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HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION
SCHOOL OF SACRED MUSIC

Reform *Davening*

Approaches to *Nusach* in the Reform Synagogue

Thesis Submitted to the Faculty of the School of Sacred Music

In partial fulfillment of requirement for the degree of Master of Sacred Music

By

Jordan Shai Franzel

February, 1996

Thesis advisor's: Dr. Mark Kligman and Cantor Benjie-Ellen Schiller

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Introduction

The Reform movement can be categorized as a branch of Judaism that constantly endeavors to re-evaluate its standing in the modern world as it strives to balance universal ideologies with particularistic philosophies, rituals, and cultural practices. The movement is dedicated to continually assess the effectiveness of traditional practice and Jewish law in the context of the modern day.

The synagogue, in the Reform movement, is considered to be one of the main centers of Jewish life. Within the synagogue, there are many issues that come under the microscope of its leaders and congregants. Perhaps the most sensitive of issues is that of synagogue music. Dr. Lawrence A. Hoffman, professor of liturgy at Hebrew Union College - Jewish Institute of Religion (HUC-JIR) tells us, "without doubt, people get emotional about music in ways that they do not when they hear mere words." [1] To be sure, musical debate and discussion is as old as the Talmud. In tractate *Nedarim* 37B, we are instructed to read our scriptures in "musical and sweet tones." [2] The Talmud also contains numerous references to Temple musical practices. Thus, music in the context of religious practice has been a part of our history since the Temple. Furthermore, the concept of musical reform has existed since the inception of Rabbinic Judaism. [3] With the destruction of the Temple and subsequent dispersion from

[1]Lawrence A. Hoffman, The Art of Public Prayer (Washington DC: Pastoral Press, 1988), 263.

[2]AW Binder, Biblical Chant (New York: Philosophical Library, 1959), 12.

[3]A.Z. Idelsohn, Jewish Music in its Historical Development, (New York: Schocken Books, 1967), 495.

Israel, there was a great need to decentralize the practice of Judaism. As Jews spread throughout the world, the very nature of Judaism changed according to the spiritual and social needs of the community. Thus, the Mishnah provides guidelines on how *T'fillah* is to be rendered by communities living in the Diaspora.

The present study addresses the current state of liturgical music in the Reform Synagogue by considering several variables. "The study of change in Jewish liturgical music must take into account . . . major historical factors . . ."[4] It is important to first glance at the historical backdrop in which the Reform movement was born in order to see the growing trends in worship styles and how they became influential in the shaping of American Reform congregations. Second, we will look at the nature of the traditional manner of chanting the liturgy, how it functions and how it is treated in reform compositions. This will be done by first, looking at several examples of traditional chant and subjecting them to musical analysis and then comparing them to reform compositions that utilize traditional modes of chant. Lastly, a particular section of the Friday evening service, *Kabbalat Shabbat*, will be analyzed for its liturgical content, how it has been observed in the past seventy-five years of Reform observance, and its relevance to the Reform movement of today.

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[4]Eliyahu Shleiffer, "From the Bible to Hasidism," in Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience, ed. Lawrence A. Hoffman and Janet R. Walton (Notre Dame: University of Notre Dame Press, 1992), 49.

> "Wherever a Jewish group maintained Jewish spiritual culture, there Jewish song was cultivated. Wherever the group upheld its historic integrity, Jewish song flourished."[5]

The Reform movement traces its roots to Central Europe during the late eighteenth to nineteenth century. The French Revolution and the subsequent conquest of Napoleon resulted in the decree throughout Central Europe that Jews were to be considered citizens. "Society now taught that they were basically citizens. They might be Jewish in private, less extensive areas of everyday life if they so wished. The freedom granted was extraordinary but the conditions created a split in the Jewish soul. One had one's modern and one's Jewish lives. How to relate them intellectually emerged as the continuing problem of modern Jewish thought."[6]

The liberation of Jews from the ghetto had a profound effect and became a catalyst for Jewish renaissance. This period in Jewish history is known as the *haskalah*, or Age of Enlightenment. Set in motion by the philosophy of Moses Mendelsohn during the late eighteenth century, this development occurred first in the German speaking states and didn't drift into East Europe until a century later.[7] Mendlesohn and later philosophers had a great effect on many Jews as they supported the idea of studying and exploring scientific and cultural

[5]Idelsohn, 492.

[6]Eugene B. Borowitz, Choices in Modern Jewish Thought: A Partisan Guide (West Orange: Behrman House, Inc., 1983), 8.

[7]Geoffrey Goldberg, "Jewish Liturgical Music in the Wake of Nineteenth-Century Reform," in Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience, ed. Lawrence A. Hoffman and Janet R. Walton (Notre Dame: University of Notre Dame Press, 1992), 59.

developments beyond the ghetto walls. This had serious repercussions on the future of Judaism during this period as many transformations and sometimes radical reforms were made within the Jewish communities.

The style and decorum of synagogue worship in Central Europe began to resemble that of their Protestant neighbors. The first successful reformer of Synagogue decorum was Israel Jacobson (1768-1828). Jacobson developed a service with hymns, borrowed from Protestant chorales, prayers in German, organ music and sermons also delivered in German. The tradition of chanting large portions of the liturgy was considered too archaic, and therefore the traditional modes and the *hazzanim* who chanted them were abandoned. Jacobson's synagogue format was later carried out in the Hamburg Temple which became the model for future synagogues.[8]

The sounds of the Age of Enlightenment, most likely Beethoven and the Romanticists, Shubert and Schumann had a great deal of influence on synagogue composers and cantors during this time. As Jews became more comfortable in a climate of quasi-equality, the sounds of popular music crept its way into the synagogue as "the music of the synagogue is inseparable from the Jewish community's struggle for independence."[9]

Solomon Sulzer

One of the most notable synagogue composers of the early Reform period was Solomon Sulzer (1804-1890). Sulzer, a close associate of Franz Schubert, is

[8]Idelsohn, 235.

[9]Goldberg, 59.

revered today as the most important innovator of synagogue sounds. According to Eric Werner, "the man . . . almost single-handed[ly], reintroduced dignity and decorum into Jewish worship . . . the prophetic pioneer of the renaissance of Jewish music, the far seeing champion of Jewish unity, this man has become almost a legend by now."[10]

In 1826, Solomon Sulzer was appointed to the position of Cantor in Vienna by the reformer, Isaac Noah Mannheimer. Originally a radical reformer, Mannheimer wished to moderate the level of reform in order to keep the Jewish community of North and Western Europe unified. Together with Mannheimer, Sulzer, created the "Vienna rite." This service was a balance of traditional liturgy with a decorum of dignity and beauty. Sulzer wanted to preserve Jewish melodies by cleaning them of their embellishments and restoring them to their original form. Sulzer then harmonized them according to the rules of modern harmony. By incorporating western harmonies and "cleaning up" the traditional chant he remodeled Jewish worship music.[11]

According to Dr. Eric Werner, we must not label Sulzer as a reformist, but rather, as an innovator. Werner saw Sulzer as the great preserver of Jewish music in the nineteenth century. By adopting a contemporary idiom, Sulzer breathed new life into traditional Jewish melodies. Abraham Zvi Idelsohn, on the other hand, does not hold the Viennese Cantor in the same regard. According to Idelsohn, Sulzer's real motivation in publishing his *Shir Zion* was to bring the sound of popular European music into the synagogue, and as a

[10]Eric Werner, "Preface to 1954 Edition," in Shir Zion, Solomon Sulzer (New York: Sacred Music Press).

[11]Eric Werner, From Generation to Generation (New York: American Conference of Cantors), 159.

consequence, he had discarded the traditional modes.[12] Idelsohn also questions Sulzer's method of reconstructing the traditional melodies.

Solomon Sulzer stands today as the archetype of the early Reform Cantor. This Cantorate disassociated themselves from the non-rhythmic Modes of *t'fillah* They did not view the traditional chants as essential to Jewish worship and sought to replace them with new artistic forms. Regardless of whether Sulzer was seeking the preservation or the acculturation of synagogue music, he succeeded in inspiring the next generation to imitate and improve upon the "Vienna rite." Sulzer's vision of worship has had major effects in the shaping of Synagogue music all over Europe. Even in America, Sulzer is regarded as an ideal role model for Cantors.

Synagogue Song in Eastern Europe.

Jewish music now moved in one of two directions. Because Napoleon conquered the West first, Germany and surrounding Jewish communities were among the first to break away from tradition. As a consequence, synagogue music began to acculturate. "While in Central Europe the fight between reform and orthodoxy was in progress in the beginning of the nineteenth century, menacing the very existence of traditional Synagogue music, in Eastern Europe Jewish song unfolded a remarkable creative power, both in Synagogue and folk song."[13]

East European music has gone through many phases since the eighteenth century. *Hazzanim* developed an art form of Synagogue song that was based on

[12]Idelsohn 251.

[13]Ibid., 296.

the fixed melodies and melodic patterns of the *Baal T'fillah* or lay-cantor. This song would also borrow from "European baroque and early classic styles...[and] the idioms of Italian opera . . ."[14] A talented *Hazzan* would utilize this style to highlight the liturgy and to offer an artistic and emotional interpretation of prayer. The *Shtadt-Hazzan,* the performance oriented, travelling cantor, became a popular form of entertainment in the east.

While Central Europe was being emancipated as a result of the French Revolution, *Hasidism* was being developed in East Europe. Initiated by Israel ben Eliezar, otherwise known as the *Baal Shem Tov,* and based on the Kabbalistic philosophy of Isaac Luria, *Hasidism* was a new path of Judaism which emphasized a joyful and intense following of the commandments. The early leaders of the *Hasidic* movement wished to make Judaism accessible to their population, which was beginning to increase all over Europe. The desire for simplicity in Jewish practice gave birth to the *niggun,* the wordless expression of deep prayer in melodic form. This type of music was created out of the belief that God should be worshipped in joy. *Niggunim* are designed to induce a state of meditative ecstasy.[15]

By the second half of the nineteenth century, the effects of independence in the West were beginning to trickle into the Synagogue of the East. Composers were beginning to be influenced by the sounds of the west and especially Sulzer. Some notable composers from this time period are David Nowakowsky and Eliezar Gerovitcsh. Both of these composers applied the concept of classical harmony to traditional Jewish melodies and created new Cantorial and choral

[14]Shleiffer, 41.

[15]Ibid.

compositions by utilizing the modes.[16]

By the early twentieth century synagogue song in Europe could be classified into two distinct categories. Generally, there was either *nusach ha-seder*, the music of order or, *nusach ha-regesh*, the music of emotion. The *nusach ha-seder* is associated with Sulzer, Hymns, and any other type of music that tried to impose a sense of order to the service. *Nusach ha-regesh*, on the other hand, was highly emotional and therefore improvisatory. This mode of expression became the art form of the virtuostic *Hazzan* and is known as *Hazzan*ut. It is based on the traditional melodic patterns assigned to specific texts. *Hazzan*ut, when utilized by a master, is an extremely powerful means of expressing the text however, because of its improvisatory nature, *Hazzan*ut was likely to be a vehicle for a singer's vanity. [17]

Reform in America

"As long as the Jews lived in the belief that their stay in the Diaspora was compulsory *Golus*-'exile,' that they belonged to and would return to Palestine, they instinctively preserved the Semitc-Oriental element in themselves and in their cultural creations."[18] This had been true since the destruction of the Temple however, the *Haskalah*, and even more recently, the mass immigration of Jews to America had a profound effect on the desire to preserve these traditional characteristics. As a result of Emancipation the Jews were accepted into mainstream culture. This caused intense acculturation that found its way into

[16]Ibid., 310.

[17]Ibid.

[18]Idelsohn, 232.

the synagogue. In America, the same type of free expression of cultural and religious practice existed, and thus the music of reform continued to develop.

In America, synagogue music began to take a life of its own.

> "... a goodly number of congregations within nineteenth century America found that the religious synthesis which gave expression most cogently to their aspirations was the Reform Movement- that historic Judaic faction which though it had its beginnings in Sessen, Westphalia in 1810, found its full force and logical development in the United States."[19]

America was the ideal host to Reform Judaism. The United States was based on the very premise of freedom; freedom of expression and freedom from religious persecution.

Jewish immigration dates back to at least the seventeenth century however, the first mass immigration took place during the years between 1825 and 1875.[20] This group of immigrants consisted mostly of Germans, the descendants of the first reformers.

The first known Jewish liberals in America were "twelve dissident members of the Sephardic *Congregation Beth Elohim* of Charelston, South Carolina ...."[21] They formed the Society of Reformed Israelites, and based their style of worship on the Hamburg Temple. This style of worship relied on the use of an organ and choir, and stressed the importance of choral and congregational singing of hymns. The liturgy was also abbreviated and ritual garments banned.

[19]Albert Weisser, The Modern Renaissance of Jewish Music: Events and Figures Eastern Europe and America, (New York: Bloch Publishing Company, Inc., 1954), 133.

[20]Benjie-Ellen Schiller, "The Hymnal as an Index of Musical Change in Reform Synagogues," in Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience, ed. Lawrence A. Hoffman and Janet R. Walton (Notre Dame: University of Notre Dame Press, 1992), 187.

[21]Weisser, 134.

In this phase of American Jewry, the role of the Cantor was also pushed out along with the rich tradition of synagogue modality and scriptural cantillation. This style of service caught on and spread throughout liberal congregations. The most notable congregations to adopt this form of synagogue service were *Temple Har Sinai,* Baltimore, Maryland (1842); Temple Emanu-El, New York City (1845); Temple B'nei Jeshrun (1854) and B'nei Israel (1855), Cincinnati; Temple Knesseth Israel, Philadelphia (1856).[22]

By this time in Reform Jewish history in America, there was a complete disassociation with the less rhythmic and modal music of Eastern Europe and the Middle East The American Reform congregations in an effort to become part of American culture stayed away from these sounds and produced a more dignified decorum resembling the Protestant, Presbyterian, and Methodist church. This period is capsulized in the Central Conference of American Rabbis' publication of the fist Hymnal for reform congregation in 1897.[23] This publication features numerous hymns and " rearrangements of European classical music..."[24]

Between the years of 1882 and 1924 over two million Jews from Eastern Europe made their way onto the shores of America. "The large influx of Eastern European Jewry, during approximately the first two decades of this century, brought America in contact with an entirely different, almost exotic, milieu."[25] This historical development brought a new orthodoxy to American Jewish life.

[22]Ibid.

[23]Schiller, 189.

[24]Ibid.

[25]Ibid., 142.

The hymnals issued by the CCAR between the years 1914 and 1932 reflect the growing influence of the East European synagogue musical preferences. Abraham Wolf Binder, a Jew of Russian descent, was the first professional musical editor of subsequent hymnals and was responsible for the inclusion of works by Sulzer, Lewandowski and East European composers. Binder was involved in bringing back traditional sounds to Reform worship.

"The renaissance of synagogue music in America was possible only when a number of conditions were fulfilled: the composers had to be familiar with both the musical tradition of Judaism and the generally advanced musical techniques."[26] The mixture of two distinct Jewish traditions, one featuring the performance of composed liturgical music, influenced by Western musical trends, and the other the improvisations of *Hazzanim*, created a new sound in American synagogues. The blending of these two idioms during the nineteen-twenties through the sixties, created a new sound in the music of the Temple. Composers such as A.W. Binder, Isadore Freed, and Max Helfman represent this blend. These composers wrote in a style which combined the best of the innovations of Sulzer and Lewandowski and the traditional sounds of the East-European Hazzan. In the area of harmony, they were influenced by contemporary classical trends and American sounds such as Jazz and folk. The composers and Cantors of the past generation have become the backdrop for the current generation of professional Jewish musicians.

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[26]Werner, 151.

Nusach

According to Eric Werner, there is no such thing as "traditional" Jewish music. Because there have been so many Jewish communities in the almost-two thousand years since the destruction of the Temple, it is impossible to pinpoint what exactly is traditional for *Klal Yisrael.*[27] Yemenite scriptural cantillation does not sound like Lithuanian cantillation. Likewise, music from the Spanish-Portuguese communities does not resemble the melodies of the *Hasidim.* There are numerous musical traditions within the synagogue itself. Each community has its own manner of interpretation and understanding of the liturgy and this is reflected in the style of their sacred sound. The influence of popular cultures may account for variations in melodic structures.

In order for us to understand the role that music plays in contemporary worship, we must understand the nature of a traditional modality of worship. *Nusach,* the melodic formulas used to chant sections of liturgy. Although the field of prayer-modes is approximately one hundred years old, there have already been many levels of scholarship achieved. In 1886, Josef Singer a Viennese cantor identified the three modes of synagogue chant as three distinct scales. He gave them names based on the prayers that "set the pattern of chant for the liturgical sections in which they appeared: *magen avot, Adonai Malach* on Sabbath evening and *yishtabach* on Sabbath morning."[28] From Singer we learn two important points of information: the modes have different scales and,

[27]Ibid., 136.

[28]Joseph Levine, "Toward Defining the Jewish Prayer Modes With Particular Emphasis on the Adonai Malakh Mode," Musica Judaica vol 3 (1980/81): 15.

modes are assigned to whole sections of prayer.

The first major work of Jewish music research comes from Abraham Z. Idelsohn, the pioneer of Jewish ethno-musicology. He was following the academic trend of *philology*. This school of thought, adopted by Leopold Zunz, the first scientist of Judaism, believed that a people can be understood by their literature, and culture in general. He also believed that all literature of a people can be traced back to its origins. Zunz was trying to trace back the writings of the Jewish People to their respective *Ur Text* or, original text. Thus, when Idelsohn applied Zunz's theory to Jewish music, he proved that all Jewish music had its roots in Ancient Israel. This was particularly important to Idelsohn as a Jew because Nationalism and more specifically Zionism were important topics during his time.

Idelsohn believed that the music from the Temple period in Israel was transferred to the diaspora through folk-song. Jews carried these folk tunes which contained the basic cells of Temple music to the various communities that they formed since the exile. These tunes were translated into cantillation for the Scriptures and also prayer melodies. This theory would show that there was a relationship between scriptural cantillation and prayer modes. Idelsohn produced extensive research in the area of cantillation but unfortunately he did not live long enough to classify and systemize synagogue modes. That task was left to his student Baruch Cohen.

Cohen, in his article, "Structure of the Synagogue Chant," uses the word *nusach* and defines the term as "the fixed method which governs the traditional chanting of the prayers or the customary musical vehicle of the Hebrew

prayers."[29] Cohen is not interested in the issue of origins. His main concern is to deal with the task of systematically analyzing synagogue music and to understand it in a theoretical way.

Nusach is the system of Jewish modes. All of the modes according to Cohen are derived from the cantillation of the Bible with the exception of one.[30] The connection between Biblical Cantillation and synagogue modes is important since cantillation represents the oldest layer of Jewish music.

Cohen's definition of modes is very similar to Idelsohn's definition of the Arabic *maqam* and the Indian *raga* modal systems. That is, modes "are composed of certain characteristics note-groups or phrases, similar to the individual note-groups of the Biblical modes." [31] Unlike scripture, liturgy does not have a *trop*, that is, it doesn't have a fixed system of notation. We do however have collections of compositions by Cantors utilizing the modes such as Abraham Baer's *Baal T'fillah*, a thesaurus of the melodic patterns which is a "slightly Germanized representation of traditional-style chants of the prayers for the entire religious year."[32] Lewandowski's *Kol Rinnah* was also a guide for cantors to lead an entire service in *Nusach*. Many cantors in the Central Europe during the Age of Enlightenment were not knowledgeable of *nusach* and therefore relied on notated music.

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[29]Baruch Cohen, "Structure of the Synagogue Prayer Chant," Journal of Synagogue Music vol. 11 no. 1 (1981): 17.

[30]The *Ahava Raba* mode is not a derivative of Scriptural cantillation. There is speculation that it has its roots in Eastern Europe. *Ahava Raba* is very similar to the Arabic *maqam Hedjaz*.

[31]Idelsohn, 24.

[32]Cohen, 18.

Cohen identifies Jewish modes as phrases and combinations thereof within a scale. Within the same scale there can be several modes, each serving a different part of the calendar. For example, the *Adonai Malach* mode is used for both *Kabbalat Shabbat* and certain portions of the High Holidays while the *Ahava Raba* mode is used for certain passages in both weekday and *Shabbat* morning.

After identifying the scale, Cohen goes on to classify the various motives of each mode. Cohen breaks down the motives into "Beginning phrases-those introducing a sentence or paragraph, intermediate phrases- those which carry the main body of the selection to be chanted, and concluding phrases-obviously, those used to end a sentence."[33] Cohen also identifies modulations- motives used as transitions or modulations from one mode to another and the pausal phrase- musical pauses in the middle of a sentence or paragraph and pre-concluding phrases- those motives that serve as heralding phrases. By mixing and matching the motives a *Baal T'fillah* can weave together a chant to fit a certain text.

Two modern scholars, Joseph Levine and Hanoch Avenary, represent the current layer of scholarship in the area of *nusach*. According to Joseph Levine, *Nusach* refers more to the order of liturgy in a particular Jewish community's *siddur* than it does to music. For example, the siddur of Ashkenazic Jews is described as *Nusach-Ashkenaz* while the siddur of *Hasidic* communities is referred to as *Nusach Sephard*. Because of this clarification, Levine uses the term *prayer-mode* to describe synagogue song. Avenary also avoids the term *nusach*. He prefers to use *shteiger*, a term that had originally been defined as a mode or

[33]Ibid.

manner of praying.[34]

In Avenary's article "The Concept of Mode in European Synagogue Chant," he shows how the "stockpile of motives," that past scholars have identified, works within the music of the synagogue. Avenary, and later Levine, continue the work of earlier studies by identifying the motives of *prayer-modes* and showing how they function in specific examples of synagogue song.

According to Joseph Levine, prayer *modes* have origins in the orient, and therefore they are very similar to the *maqam* modal system of Arabic music, the *raga* system of Indian music, and the Byzantine Church chant.[35] Levine's understanding of the way the modes work is similar to Cohen, he focuses on *nusach* as a stockpile of opening motives, pausal motives, heralding motives, and ending motives. Levine's particular slant is toward understanding the function of prayer-modes in music. He focuses on origins so he can make the connection between how *maqam* works and how the prayer-modes work. Levine provides many illustrations pointing out modal motives in a much larger context by examining cantorial recitatives. Levine also takes into consideration how the text plays an important role in the use of the modes. That is, the melodic phrases are subject to the syntax of the text.

Avenary, while believing that prayer modes are closely related to *raga* and *maqam*, doesn't support the idea that they are associated with an 'ethos'. He doubts that listening to a certain mode will cause an intellectual or emotional

[34]Hanoch Avenary, "The Concept of Mode in European Synagogue Chant: An Analysis of the AdoShem Malach Shteiger," Yuval: Studies of the Jewish Music Research Centre vol. 2 (1971): 11.

[35]Joseph Levine, Synagogue Song in America (Crown Point: White Cliffs Media Co., 1989), 83.

reaction.[36] According to Avenary, there are no theories that imply the connection between mode and feeling. He draws his conclusion from the fact that the *Adonai Malach* mode is not exclusive to *Kabbalat Shabbat*, it is utilized for Shabbat morning, as well as Rosh Hashanah evening and serves as the mode for a variety of prayers and hymns. [37]

Different Approaches

Our task now is to understand the prayer modes as they function in a worship experience. Holism is a scientific discipline concerned with analyzing components of the whole. It negates the axiom "the whole is greater than the sum of the parts it's made of," by maintaining that every individual component that makes up the whole is as important. Lawrence Hoffman, professor of Liturgy at Hebrew Union College-Jewish Institute of Religion in New York, can be considered a liturgical-holist. That is, Hoffman is interested in taking a close look at every aspect of worship: music, seating, movement, etc. Just as Holistic medicine is concerned with every system of the body, Hoffman is concerned with the relationship between every facet of worship.

The question that a holistic approach raises is "how do the modes function within Jewish worship?" or, "how can traditional sounding music add to the dimension of spirituality in Jewish prayer?" Now that we have pondered the origins of *nusach* and have considered what its characteristics are, we need to apply this inquiry to the role of prayer modes in shaping the worship experience.

The basic order of the liturgical text for every type of Jewish service is the

[36]Avenary, 18.

[37]Ibid., 19.

same. There are two essential rubrics to the *t'fillah*: 1. the *Sh'ma* and related blessings and 2. the *sh'moneh esrei* or the *Amidah*. In addition to the main rubrics of a service there are other sections such as introductory psalms, Torah service, and the concluding service. Depending on what time of day it is and what time of year it is, these vary. For example, on Mondays, Thursdays, Shabbat, and festivals, there is a Torah service, there is also the inclusion of the additional service on Shabbat and other holidays.

Each rubric has a different liturgical message that is conveyed. The section that contains the *Sh'ma* establishes the Jewish people's historical relationship with God as Creator, Redeemer and Revealer, while the introductory psalms function as a means to attain concentration and focus in prayer.

In the Ashkenazic system of chanting liturgy, each rubric of a service is assigned a corresponding *nusach*. In general, every prayer in a liturgical section is to be chanted in the particular mode that is assigned to it. To illustrate, in the evening service of Shabbat, the psalm-mode is utilized for the entire pre-*Amidah* section while *Magen Avot* is used for the section following the silent *Amidah*. This system of *nusach* insures that each liturgical section is associated with a sound. Therefore, the ideas behind the text also become associated with the sound of he prayer mode.

Cantor Noah Schall, composer, and coach of *Hazzanut* at Hebrew Union College-Jewish Institute of Region-School of Sacred Music, likens the function of *nusach* to someone driving a car. In driving, one uses both the windshield and the rear-view mirror in order to see where one is going. It is equally as

important to see what is in front of the car as it is to see what is behind. It is the same in worship. In order to make a flowing worship service, the *hazzan* needs to look back at the preceding prayer while preparing the congregation for what is about to happen. The *shaliach tzibur*, literally the messenger of the community, uses the melodic formula to link the different sections of the *t'fillah*.[38]

Nusach also has other functions. By employing it the cantor acts as a musical guide through the prayerbook by announcing the beginning and endings of prayer sections in the required mode. The prayer modes enable the worshipper to chant the liturgy in a logical sequence when utilizing the different motives of the mode. In many ways it resembles the systems of Scriptural cantillation. Because the traditional service is chanted mostly by the congregation it became the role of the *shaliach tzibur* to serve as a musical reminder, dropping melodic hints of how to proceed with the *davening*. The cantor sets the tone or mood of the worship and the congregation responds.

The term *nusach* has many implications. Technically, the word refers to the specific fixed liturgy of a community. It implies however, the system of chanting liturgy by means of melodic patterns within a given scale. The motives of the different prayer modes serve as a musical string, tying together the various sections of *t'fillah* while creating an ambience for prayer by invoking familiar tunes or *leit-motives* that are associated with corresponding liturgy.

It is impossible to discuss *nusach* in a vacuum. Without corresponding liturgy and ritual, the prayer-modes serve no purpose A *Hazzan's* job description includes interpretation and adherence to the text through the idiom of chant. It

[38]Noah Schall, coaching sessions, October 1995- December 1995, New York, Hebrew Union College-Jewish institue of Religion-School of Sacred Music, New York.

is therefore the content of the texts within a prayer section that dictate the mood of the worship and therefore, the sound of the music. Consider this quote by Hoffman.

> Human beings, however, require both "sound " and "sense" to complete their understanding of reality. We are neither pure mathematical intellects nor pure " sense" or "sound," we then seek to unite the two into fully satisfying rituals celebrative of the whole human experience. That seems to me to be the essence of how ritual works: the combination of " sense" and "sound," our two primary human channels for communicating to one another the patterned structuring of experience.
>
> Thus it is rare for religious ritual to feature texts that are rendered as if they were pre readings; instead we develop chants, traditional singsong ways of declaiming them, ways in which the "pure sense" of the text moves toward the satisfying middle ground where sense and sound come together, [39]

Nusach addresses the needs of human beings to practice ritual on both the level of text and sound. The tradition of Ashkenazic *Nusach HaT'fillah* acknowledges that because each section of the siddur has a different message, it should have its own corresponding prayer mode. Thus, the melody becomes symbolic of the text and the text calls out for melody. *Nusach* achieves the goal of bringing both sense and sound together and, therefore, enriching our worship.

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[39]Hoffman, The Art of Public Prayer, 265.

"The *siddur*, though in widespread use, is perhaps the least understood, the least studied, and the least appreciated of all Jewish religious texts. Relatively few are able to see its beauty or to be inspired by its contents."[40] The siddur stands as the one Jewish text that has effectively stood out in history as the vehicle for spreading the message of Judaism. [41] In a way, the *siddur* can be viewed as a codification of Jewish values, hopes, prayers, and anxieties. Within the *Siddur* one can find passages from the Torah, the Prophets, and later writings, the Mishnah, Talmud, and even Kabbalistic sources. Textually speaking, the siddur is one of the greatest collections of Jewish writing.

"Public worship was originally instituted because of the believer's need to lift his heart up to his Creator, and every conscious innovation and change in the liturgy that occurred in later times flowed from the desire to intensify and deepen the service of the heart."[42] The siddur records generations upon generations of Jews who sought out new expressions for their prayers. In the last two centuries, each branch of Judaism has defined itself by the particular set of liturgies that it has canonized into its *siddurim*.

Probably, the most downplayed components of the *siddur* since the age of the Enlightenment has been the Mystical or *Kabbalistic* texts. The Reform movement, in the tradition of rationality, cast away all references to angels,

[40]Haim HaLevy Donin, To Pray as a Jew: A Guide to the Prayer Book and the Synagogue Service, (New York: Basic Books, 1980), xviii.

[41]Ibid.

[42]Ismar Elbogen, Jewish Liturgy (Philadelphia: Jewish Publication Society, 1993), 286.

such as the morning *yotzeir*, and other prayers that were related to the mystical tradition. Many liberal *siddurim*, since the Hamburg Temple, have done away with most mystical components of our liturgy with the exception of *L'cha Dodi*. Over the last seventy five years however, there has been an increase in the amount of traditional liturgy included in the liberal *siddur*. The Reform movement's current prayerbook, *The Gates of Prayer* includes in its "traditional service," the ritual of *Kabbalat Shabbat*. This section of the Friday evening liturgy is steeped in the mystical traditions yet it has become a part of every community's *nusach*.

"Welcoming the Sabbath"

The introductory section of the Shabbat evening service varies from community to community. Based on a survey of various *siddurim*, I will present a general outline of what constitutes a *Kabbalat Shabbat* service.

The reception of the Sabbath begins at sundown on Friday with the lighting of the candles. Following the blessings and meditations surrounding the candle lighting is the chanting of Song of Songs which is concluded with the *Kabbalistic* hymn of love, *Y'did Nefesh*. This hymn is included in most Sephardic and Hasidic prayer-books.

"The singing of psalms and chanting of prayers during the service dates back to the very beginnings of Israel."[43] The Introductory section of the Friday night service begins with the recitation of six psalms, 95-99 and psalm 29. Many Sephardic traditions only include psalm 29. This is followed by the mystical

[43]Idelsohn 9

hymn, *L'cha Dodi* which is followed by two additional psalms; psalm 92, entitled A Psalm for the Sabbath Day and psalm 93. According to Maimonides, psalm 92 had been chanted by the Levitical choir in the days of the Temple, and has been chanted ever since as the opening psalm of the evening service for Shabbat.[44] Therefore it is not considered a part of *Kabbalat Shabbat*, but rather the beginning of *Maariv*.

Why is there a tradition of six psalms? According to Rabbi Yaakov Emden (Yaavetz), the six psalms symbolize the six workings days of the week. Others say they symbolize the six times the shofar was sounded on Friday afternoons, the custom of the Jews living in Babylonia.[45] To try to deduce the real meaning of the six psalms, one must have a greater knowledge of the community of Jews who developed this practice.

Origins of *Kabbalat Shabbat*

The expulsion from Spain in the year 1492, ended a Golden age for the Jews living in Western Europe. For centuries, *Kabbalah*, the mystical tradition of Judaism, had developed in this region. The most important work from this time period, the *Zohar*, attributed to Shimon Bar Yochai but actually transcribed by Moses DeLeon (ca. 1295), became the central volume of the mystical tradition. The teachings of the *Zohar* had profound effects on the way prayer was understood.

> "*The Zohar*'s view of the meaning of prayer enhanced its status tremendously. In an age when traditional prayer was viewed with apathy

[44]Ibid. 130.

[45]Metsudh Siddur

> by the enlightened and incomprehension by the masses, the Zohar lent prayer new value . . . *The Zohar*'s fantastic ideas freed many downtrodden people from the burdens of their lives; the spiritual uplift that they experienced in traditional prayer and in the recitation of the kabbalistic hymns gave them a taste of the world to come in the midst of the hell of their everyday lives."[46]

This aspect of the *Zohar* proved to be especially meaningful for the generation of Jews that followed the victims of exile.

By the sixteenth century *Kabbalah*, with the *Zohar* at its core, became an important factor in Jewish life. Sefad, in the hills of Northern Palestine, had become a thriving community. The descendants of the Spanish Jews believed that the actions of a community and their intensity in fulfilling the *mitzvot*, and particularly that of prayer, could affect the coming of the Messiah. They strove to breathe new life into Jewish liturgy and ritual.[47] Their creativity and innovation had such a powerful influence over the Jewish community that it penetrated into every aspect of Jewish life. "No other movement was to have such a powerful effect so quickly on the liturgy and the prayer book."[48] *Kabbalat Shabbat* represents the most accepted recent innovation in the canon of Jewish liturgy.

Moses Cordovero(1522-1570), the first spiritual leader of the Sefad school, accomplished the task of synthesizing teachings from the *Zohar* with Ecstatic Kabbalah, a tradition within Kabbalah that stressed meditation on the various names of God and other contemplative techniques.[49] The theology of

[46]Ibid. 291.

[47]Daniel C. Matt, The Essential Kabbalah, (New York: Harper Collins Publishers, 1995), 13.

[48]Elbogen, 293.

[49]Matt, 13.

Moses Cordovero, and Isaac Luria, Cordovero's successor and Master of the Sefad tradition , is embedded in the ritual of *Kabbalat Shabbat*. Lurianic theology explains that Shabbat is actually *Shekhina*, the feminine aspect of God that has been displaced. According to this philosophy, the division of God is reflected in every individual.

In Talmudic times, Rabbi Chanina used to sing " Come and we will go out to meet the Bride, the Queen!" Rabbi Yannai is also reported as greeting Shabbat with the words "Come O Bride, Come O Bride."[50] The metaphor of a wedding became the central theme of Shabbat for the *Kabbalists*. Solomon Alkabetz, the brother in law and teacher of Moses Cordovero, composed the *piyut*, or hymn, L'chah Dodi which made a refrain from the Talmudic text and utilized verses from Isaaiah and other Biblical texts. This mosaic of verse capsulized the theology of *Kabbalah*, and became the climax of *Kabbalat Shabbat*. The ritual of *Kabbalat Shabbat*, designed in part by Cordovero, represents the wedding ceremony between *Tiferet*, the masculine aspect of God with *Shekhina*

The six Psalms 95-99 and 29, were a reflection of mystic thought. The psalms of *Kabbalat Shabbat* contain the theme that God is the Supreme Ruler and all nature and all nations shall praise God however, the true message of *Kabbalat Shabbat* is expressed in the *kavanah*, a meditation related to a particular practice, preceding the introduction of the Shabbat evening service:

> לכו נרננה וכו' הם ששה מזמורים נגד ששה ימים, ויכן לשבר הקליפה ולהעלות הניצוצות של ימות השבוע. גם ר"ת של ו' מזמורים אלו בגימי' נפש, כי על ידי קבלת שבת הוא מקבל תוספת נפש מקודשת שבת.[51]

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[50]Nosson Scherman, The Complete ArtScroll Siddur, (Brooklyn: Mesorah Publications, 1984), 316.

[51]Isaac Luria, Siddur T'filah L'oni, ed. Shraga P. Berg (Jerusalem: The Press

> L'chu N'ran'na (ps. 95) and the rest, are psalms that represent six days. One must focus their attention on shattering the shards of the vessels to elevate the sparks of divinity of the days of the week. Also, the first letters of the six psalms in Gematria are equivalent to the word for soul, for through Kabbalat Shabbat one receives an additional soul that sanctifies Shabbat.[52]

According to Luria, the message of *Kabbalat Shabbat* is for one to contemplate their actions the past week in order to "shatter the shards of the vessels." This refers to the Lurianic system of *kabbalah* which explains the act of Creation. In creating the universe, God formed ten vessels out of ten divine attributes. These vessels shattered for the pure light of creation was too powerful. Many of the "sparks" of divinity returned to their source but the remainder became entangled with the particles of the vessels and formed the matter of the universe. It is the task of humanity to liberate these sparks by performing the commandments.

The divine light is also imbedded in every person's soul. By singing the introductory psalms one prepares themselves for receiving Shabbat. Each psalm represents one of the divine qualities of God. According to *Kabbalah*, these attributes are reflected in the psyche of individuals. By performing *Kabbalat Shabbat*, one purifies themselves to receive the additional soul that Shabbat brings to anyone who observes the Sabbath.

The Music of *Kabbalat Shabbat*

It is impossible to know the exact sounds of synagogue music in sixteenth century Sefad since the Friday night ritual is performed very differently from the way it was originally conceived by the mystics. Generally, Jewish communities

of the Yeshivat Kol Yehuda, 1995), 91.

[52]Translation by the author.

did not have the luxury of a field, and therefore the introductory psalms were performed in the synagogue.

In Europe, two distinct styles of synagogue music developed, each with their own understanding of how *Kabbalat Shabbat* was to be sung. In the east, *Hazzanut*, the improvised embellishments of the prayer modes, developed while in Germany, psalmody was utilized to chant the psalms. [53] This type of practice, close in relation to the Sephardic practice, is significant in the practice of *Kabbalat Shabbat* since the originators of the service were of Sephardic descent.[54]

According to the German tradition, the congregation would chant the psalms responsively with the *Hazzan* in a formulaic manner, while in the East European model, the congregation recites the verses to themselves while the *Hazzan* sets the pace by announcing the concluding verses of each psalm

According to the Ashkenaic communities, Kabbalat Shabbat is chanted in the *Adonai Malach* mode. This mode is named after the first two words of psalms 97, 99 and psalm 93 which is a major theme of the rubric; God is the ruler of the universe. The mode's scale is similar to the mixolydian mode in that it has a major third and minor seventh with extensions below tonic and above the octave. This scale however [example 1], is not descriptive of the mode. As Cohen has taught, the mode is defined by its several motives.

The motives that Cohen suggests are better demonstrated in actual settings of liturgy. Consider three examples of *Hazzanut*. The first two are from

[53]Geoffrey Goldberg, "Hazzan and Qahal: Responsive Chant in Minhag Ashkenaz." p. 12 Godberg states that the siddur Safah Berrurah compiled by Wolf Heidenheim (1757-1832) of Germany "shows that the Kabbalat Shabbat Psalms were to be recited responsively throughout"

[54]Ibid.

Cantors in America during the mid-twentieth century; the third is from Solomon Rozumni(ca. 1860-1930), the Odessa Cantor from the late nineteenth to early twentieth century.

The compositions of Hazzanim Adolph Katchko and Israel Alter have been the primary textbooks for *Nusach* at the HUC-JIR School of Sacred Music. Both Cantors were trying to achieve the goal of documenting synagogue sound from Europe while making it " . . . meaningful to American ears in our time and hopefully for many decades to come. "[55] Generally, Katchko tends to be more basic, capturing the sound of the *Baal T'filah,* while Alter takes the *nusach* to a higher artistic level.

The illustration by Adolph Katchko [example 2] is in the key of E flat major and utilizes tonic as a recitation tone for the words *L'chu n'ra-n'nah. L'Adonai* rises to the third. *Naria* is expressed by a brief ornamentation. Both the third and the fifth are used as semi-cadential notes. *Tzur* is embellished with a motive that echoes *naria*. The final motive of the first chant in Katchko's service concludes with the scale degrees, 2-1.[56]

Israel Alter provides the second example [example 3]. Here, the phrase begins on the third but the fifth is used as the reciting tone. The first half verse ends with a slight embellishment on *Ladoshem* but remains on the fifth. The second half of the verse also embellishes the words *naria* and *l'tzur*. Alter's cadence is not the typical 2-1 rather he inserts a jump to the fifth before returning

[55]Israel Alter, The Sabbaath Service: The Complete Musical Liturgy for The Hazzan, (New York: Cantors Assembly).

[56]Adolph Katchko, A Thesaurus of Cantorial Liturgy: Volume One for the Sabbath, (New York: Hebrew Union College-Jewish Institute of Religion-School of Sacred Music, 1952), 1.

cadence is not the typical 2-1 rather he inserts a jump to the fifth before returning to tonic.[57]

The illustrations by Rozumni are more ornate than the examples above and reflect an influence from late Romantic opera and classical music. Although his Hazzanut features more runs and sequences, its skeleton can still be recognized as basic motives. Rozumni [example 4] begins on the tonic for *"L'chu"* but uses the third as a reciting tone. The last word is accentuated by a jump to the sixth and resting on the fifth. The second half of the verse utilizes the fifth and the octave for the word *naria* these leaps express the notion of singing to *Tzur yish-einu*, our Rock of salvation. Rozumni uses a cadence that Cohen has classified as a typical *Adonai Malach* cadence. It features a move from the fifth to the third then to the second scale degree with two grace notes back to the tonic.

The mode for Shabbat develops over the course of the rendering of the psalms. The lowered seventh is an important feature in the mode. In further sections of Kabbalat Shabbat our Hazzanim reveal more about the nature of the *Adonai Malach* mode. In all three examples [exs. 5-7], the lowered seventh is used to express the sentiment; *"Ohavei Adonai sin'u ra* Lovers of the Lord, hate evil." Both Katchko and Alter use the seventh on the word *sin'u*, hate.

According to many Reform Cantors, *Kabbalat Shabbat* is not a part of their Friday Night liturgy. Why is this section of Shabbat liturgy overlooked? Perhaps because it has only been included, in a complete form, in the reform siddur since 1975. Perhaps because it is steeped in the mystical tradition and therefore antithetical to original Reform ideology. The newly revised edition of

[57]Alter, 3.

The Union Prayer Book contains only three of the six psalms and not even in the same service.[58] Despite the misrepresentation of the liturgy, there have been several musical contributions made over the last few decades which not only utilize *Kabbalat Shabbat* texts, although abbreviated, but also incorporate the traditional mode. I will now take a close look at three settings for Shabbat psalms of *Kabbalat Shabbat:* Psalm 97 by Hugo Chaim Adler and Psalm 95 from both Lazar Weiner and Michael Isaacson.

Adler's psalm 97, *Adonai Malach* for organ and solo voice begins with a tonic triad as the opening phrase . This motive is also common to the opening of psalm 93 which contains the same text. This motive expresses the idea that "the Lord reigns."

As in most psalms, psalm 97 has equal half verses. Adler uses an antecedent and consequent style in addressing the psalm. The first phrase uses the fifth as a reciting tone and is brought to a semi cadence on the fifth with an embellishment on the word *aretz*. The remainder of the first verse begins on the second and concludes with a motive with the scale degrees, 2-3-1.

In the second verse the fifth is emphasized as the reciting tone. Adler uses a minor third for the word *s'vivov* rising back to the fifth. Here the minor seventh, characteristic of the *Adonai Malach*, is used for the phrase *tzedek u-mishpat*. The second verse can be considered in the *Magein Avot* mode. The senority of this mode is both in minor and the relative major. The second half of verse modulates to G minor, the fourth. *Adonai Malach* typically moves to the fourth both minor and major.

[58]The Union Prayer Book: Newly Revised Edition contains in its five Friday evening services psalms 95, 97, and 98.

Adler's harmony follows a structure. The first section contains mostly vertical harmonizations with very little movement. The chords in the first half verse are without thirds. This is indicative of the ambiguity of the mode. The first time that I is harmonized it is minor. The phrase *tzedek u-mishpat* is harmonized as a minor I chord. It is the first time that tonic features a third in its harmony. The same chord could also be interpreted as a major chord in F major with an added sixth (D). Again, this adds to the ambiguity of tonality. This same chord is used for the word *tzidko*. The second verse ends on an inverted major I chord but the third quickly passes. The third verse resumes with a chord without a third.

The phrase *Ohavei Adonai sin'u ra* is completely different in character. It is in G minor and shifts to six-eight time. The accompaniment also becomes more melodic. It is understandable why Hugo Chaim Adler, a German Jew, would choose to stress this verse that calls for the lovers of God to hate evil and reassures them that the Lord protects the life of the righteous and keeps them from evil. Many composers of the post-Holocaust era tried to address their theological struggle through their compositions. Perhaps this explains the juxtaposition of both major and minor in Adler's psalm 97.

The third section of Adler's composition returns back to the style of the first section. The harmony is once again horizontal. Adler repeats the same ambiguous chord, F major with sixth or an inverted D minor with a seventh, on the word *tzadik*. This is the third time that he has harmonized the word for justice with the same chord. Perhaps this indicates the composer's ambiguous feelings about God's justice. This is also reflected in the harmonization of the

word *hodu*, thanks. The first "thanks" is supported by a major I, the second, a minor. The composition finally resolves on a major I chord.

Lazar Weiner's *L'chu N'ra-n'nah* pushes the limits of modal harmonization. The melody, which is actually a dialogue between the Cantor and a unison choir, utilizes all the features of the *Adonai Malach* mode. The fifth is used as a reciting tone for the Cantor and tonic is utilized by the choir. The minor seventh is included to express words such as *naria* and *gadol*. If the piece were unaccompanied it would sound like traditional psalmody with its repeating pattern in the choir's part. It is the accompaniment that makes this piece unique.

Weiner, like Adler, juxtaposes major tonality with minor tonality. Both the accompaniment and the melody alternate D flat with D natural. D is the third scale degree of B flat. The melody is in F major but, the accompaniment features a repeating bass figure of F D flat F C. The whole composition consistently features clashes of D flat and C and F and E flat, two sets of minor sevenths. It seems that Weiner takes a serial approach to harmonizing *nusach*.

The inclusion of three psalms from *Kabbalat Shabbat* in the Union Prayer Book prompted both Hugo Chaim Adler and Lazar Weiner to set them to music. In doing so, they drew from the rich tradition of synagogue chant modality. As Reform Jews, they tried to balance traditional sound with modern sound relative to their musical surrounding. They understood *nusach* through the lens of contemporary musical idioms. In being at the forefront of synagogue musical innovation, both Adler and Weiner brought the sounds of East European synagogue modality to a generation of Jews who were born in America.

The third example of contemporary synagogue composition is drawn

from Michael Isaacson's *Nishmat Chayim* published in 1983. The first piece is a setting of psalm 95, *L'chu N'ra-n'nah*, and utilizes an antiphonal framework with a Cantor and choir. The actual melody does not, necessarily sound like *nusach*, however it alludes to it by its use of the minor seventh. Tonic is the most dominant tone.

Michael Isaacson sets psalm 95 in a contemporary idiom. The strong emphasis on rhythm and repetition of melody clearly reflects the sounds of rock and roll and more modern pop sounds. The harmonies also recall popular trends in music. Isaacson uses suspended chords throughout the piece. In using contemporary idioms, Isaacson has followed in the footsteps of Adler and Weiner in trying to reconcile tradition with new forms of expression of his surrounding.

Each of the composers mentioned above had an individual and personal understanding of *nusach* as seen in various selections from *Kabbalat Shabbat*. They balanced text and tones to create artistic forms of expressive prayer. While maintaining some basic motives: major senority, emphasis on the first third and fifth, minor seventh, etc. , composers of each generation transmitted their tradition in a language that they understood. As the current generation of Jews who were brought up on folk and rock become the next generation of Cantors and synagogue composers, what will their expression of *nusach* sound like?

Conclusion

The Reform movement has gone through many stages of growth and change since its origins in eighteenth century Europe. Within the synagogue, worship styles have also reflected this change. The changing trends within Jewish ritual practice can be seen as a result of cultural and sociological influence. The worship style of liberal synagogues in Germany during the eighteenth century was very similar to their Protestant neighbors while hazzanim in Eastern Europe, adopted operatic recitative form in developing new synagogue sounds. Reform Judaism in America inherited these reforms.

"The musical forces available to congregations have changed, too." Congregations in the early twentieth century replaced the cantor with professional organist, choirs, and soloists. With the immigration of East European Jews, the sounds of synagogue changed. Composers following this era strove to fuse two styles. The creation of the School of Sacred Music insured the continuation of both traditions of Jewish music.

Synagogue music can now be categorized into three distinct styles: participational music, presentational music, and improvisational music. "Participation refers here to music/services in which the hazzan shares the responsibilities with the congregants; *presentation* to preset services, ranging from classic composition through trendy pop-based events; and *improvisation* to those moments of the service when the hazzan feels most ties to the ancient tradition of hazzanut and fewest constraints on creativity."[59] These styles constantly shift in

[59]Mark Slobin, Chosen Voices: A History of the American Cantorate. (Albana and Chicago: The University of Chicago Press, 1989), 195.

balance as the nature of Jewish worship changes.

Since the 1960's there has been a noticeable turn towards tradition. As a natural result of historical events, Jews have begun to reclaim their rites and ritual practice. Sociologically, the Jews are following the trend of the third generation of immigrants to explore the world of their ancestors. It seems that as we become more comfortable with our standing in society, we become more secure in our identity as Jews and embrace more of our tradition. This trend is reflected in the amount of ritual garments, *kippot and talitot*, that can be seen in Reform congregations and in the liturgy that is included in Reform siddurim.

Just after World War II, the great Jewish scholar Gershom Scholem began his research on Jewish mysticism. His efforts established Kabbalah and Jewish mysticism as an important branch of Jewish theology and philosophy. Scholem showed that Mysticism dated back to at least the Middle Ages and is the root of Hasidism.[60] Scholem also concluded that the mystic tradition within Judaism is "distinguished by its highly cognitive and character, and its uncommon reinforcement of religious practice."[61] There are many parallels between both the ideals of Lurianic Kabbalah and the tenets of Reform. The revolt against Orthodoxy, and more particularly, the focus on *Tikun*, the process of making the world a better place. Scholem demonstrates a connection between by tracing" its influence into the most unlikely of new environment, the French Revolution and the beginnings of Reform Judaism."[62]

[60]Eugene B. Borowitz, 250.

[61]Ibid. 251

[62]Herbert Weiner, 9 1/2 Mystics: The Kabbalah of Today, (New York: Collier Books, 1969), 77.

In the last 10-20 years there has been a return to the "spiritual" in our culture. One can witness this phenomena by walking into any bookstore and taking a look at the best selling books. There are more books than ever with the words; "spiritual" or "mystical" in their titles. This trend is reflected in most religious groups and even in Reform Judaism, there is a return to more traditional practice in the effort to increase the level of spirituality in Reform Jewish worship.

Another recent development in liberal Judaism is that of the healing movement. "People want ritual that heals , heals their broken selves, heals the wound of broken communal connection both through time and across space, and promises healing in a world that can prove shattering."[63] This in fact is the message that Isaac Luria was teaching with his ideas of *tikkun olam* , fixing the world. According to Luria, the goal of ritual is to heal the division in God and by doing so we are healed. This movement and other movements that stress personal involvement and intimacy in worship strongly emphasize the music of participation. Their population partially "emanates from the youth movements and summer camp and Reform movements, centering on Camp Ramah and National Federation of Temple Youth (NFTY) respectively. These spiritual enclaves began in the 1950's as a way for harnessing the vitality of Young Jews and getting them actively involved in creating their own spiritual environment."[64]

[63]Lawrence A. Hoffman "On Swimming Hole, Sound Pools, and Expanding Canons," in Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience, ed. Lawrence A. Hoffman and Janet R. Walton (Notre Dame: University of Notre Dame Press, 1992), 9.

[64]Slobin

In recent years, the members of mainstream Reform congregations have been insisting on participating more and more. They demand music that meets their needs. *Hazzanut* prevented the congregation from actively participating in the worship, likewise, the music written for organ, choir, and soloist also distance a congregation from worshipping.[65] Taking into consideration the current trends in worship, we can only imagine what the emerging sounds of synagogue modality will be.

Danny Freelander, Rabbi and director of the Commission on Synagogue music has pointed out that participation in the service is really a recent phenomena and thus presents a new challenge to the future of Reform worship[66]. This notion is not entirely true as we have seen models of services where there is much participation from the congregation. We should consider styles such as psalmody in creating new worship music. It should now be the efforts of composers to keep Jewish worship music in sync with the trends of the current generation. However, we should seek to create a new musical synthesis that builds on, and makes use of, traditional sounds.

"We sometimes forget that sacred sound is intrinsically bound up with the sacred text that are our prayers and the sacred drama that is our worship. Liturgical trends thus have musical consequences."[67] The continuation of the Reform movement in American implies the fusion of numerous traditions. The dichotomy of kevah and kavanah, seder and regesh, or presentation and participation is constantly a factor in the process of musical synthesis.

[65]Goldberg, "Hazzan and Qahal," 2.

[66]Danny Freelander, interview conducted by author December, 1995.

[67]Lawrence A. Hoffman "On Swimming Holes," 335.

There is a symbiotic relationship between liturgy and music. In the eye's of the Reform Jewish world, the treatment of nusach and traditional liturgy is the same. They are both filtered through the lens of perception, based on sociological and cultural trends. The needs of a Jew and his/her community in the 1990's are radically different from one generation ago. Perhaps spirituality is subject to the same treatment that *nusach* is throughout the ages. The particular dressing we put on our philosophy or music changes due to the language of the time but the core is always there. Thus, our tradition is preserved.

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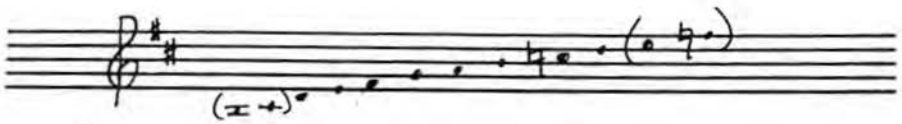
1.



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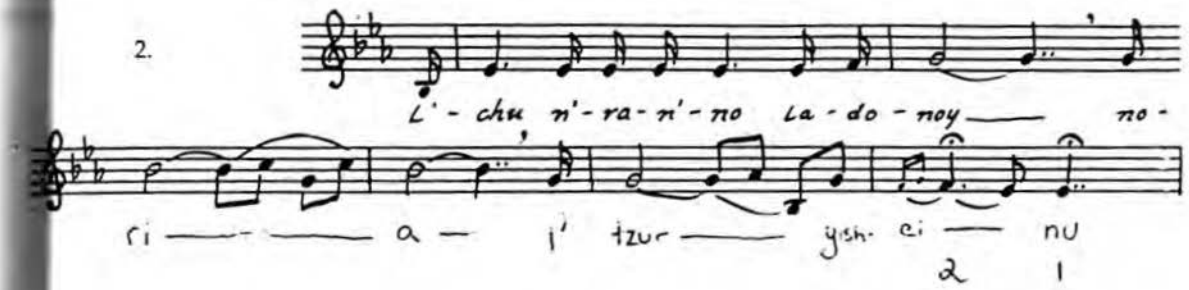
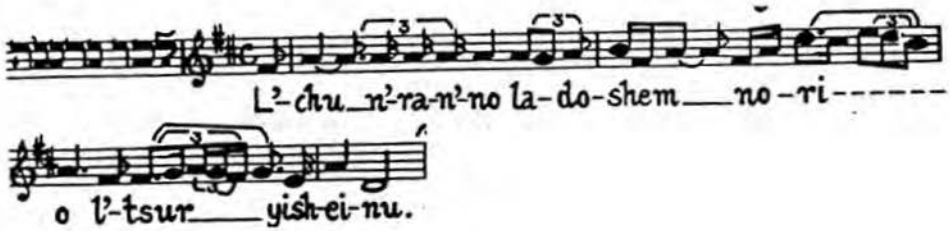

L'-chu n'-ra-n'-no La-do-noy no-
ri a l' tzur yish-ei nu
2 1

3.


L'-chu n'-ra-n'-no la-do-shem no-ri
o l'-tsur yish-ei-nu.

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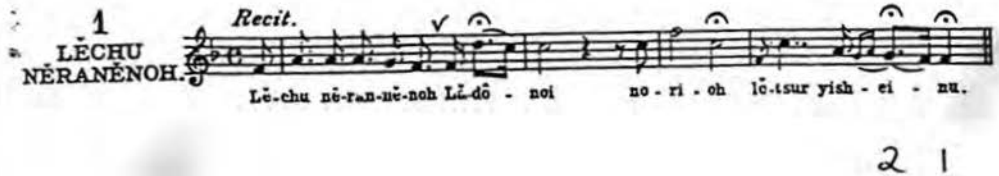
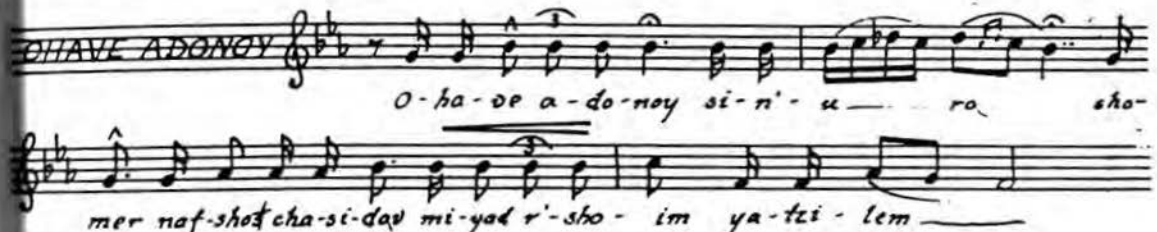
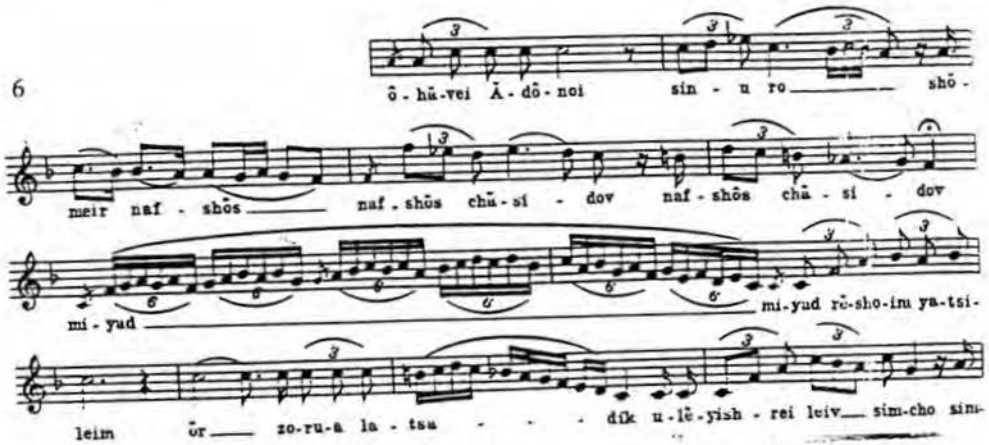

1
LĔCHU
NĔRANĔNOH.
Recit.
Lĕ-chu nĕ-ran-nĕ-noh Lĕ-dô - noi no - ri - oh lĕ-tsur yish - ei - nu.
2 1

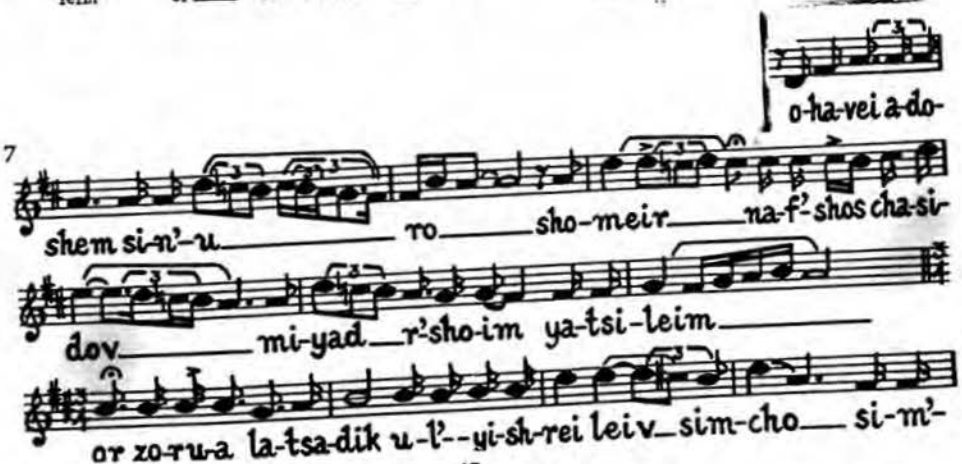
5.


OHAVE ADONOY
O-ha-ve a-do-noy si-n'-u ro sho-
mer naf-shot cha-si-dav mi-yad r'-sho- im ya-tzi-lem

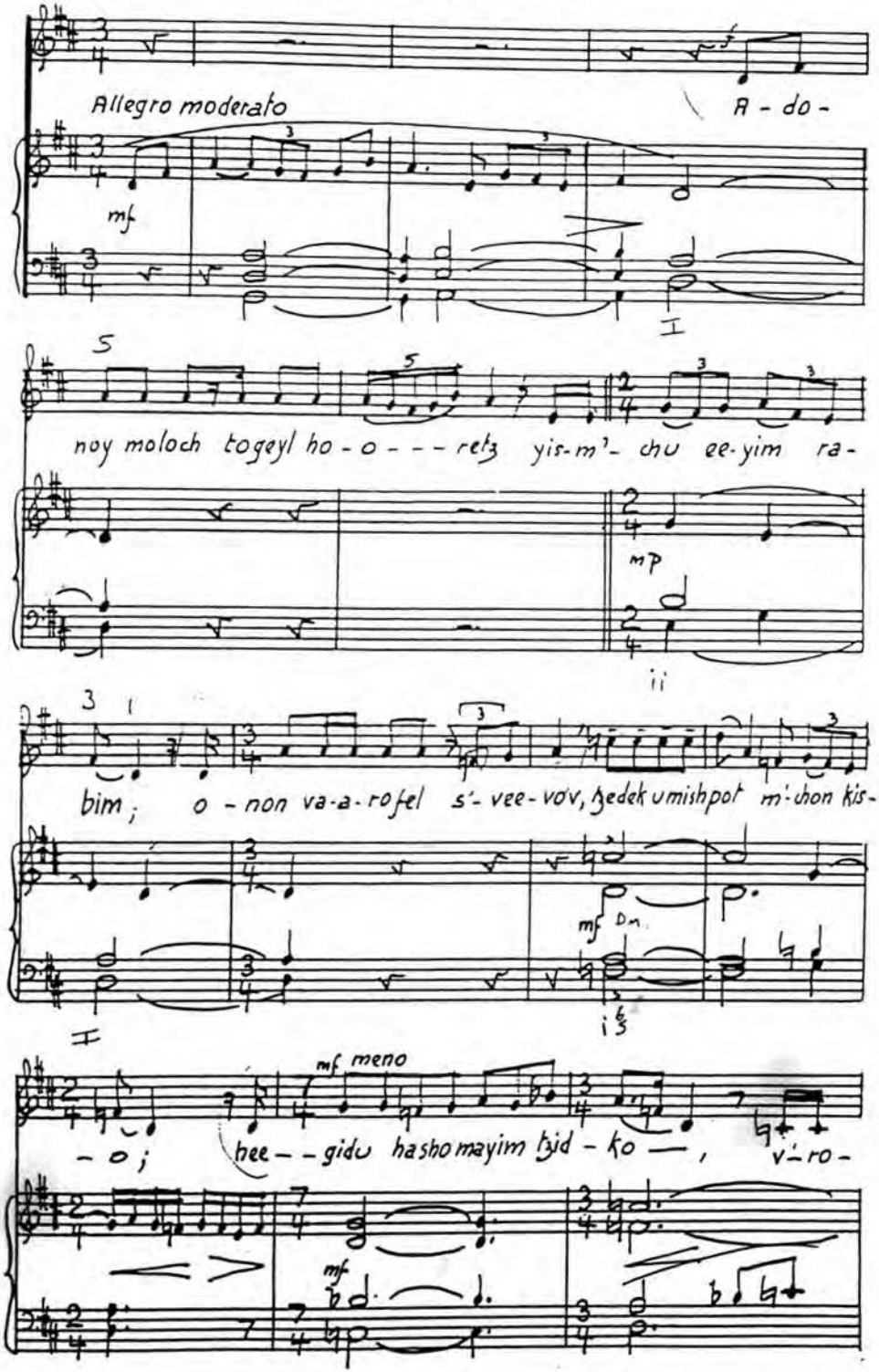
6

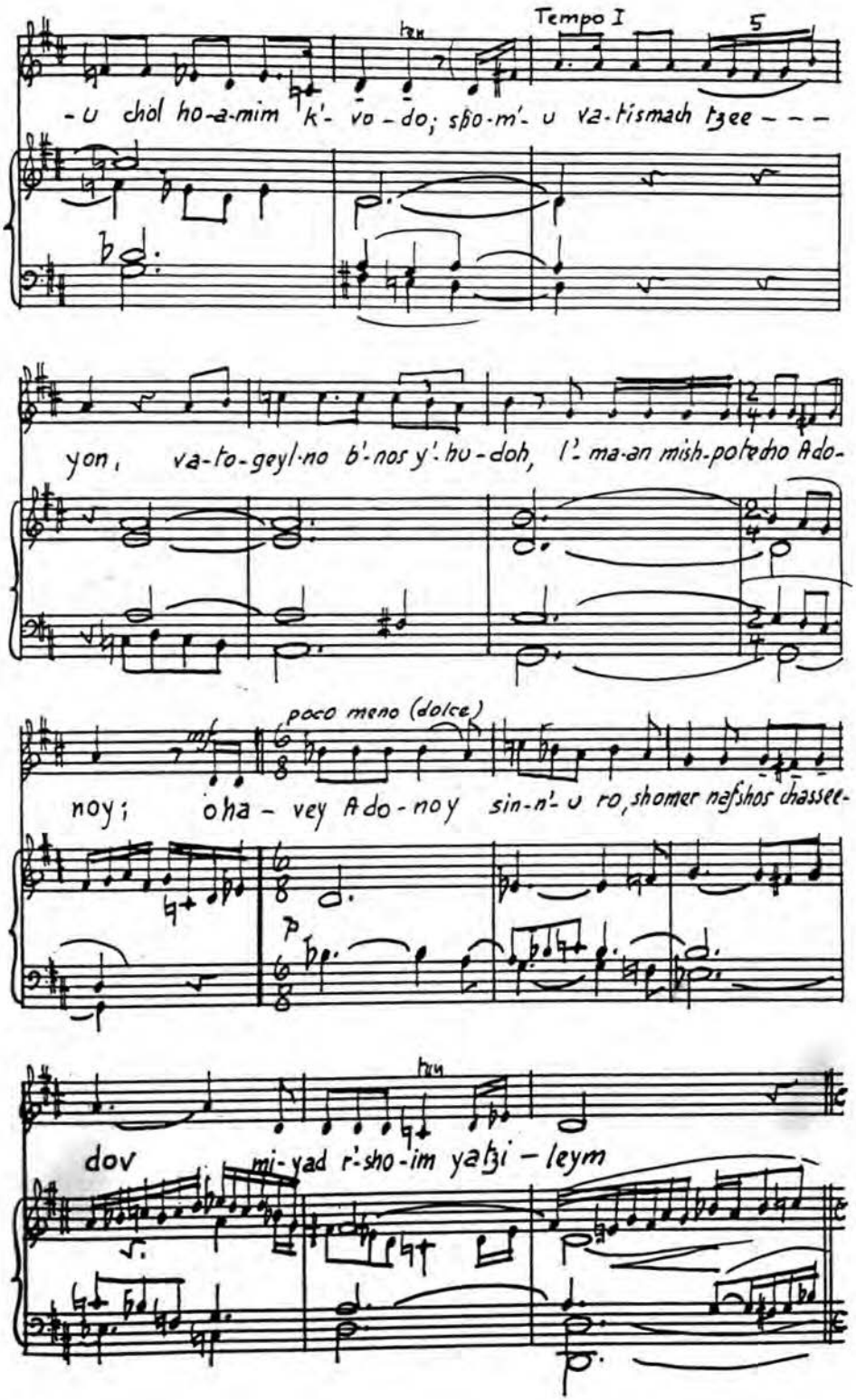

ô-hă-vei Ă-dô-noi sin-u ro shô-
meir naf-shôs naf-shûs chă-si-dov naf-shôs chă-si-dov
mi-yad mi-yud rŏ-sho-im ya-tsi-
leim ŏr zo-ru-a la-tsa- dîk u-lĕ-yish-rei leiv sim-cho sim-

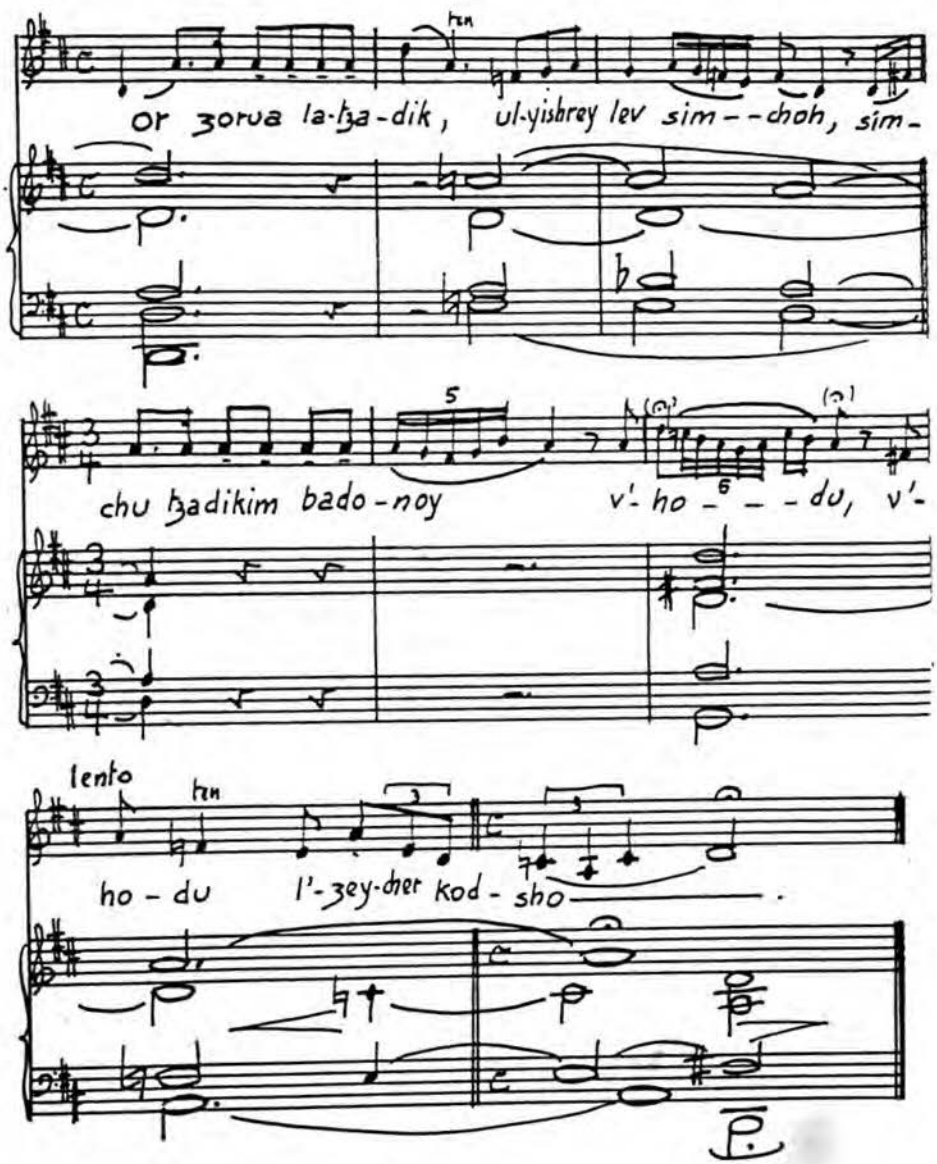
7


o-ha-vei a-do-
shem si-n'-u ro sho-meir na-f'-shos cha-si-
dov mi-yad r'-sho-im ya-tsi-leim
or zo-ru-a la-tsa-dik u-l'--yi-sh-rei leiv sim-cho si-m'-

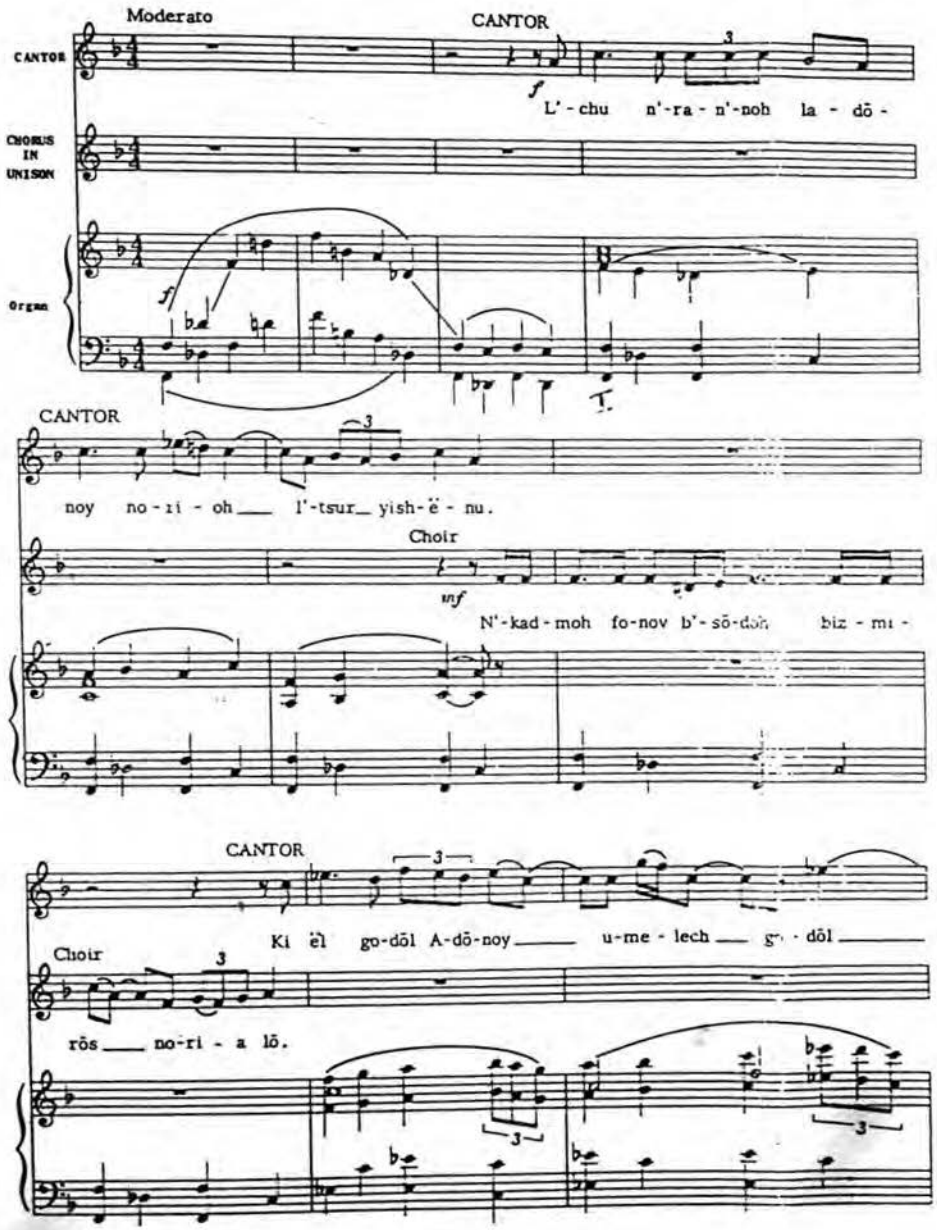
ADONOY MOLOCH

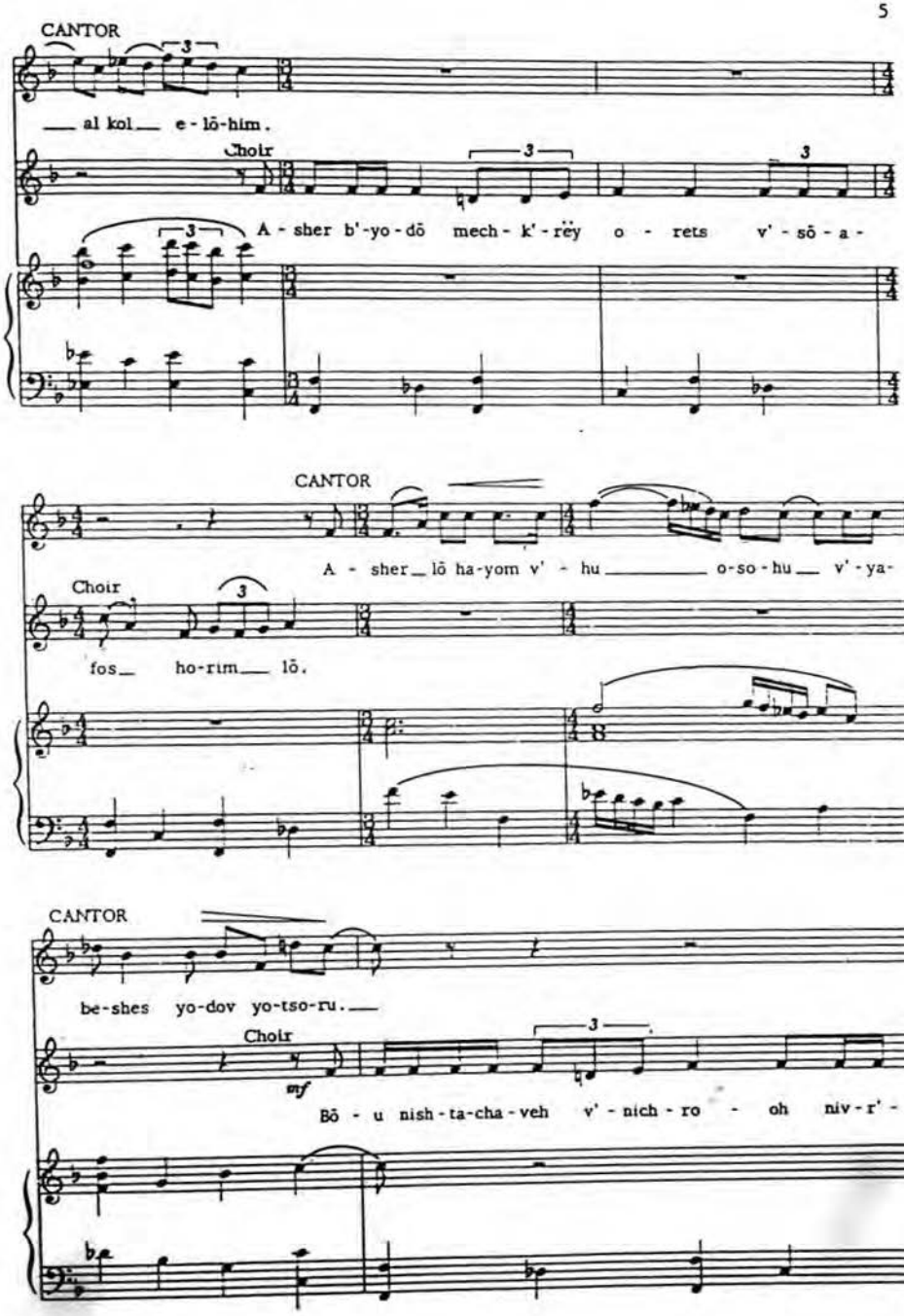


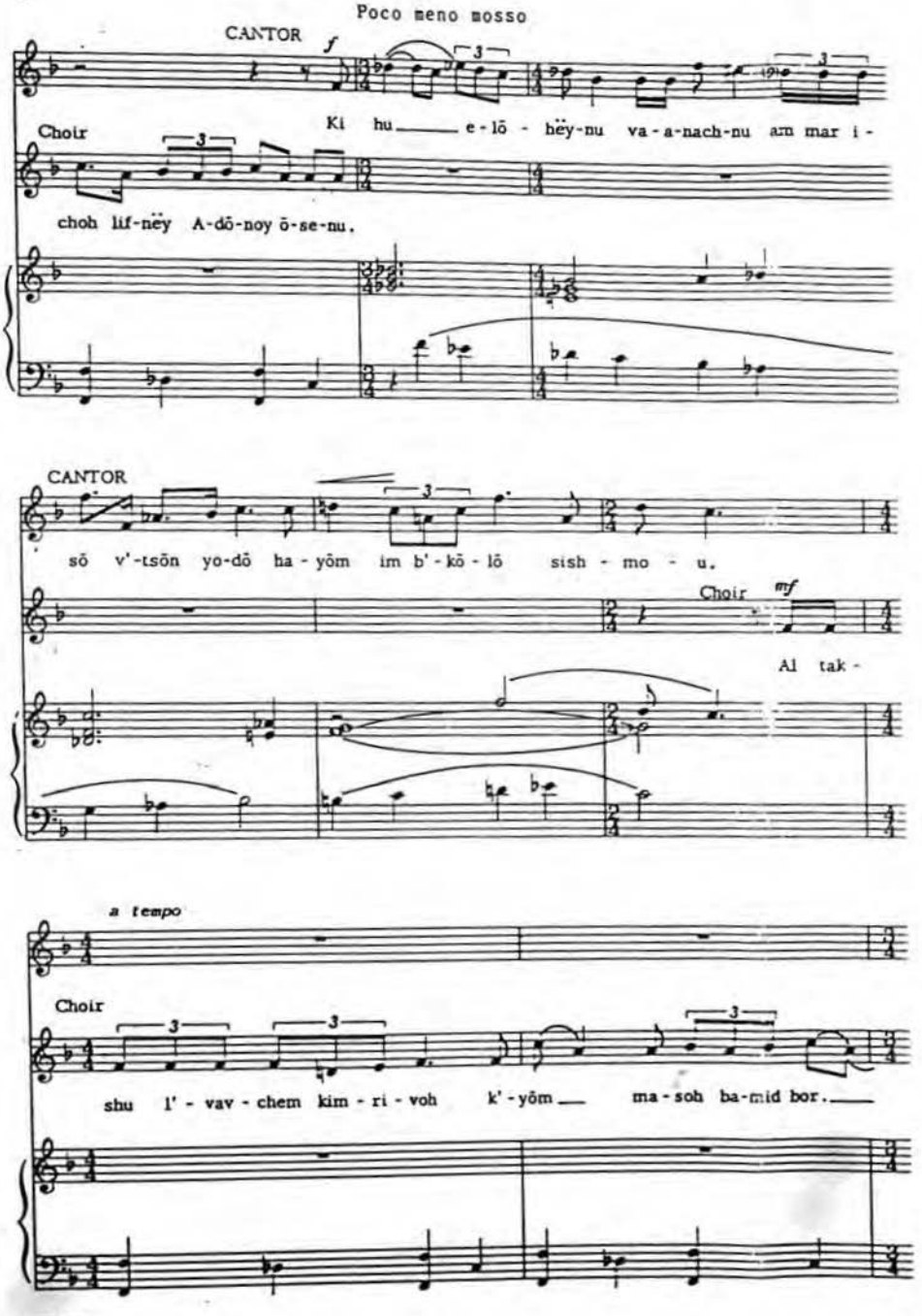

Tempo I
5
-u chol ho-a-mim k'- vo-do; sho-m'- u va-tismach tzee - - -
yon, va-to-geyl-no b'-nos y'-hu-doh, l'-ma-an mish-potecho Ado-
poco meno (dolce)
noy; oha - vey Ado-noy sin-n'- u ro, shomer nefshos chassee-
dov mi-yad r'-sho-im yatzi - leym

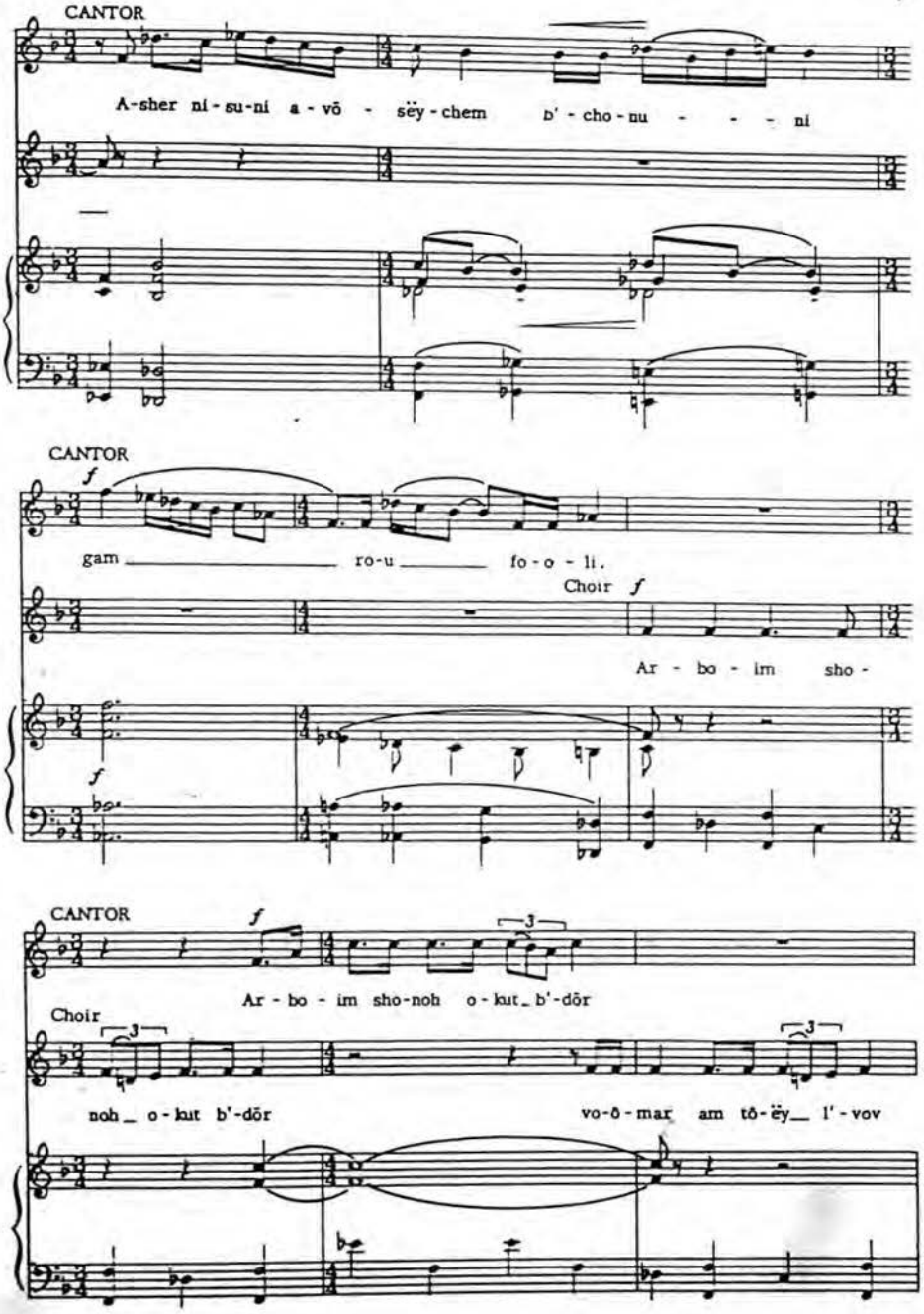

or zorua la-tza-dik, ul-yishrey lev sim--choh, sim-
chu tzadikim bado-noy
v'-ho--du, v'-
lento
ho-du l'-zey-cher kod-sho

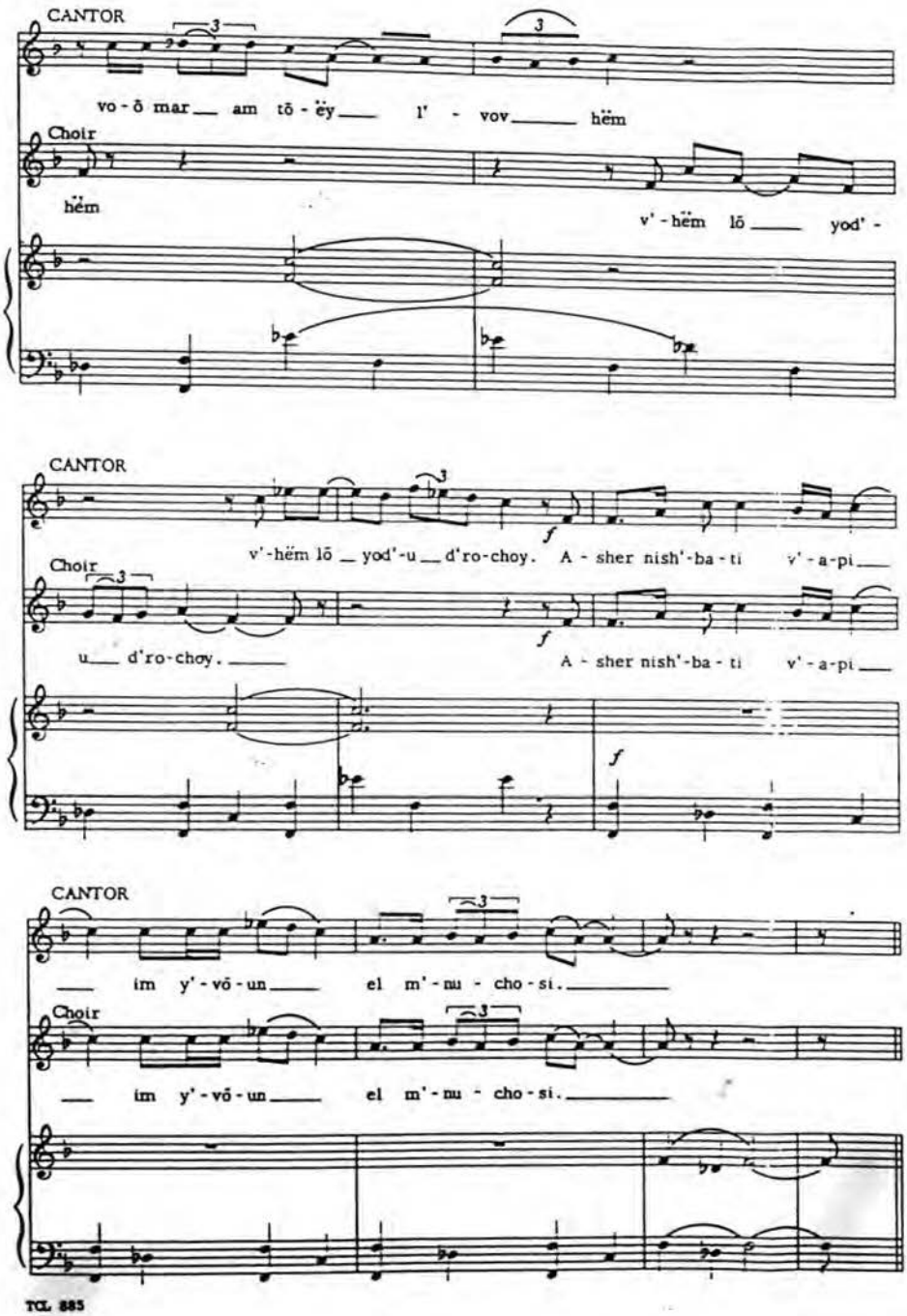
L'chu N'-ra-n'-noh




CANTOR
al kol e-lō-him.
Choir
A-sher b'-yo-dō mech-k'-rëy o-rets v'-sō-a-
CANTOR
A-sher lō ha-yom v'-hu o-so-hu v'-ya-
Choir
fos ho-rim lō.
CANTOR
be-shes yo-dov yo-tso-ru.
Choir
mf
Bō-u nish-ta-cha-veh v'-nich-ro-oh niv-r'-


Poco meno mosso
CANTOR
f
Choir
Ki hu e-lō - hëy-nu va-a-nach-nu am mar i-
choh lif-nëy A-dō-noy ō-se-nu.
CANTOR
sō v'-tsōn yo-dō ha - yōm im b'-kō - lō sish - mo - u.
Choir
mf
Al tak -
a tempo
Choir
shu l' - vav - chem kim - ri - voh k'-yōm ma-soh ba-mid bor.

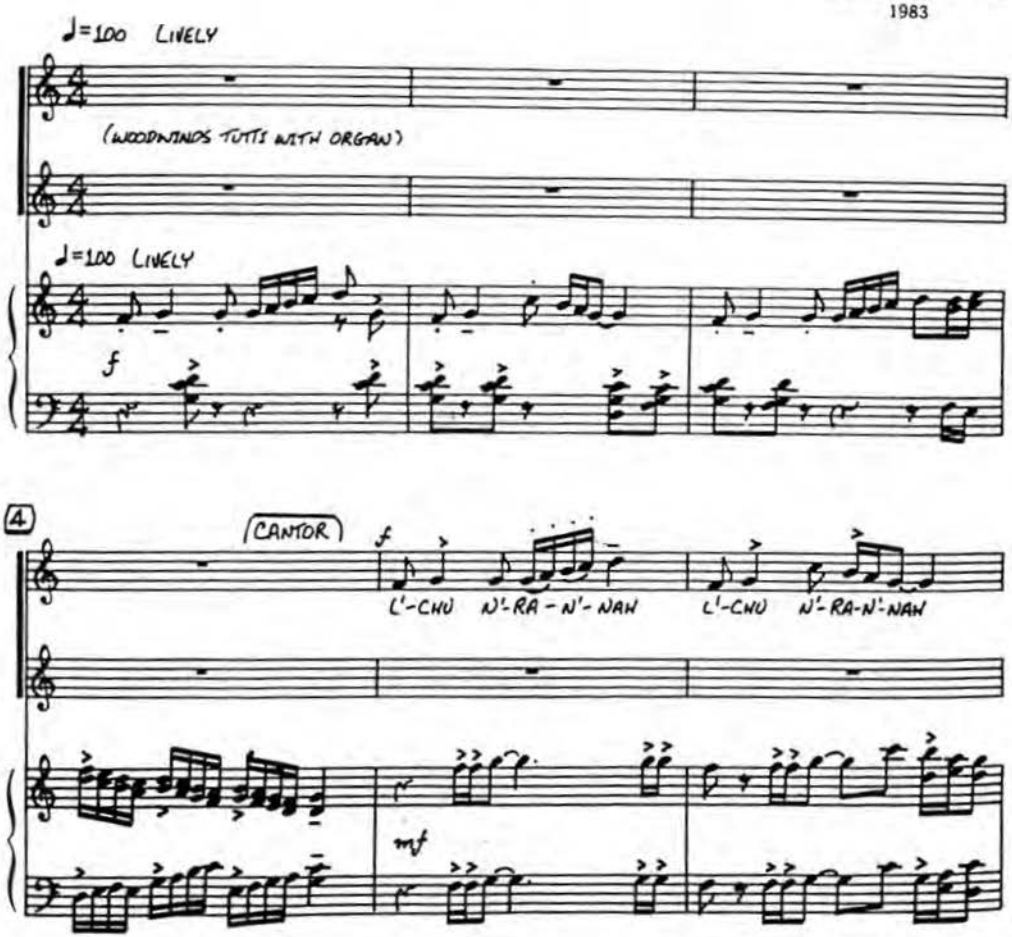

CANTOR
A-sher ni-su-ni a-vō - sëy-chem b'-cho-nu - - - ni
CANTOR
f
gam ro-u fo-o-li.
Choir f
Ar - bo - im sho -
f
CANTOR
f
3
Ar - bo - im sho-noh o-kut b'-dōr
Choir
3
3
noh o-kut b'-dōr
vo-ō-mar am tō-ëy l'-vov


CANTOR
vo - ō mar am tō - ëy l' - vov hëm
Choir
hëm
v' - hëm lō yod' -
CANTOR
v' - hëm lō yod' - u d'ro - choy. A - sher nish' - ba - ti v' - a - pi
Choir
u d'ro - choy.
A - sher nish' - ba - ti v' - a - pi
CANTOR
im y' - vō - un el m' - nu - cho - si.
Choir
im y' - vō - un el m' - nu - cho - si.

92-001

I-L'CHU N'RAN'NAH

MICHAEL ISAACSON
1983



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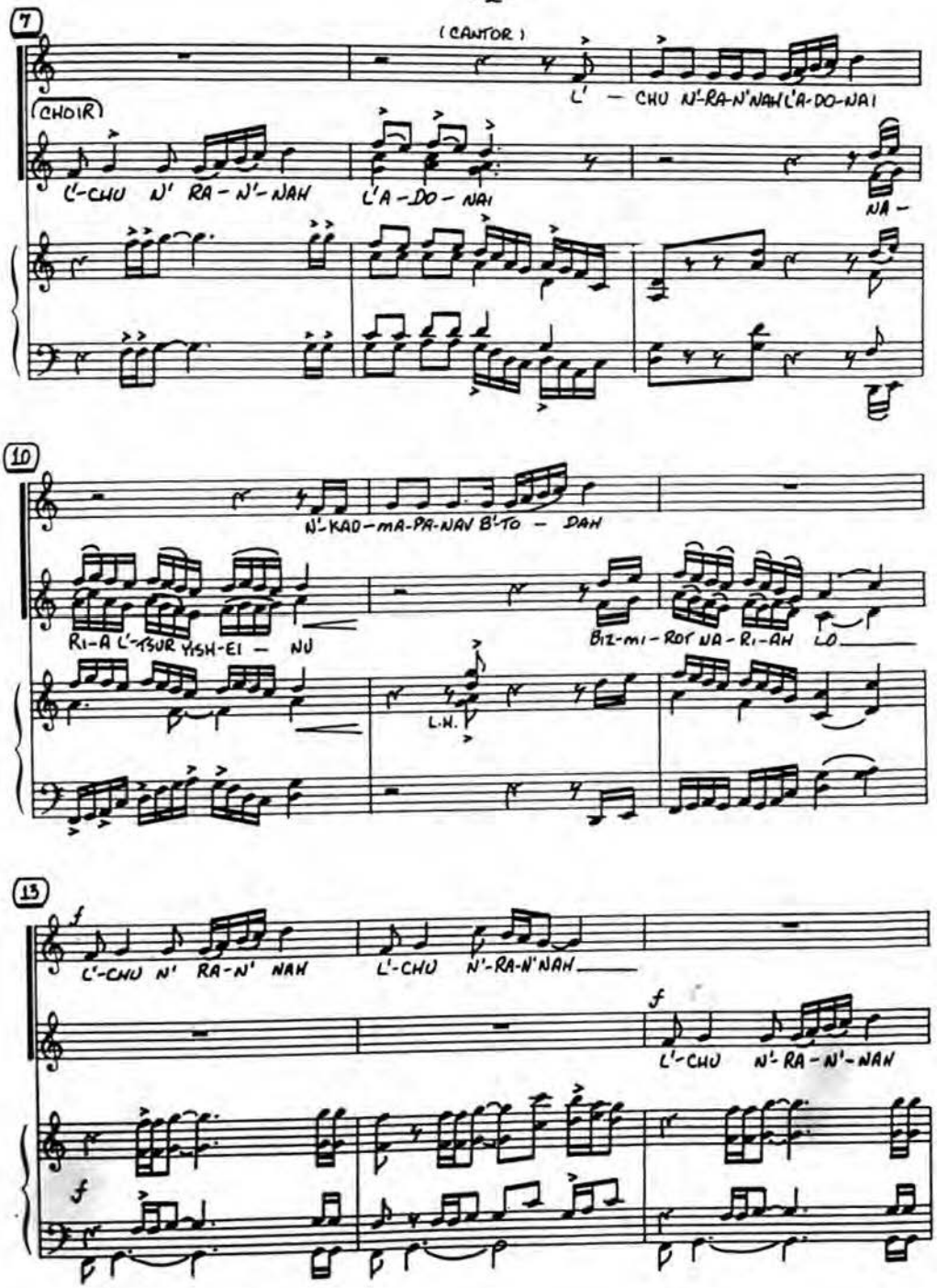
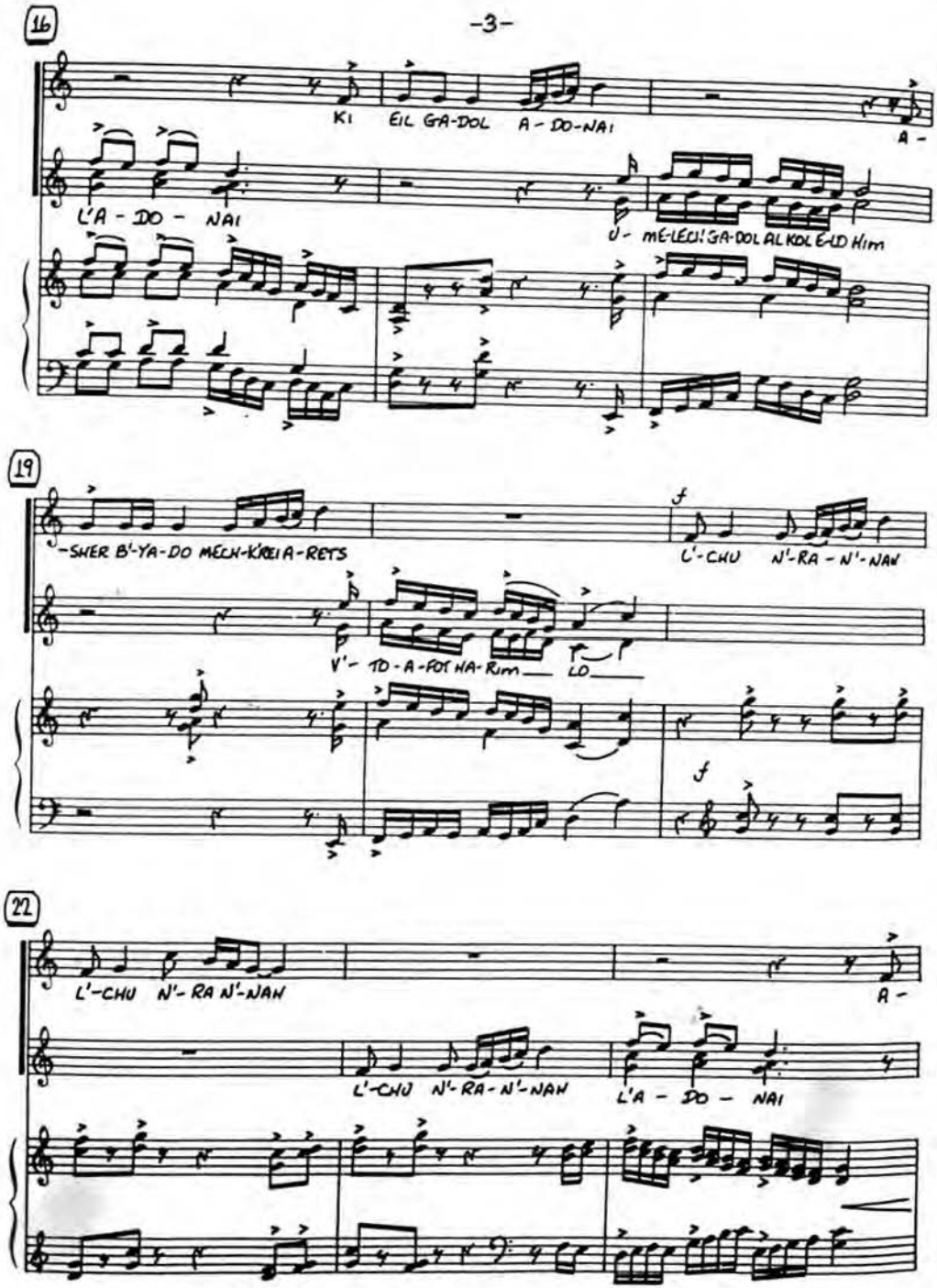
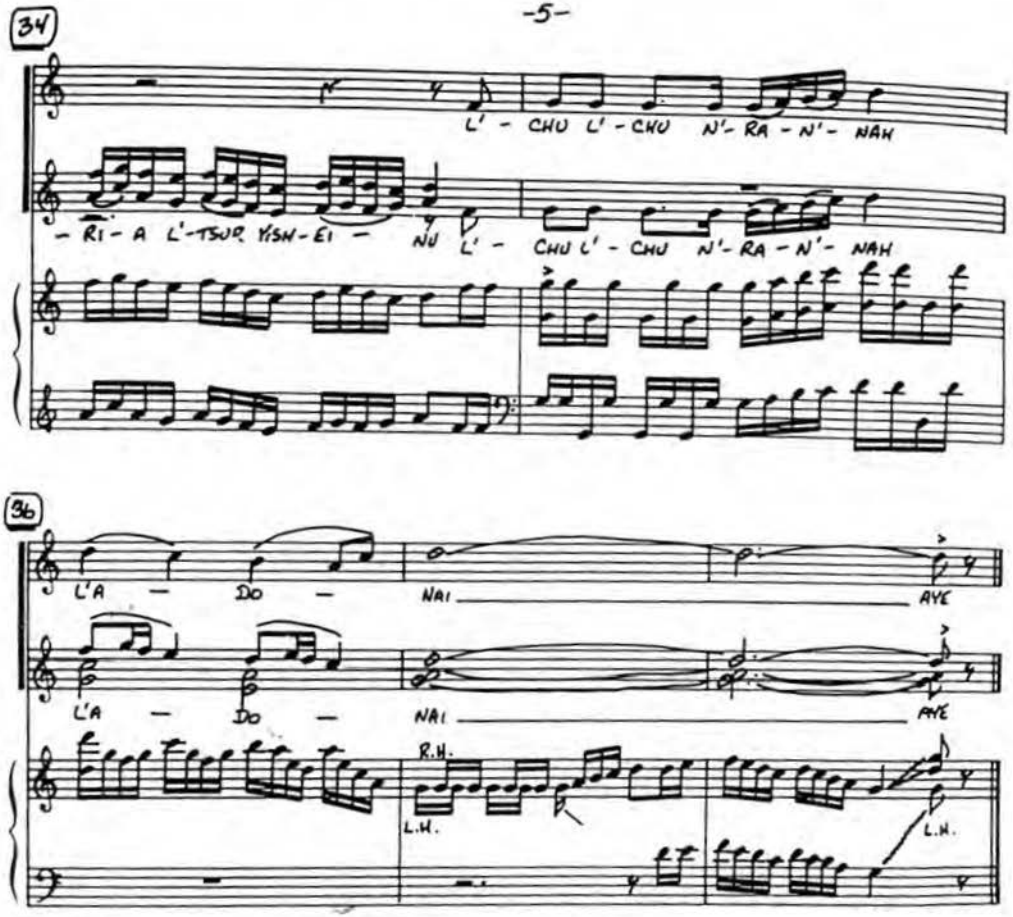

7
(CANTOR)
L' — CHU N'-RA-N'NAH L'A-DO-NAI
CHOIR
L'-CHU N' RA - N'- NAH
L'A - DO - NAI
NA -
10
N'-KAD - MA-PA-NAV B'-TO - DAH
RI-A L'-ISUR YISH-EI — NU
BIZ-MI - ROT NA - RI-AH LO
L.H.
13
f
L'-CHU N' RA-N' NAH
L'-CHU N'-RA-N'NAH
f
L'-CHU N'-RA-N'-NAH
f


16
KI EIL GA-DOL A-DO-NAI
A-
L'A-DO-NAI
U-ME-LEC! GA-DOL AL KOL E-LO Him
19
-SHER B'-YA-DO MECH-K'REI A-RETS
L'-CHU N'-RA-N'-NAH
V'-TO-A-FOT HA-Rim LO
22
L'-CHU N'-RA N'-NAH
A-
L'-CHU N'-RA-N'-NAH
L'A-DO-NAI



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