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Report on the Master of Sacred Music Written Project Submitted by

Naomi Hirsch

in Partial Fulfillment of the Requirements for Investiture

The Music of Praise: An Exploration of the Hallel Service

It is refreshing that Naomi undertook for her project a subject involving historical and analytical musicological enquiry, with all the challenges and pitfalls that this entails. The first two chapters concentrated on the liturgical aspects. My report concerns the strictly musical questions discussed in the third chapter.

Naomi's basic question is why the Hallel sounds as it does. Why, according to the standard American and Israeli Ashkenazi practice, does Hallel sound sad? She utilizes Leib Glantz's article in which this issue is raised as her starting point. Having carefully sifted and frequently rejected the arguments of Glantz and the rabbinic opinions chosen by Macy Nulman and others, Naomi states in her conclusion that "this study has not led me to answer my question." But I doubt whether conclusive answers can be given to any questions regarding the style of synagogue music. No beit din presided over our musical praxis, and so we must remain content with the intimations and suggestions which Naomi has supplied in plenty.

Over and above the question of western versus eastern views concerning the aesthetic conception of what expresses joy and sadness, or the rendition of Hallel was made to reflect past (Temple) glories and present distress (which is certainly cogent), I nevertheless think that the answer might be more strictly musicological. A modal chant predating the sixteenth century (see Curt Sach's essay, "The Road to Major") cannot be defined in simple terms of major/minor, thereby not fitting our contemporary western norms of what constitutes happy or sad.

Naomi touches on something that may be particularly significant, but without realizing its full implications. The "earliest" rabbinic source requiring a lachrymose and tearful rendition of the Hallel (at Psalm 115) is Jacob Emden (1697-1776). It is at this point in the Hallel that it is customary to chromatisize the minor chant, to modulate into the Ukrainian Dorian mode (which unfortunately, Naomi does not discuss, although it is shown in one of the musical examples, namely that of M. Wodak). It could well be that chromaticization did not enter the Hallel until fairly late, perhaps as a consequence of the Chmielnicki massacres of 1648 and the attendant demoralization of European Jewry. it is this

feature, above all else which gives Hallel its sad character.

The project has been well researched, and Naomi has carefully weighed, sifted, and selected her materials and examples. She has also utilized the ethnomusicological study of Judit Frigyesi and Peter Laki Hungarian Hallel nusach. Some of the most significant points are derived from this study. For example, the statement that "even if... the music does not always reflect the meaning of the text, it is intrinsically linked through the structure of the text." Similarly, the observation that the metrical tunes of the Hallel examples are structured on the nusach, is most important. Musical examples of Frijyesi and Laki's variation types would have been welcomes. The tone of Naomi's writing style is a little hesitant (but always lucid), and the paper perhaps needed some stronger, linkage between the separate articles upon which so much of it was based. Nevertheless, her sources have been well explained and analyzed.

A few more points are made below:

1) The musical examples were well chosen, but could be supplemented from other sources. Some of the examples are rather small and should have been enlarged or written out by hand.

2) For the most part, Jewish Ashkenazi modes did not receive names until very recently. Idelsohn's terminology is largely his own.

3) The fascinating possible connection between the tune of Eli Tsion and the rendition of the phrase bneh veit'kha in the Amidah should have received musical illustrations.

4) The Western European tradition for chanting Hallel in a major mode predates, I am sure, the nineteenth century.

5) While Naomi's critique of Glantz's discussion of mode is certainly correct, one should include the caveat that Jewish modes are not identical with Church modes.

Naomi's project is a solid contribution to our understanding of the development of nusach and musical practice, and, in my opinion, one of the better written projects of the SSM.

Respectfully submitted,
Rabbi Geoffrey Goldberg

May 14, 1990

THE MUSIC OF PRAISE:

AN EXPLORATION OF THE HALLEL SERVICE

Naomi B. Hirsch

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

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York

April 23, 1990

Advisors: Rabbi Geoffrey Goldberg
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90-746

א"ל אקריון הללא מצראה בחלמא.
א"ל ניסא מתרחשי לך.

He said to him: In my dream I was made to read the Hallel of Egypt.
He replied: Miracles will happen to you.

BT Berachot 56a

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ACKNOWLEDGEMENTS

Many thanks to:

Rabbi Geoffrey Goldberg for being a mentor and for giving so much time, energy, and committment to this project.

Rabbi David Nelson for guiding me through the mysteries of text study with boundless patience and for inspiring me with his standards of excellence.

Cantor Israel Goldstein for his time and interest in this project.

Dr. Eli Schleifer for helping me define the topic at the very beginning of the process.

Marga Hirsch for support and editorial guidance by long distance telephone.

Mr. Henry Resnick and to other members of the library staff of Hebrew Union College-Jewish Institute of Religion, New York for their generous assistance.

INTRODUCTION

The liturgical unit Hallel has fascinated me since childhood. I remember my parents urging, "Let's get to services in time for Hallel." I recall standing during Hallel and being surrounded by the sound of the congregation singing upbeat tunes. At the seder, my family recites Hallel with a great deal of gusto and musical variety, including six repetitions of B'tzeit Yisrael to different melodies.

As a cantorial student at Hebrew Union College-Jewish Institute of Religion, however, I learned that the nusach of Hallel has a serious tone. Cantor Ben Belfer teaches that the chanting of the opening bracha should be mysterious and reminiscent of God's creation of the world from nothingness. Many of the psalm settings included in our curriculum, such as Israel Alter's Shuvi nafshi, are minor in key and mournful in character. Yet, in practice, these compositions are juxtaposed with jolly congregational melodies that have reached "hit tune" status but do not always express the text.

I began to wonder about the true nature of Hallel. If the psalms of Hallel are psalms of praise, and if they are to be recited on joyous occasions, then why does the

chazzanut sound sad? My survey of rabbinic texts yielded no conclusive answer. The explanations I found in secondary sources are insufficient. This question and lack of response propelled me to look into the origins of the Hallel. Knowing in some measure how Jews have understood Hallel throughout the centuries will give me insight into the musical traditions of its recitation and enable me to express the text more authentically.

CHAPTER I

THE ORIGINS AND CANONIZATION OF THE HALLEL SERVICE

The Hebrew word Hallel means praise; as a term it designates Psalms 113-118 as a liturgical unit. These psalms express thanksgiving and joy for divine redemption.[1] Hallel is recited in two different forms depending on the occasion for its recital. The full Hallel consists of Psalms 113-118 and is chanted in the synagogue on Sukkot, Chanukkah, the first day of Pesach (the first two days in the Diaspora) and Shavuot. Full Hallel is also chanted in many synagogues[2] on Israel Independence Day.

The second form is termed half Hallel. This name is a misnomer, since it comprises far more than half the psalms; it is actually the full Hallel text excluding Psalms 115:1-11 and 116:1-11. Half Hallel is recited in the synagogue on Rosh Chodesh and on the last six days of Pesach.

The full Hallel is known as Hallel Mitzri (BT Berachot 56a), or sometimes as Hallel Mitzrayim,[3] the "Egyptian

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[1]Article "Hallel," in Encyclopedia Judaica (Jerusalem: Keter, 1972), 7, col. 1197.

[2]Ibid.

[3]Jacob Petuchowski, Guide to the Prayerbook, (Cincinnati: Hebrew Union College-Jewish Institute of Religion, 1968), p. 45.

Hallel." This name specifically refers to the Hallel recited at the Passover seder.[4] The name derives from the seder's recounting and celebration of the exodus from Egypt.[5] Petuchowski, however, terms any recitation of the full Hallel as the "Egyptian Hallel," saying that the name derives from Psalm 114:1, "B'tzeit Yisrael mi-Mitzrayim"[6] With either interpretation, the term "Egyptian Hallel" distinguishes this group of Psalms from Hallel-ha-Gadol, the "Great Hallel," which refers only to Psalm 136. This psalm is recited during Pesukei de-Zimra on Shabbat and festivals, on the last day of Passover as the daily psalm, and it is appended to the seder Hallel. From Mishnah Ta'anit 3:9, we learn that Psalm 136 was sung on joyous communal occasions such as rainfall after a period of severe drought.

Hallel has both liturgical and musical connections to the festivals on which it is recited. Liturgically, psalms of praise are appropiate for Shalosh Regalim.

> The liturgy of the Festivals voices the main ideas for which they were instituted, namely: seasons of joy and thanksgiving in commemoration of the kind deeds God did to our ancestors in redeeming them from Egyptian bondage, in giving them the Tora, and in settling them on the Promised Land and teaching them the true ways of life. Though we have lost our land and are dispersed throughout the world because of our sins, yet we fervently pray and hope that we shall again be redeemed

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[4]"Hallel," Encyclopedia Judaica, col. 1197.

[5]Ibid.

[6]Petuchowski, p. 45.

> and brought back to our sacred home where we shall serve God in joy and exaltation.
>
> The Festivals are based upon the experiences of the Jewish people and have Jewish nationalistic aspirations. They are at the same time imbued with universal human hopes and religious ideals, with the ideals of liberty (Passover), Revelation (Shavuoth), and thanksgiving (Succoth).[7]

According to BT Pesachim 118a, on the seder night the Hallel psalms are recited as a unit of praise, because they contain the five basic themes of Jewish faith: the Exodus, the dividing of the Red Sea, the giving of the Torah at Sinai, the future resurrection of the dead, and the coming of the Messiah.

The musical connections between Hallel and the festivals include the insertion of certain seasonal leitmotifs into Psalm 118, as well as a connection between the nusach of Hallel and other prayers on the Shalosh Regalim.[8]

Hallel is recited on all major biblical festivals, with the exception of Rosh Ha-shanah and Yom Kippur. It is considered inappropiate to sing joyful praises on these days of judgement (BT Arachin 10b). On these days, the petitionary prayer Avinu Malkeinu is recited in place of Hallel (BT Rosh Ha-shanah 32b).

In a house of mourning, Hallel is not recited on Rosh

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[7]Abraham Zvi Idelsohn, Jewish Liturgy and Its Development, (New York: Schocken Books, 1967), p. 188.

[8]These musical links will be discussed in Chapter III.

Chodesh, unless Rosh Chodesh falls on Shabbat, in which case it is recited by mourner and minyan. On Chanukah, the mourner leaves the room and says Hallel privately while the minyan recites Hallel.[9] According to Klein, sentiments of the Hallel, such as Lo ha-meitim yehal'luyah v'lo kol yordei dumah (The dead praise not the Lord, neither any that go down into silence) or Zeh hayom asah Adonai (This is the day which the Lord hath made; we will rejoice and be glad in it) may be saddening to mourners.[10]

On Purim, the reading of Megillat Esther takes the place of Hallel because the holiday celebrates a miraculous deliverance that took place outside Eretz Yisrael (BT Arachin 10b).

The reason for saying only half Hallel on the last six days of Pesach is that the observance of Passover did not require different daily sacrifices. Rabbi Yochanan said that the full Hallel is to be recited only on full holidays on which no work is permitted and on days when separate sacrifices are made (BT Arachin 10b). This latter reason could be the basis for a half Hallel on Rosh Chodesh. A somewhat more homiletic explanation is given by liturgist Phillip Birnbaum: On the seventh day of Pesach, when God saw the Egyptians drowning in the Red Sea, God said to the

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[9]Aaron Felder, Yesodei Smochos. (1974), p. 89.

[10]Isaac Klein, A Guide to Jewish Religious Practice. (New York: Jewish Theological Seminary, 1979), p. 288.

angels: "How can you sing hymns while my creatures are drowning in the sea?" (BT Megillah 10b). To preserve the importance of the seventh day of Pesach over Chol-ha-Moed, a half Hallel is recited for all six days of Chol-Ha-Moed.

According to Cantor Max Wohlberg, the festivals are completely deserving of having Hallel recited.[11] By comparison, Rosh Chodesh is lower on the scale of festivity. Even though Chanukah is usually considered to be a minor festival, a full Hallel is recited because the eight-day observance of Chanukah originated as a delayed celebration of Sukkot.

There are numerous aggaddic traditions concerning the Hallel. The Book of Psalms is ascribed to King David. Yet, Rabbi Eleazar, son of R. Jose, said that Moses and the children of Israel recited Hallel after escaping from the Egyptians at the Red Sea. The text BT Pesachim 117a includes a list of many important personalities in history who supposedly recited Hallel when God delivered them from danger. Finally, it was the Prophets who established the recitation of Hallel for every occasion when the people of Israel would be redeemed from potential misfortune.

According to Birnbaum, there is a theory that the Hallel psalms were compiled for liturgical use at the

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[11]Interview with Cantor Max Wohlberg, professor at Jewish Theological Seminary, New York, New York, February 27, 1990.

dedication of the Temple after the Maccabean victory.[12] Hallel was chanted by the Levites in the Temple as part of the erev Pesach ritual during the slaughtering of the paschal lambs (Mishnah Pesachim 5:7). With the destruction of the Temple, the recitation of Hallel passed into the synagogue service.

Millgram says that Hallel was added to the Shavuot service at a later time as a substitute for the pilgrim psalms (Psalms 120-134) that used to be chanted when the offerings of first fruits were brought to the Temple.[13] The concept of Hallel as a later addition to the Shavuot service seems surprising, though. BT Arachin 10b is a text that relates the recitation of Hallel to the Temple sacrificial rites. According to this text, full Hallel was originally recited in the Temple on all holidays which have days differentiated from each other by specific daily sacrifices. This would suggest that Hallel was recited in the Temple on a total of eighteen days a year: the eight days of Sukkot, the eight days of Chanukah, the first day of Pesach, and on Shavuot, however the precise textual proof of this is

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[12]Phillip Birnbaum, "Hallel," A Book of Jewish Concepts. (New York: Hebrew Publishing Company, 1964), p. 164.

[13]Abraham Millgram, "The Hallel," Jewish Worship. (Philadelphia: Jewish Publication Society, 1971), p. 210.

Solomon Zeitlin also holds this view in "The Hallel, A Historical Study of the Canonization of the Hebrew Liturgy," Jewish Quarterly Review 53 (1962-63), pp. 25-26.

unclear.[14]

At the beginning of the third century, or perhaps earlier, the Babylonian Jews began to recite Hallel on the last six days of Pesach and on Rosh Chodesh. The first reference to the form of Hallel that they recited is in BT Ta'anit 28b in a story about the great scholar, Rav. Rav returned home to Babylonia after a long stay in Palestine. He commented on the peculiar custom of the Babylonian Jews to recite Hallel on Rosh Chodesh.[15] He wanted to suppress this custom, since he was of the opinion that the Palestinian custom was the authentic one. However, upon noticing the omission of Psalm 115:1-11 and Psalm 116:1-11, he deduced that the custom was not a result of confusion or ignorance, but must have been established by ancestral custom. He permitted the abridged form to survive and it is often referred to as "the Babylonian Hallel".[16]

According to Baruch Bokser, Hallel was a part of the seder liturgy by 70 C.E.[17] At the seder, Hallel has a

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[14]Reference to the recitation of Hallel in the Temple on Sukkot can be found in Mishnah Sukkah 4:8

[15]Both Millgram and Finkelstein link the half Hallel of Rosh Chodesh to the half Hallel of the last six days of Passover, although the story as presented in the Talmud only makes reference to Rosh Chodesh.

[16]Louis Finkelstein, "The Origin of the Hallel," Hebrew Union College Annual, 23, part 2 (1950-51), p. 320.

[17]Baruch M. Bokser. The Origins of the Seder. (Berkeley: University of California Press, 1984), p. 45.

slightly different form. Its recitation is interrupted by the seder meal. Hallel ha-Gadol is appended to it. Instead of standing, as when Hallel is recited in the synagogue, the sages determined that it is proper to sit, perhaps as a concession to the injunction to recline during the seder. According to The Passover Haggadah: Meam Loez, one must sit erect and respectfully "and not slouched over with our legs spread."[18] "One must sit as though one were in the presence of a king."[19]

One of the sources for dating the inclusion of Hallel in the seder liturgy is from the discussions of Beit Hillel and Beit Shammai. Because Psalm 114, B'tzeit Yisrael mi-Mitzraim recounts the Exodus which took place after the sacrifice, Hillel and Shammai connected its recitation to a decree regarding the timing of the sacrifice. Mishnah Pesachim 10:9 states: "After midnight the Passover-offering renders the hands unclean."[20] Reasoning that they could not extol the miracle of Exodus at night because it actually took place at dawn, the school of Shammai recited only Psalm 113 before the meal. Eventually they totally omitted Psalm

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[18]Rabbi Yaakov Culi, The Passover Haggadah, trans. Rabbi Aryeh Kaplan. New York: Maznaim Publishing Corp., 1978, p. 135.

[19]Rabbi Yeshiah ben Avraham haLevi Horowitz. Schnei Luchot Ha-brit, as quoted in The Passover Haggadah Meam Loez, p. 135.

[20]Translation from Danby edition.

Hillel recited both Psalms 113 and 114 before the meal. Today we follow Hillel's practice.

No bracha is said when Hallel is recited at the seder table. This decision was reached during geonic times when two different forms of the blessing existed. One blessing read "asher kidshanu b'mitzvotav v'tzivanu likro et ha-Hallel" (who has commanded us to recite the Hallel); the other blessing was asher kidshanu b'mitzvotav v'tzivanu ligmor et ha-Hallel (who commanded us to complete the Hallel).

> So the recitation of the psalms themselves was not at issue in geonic times. But a question was raised regarding the propriety of introducing them with a blessing...Thus geonic opposition may imply antagonism to the blessing per se or just to one of its two forms.[21]

The gist of the argument concerns the geonim's reservation to say the blessing ligmor et ha-Hallel when its recitation was not continuous, but rather interrupted by the meal. Another sage considered the Hallel of the seder not as a recitation, but as a song. This belief was founded in a talmudic practice of reciting Hallel ha-Gadol over a fifth cup of wine. The question of whether or not the fifth cup of wine is drunk was connected to the recitation of Hallel ha-Gadol. Nishmat kol chai was recited following Hallel ha-Gadol. When Hallel ha-Gadol was recited, the issue becomes

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[21]Lawrence A. Hoffman, The Canonization of the Synagogue Service. (Notre Dame: University of Notre Dame Press, 1979), p.119.

whether to recite the final Hallel blessing y'hallelucha after Hallel ha-Mitzri or whether to postpone it until after Hallel ha-Gadol. Both y'hallelucha and nishmat are considered "blessings of songs." Are the two Hallels one unit or two? Does each Hallel have its own blessing or do they share one?[22] Modern practice is to recite y'hallelucha following the Hallel ha-Mitzri, then Hallel ha-Gadol followed by nishmat.

[22]I have only outlined the discussion which Hoffman presents in Canonization, pp.119-123. He also refers his readers to Entziklopediah Talmudit, s.v. "Hallel."

CHAPTER II

THE HALLEL IN COMPARISON WITH OTHER LITURGY

Knowing about the origins of Hallel and its vital place in Temple worship prompts the question: How did it sound? According to musicologist Hanoch Avenary, the most useful approach to understanding psalmody is through its formal structure:

> In contrast to the melodic shape, formal structure is a concrete and prehensible criterion. Governed by the disposition and arrangement of the text, it remains clear also without music...So the formal structure of psalmody does not mean a superimposed or secondary element, but it springs from the word...Consequently, the melodic substance of psalmody is so modest that it appears to be a transparent clothing draped over word and form.[23]

The Talmud is the source for studying Jewish psalmody. performance are quoted. They are linked through one formal principle: responsorial singing. Fortuitously, the Talmudic texts treat psalmody in connection with Hallel. The psalmodic prototype under discussion is Shirat ha-yam. According to Avenary, the Talmud itself marvels at the "spontaneous musical thanksgiving of a community and the "mystery of the transformation of a whole people into a

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[23]Hanoch Avenary, "Formal Structure of Psalms and Canticles in Early Jewish and Christian Chant," Musica Disciplina. (1953), vol. 7., p. 2.

uniform choir of singers,"[24] as they emerged, perhaps dripping wet, from crossing the Red Sea. In the legal prescriptions for its recitation, Shirat ha-yam is always compared to the execution of Hallel; "psalmody was the measure of all things."[25] The seven types of responsorial singing are as follows:

1) Repetition of every phrase or verse by the congregation.

2) Intonation by the precentor.

3) A "motto" from the first verse occurs as refrain.

4) "Halleluyah" as a responsorial call.

5) Alternate singing of hemistichs.

6) Repetitions of certain verses

7) Additions to the text of psalms.[26]

The textual examples quoted above not only exemplify the forms of responsorial singing; they also provide information about how Hallel and the Sh'ma were recited in the synagogue during Talmudic times. BT Sotah 30b falls under the second category: "Intonation by the precentor." In response to the question of how the Children of Israel recited Shirat ha-yam, R. Nehemiah says:

כסופר הפורס על שמע בבית הכנסת שהוא פותח תחילה והן עונין אחריו.

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[24]Avenary, p. 3.

[25]Ibid.

[26]Avenary, pp. 4-6.

> Like a schoolteacher who recites the Sh'ma in the Synagogue, viz. he begins first and they respond after him.[27]

It is unclear exactly what the term ha-poreis al sh'ma means. In the first part of this century, the liturgist Ismar Elbogen advanced a theory that received widespread acceptance.[28] In Elbogen's opinion, ha-poreis al sh'ma indicates an antiphonic system of reciting the Sh'ma in ancient communal prayer:

Precentor: Sh'ma Yisrael

Congregation: Sh'ma Yisrael /
Adonai Eloheinu, Adonai echad.

Precentor: Baruch shem k'vod malchuto l'olam va-ed.

The term also applies to the accompanying paragraphs of the Sh'ma.[29] This would indicate that the Sh'ma was sometimes sung in the same way as the Hallel, at least when Hallel was being recited by someone for others.

In 1972, however, Ezra Fleischer presented a theory that ha-poreis al sh'ma bears no relation whatsoever to a special system of reading all of the sections of the Sh'ma,

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[27]Translation from the Soncino Talmud.

[28]Ismar Elbogen, "Studies in Jewish Liturgy," The Jewish Quarterly Review, (1966), vol. 18.

More frequently quoted is the article in Elbogen's book, Studien zur Geschichte des judischen Gottesdienstes,(Berlin, 1917).

[29]Ibid., p. 590.

and that no antiphonic system of chanting is alluded to.[30] Instead, one of the congregants would read Sh'ma Yisrael Adonai Eloheinu, and the others would listen to his reading, silently responding Baruch shem k'vod malchuto l'olam va'ed. Then, all the congregation would read the remaining sections of the Sh'ma together.

There are other similarities between Hallel and Sh'ma. Both prayers can be recited in any language (Tosefta Sota 7:7). This is significant because it indicates an accessibility that all people could have to the prayer, regardless of their learning.

Rambam discusses the halachot of initiating or returning greetings during K'riat Sh'ma. In the Shulchan Aruch, a similar discussion is found relating to Hallel. From these halachot, it may be possible to compare the status of the two prayers.

During K'riat Sh'ma if one is between sections, one can initiate a greeting to someone whom he honors and return a greeting to anyone. However, if one is in the middle of a section, one should not stop to initiate a greeting except to greet someone whom one fears. If someone whom one honors greets him, he should return the greeting (Rambam, Mishneh Torah, Hilchot K'riat Sh'ma, 2:15-16).

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[30]English Summary of Ezra Fleischer, "Towards a Clarification of the Expression 'Poreis al Shma," Tarbitz (1972), 41, 2.

In the Shulchan Aruch, Orach ha-Chayim 422, (Hilchot Rosh Chodesh), we read with respect to Hallel that even in the middle of sections one should initiate a greeting to someone to whom one owes honor and return a greeting to anyone, but should not stop for any other matter. Isserles comments that the above is true especially on Rosh Chodesh and Pesach, days upon which one does not complete Hallel anyway. But on other days, the law is as for K'riat Sh'ma, he says.

Therefore, according to the Shulchan Aruch, the recitation of Hallel seems somewhat less important than K'riat Sh'ma because it can be more readily interrupted even in the middle of a psalm. But Isserles disagrees and holds that with regard to the Shalosh Regalim (not including the last six days of Pesach) and Chanukah that Hallel should have the same status as K'riat Sh'ma.

Both the Sh'ma and the Hallel texts are biblical passages. But in BT Berachot 14a, Ahi the Tanna makes a distinction between Kriat Sh'ma as biblical precept and the recitation of Hallel as a rabbinical precept. Ahi asks R. Chiyya whether because one can interrupt K'riat Sh'ma, a biblical precept, one can certainly interrupt Hallel, a rabbinical precept. Alternatively, might one argue that proclaiming the miracle of the Exodus from Egypt is more important than K'riat Sh'ma? The answer is that one may interrupt Hallel without objection.

In BT Berachot 9a, a discussion groups together K'riat Sh'ma, the recitation of Hallel and the eating of the Passover sacrifice. The question is: can these mitzvot of Passover be performed until daybreak or only in the evening?

Rabbi Joseph B. Soloveitchik discusses the structure of prayer as a sequence moving from praise to supplication to thanksgiving. This pattern is inspired by the Torah and is described by Maimonides in Hilchot Tefillah 1:2

> And he relates his praises of the Holy One, blessed be He. After that he implores for his needs, with pleas and supplication, and then he renders praise and thanksgiving to God for the good that was given to him.[31]

This sequence links the Amidah and Hallel thematically.

	Amidah	Hallel
Praise	first 3 blessings	Psalm 113
Petition	central blessings	Psalms 115, 116 (Lo Lanu) (Ahavti)
Thanksgiving	last three blessings	Psalm 116 end (L'cha ezbach) Psalm 118 (Hodu)

[31]Abraham Besdin, Reflections of the Rav. (Jerusalem: Department for Torah Education and Culture in the Diaspora of the W.Z.O., 1979), pp. 82-83.

CHAPTER III

THE MUSICAL RENDITION OF HALLEL

In his article, "Hallel and Ial," Leib Glantz discusses the incongruity of singing the jubilant Hallel text in mournful tones. "What is there to bewail," Glantz asks?[32]

Glantz finds two answers to the question:

> The first [answer] is extremely simple: the situation of the Jews of the Diaspora has for many generations been tragic and catastrophic,...and the Jew usually did not pay any attention to the verbal content of his prayers, but found in them a suitable opportunity to pour out his heart in lamentation and in complaints to the Almighty about his bitter plight.[33]

Glantz's second answer is that Hallel derives its sad sound from its opening blessing which is chanted in a minor key. He states: "The cantor opens the Hallel blessing in what seems to be a pure minor key, but is actually only an illusory minor."[34]

Here and elsewhere in his discussion of scales and modes, Glantz is mistaken. There is nothing illusory about

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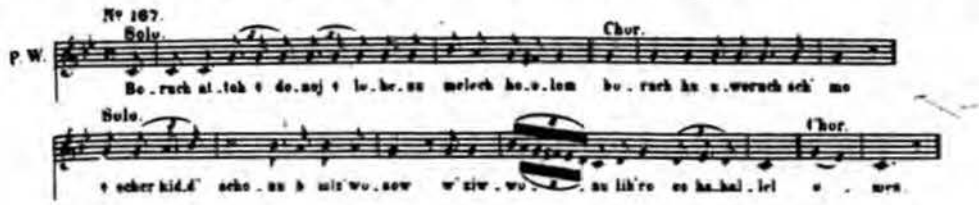
[32]Leib Glantz. "Hallel and Ial," Hallel and Three Festivals (Tel Aviv: Tel Aviv Institute of Jewish Liturgical Music in Conjunction with Israel Music Institute, 1968) The article has no page numbers.

[33]Ibid.

[34]Ibid.

the minor key of the bracha for Hallel; it is pure minor.[35]



Earlier in his discussion, he says that almost all cantors sing Hallel in the harmonic minor,[36] however, the minor scale used for Hallel is a natural minor scale, except where it is occasionally chromaticized.[37] Glantz mentions three places where he claims the "peak of melancholy" is reached,[38] but one of them, "L'cha ezbach zevach todah" is actually a place where cantors often modulate to a major key.[39]

Glantz continues that the result of the minor blessing is that

> both the cantor and the congregation are carried along by this deceptive minor throughout almost all the passages of the Hallel. There is no thanksgiving and no praise, no song and no exultation. There are only broken sounds and plaints, a weak, suffering voice, and the more tearful the Cantor, the greater his

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[35]Abraham Baer, Ba'al Tefillah (Leipzig, 1877), no. 167, P.W.

[36]Glantz.

[37]Interview with Cantor Israel Goldstein, Director of School of Sacred Music of the Hebrew Union College-Jewish Institute of Religion, New York, New York, January 22, 1990.

[38]Glantz.

[39]Interviews with Cantor Israel Goldstein, January 18, 1990 and Cantor Max Wohlberg, February 27, 1990.

reputation.[40]

It is important to clarify that Glantz is discussing Eastern European nusach, which is overwhelmingly prevalent in Israel and the United States today. Because of this prominence, our discussion focuses on Eastern European nusach unless otherwise specified.

For a while we considered the possibility that this "lamentation theory", while not scholarly, could be accurate. After all, the majority of the liturgy is recited in minor modes regardless of its verbal content. But we have to reject this first answer as insufficient. There is a mode built on a major scale; the Adonai Malach mode is employed on occasions when God's dominion is declaimed, such as in the psalms of Kabbalat Shabbat or the kedusha of Rosh Ha-shanah Musaf. Why is Hallel not recited in Adonai Malach?

Some scholars theorize that the problem is the Western ear that judges the sound of the minor scale as sad. Perhaps in ancient times, a minor wailing tone connoted joy. Then Glantz's and our question is rooted in a misunderstanding or ignorance. Eric Werner writes:

> People not familiar with traditional Jewish music frequently remark about the elegiac or melancholy character of the music of minhag ashkenaz. The impression of melancholy stems from the identity of that mode with the so-called pure or natural minor, which in Western music usually expresses mourning or sorrowful sentiments. But this is not valid at all for

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[40]Glantz.

the world of the Near and Middle East.[41]

There are psychologists who research how music affects a listener's emotions. However, to present this theory as anything more than a consideration is not within the purview of this work. The difficulty in applying this theory to this situation is that the recitation of Hallel may not have always been in a wailing style. There is a connection between the nusach of Hallel and that of Shalosh Regalim having to do with the destruction of the Temple. Having read several secondary sources about the recitation of Hallel in Temple times, I wonder whether it is possible that prior to the destruction of the Temple, the Hallel recitation had a joyous sound. If so, it may be pointless to argue that our conceptions of happy and sad music are different from those of our ancestors.

Cantor Max Wohlberg says that our conceptions of a major key connoting happiness and a minor key connoting sadness began in 1600. Prior to then, many lively prayers were done in minor keys and many serious passages in major ones. For example, when we express humility and sadness as we confess our sins on the High Holy Days, we do it in a bright major key--Ashamnu.[42]

Wohlberg also has a theory that when we sing a text

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[41]Eric Werner, A Voice Still Heard (University Park: Pennsylvania State University Press, 1976), p. 54.

[42]Interview with Cantor Max Wohlberg, February 27, 1990.

that according to our contemporary understanding would require treatment in a major key because it is a virile, powerful, hopeful statement, we can perform it in minor because of our recollections of the past. When the traditional Jew recited Hallel, he no doubt recalled how Hallel was done throughout history. Thinking back to the days of King Solomon and the Temple, he recalled the glory, magnificent circumstances and surroundings of the Levites, the chorus and instrumentalists performing Hallel on the steps of the sanctuary. This glorious memory contrasted sharply with his present situation in galut. "Oy gevalt, we're chanting the same Hallel that they did."[43]

What may be most useful in reviewing Glantz's article is to consider his ideological stance which heavily colors his article. Glantz was a Zionist who felt that with the birth of Eretz Yisrael, mourning should cease. The potential sadness of the Hallel chant is a reflection of Diaspora life which he rejected. In superimposing his Zionist and artistic feelings onto Hallel, Glantz developed a generalization and tried to make it an historic theory.

Predating Glantz, there was a nineteenth-century Western European tradition for Hallel in a major key. Abraham Baer notated this phenomenon in 1877:[44]

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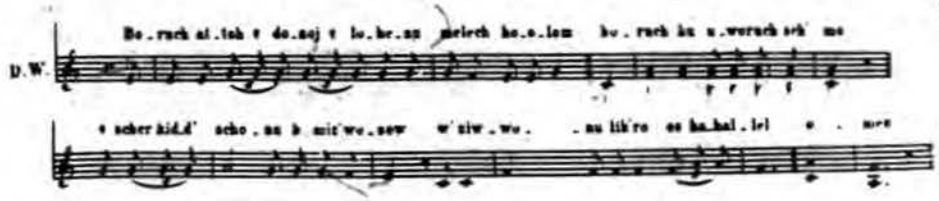
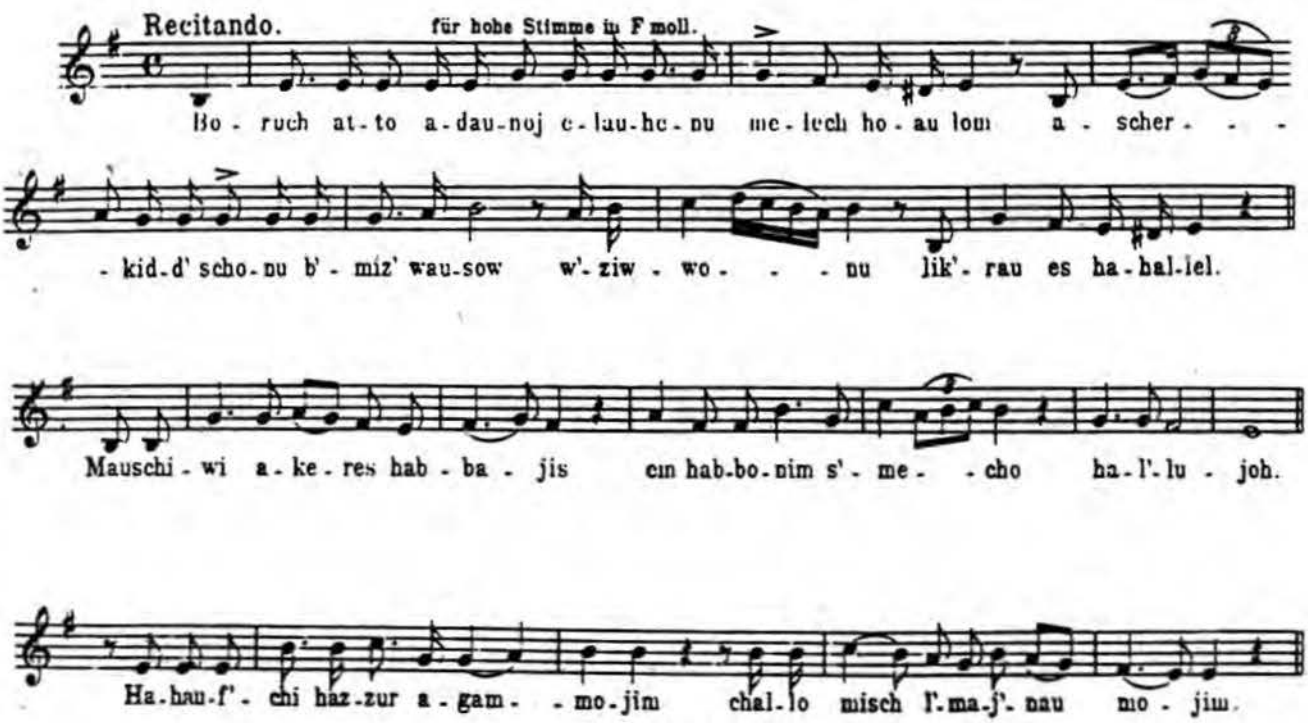
[43]Interview with Cantor Max Wohlberg, February 27, 1990.

[44]Abraham Baer, Ba'al Tefillah, no.167, D.W.



Baer terms this example D.W. - Deutsche Weise, to distinguish it from the P.W. - Polische Weise cited above. However, the tradition in Germany was not exclusively major. Berlin, for example, tended to be an exception with a sort of Westernized East European nusach. Aron Friedmann came from Lithuania, served as cantor in Berlin from 1882-1923, and notated a minor Hallel.[45]



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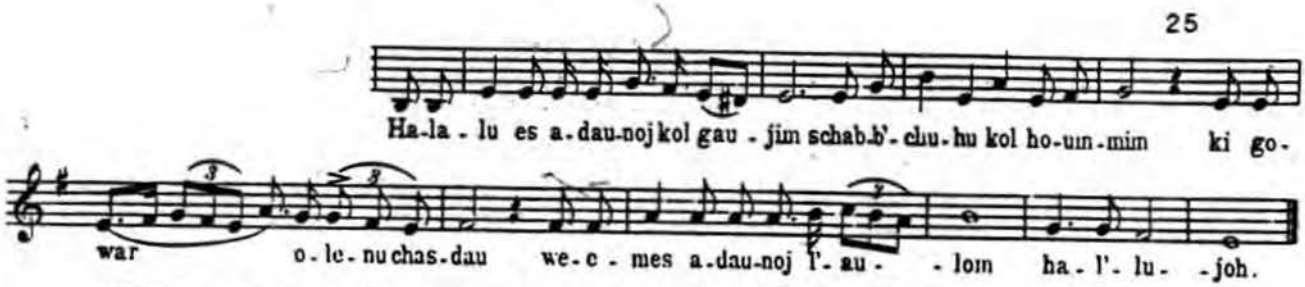
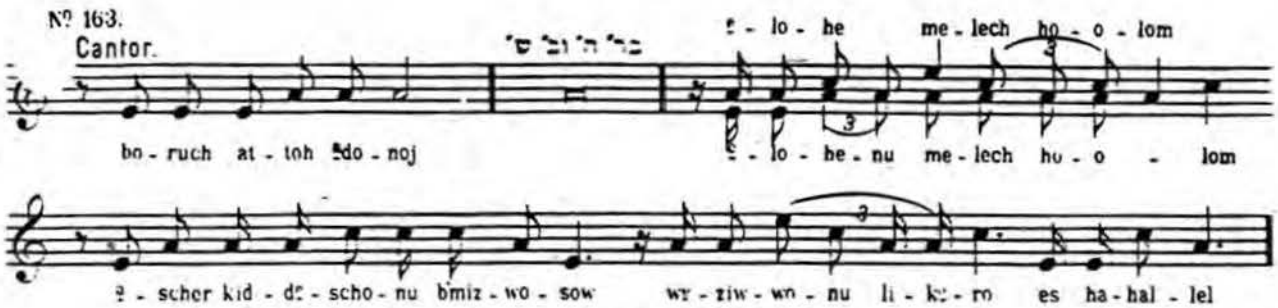
[45]Aron Friedmann, Shir Lishlaumau (Berlin, 1901), excerpts from no. 35.

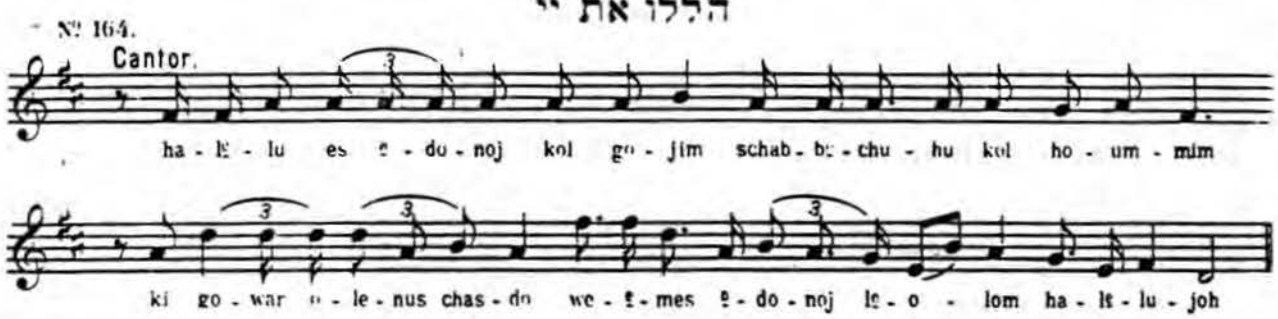


The tradition in Frankfurt also remained minor.[46]

Interestingly, in Central Europe, cantors employed a mixture of major and minor. This mixture is evident in the nusach notated by the Hungarian cantor, M. Wodak, in Vienna, in 1901.[47]



הללו את יי



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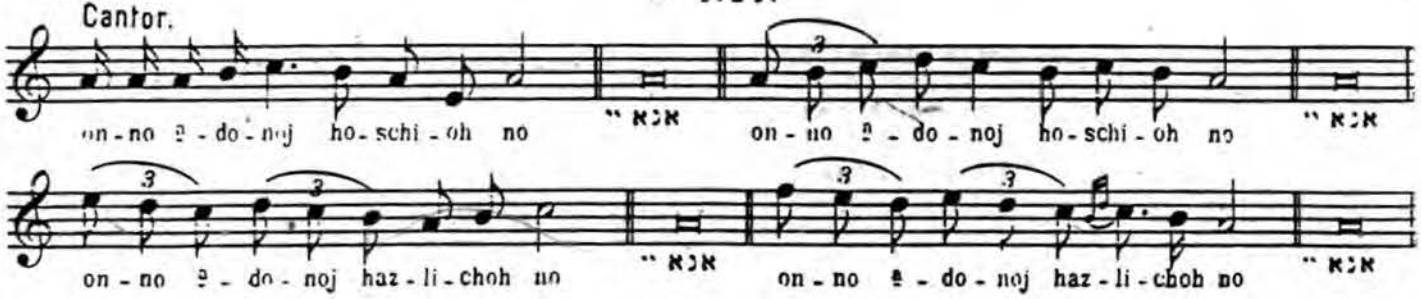
[46]Interview with Rabbi Geoffrey Goldberg, Music Librarian, Hebrew Union College-Jewish Institute of Religion, New York, New York, January 24, 1990.

[47]M. Wodak. Ham'natzeach (Vienna, 1901), nos. 163, 164, 170, 411, excerpt from 412.
In the first set, composed for Rosh Chodesh, it can be assumed that Wodak intends the for the cantor to continue in the minor mode for Psalms 113-116.

אנא יי

Nº 170.

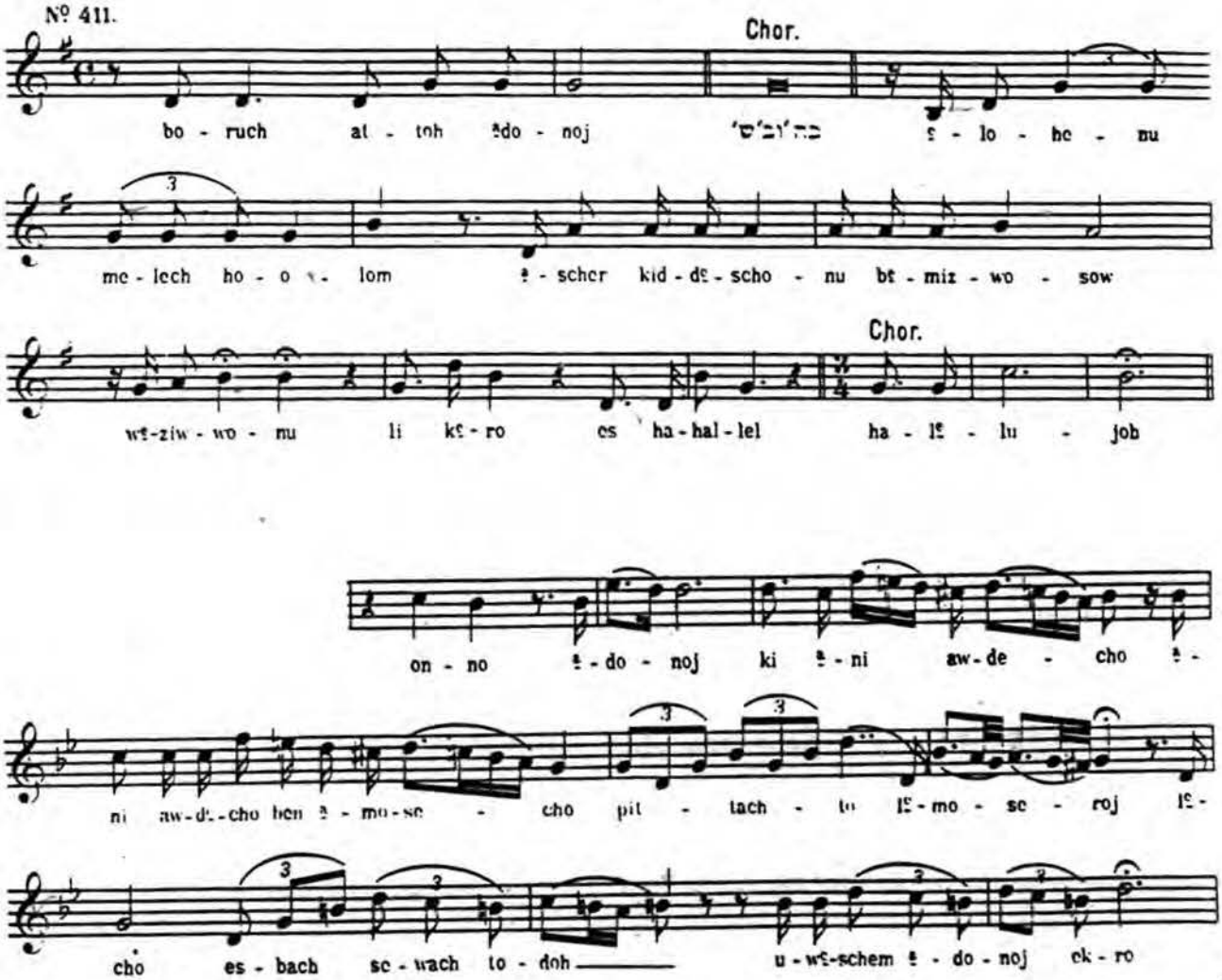
Cantor.



ברוך אתה יי

Nº 411.

Chor.



Composer Hugo Weisgal, son of the celebrated cantor Abba Weisgal (1885-1981), once commented that until he came to the United States from Czechoslovakia, he had never heard Hallel in minor.[48]

Glantz cites Sulzer as an example of European "choral cantors" who "in a reaction against this characteristic lachrimosity, [they] changed the key from the harmonic minor to the classic West European major."[49] However, Glantz simplifies the evidence for the sake of his argument. Sulzer came from Switzerland. He travelled as a meshorer throughout Alsace-Lorraine and Bavaria. While it is true that every cadence of Sulzer's setting of Hallel is in Bb major[50], his tendency to compose in major was not necessarily a reaction, but possibly a reflection of his upbringing and training.

So what mode is Hallel actually recited in? What should this mode be called? Can it be defined? In his search, Glantz came to realize that the opening blessing of Hallel is a continuation from the end of the Amidah. He classifies the Amidah as being in the Mixolydian mode. Glantz is correct in saying that the nusach of the Hallel

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[48]Interview with Rabbi Geoffrey Goldberg, January 24, 1990.

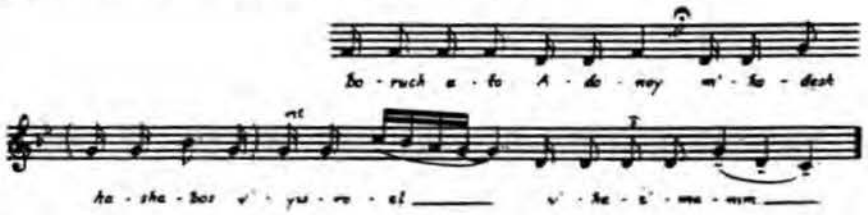
[49]Glantz.

[50]Salomon Sulzer, Schir Zion, (Vienna, 1840, Reissued, New York: Sacred Music Press, 1954, vol. 6,) nos. 93-100.

blessing follows from the nusach of the Amidah, but the mode is not the Mixolydian, but rather a form of the Psalm mode.

> The Mixolydian mode is represented by the segment g-g' of the diatonic scale, with g as the tonic. From the modern point of view it is a major mode with a minor seventh (f instead of f#)[51]

In order to determine the mode of a passage of nusach, it is useful to consider the reciting tones, i.e. the notes upon which the majority of the text is recited. Due to their prevalence, the reciting tones of the Amidah are d and f, or $\hat{1}$ and $\hat{3}$ in a minor scale, and not $\hat{5}$ and $\hat{7}$ of the Mixolydian scale. We appear to be in the plagal form of the Psalm mode. In this form, the ambitus extends from the fourth below the finalis to the fifth above it.[52] When a cantor completes the Amidah and begins his rendition of Hallel, he is not deviating from Mixolydian to the minor. Actually, the mode was minor in the Amidah and remains minor for Hallel. What sounds different is that the Shalosh Regalim motifs are often abandoned.[53]



[51]Willi Apel, "Mixolydian," Harvard Dictionary of Music (2nd ed., 1972), p. 533.

[52]Idem, "Church Modes," Harvard Dictionary, p. 165.

[53]Adolph Katchko, Otzar Ha-chazzanut. (Volume II for the Sabbath and Three Festivals), (New York: Hebrew Union College-Jewish Institute of Religion School of Sacred Music, 1952), no. 178.

There is no sure reason why these motifs are omitted. There are traditional places for their insertion into Hallel which will be discussed below. It is possible that they fell into disuse because the cantor simply tired of repeating them or because they were not used when Hallel was recited on Rosh Chodesh or Chanukah. Cantor Max Wohlberg suggests that the ending motif is not used as frequently in Hallel because of the considerations of key structure and melodic line. Ninety-five percent of the melody line lies above d and is built on d. The three notes are an addition and not "part and parcel of the recitation."[54]

So, finally, in discussing the mode of Hallel, what name shall we give it? We could find no consensus among the musicologists' work that we researched or the cantors that we spoke with. In his Thesaurus volume, The Synagogue Song of the East European Jews, Idelsohn writes about an "Amidah mode" which originated in Germany and is employed for the Shalosh Regalim, for Rosh Chodesh musaf (after the kedusha) and for the introduction and closing of Hallel. Idelsohn also finds that elements of the Selichah mode are incorporated into variations of the Eastern European tradition.[55] There is a definite strong connection with the

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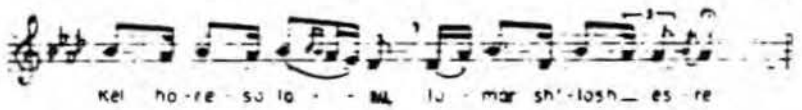
[54]Interview with Cantor Max Wohlberg, February 27, 1990.

[55]Abraham Zvi Idelsohn, Thesaurus of Oriental Hebrew Melodies, VIII: The Synagogue Song of the East European Jews (Leipzig, Friedrich Hofmeister, 1932. Reprinted, New York: Ktav, 1973), p. XIII.

Selichah mode, which Macy Nulman illustrates with this example:

EXAMPLE 1: *Hallel* mode (transcribed from Eastern European oral tradition)

EXAMPLE 2: *Selihah* mode (transcribed from Eastern European oral tradition)



Dr. Eli Schleifer of Hebrew Union College-School of Sacred Music, Jerusalem, theorizes that Amidah and the Hallel are both recited in minor not because they are in the same mode, but because they share some of the scale. Some of the Hallel motifs are not found in the Amidah, and some of the Amidah motifs are not found in the Hallel. Hallel should sound more like the Selichah mode because of the destruction of the Temple, which makes it impossible to recite Hallel with a full heart. Therefore, although he distinguishes it as being Missinai, Dr. Schleifer considers the mode of Hallel to be unclassifiable as a cantorial mode.[55]

Incidentally, one example of a Festival Amidah motif that does not carry over into Hallel is the melody for b'nei veitcha k'vatchila. The motif used comes from the kinah,

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[55]Phone interview with Dr. Eli Schleifer, Director, School of Sacred Music, Jerusalem, Israel campus, March 7, 1990.

Eli tzion, which is recited on Tisha B'Av. This is significant because it shows how the element of mourning the destruction of the temple has permeated the Shalosh Regalim liturgy.

Baruch Cohon considers Hallel to be in the Psalm mode. It bears "marked similarity to the Selichah mode, and uses many of the same phrases."[57] Sometimes it modulates to the festival Amidah mode. Cantor Wohlberg agrees that the mode of Hallel is closest to the Psalm mode and also close to the Selichah mode, "indulging in a relative major, as the Magen Avot mode does." Wohlberg is against the terminology of a Hallel mode because the mode does not encompass original or exclusive material.[58]

In conclusion, although I disagree with Cantor Wohlberg, I think it most clear to term the mode in which Hallel is recited in, the Hallel mode. It is d minor based, in a plagal form. The main reciting tones are d and f. Its finalis, however, is not on a, but as is characteristic of ancient music, is on d or sometimes G.

Another significant article which considers why these joyous texts are sung in a minor key is "The Development of the Hallel Chant as Reflected in Rabbinic Literature" by

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[57]Baruch J. Cohon, "The Structure of the Synagogue Prayer-Chant," The Journal of the American Musicological Society, 3, 1. Reprinted, Journal of Synagogue Music. (July 1981), 11, 1, p. 70.

[58]Interview with Cantor Max Wohlberg, March 6, 1990.

Macy Nulman.[59] Despite its promising title, the article serves only as a springboard for further research. Although the author refutes Glantz, he himself writes with generalizations and assumptions that yield few noteworthy conclusions. For instance, Nulman writes:

> The Talmud also relates that the Hallel was recited by the Levites in the Temple (Tosafot, Pesachim, 95b) and from the Temple ritual it was transferred to the synagogue service and the Passover seder (Tosefta, Sukkah 3:2). Doubtless elaborate singing was an integral part of the Hallel.[60]

Nulman has no basis for saying that elaborate singing was an integral part of the Hallel. From the texts that he quotes, it can only be deduced that Hallel was sung loudly.

Nulman also poses the question of why the harmonic minor or Selichah mode is used for Hallel since it seems antithetical to praise. He dismisses Glantz's two theories as "ludicrous" and continues that the question can be answered "by referring to Talmudic and rabbinic sources". However, Nulman does not do this, because with respect to the Talmud, his task is unachievable. As Nulman says, "The chants and melodies to which the Hallel was sung in those early times are obscure.[61] In fact, the Talmud includes discussion of musical form, the responsorial forms discussed

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[59]Macy Nulman, "The Development of the Hallel Chant," Musica Judaica 5, 1 (1982-83), pp. 72-78.

[60]Nulman, "The Development of the Hallel Chant," p. 72.

[61]Ibid., p. 73.

in Chapter II above, but not of musical style.

Nulman does quote several useful rabbinic sources. Since he embellishes them in his quotation, it is wise to return to the original source. In his siddur commentary, Samson Raphael Hirsch gives his interpretation of how Hallel came to be recited on Rosh Chodesh. Originally, Hallel was to be recited only on days "commemorating the major instances of miraculous deliverance in our history:" Pesach, Shavuot, Sukkot and Chanukah.[62] Following the destruction of the Temple and the Exile, the mere survival of the Jewish people in diaspora came to be considered one single, constant miracle of Divine deliverance. Megillat Ta'anit is a list that was compiled of all the days which were to be celebrated as holidays of deliverance. The list grew so long that almost everyday would have been considered a holiday.[63] Nulman therefore suggests, "Since the Hallel recitation has its roots in the essence of our survival, it is no wonder then that the Hallel is chanted in the minor Selichah mode."

A far more direct indication of chanting style is given by Rabbi Jacob Emden (1697-1776) in his Siddur Beit Ya'akov. He instructs the worshiper to recite Psalm 115 with a broken heart and in tears with the intention of asking God for

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[62]Samson Raphael Hirsch, The Hirsch Siddur. (New York: Feldheim Publishers, 1965), p. 572.

[63]Ibid., p. 574.

salvation.[64]

Like Glantz, Nulman generalizes about the Western European tradition without sufficient evidence. Nulman quotes Baer to illustrate that the Western European tradition changes from the minor to the Adonai Malach mode beginning with Psalm 117. However, according to Baer's Hallel (German version), the blessing as well as Psalm 113 is in a major key.[65] Others begin this transition at Ethalech lifnei Adonai (Psalm 116:9). These minor-major shifts are also part of the Eastern European tradition and will be discussed below. Nulman's theories that these shifts have to do with the structure of Hallel are somewhat farfetched and inconsistent. For example, he cites a rabbinic tradition that Hallel can be divided into two parts. The second part looks ahead to Messianic redemption and therefore the Adonai Malach mode is used. But Nulman neglects the Min ha-meitzar and Ana Adonai hoshiana texts from Psalm 118. These are plaintive texts and it would seem incongruous that they would be recited in Adonai Malach.[66]

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[64]Rabbi Jacob Israel Emden, Siddur Beit Ya'akov. (1744), Reprinted, New York: Otzar Ha-s'farim, p. 214.

[65]Baer, p. 51, nos. 167, 168.

[66]Frigyesi and Laki, whose research will be discussed below also discuss this shift as occurring at Psalm 117, but their article also points out (p. 72) that the metrical tunes, are all in minor and all occur in the second half. It therefore seems that the shift at the end of Psalm 116, would be better described as a temporary one.

In Chapter II, we discussed Rabbi Joseph Soloveitchik's theory which compares the Hallel and the Amidah. Nulman makes a sweepingly naive use of this theory:

> Rightfully, it was proper that early chazzanim concluded each psalm of the Hallel as in the Amidah, the only difference being that the Hallel, as previously mentioned, requires the additional elements of weeping and sadness, and this was achieved by introducing the Selichah mode.[67]

Nulman has no evidence beyond Emden's instructions with regard to Psalm 115 that additional elements of weeping and sadness are required.

Nulman concludes thus:

> To summarize, the Hallel chant exhibits direct influences of the various rabbinic sources. The chant apparently often does not voice the literal meaning of the text, but rather gives musical expression to the intention of the text and to the emotion of the Jew as he approached God in thankgiving and praise.[68]

This summary neglects to mention the Talmudic sources which Nulman gives so much weight to. It raises an issue that was never discussed that the text's literal meaning is often not expressed by the chant. Nulman would have concluded his article much more appropiately if he had said that his brief study raises many more questions and yields few concrete answers.

The third major article which formed the basis of our musical research was "Free-Form Recitative and Strophic

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[67]Nulman, p. 77.

[68]Ibid., p. 78.

Structure in the Hallel Psalms".[69] This article explores the structure of the Hallel psalms from an ethnomusicological perspective. The authors substantiate their approach as follows:

> The motives for our ethnomusicological approach arise from the folk-music-like nature which characterizes the performance of Jewish vocal music. The written culture of the Jewish people dates back to ancient times; Jewish music, however, was handed down from generation to generation exclusively by oral tradition, thus producing an extremely rich system of variants with different melodies appearing in each region or community...This system of variants was moreover enhanced by the fact that each community wished to preserve a distinct character in the music performed in its religious services. Therefore even if two communities existed in close proximity to each other, they continued to preserve separate musical traditions.[70]

There are many aspects to the Frigyesi-Laki study; it considers the relationship between Hungarian and Jewish folk-music and it uses Hallel to explain how nusach operates. For our purposes, we will extract the findings relevant to the recitation of Hallel.

Interestingly, due to the ethnomusicological nature of Frigyesi's and Laki's research, their informants are not cantors but laymen-precentors. Based on the fifteen recordings that they collected, the authors divided the Hallel into twelve sections. Sections 1-7 are recitatives

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[69]Judit Frigyesi and Peter Laki, "Free-Form Recitative and Strophic Structure in the Hallel Psalms," Orbis Musicae, 7 (1979/80), pp.43-80.

[70]Ibid., pp. 43-44.

and sections 8-11 are metrical tunes. A return to the recitative style occurs in section 12. Most of the performers modulate from minor to major at the end of Psalm 116 as Nulman suggested was the Western European tradition. The second half of Hallel also differs in that more of it is a congregational prayer recited aloud, whereas the first half was a silent individual prayer coordinated by the precentor.

The melodies of the recitatives and the melodies of the metrical sections have different origins.[71] Certainly many of the metrical melodies referred to are the seasonal leitmotifs which will be discussed below. So let us concentrate for the present on the recitative melodies. The recitative style in which Hallel is chanted allows an infinite number of lines of text to be linked together.

> This potentially endless recitation is apt for the continuous reading of a series of Psalms, and probably the Psalms of the Hallel, too, were originally recited in this manner.[72]

From the variations they discern between the informants, Frigyesi and Laki trace a "line of transition from free-form recitation to more or less compact strophic structures."[73] What emerges is that the melodic patterns are not applicable anywhere in the recitation; instead there are opening,

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[71]Ibid., pp. 71-72.

[72]Ibid., p. 56.

[73]Ibid., p. 57.

penultimate and closing motifs. The establishment of these motifs stabilize the structure of the lines.

> The idea of strophic form can easily be found in every piece. The endeavour to produce a well-rounded form with a symmetrical line structure is a common feature of every performance. This might also be considered as a component of the nusach along with the limitations of the melody.
>
> The unit of the strophic form is a pair of lines.[74]

This is why in some of the verses of Psalm 118 refrains are added or lines are repeated. In verses 1-4, each verse that the precentor sings is followed by the congregational response: Hodu ladonai ki tov. Verses 21-24 are each repeated, as are 25 and 26.

A major element of the article is the examination of the reciting tones of Hallel. In spite of its large ambitus, the recitative sections of Hallel can be reduced to three notes: $\hat{1}$, $\hat{b3}$, and $\hat{4}$, or in dm: d, f, and g. This reduction helps Frigyesi and Laki draw on a supposition that Gregorian chant has a similar musical system to that of Hallel.[75] From a catalogue of Gregorian antiphons, they enumerate seven basic variation types:

> -prefix-like melodic patterns of different length
> -altered repetitions of lines
> -altered repetitions of sections
> -recitation on one note within a line

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[74]Ibid., p. 57.

[75]This relationship between Hallel and Gregorian chant is confirmed by Eric Werner in A Voice Still Heard, Chapter 9, "The Tunes of the Haggadah," p. 148.

-recitation on more notes within a line
-breaking up of elongated lines
-insertion or omission of supplementary melodic patterns[16]

The major significance of these variations for our study is that their applicability suggests that in the recitation of Hallel, music is subordinate to text. Even if as we have seen above in reviewing the articles by Glantz and Nulman, the music does not always reflect the meaning of the text, it is intrinsically linked through the structure of the text.

Sections 8-11, the metrical sections of Hallel, as defined by Frigyesi and Laki, include the seasonal leitmotifs for Pesach (Adir Hu), Shavuot (Akdamut), Sukkot, and Chanukah (Ma'oz Tzur), as well as other melodies that become fixed in any tradition, in this case, the Central European Hungarian tradition. The Frigyesi-Laki research points out that the question of tradition is more important to the informants with respect to the recitative than to the rhythmic songs. The recitative is considered as a presentation of original nusach material, which is intended to be sung always in the same way. However, the informants are proud to use two or more different tunes (not including leitmotifs) for a certain Hallel section. From an analysis of the rhythmical songs, we find out that they are a tempo variants of the recitative melodies which emphasize the same

[16]Frigyesi and Laki, p. 50.

four reciting tones. The authors do contrast these general metrical tunes with the leitmotifs by contrasting them with the Hodu for Sukkot as notated by Weintraub and by Idelsohn.[77]

Eric Werner explains the evolution of the seasonal leifmotifs as one facet of minhag ashkenaz that developed during the sixteenth century.[78] Although the prayer texts were fixed by this time, cantors found expression for the fears, hopes, and expectations of their fellow Jews in two melody types: the seasonal and sectional leading motifs. In post-biblical times, piyutim, designed for specific festivals and holy days, had introduced new tunes into the service. When the piyutim texts fell into disuse, the cantors were unwilling to stop singing their familiar melodies. They imposed the metric tunes on the texts of the fixed prayers (tefillot keva), such as the Mi chamocha, the Hallel, and the kiddush, in spite of the prayers' prose structure. These tunes then became "musical heralds,"[79] used before and during a specific holiday, because the cantors were not satisfied that the tune would only be heard on the holiday itself.

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[77]Ibid., p. 79.

[78]Werner, A Voice Still Heard, pp. 89-92, 98-99, 154.

[79]Ibid., p. 89.

In the Hallel, the leitmotif was inserted into Psalm 118: 1-4 (Hodu ladonai) and 25-26 (Ana Adonai). Speaking of the Hodu, Werner writes:

> Its refrain and the music to which it is sung were considered especially important because they established the mood, the general atmosphere of the holiday: bright and solemn at Passover, majestic at Shavuot, dance-like and processional-like at Sukkoth, triumphant at Hanukkah, sober at the New Moon.[80]

The ritual action connected with the Hallel of Sukkot and of Simchat Torah gives each of those renditions its own particular style. The Hodu, called the Schuettel-hodu[81], is given its name because it accompanies the shaking of the lulav during 118:1-4, 25, and 29 on the first two days of Sukkot. The shaking, called na'anuyim, has inspired special rhythms which seem to imitate the body movements. There are two traditions of the chant, one is in pure minor, based on motifs of Missinai tunes, specifically for tal and geshem; the other tune is in major and it is based on German and Austrian dance music of the last third of the eighteenth century. On Simchat Torah, the Hodu-Ana is chanted while the worshipers encircle the sanctuary seven times. Werner traces the tune's "nuclear motif" back to the incipits of many old German folk songs.

In his chapter, "The Tunes of the Haggadah," Werner dates the origins of the Hodu and Ana tunes in southern

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[80]Ibid., p. 98.

[81]Ibid., p. 303.

minhag ashkenaz to circa 1575. The version popularized in the United States through the Union Haggadah is by Max Lowenstamm, cantor in Munich from 1847-1881.[82] The northern melodic tradition is taken from the seder piyut, Adir Hu, and is even older.

As we have seen, the majority of Hallel is sung in the natural minor, but there are minhagim of modulation into the relative major for certain texts. Other minhagim are concerned with the use of the Shalosh Regalim or Amidah motif. In sum, we are considering how the precentor should end the last verses of each section of Hallel. Glantz gives two examples of modulating into major, the first at Hal'lu et Adonai kol goyim (Psalm 117:1), and the second at Zeh hayom asah Adonai (Psalm 118:24). These were not typical examples because the most frequent shifts occur at Ethalech lifnei Adonai (Psalm 116:9), and at L'cha ezbach zevach todah (Psalm 116:17) The next most commonly made shift occurs at Psalm 117:1 and the least common shift is at Psalm 118:24.[83]. In terms of the use of the d-a-G motif, it is interesting that even when Psalm 117 is recited in the major, it is one of the most common places for the minor motif to be quoted.

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[82]Idelsohn, Jewish Music, p. 289.

[83]Interview with Cantor Israel Goldstein, January 22, 1990.

Cantor Max Wohlberg[84] explains that certain sections of Hallel can be ended in minor, major or with the use of the Shalosh Regalim motif.

Blessing - minor

Psalm 113 - minor or major

Psalm 114 - minor or major

Psalm 115 - minor or major

Psalm 116 - Ethalech lifnei Adonai - minor
b'chatzrot beit Adonai b'tocheihi Yerushalayim- major, minor or motif; Wohlberg's preference is for the major since it is leading into Hal'lu et Adonai kol goyim

Psalm 117 - major, minor or motif, depending on how Hodu will be done

Psalm 118 (Hodu) - leitmotif
Zeh hayom - the tradition is major, but it is not obligatory; chant in minor if Ana will be done in minor.

Y'hallelucha - major, minor or motif[85]

He points out that the choice of an ending in minor or its relative major is also characteristic of the Magen Avot mode. Wohlberg concludes that those who know nusach use the motivic ending. Hallel is not exclusively a Shalosh Regalim prayer, however, so its use is not obligatory.

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[84]Cantor Wohlberg, professor at the Jewish Theological Seminary, was born in Hungary. Although he admits he might have been affected by his upbringing, he says his opinions about nusach derive from studying every book ever written about chazzanut or nusach.

[85]This list is compiled from my February 27, 1990 interview with Cantor Wohlberg, as well as from two manuscripts which serve as curricular materials in his classroom nusach material, one notated by Wohlberg himself and one by Cantor Charles Davidson.

CONCLUSION

I can only conjecture why the joyous texts of Hallel are recited in a minor key. This study has not led me to an answer to my question, but to a new awareness of this ancient text. My connection with the text itself, as well as what I have learned about the origins, halacha, and minhagim of Hallel will inform my recitation. As a cantor-to-be, I realize the importance of not only preserving a tradition, but also preserving the reasons for it.

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SCHOOL OF SACRED MUSIC

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11:00 AM

THE MUSIC OF PRAISE: AN EXPLORATION OF THE HALLEL SERVICE

A recital presented in partial fulfillment of the
requirements for the Master of Sacred Music Degree

NAOMI HIRSCH

JOYCE ROSENZWEIG, *accompanist*

Lori Corrsin, *soprano*
Judith Meyersberg, *soprano*
Nancy Kassel, *alto*
Sarah Pscheidt, *alto*

Stuart Binder, *tenor*
William Barto Jones, *tenor*
Albert de Ruiter, *bass*
Cantor Joseph Ness, *bass*

Cantor David Margules, *conductor*

You are invited to a reception downstairs following the recital

Program

Baruch Haba ..... Yaakov Bergman
Psalm 118:26-29

TRADITIONAL COMPOSITIONS

Bracha for Hallel ..... Solomon Rozumni

B'tzeit Yisrael ..... Leib Glantz
Psalm 114

Lo Lanu ..... Felix Mendelssohn Bartholdy
Psalm 115:1-4,9-11

Peh Lahem ..... Israel Alter, arr. Israel Goldstein
Psalm 115:5-11

Mo Oshiv ..... Louis Lewandowski
Psalm 116:12-19

Min Hameitzar ..... Louis Lewandowski
Psalm 118:5-20

Cantor Robert Abelson Cantor Lawrence Avery
Cantor Ben Belfer Cantor Israel Goldstein

Hall'lu Et Adonai ..... Sephardic melody, arr. Gershon Ephros
Psalm 117

CONTEMPORARY COMPOSITIONS

Selections from Hallel for Cantor,
Mixed Choir, and Organ .....Ben Steinberg

Blessing

Ma Ashiv
Psalm 116:12-13,17

Hodu Ladonai
Psalm 118:1-4,24-26,28-29

Three Psalms: A Song Cycle .....Herbert Fromm
Psalm 118:1-7

Hallel for Tenor, Choir, and Orchestra .....Yehezkel Braun

B'tzeit Yisrael
Psalm 114

Ma Ashiv
Psalm 116:12-19

Y'hallelucha

B'tzeit Yisrael.....Yedidyah Admon (Gorochov)
Psalm 114

תודה רבה

Cantor Robert Abelson
Cantor Lawrence Avery
Saralee Avery
Cantor Ben Belfer
Mary Kay Bray
Maxine Feldman
Rabbi Geoffrey Goldberg
Cantor Israel Goldstein
Grete Hirsch
Hans & Helen Hirsch
Marga Hirsch
Aviva Kamm
Margaret Lieberman
Cantor David Margules
Rabbi David Nelson
The Octet
Harold Parker
Rose Parker
Joyce Rosenzweig
Dr. Eli Schleifer
Ben Steinberg
Judith Tischler
Gila Vered
Barbara & Bob Wyckoff

In addition, I would like to thank the entire H.U.C. community for sharing the last four years with me: the student body for learning with me, singing with me, and challenging me; the faculty for teaching, inspiring, and influencing me; the administration for guiding and supporting me; and especially everyone on the fourth floor, the librarians, and the custodial staff for helping me.

Shalom u'vracha.