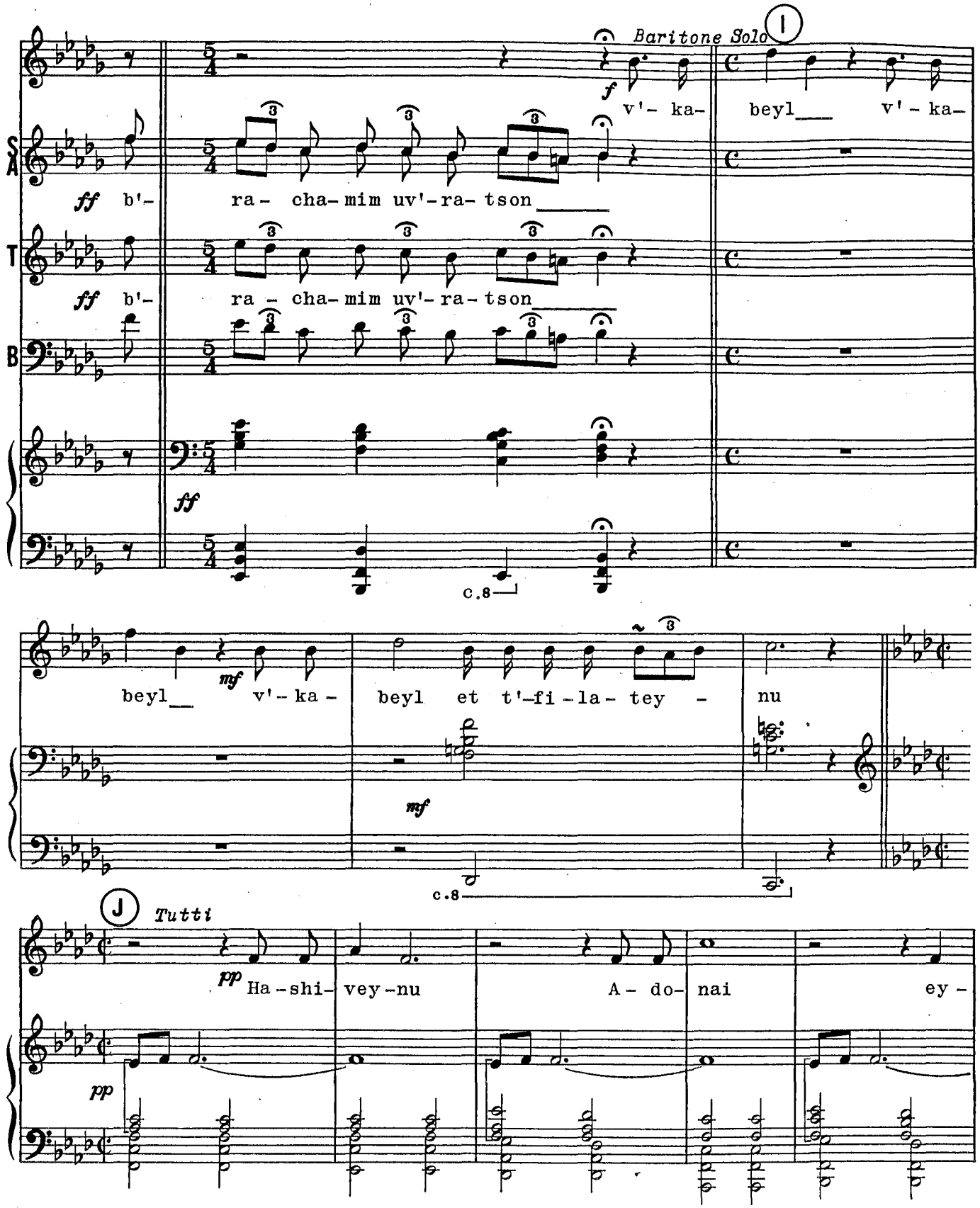

Alto solo
C
mf Sh'- ma sh'- ma sh'- ma ko - ley -
p
c.8
solo
nu
mf sh'- ma ko- ley- nu A- do-
S
p sh'- ma ko - ley - nu
A
a cappella
p hm
T
p hm
B
solo
nai E- lo-hey - nu p sh'- ma ko - ley - nu
mf
p

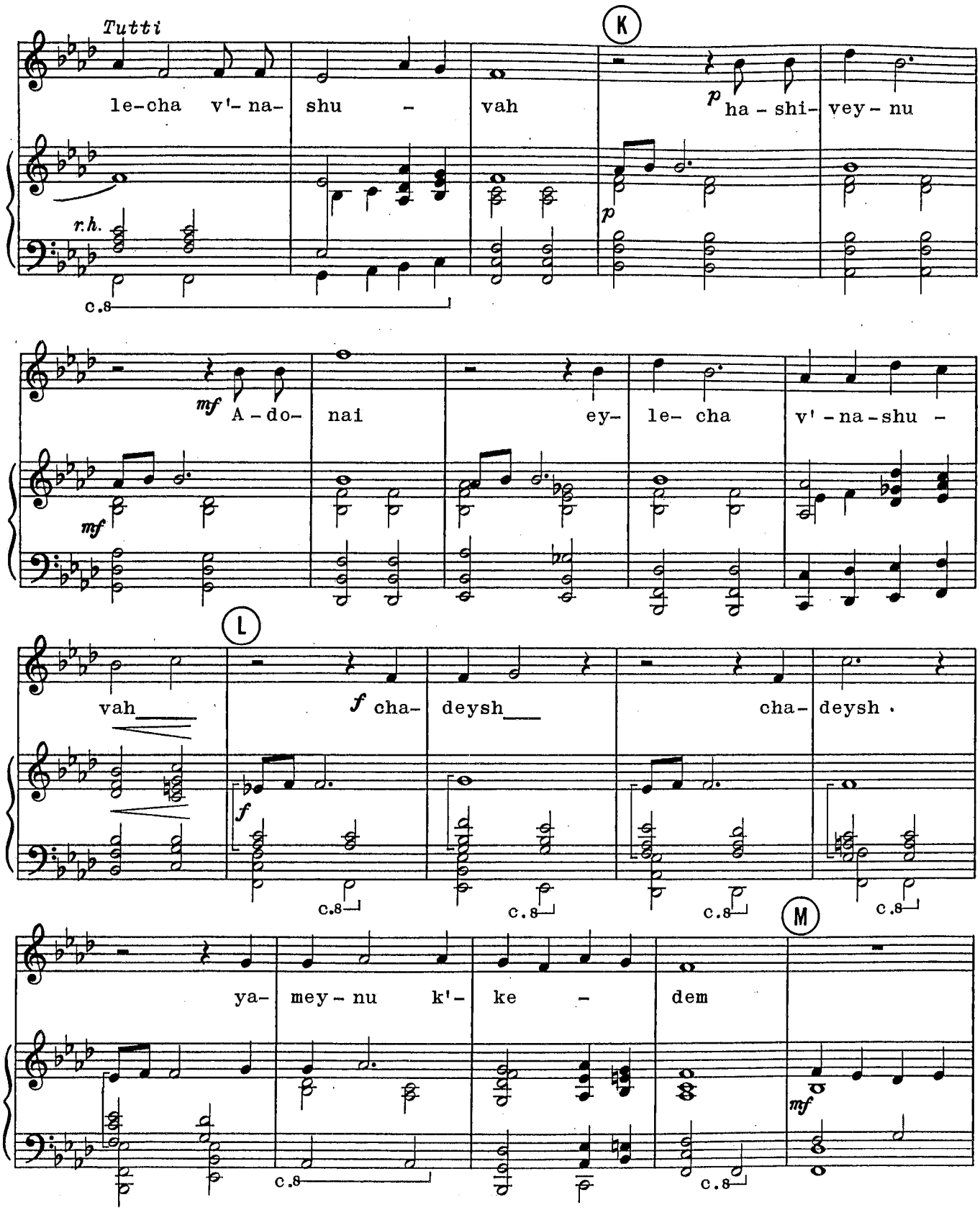

D
S
A
T
B
p
Sh'ma ko- ley- nu sh'ma ko- ley- nu sh'ma ko-
Sh'ma ko - ley - nu sh'ma ko - ley - nu sh'ma ko -
Sh'ma ko - ley - nu sh'ma ko - ley - nu sh'ma ko -
c.8
c.8
E
ley - nu ko- ley - nu
ley - nu ko - ley - nu
ley - nu ko - ley - nu
mf
c.8

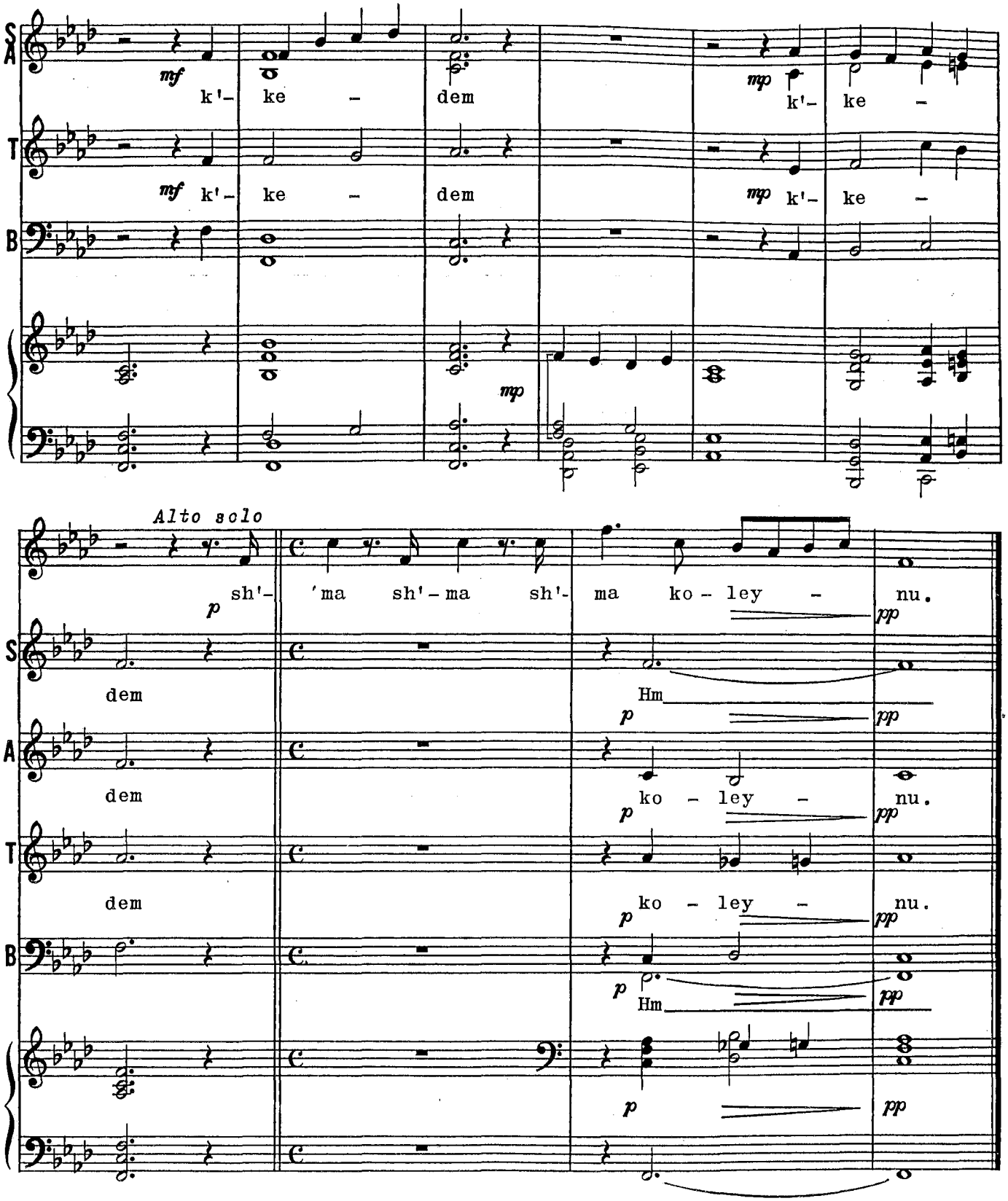

Cantor
p Chus v'- ra -
F
cheym chus v'- ra - cheym a -
p
ley- nu chus v'- ra -
mf
cheym a-ley - nu
f Ah
Cantor
p Ah
mf
chus v'- ra -
cheym a-ley-
Choir
G
nu
mf
Sh'ma ko -
S
A
mf Sh'ma ko -
T
mf Sh'ma ko -
B
p
mf
mf


S
ley - nu sh'ma ko- ley - nu sh'ma ko- ley - nu ko -
A
ley - nu sh'ma ko - ley - nu sh'ma ko - ley - nu
T
ley - nu sh'ma ko - ley - nu sh'ma ko - ley - nu
B
Cantor~
mf
H
ley - nu v' - ka- beyl b'-ra - cha-mim u'- v'-ra- tson
ko - ley - nu
ko - ley - nu
mf


Cantor
b'- ra - cha-mim uv'-ra-tson
f b'- ra - cha-
S
A
mf Ah
T
mf Ah
B
f
Cantor
mim uv'-ra-tson
ff b'- ra - cha-mim uv'-ra- tson
f Ah
f Ah
ff


Baritone Solo
I
f v'- ka- beyl___ v'- ka-
S A ff b'- ra- cha- mim uv'- ra- tson___
T ff b'- ra- cha- mim uv'- ra- tson___
B
ff
c.8
mf beyl__ v'- ka- beyl et t'-fi- la- tey - nu
mf
c.8
J Tutti
pp Ha- shi- vey- nu A- do- nai ey -
pp


Tutti
K
le-cha v'-na- shu - vah
p ha - shi- vey - nu
r.h.
c.8
mf A - do- nai ey- le- cha v' - na - shu -
mf
L
vah
f cha- deysh cha- deysh .
f
c.8
M
ya- mey - nu k'- ke - dem
mf


S
A
T
B
mf
k'- ke - dem
mp
k'- ke -
mp
Alto solo
p
sh'- 'ma sh'- ma sh'- ma ko - ley - nu.
pp
dem
Hm
p
pp
dem
ko - ley - nu.
dem
ko - ley - nu.
Hm

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