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ACKNOWLEDGMENTS

My sincere thanks and profound gratitude to my project advisor, Rabbi Geoffrey Goldberg for his musical and historical expertise; Rabbi Simeon J. Maslin, Rabbi Arnold J. Wolf and Cantor Oreen Zeitlin for their informative interviews and insights into the personality of Max Janowski; Dr. Roberta Rosen for her generosity; Michael Ostrer for helping me organize this document; and my family for their unconditional love and support.

INTRODUCTION

Max Janowski's music is a source of inspiration to me as I prepare to enter the professional cantorate. Growing up in Chicago, Illinois, I often heard Janowski's music sung in my synagogue. I attended Anshe Emet Day School in Chicago where I had the pleasure of being led in prayer every week by Rabbi Seymour J. Cohen and Cantor Moses J. Silverman. I loved the atmosphere at Anshe Emet. We celebrated all of the holidays in song. I remember singing since the age of three, but my parents say that I started even earlier.

I have always enjoyed Hebrew and liturgical music. My cantorial aspirations were evident at an early age. When I was nine years old, I was chosen to sing "The National Anthem" and "Hatikvah" at Chicago's Palmer House for the centennial celebration of Anshe Emet Synagogue. I began studying Torah and Haftarah trop at the age of eleven. I was the last Bat Mitzvah student of the renown scholar and teacher, Ben Aronin. At this time I also began meeting with Cantor Silverman. When I asked him what I had to do to become a cantor, he smiled and said that girls did not do that sort of thing and that I should go into opera. I took his advice.

In 1984 I graduated *Cum Laude* from De Pauw University in Greencastle, Indiana with a Bachelor of Music degree in Vocal Performance. I then earned two Master's degrees in Opera Performance and French at the University of Illinois Urbana-Champaign. During my graduate studies I was a cantorial soloist at Sinai Temple in Champaign, IL. It was there that I rekindled my relationship with the music of Max Janowski. I also made the astonishing discovery that there were indeed women in the cantorate.

It was not until 1987, however, that I experienced my "calling" to enter the cantorate. I was studying in Paris, France on a Fulbright grant and although I

felt professionally fulfilled, I also experienced a spiritual void. I missed the Judaism and music of my youth. I also found myself humming Janowski's music in the streets of Paris! Upon my return to the United States, I immediately began inquiring about cantorial training. I completed my degrees at the University of Illinois in May of 1989 and I began cantorial school at Hebrew Union College-Jewish Institute of Religion in Jerusalem, Israel in July of the same year.

My first professional encounter with Janowski's music was when I sang his *Y'rushalayim* for the opening of the World Congress of Jewish Studies on Mount Scopus in Jerusalem. I was the soloist representing the School of Sacred Music and this was a great honor. Since that special day, I have performed numerous works by Janowski. They are keenly suitable for my voice and I find it extremely rewarding to sing and interpret his music. I also find it possible to pray through Janowski's compositions. This is especially important because a cantor is much more than a performer. He or she must be able to inspire a congregation with music. Janowski's pieces generously lend themselves to this purpose.

I believe that Max Janowski was the most important composer of synagogue music from the mid to late twentieth century. It would be difficult to find a Reform congregation in America which does not include some of his music in its repertoire. Indeed in many Reform congregations, settings by Janowski are considered "traditional". I have often heard such comments from congregants as: "It just would not be the High Holy Days without *Avinu Malkeynu*" or "That *Sim Shalom* always brings tears to my eyes". Janowski's music is as powerful as it is beautiful. It *feels* and *sounds* Jewish! This is no accident because Janowski has successfully infused his music with traditional Jewish motifs and *nusach*. He has combined the old and the new into his own unique style.

I am indebted to Max Janowski for the gift of his music. It will surely

enhance my cantorate. It is for this reason that I have chosen to honor Max Janowski through the writing of this Master's project. I thank you, Max. May your memory be for a blessing and may your repose be peace.

THE LIFE OF MAX JANOWSKI

Max Janowski was born in Berlin on January 29, 1912.¹ Growing up in pre-world War II Europe, it seemed destined that Max would be a musician. The only child of a mother who was an opera singer and a father who, although a businessman, was also a vocational cantor and choir conductor, Max began playing the piano at the age of four. At an early age he was admitted to the prestigious Schwarenka Conservatory in Berlin for musical study. In 1924, a first-place prize in an important piano competition at the age of twelve resulted in Max's first appointment as assistant organist in one of Berlin's largest synagogues. Another successful competition led to his selection, in his early twenties, as Professor of Music and Head of the Piano Department at the Mosashino Academy of Music in Tokyo, Japan.

Like a surprisingly large number of Jews in pre-World War II Europe, Max and his father escaped from the budding turmoil by route of Japan. There was an influential Orthodox Rabbi who led all of his followers out of Poland to Japan in the early 1930's.² Max's parents divorced when he was very young, and Miriam Janowski emigrated to Palestine where she performed as a professional opera singer and taught voice to students from around the world. Miriam remarried in Palestine and she performed under the name of Maria Golinkin.

Max's mother, now 101 years old, is living in Tel Aviv, Israel. Until a few years ago she was still coaching voice students. A rather eccentric woman, she is said to have developed her vocal technique "by listening to animals, especially birds."³ Max's mother was critical of her son's singing ability and this faultfinding coupled with the early divorce of his parents strained mother-son relations throughout Max's life.⁴ Rabbi Simeon J. Maslin, who worked with Max Janowski from 1967-1980, recalls a visit to Chicago by Max's mother. After the Rabbi chanted the *Kiddush* at a Shabbat dinner, she gave him his first voice lesson.⁵

Max enjoyed a close relationship with his father throughout his life. Chayim Janowski definitely influenced his son in the realm of traditional Jewish music and *nusach*. Max's father had worked as a cantor and music director and Max even quotes one his father's melodies in his 1980 publication, *Mah Tov Ush'mor Tseyteynu*.⁶ Chayim Janowski died while he and Max were in Japan.⁷

Max taught at the Mosashino Academy of Music in Tokyo for four years during which time he also performed in concerts and made recordings. In 1937, encouraged by the United States Ambassador Joseph Grew, he emigrated to America.⁸ When Max arrived in New York City, he looked up an uncle who arranged for him to receive a commission from the United Synagogue of America to write a piece celebrating their silver jubilee. This piece was published in 1969 by Friends of Jewish Music as *The Compassion Cantata*.⁹ While touring the country, directing performances of the piece, Max heard of a job opening in Chicago, for Music Director at Illinois' oldest synagogue, *Kehilath Anshe Maarav* (K.A.M.).

K.A.M. was founded in 1847 as an Orthodox synagogue by Jews from Bohemia. "Later, as its membership was swelled by an influx of German Jews, its social composition changed, and it became one of the founding bodies of the Union of American Hebrew Congregations, brought into being in 1873 on the initiative of Isaac Mayer Wise as the collective instrument of Reform Judaism".¹⁰

In the early twentieth century, K.A.M. was led by two giants of the Reform rabbinate. Solomon Freehof served the K.A.M. pulpit from 1924 until 1934, when he accepted a new position at *Rodef Shalom* Congregation in Pittsburgh, Pennsylvania. Freehof was a scholar and a teacher:

He (Freehof) believed that temples had the same obligation to Jewish culture that universities have to general culture, and he trained the lay leadership of the congregation to respect his scholarship and to free him from the burden of administrative duties. With his masterful oratory he attracted the culturally elite, brilliantly expounded the meanings of *Halachah*, did much to improve the literary taste of his audience, and delighted his congregants with book reviews, Bible classes and sermons.¹¹

Freehof rose to the presidency of the Central Conference of American Rabbis and was a prolific literary figure.¹²

Freehof's successor at K.A.M. was Joshua Loth Liebman. A faculty member of Hebrew Union College, Liebman had an extensive Jewish background. He fought against many of the changes brought about by the *classical* Reform ideology. "At K.A.M., he (Liebman) argued for innovations in the inner life of the temple—the return to Friday night, instead of Sunday morning services, the introduction of instruction in Hebrew in the religious school..."¹³ It was near the end of Rabbi Loth Liebman's tenure at K.A.M. that Max Janowski entered the scene in 1938. What good fortune for the young Janowski that the congregation was already on the road back to traditional elements in worship! Rabbi Loth Liebman was a "spiritualist". He explored "ways and means to draw inner tranquillity from one's faith."¹⁴ In 1939, Loth Liebman accepted a new position as rabbi of Temple Israel in Boston, Massachusetts. This offered him the opportunity to become the "spiritual leader of New England Reform Jewry (and afforded) him ready access to the diverse intellectual resources in the cluster of major universities in and around Boston".¹⁵ Loth Liebman is most widely known for his best-selling book Peace of Mind, which "summoned psychiatrists and ministers to join forces in the common task of lifting the weights of fear and frustration from the hearts of men".¹⁶

When Janowski arrived at K.A.M., he was faced with a very different form

of Jewish music and many challenges. While Max was studying at the Schwarenka Conservatory in Berlin, he showed remarkable talent and the promise of becoming an accomplished composer. Most composers of Jewish liturgical music who had been "trained in conservatories drew their inspiration from the grand-opera style of Verdi and Wagner".¹⁷ Although Janowski has been labeled "the Puccini of Jewish music",¹⁸ Max "drew the inspiration for his composition of liturgical music from the treasury of Jewish folk music, and he cast traditional airs into the mold of more formal styles".¹⁹ Max's return to more "traditional" Jewish music was gradual and initially he encountered much opposition. He had to fight against the new American form of synagogue music established by the German-Jewish settlers of the nineteenth century.

As Jewish settlement in the United States increased in the nineteenth century, the new Jewish immigrants established houses of worship on American soil according to the religious traditions of their native lands. The United States was a land of freedom, then without tradition. "Upon their arrival in this country, though engaged in the driving struggle for their existence, they (the Jewish settlers) nevertheless found the need and the time to care for their Judaism. And thus, under the greatest handicaps and with the poorest means at their disposal, they tried to organize Jewish institutions as best they could."²⁰

Few other aspects of synagogue ritual, however, underwent more change in America than the music. Synagogue song in America "had to undergo changes in order to become once more a genuine expression of that group of Jews which was being remolded under new conditions."²¹ In this new country there were "neither properly prepared spiritual leaders, rabbis, nor well-trained *chazzanim*."²² The new Jewish Americans of the nineteenth century were "anxious to adjust their religion to the new condition by abandoning elements which had become obsolete and by reshaping that part which to their mind was funda-

mental and would meet the needs of the new life."²³ The first attempt at this reform was made in 1824 by the establishment of an organization in Charleston, South Carolina called *Reform Society of Israelites* with the aim "not to overthrow but rebuild, not to destroy, but reform."²⁴ By 1843, the Charleston congregation had experienced significant musical reform:

...the entire congregation in Charleston was drawn over to Reform and accepted the organ and prayers and hymns with English texts. Many hymns and tunes, as stated by the editors in the preface of the first prayer-book in English published in 1830, were taken over from the Christian Church. Later, several chorales from the Hamburg chorale-book were translated into English.²⁵

The German-Jewish reformers wanted to blend into the existing culture, and that culture was a predominately Protestant one. They did not want to stand out. The general attitude of the Reform movement was: "Whatever makes us ridiculous before the world as it is now, may be and should be abolished."²⁶ Oriental-Jewish elements were gradually eliminated and "occidentalized" music replaced the "exotic" cantorial chant:

It was, therefore, quite natural that the organists set the Jewish prayers to Christian music, without meeting any objections. Though the transformed congregations retained the *chazzan* for some time, he, instead of influencing the music, had to yield to the new song-style introduced and conducted by the gentile organists, who now became the creators and shapers of the Synagogue song in the Reform Temples. The rabbi again became the only central figure in the Synagogue.²⁷

Singing hymns in English became an integral part of the American Reform temple service. By the turn of the twentieth century, several collections of hymns had been published, the most important, perhaps, being the new and enlarged edition of the *Union Hymnal* issued in 1914. Of the 226 hymns included in this collection, "about 140 are of non-Jewish origin—several of them from Church Hymnals."²⁸ While two hundred and fourteen of the tunes are in major, only

twelve are in the more "traditionally Jewish" minor. With a few exceptions, most Reform congregations dispensed with the *chazzan* and opted for the typical Church hymn style found in the newly compiled hymnals. Choir arrangements all but replace congregational singing. "Neither traditional modes or motives of Jewish folk song have been utilized. The style of the hymns is that of the Protestant Hymn, both in its melodic line and in its harmonization in four-part choruses."²⁹

Nearly all of the congregations founded by Jewish settlers of Germany and Bohemia eventually became Reform and K.A.M. was no exception. When Max Janowski entered the scene, the music at K.A.M. was virtually indistinguishable from that of a Protestant church.³⁰

Janowski changed the entire musical repertoire at K.A.M. He focused upon restoring traditional Jewish elements, such as modal integrity and Hebrew texts, to the prayer service. Before Janowski arrived at K.A.M., congregational singing was "drawn almost completely from the Protestant hymnal service. The only concessions made to Jewishness were visible on the face of the musical scores left behind by Max's immediate predecessor as musical director. The scores showed the smudge marks where the word 'Christ' had been scratched out and the word 'Lord' substituted!"³¹

Max had the "painful task of redirecting the congregation's musical tastes".³² He faced much objection and opposition when he substituted his liturgical music for the familiar Protestant hymns; but Max persisted. Max fortunately gained the support of a small handful of individuals who "appreciated the value of what he was trying to do".³³ In 1939, he gained a strong and effective ally in his endeavor when Jacob J. Weinstein replaced Joshua Loth Liebman as Rabbi at K.A.M.³⁴

Jacob Weinstein and Max Janowski enjoyed a twenty-eight year collabora-

tion, the only hiatus being when Max served in the United States Navy during World War II. Max enlisted in the Navy in 1943; he was soon transferred to Navy Intelligence and was discharged in 1946 as a commissioned Officer.³⁵ Max resumed his post at K.A.M. immediately upon his return.

Shortly after his return to Chicago, Max met and fell in love with Gretel Haas, a member of the temple choir, and they were soon married. Gretel was Max's devoted helpmate and supporter for over forty years.

She (Gretel) was the pulsating heart and 'Auntie Mame' of K.A.M. and then K.A.M. Isaiah Israel for three decades. She presented a warm welcoming face to newcomers; she loved her rabbis and helped them selflessly; she had an infectious enthusiasm that motivated others to make a success of every congregational event; she was both an idea person and a tireless worker. With the possible exception of the rabbi's, Gretel's was the most recognized face at K.A.M. Isaiah Israel.³⁶

Gretel was the most important motivating force in Max's life. "Gretel had two overriding priorities: Max and K.A.M. Isaiah Israel. Without her, neither could have accomplished what they did".³⁷ Twelve years her husband's junior, Gretel died tragically of cancer on September 25, 1990. The couple had no children.

Max's "family" consisted of his wife and his congregation. He was a completely devoted employee of K.A.M. and would "do anything you asked of him to help out at the temple".³⁸ Rabbi Jacob Weinstein and Max Janowski shared many common goals about the future direction of K.A.M. Like Janowski, Weinstein met with some resistance from some of the congregants, especially the American-born German Jews in the K.A.M. membership.

Though the American-born German Jews were still dominant in the governance of K.A.M., 'freedom of the pulpit' was a reality of life, and Jacob was at liberty to speak openly about his convictions on social,

economic and political issues. Not all of Jacob's efforts sat well with the membership, however. One of his first priorities—perhaps as a reaction to his own experiment with humanism—was to restore elements of Jewish tradition into the liturgy and order of services. In support of these attempts, he cited the sanctions of the 1937 Columbus Platform adopted by the Central Conference of American Rabbis, in their amendments of the 1885 Pittsburgh Platform of the radical reformers. But this did not sit well with the American-born German Jews in the K.A.M. membership. They resisted the return to traditional aspects of Jewish liturgy, just as they also resisted a proposed return to Friday night worship in place of the long-standing Sunday morning services.³⁹

Jacob Weinstein was not naive. He realized that the members of K.A.M. had their own beloved customs and that change would be gradual.

A strong lay leadership had preexisted his (Weinstein's) own arrival as the rabbi of the temple. With the help of that lay leadership he might achieve much; without it, little. By continuous contacts and discussions, therefore, he slowly created a supporting consensus for what he wanted to do, and the officers of the temple became his collaborators in the common task of negotiating changes in the congregation's inner life.⁴⁰

Jacob Weinstein was sincerely committed to deepening the meaning of the prayer services at K.A.M. He was puzzled by the "old paradox that Jews—the 'G-d intoxicated people' who gave the Bible to the world as a religious textbook—were the least theological of peoples".⁴¹ Weinstein wanted to remind his people that Judaism was a *religion* as well as a *civilization*. He often wondered if "Reform Judaism had been more or less successful than traditional or Orthodox Judaism in achieving a synthesis between man, society, nature and G-d".⁴² Jacob decided that the best response was to dedicate his life to conserving and enlarging upon the successes of Reform Judaism.

Jacob's early years at K.A.M. were a time of change. Without ever losing sight of their goals, Jacob and Max collaborated to bring back a sense of Jewish tradition to the congregation.

During the war years, Jacob slowly but steadily altered the internal life of K.A.M. By 1944, after four years of experimentation, he had developed a series of special services that stimulated the congregation's interest and participation, and added freshness and variety to the framework of traditional prayers. Music, liturgy and sermon became a single harmonious whole.⁴³

Jacob sought to revitalize all facets of the congregation. He revised the religious school curriculum and hired new teachers to implement his changes. By 1944, a discussion hour following prayer services was a regular feature at K.A.M. Jacob wanted his congregants to ponder and discuss religious and secular issues.

A committee of laymen met weekly to select the subjects for discussion as well as the participants, and Jacob wove material into his sermons that provided meaningful leads into the discussions that were to follow. Presentations by panel members were limited to a half-hour so that more members of the congregation would have a chance to voice their own views about the issue at the center of attention—and to have their views challenged in return. In this way, K.A.M. became a House of Study as well as a House of Prayer.⁴⁴

Amid this atmosphere of change and challenge, Max convinced Jacob of the burning need for liturgical reform at K.A.M. Max's music reached out to the congregation and the members responded with open arms. "The music that issued from him (Janowski) enveloped the members of K.A.M., and spread outward from them to an ever-widening circle of Reform congregations".⁴⁵

In 1947, K.A.M. celebrated the centennial of its founding. In honor of this special occasion, "the anniversary committee arranged for the publication of Max's musical compositions so that his scores—starting with the newly instituted Friday Night Services—could be shared by congregations elsewhere. When the music was available in print, Jacob presented the first copy to Max, and in a covering letter wrote the following to him:

You have satisfied the nostalgia in each of us for the music of the *Hazan* to which we were attuned in our childhood. But you have had the unique skill of placing these authentic Hebraic Synagogal modes in modern settings so as to satisfy both our traditional love for the old and our cultivated taste for the great music of our western civilization. Everyone who hears your music opens himself to the subtle infiltration of the voice of Israel's seers and sages and psalmists. You have linked up to our past while holding firmly to the future. In your music we live congenially in two worlds—the world of our yesterdays and the world of our to-morrows.⁴⁶

The 1950's were a time of great change at K.A.M. Janowski began to produce the music which would eventually label him the "most important and prolific composer of Reform Synagogue music in America during the mid to late twentieth century".⁴⁷ Janowski began to train synagogue choirs and organists all across the Midwest. In addition to his post of Director of Music at K.A.M., Max also prepared the music at a new congregation on Chicago's North Shore. As the demographics of Chicago's South Side changed, many of K.A.M.'s congregants moved north and a new branch of the temple was established. While Max and Jacob resisted this change and maintained their residences on Chicago's South Side, they both realized that the shift was a reality and they often adjusted their schedules accordingly:

The members of K.A.M. who did seek refuge in the suburbs urged Jacob to join the exodus from the South Side. They would build a new temple for him on a new site, and its pulpit would be for him to have and to hold at *his* pleasure. The proposal was well intentioned, and Jacob did consider it. But he neither accepted it nor wrote off the members who moved well beyond the combat zone on the South Side. For three years Jacob regularly shuttled between K.A.M. and the suburbs to minister to the needs of his congregants and to share their concerns at the branch the temple had established. In 1957 he led them through the birth and infancy of a new temple, *Solel*, in the suburb of Highland Park. Later, under the leadership of Rabbi Arnold J. Wolf, *Solel* became one of the principal Reform congregations on the North Shore of Chicago, and though it

developed its own very special identity, it reflected the Weinstein style and commitment to social concerns.⁴⁸

Max was very involved in establishing the musical repertoire of Highland Park's newest congregation. It was at this time in the late 1950's that he began training young singers and organists in the idiom of Jewish music. Max was very particular about the singers he chose to perform his music. He often opted for opera singers rather than *Chazzanim* because he preferred the quality of their voices.⁴⁹ Janowski yearned to combine the drama of the operatic stage with the powerful sonorities of his Jewish music. Although there were most certainly *Chazzanim* with operatic voices, Janowski enjoyed being in control and the presence of a *Chazzan* would definitely have diminished his authority. While Max was a charming and brilliant individual, he always had to be the center of attention. Rabbi Maslin recalls that if at a dinner party, for example, the focus shifted away from Max, he (Max) would simply get up and leave. Max was obsessed with his music and his work, and he had few, if any, other outlets.⁵⁰

Max loved to train singers and organists and mold their knowledge of Jewish music. Max always chose singers of exceptional talent to perform in his choirs. In the early 1960's, the Metropolitan Opera baritone, Sherrill Milnes, sang in the K.A.M. choir. Mr. Milnes recalls the "power and beauty of Max's music and that he enjoyed singing it".⁵¹ Mr. Milnes even made a recording of one of Max's most important pieces, *Avinu Malkeynu*.⁵² This recording is, unfortunately, no longer available.

Mezzo-soprano, Isola Jones also sang in the Janowski choir from 1970 to 1973. She remembers the sheer splendor of Janowski's music "which touches her heart".⁵³ On June 20, 1992, Ms. Jones joined voices with Mr. Milnes and Mr. Nico Castel in a memorial concert to benefit the Max and Gretel Janowski Fund at K.A.M. Isaiah Israel in Chicago. The concert was entitled "A Time of Singing"

and it featured a couple of Janowski's most famous works along with operatic and Ladino repertoire.

Max took extreme pride in his musical compositions. In the 1950's he founded the organization "Composers and Performers of Jewish Music" which eventually evolved into being the publishing agent of his works entitled "Friends of Jewish Music". Max wanted to retain sole copyrights to his compositions. Unlike most composers, Max refused to sell his work to the bigger publishing companies, such as Transcontinental Music Publications, Tara Publications or the Cantors Assembly. At present, the only Janowski works no longer published by "Friends of Jewish Music" are his Sabbath service entitled *Avodath Hakodesh*⁵⁴ and a piece commissioned by The Cantors Assembly of America entitled *Adonai Z'choronu*.⁵⁵

In order to distribute and advertise his music throughout the United States, Max sent out a newsletter entitled *Haazinu* in which he described his works and the details of their availability. Max relied heavily upon his wife Gretel to organize the mailings and publicity. It was a great deal of paper work. Rabbi Maslin remembers helping to stuff envelopes on numerous occasions in the Janowski home.⁵⁶ Despite the added pressures and commitments of his own publishing organization, Max never relinquished control of his compositions. Today, "Friends of Jewish Music" remains the sole distributor of Janowski's works (with the two exceptions noted above).

Janowski was an invaluable resource for new music directors of temples who had no previous experience with Jewish music and tradition. Janowski was often called upon by these professionals to give them a "crash course" in appropriate and meaningful music for the synagogue. Lorraine Weber remembers her three day marathon with Max Janowski at the beginning of her thirty year music directorship at Sinai Temple in Champaign, Illinois.⁵⁷ Panicked by the prospect

of putting together music for the High Holy Days for the first time, Mrs. Weber contacted the popular Max Janowski in Chicago. While she was an expertly trained organist and music theorist, Mrs. Weber was inexperienced in the area of Jewish music. She, like many of her new colleagues, assumed a position of leadership in a synagogue without any Judaic background. The great majority of organists in Reform congregations were and continue to be gentile. They, as well as the Jewish music directors needed someone like Max to be their mentor.

Nothing gave Max more joy than sharing and explaining his music to eager listeners. Mrs. Weber recalls "learning more about Jewish music in those few short days than ever again in her career".⁵⁸ Max wrote down and illustrated modal motifs appropriate for specific times of the Jewish year and he generously provided Mrs. Weber with several pieces of his music. Throughout her career, Mrs. Weber has been grateful to Max Janowski. Until her recent retirement after thirty years as music director of Sinai Temple, Mrs. Weber programmed some of Max's music into every service. Max's settings of the *Bar'chu* and *Sh'ma* from the now out of print *The Congregation Sings* were the standard responses in lieu of those of Sulzer. At Sinai Temple, as well as at numerous other Reform congregations, Janowski's music became "traditional". Many of the sermon anthems Mrs. Weber used were also by Janowski.⁵⁹

Despite his status as a mentor and teacher, Max's first allegiance was to his own congregation, K.A.M. Rabbi Arnold J. Wolf, who first met Max in the 1950's when he served the pulpit at *Solel* in Highland Park, Illinois, recalls that "Max would do anything you asked of him for the congregation".⁶⁰ Max's relationship with Rabbi Wolf was rekindled in 1981 when Rabbi Simeon J. Maslin ended his tenure at K.A.M. Isaiah Israel and Rabbi Wolf assumed the post.

Max respected all of the rabbis with whom he worked and they all admired his talent and devotion. In celebration of his twenty-fifth year at K.A.M.,

Max composed a cantata entitled "*And They Shall Not Learn War Anymore*".⁶¹

As an introduction to the work Jacob Weinstein wrote the following tribute:

I am supposed to comment on the music of this concert, but I shall let the music speak for itself. I prefer to speak of the music-maker, about Max. We have enjoyed a very happy partnership for these past 25 years and this among 'prima donnas' is as rare as it is beautiful. I suppose it is because we respect each other. I know that Max knows his business and he returns the compliment. I have never told him how to arrange music and he has never told me how to preach or pastor. But this does not mean that there has been a wall of separation between the pulpit and the choir. Far from it! Max has often freely associated on the keys, offering musical background to my reading of the prayers. He has spontaneously provided prologues and epilogues for my themes and, while always conscious of his gifts, he was ever cognizant of the Giver of all gifts before Whom he sat. He has always had the great good sense (perhaps intuitive) to sublimate his music to the service, knowing that to serve the Lord is a greater freedom than to be a monarch . . . Max has a way of melting age barriers and mobilizing all willing hearts in the grand fellowship of music. If Max were an organization man, his reputation would be world-wide. He prefers, like Mendele Mochair Seforim, to peddle his own creations His clientele is choice. His disciples infiltrate many of our Jewish cathedrals. One director of a choir in a very plush Synagogue told me that when he wants to give his Congregation a real treat, when he flatters them as connoisseurs, when he wishes to arouse the latent *Chassid* lurking in their capon-lined breasts, he gives them a piece of Max's music. When Max came to K.A.M., there was not a single Jewish organist in Chicago. Now there are a dozen—a good part of them trained by Max. His disciples and his music have done much to cleanse our Reform Synagogue liturgy from the amateur Protestantism which dominated the music of the Temples 25 years ago. . .⁶²

Both Jacob and Max were inspired to "enrich the Reform liturgy, both in its words and its music."⁶³ They worked closely together to bring Jewish importance and meaning to the prayer service at K.A.M.

During the 1960's, life at K.A.M., and throughout the country, was "disrupted by a sudden escalation of the argument about America's involvement in Vietnam".⁶⁴ Because of Rabbi Weinstein's renown passion for social action, it

was soon evident that he would be elected to the presidency of the Central Conference of American Rabbis at its meeting in June of 1965. In anticipation of this important appointment, Jacob and his wife left Chicago in the spring of 1965 for a brief vacation in Aruba:

He needed the vacation period to refuel his physical energies and to sort out his thoughts before embarking on his new duties at the summit of American Reform Jewry. . . While in Aruba, he decided to visit Simeon Maslin, a young rabbi who was serving a small, historic Jewish community on the nearby island of Curaçao, and a warm relationship began which was to culminate in Rabbi Maslin's acceptance of the post of rabbi at K.A.M. in 1967.⁶⁵

Jacob, of course, gave a great deal thought to whom he would recommend as his replacement. "He was the first to recognize that social action alone—to which he owed his personal fame—would not insure the future of the congregation. He expressed his thoughts regarding the specific question of the search for a successor:

Reform Jews and their rabbis have been drawing water from the well of the Torah for many years without taking care to replenish the well. I have personally made peace with myself by standing on the proposition that I am a religious person—a proposition that has been adequate to the social-action work I undertook. But I fear that social action alone will not perpetuate Judaism, unless its specifically Jewish content is expounded by rabbis capable of expounding it through their teaching functions from the pulpit. The age of social action by individual rabbis and by their congregations is drawing to a close. For the problems calling for social action are so overwhelming, that they can only be gripped by national social action through the organs of government. Individuals—Protestants, Catholics, and Jews—must exert their moral force through public instruments of action far larger than the churches and the synagogues. But in the case of the Jews, the only way they can exert that force is also the only way they have a chance to insure the survival of Judaism itself—namely, by returning to the traditional sources of Jewish wisdom, and by augmenting those sources in the act of drawing on them.⁶⁶

It was soon clear that Rabbi Simeon J. Maslin would carry on Jacob's

legacy at K.A.M. Maslin accepted the pulpit in May of 1967 and Jacob spent the next two years helping to ease the transition. Maslin recalls Jacob's generosity and graciousness in this matter:

All too many rabbis who formally retire as the active heads of congregations tend to resemble King Lear who divided his estate among his daughters, but fatally complicated everyone's lot by his continuing demands for deference to his majesty. Jacob did the opposite. He turned K.A.M. over to me lock, stock, and barrel. He made no demands as to when he should preach or be involved in life-cycle ceremonies, but was willing to preach or officiate at my request. More than that, he was anxious that I establish myself firmly with the congregation, and with that in mind, arranged a series of luncheon meetings with various members who carried weight in its affairs. He believed, and rightly so, that some of these members had joined K.A.M. because of his rabbinate there, and he had good reason to fear that they might drop out with his own retirement. He went far out of his way to help weave new bonds between them and my rabbinate. He could not have been more supportive.⁶⁷

Max gained another ally in the person of Rabbi Maslin. Maslin, a great aficionado of classical music and the fine arts, became one of Max's greatest admirers. Simeon or "Shim" tried to fill Jacob's place in Max's life. When Maslin arrived at K.A.M., Max was already "a fixture" there.⁶⁸ In a short time Simeon and his wife became "good friends" with Max and Gretel "in as far as Max could have a friend". When questioned as to the meaning of that, Maslin replied that Max was so absorbed in his work that it was difficult for him to open up or commit to anyone or anything else.⁶⁹

Maslin recalls that there was never a cantor at K.A.M. Max had a "stable of singers" from whom he built his various choirs. Specifically, Maslin remembers Beatrice Horwitz, the daughter of the orthodox Cantor, Anshel Freeman, and Moishe Levy, also of an orthodox background. Bea sang with Max for about thirty years and Moishe was often a guest soloist for the High Holy Days. Maslin also recalls many budding opera singers in Max's choir, most of whom were

non-Jewish. Max was very particular about his singers and their professionalism and deference in the temple. Maslin recalls that Max once sent Isola Jones home because "she was dressed improperly".⁷⁰

Maslin felt that he "fell into a dream situation" when he moved to the Hyde Park section of Chicago and began working with Max. He was always impressed with Max's professionalism. Maslin has fond memories of singing in the Hebrew Union College choir and says that he "knows good music".⁷¹ In Maslin's opinion, Max was a musical genius. He paid great attention to Maslin's sermons and would either "improvise something appropriate on the organ or would later write an anthem based on one of the sermon's themes".⁷² Cantor Oreen Zeitlin, who sang in Max's choir from 1970-74, recalls such a musical moment: "Rabbi Maslin had just announced that Israel was attacked in the Yom Kippur War of 1973. After a moment of silence, Max spontaneously began playing his moving piece, *Sim Shalom*, and everyone just began to sing!"⁷³ Cantor Zeitlin says she will always remember the "singing and crying and trauma of that moment."⁷⁴

Cantor Zeitlin recalls that Max often talked to his singers at length about his music and his career. She believes that he could have been a great international composer had it not been for World War II. He disclosed that his mother always wanted him to write secular music and because he did not, she was disappointed in him. Cantor Zeitlin believes that Jewish idioms and *Yiddishkeit* were such an important part of Max that there was "something holding him back from writing secular music".⁷⁵ Cantor Zeitlin recalls Max as being "professional, crusty and abrasive. His conducting was very good and his choir attained a high musical level."⁷⁶ She enjoys singing his music and as a cantor, she "appreciates the appropriate thematic material and the correctness of the *nusach*."⁷⁷

Max almost exclusively used his own music at K.A.M. For the most part,

he was intolerant of other people's music. He had great contempt for the music of Lewandowski, which he "didn't consider to be Jewish".⁷⁸ Max had some respect for the music of Max Helfman and Ben Steinberg. Maslin recalls Max belittling "modern" music by making popping noises with his mouth. He told the same jokes over and over again. Maslin describes Max as "amusing and charming. He hated chit-chat and he always had to be in the spotlight. One never crossed Max; you didn't want him as your enemy".⁷⁹

There were many changes at K.A.M. in the 1970's. Max welcomed the New Union Prayer Book, Gates of Prayer. He had always ridiculed the old Union Prayer Book, calling it a "pamphlet". Maslin also preferred the new format. He said on a typical Sabbath they used service II, III, IV or V. Max enjoyed programming his music to Gates of Prayer.

Another great change occurred in 1971 when K.A.M. merged with another South Side Chicago congregation, Isaiah Israel. K.A.M. moved from its location on Drexel Boulevard, which later became Jesse Jackson's headquarters for Operation PUSH. The new congregation K.A.M. Isaiah Israel was exciting, but not without its problems. Now there were two rabbis and only one pulpit. Although Rabbi Hayim Goren Perelmutter of Isaiah Israel was close to retirement, there were still some conflicts of interest between him and Maslin. Max was not caught in the middle, he "just did his job".⁸⁰

Eventually, Maslin chose to leave K.A.M. Isaiah Israel in 1980 to serve Reform Congregation *Keneseth Israel* in Elkins Park, Pennsylvania. He was sorry to leave Max. He called Max "a professional down to his toes". He could always depend upon Max. Maslin recognized Max as a "genius" but he was also "socially difficult". Max could "only relate to you if you admired him" and since Maslin did admire him greatly, there was no problem.⁸¹ No one ever criticized Max. He would not (or could not) take it. Max was a champion chess player. It

was the perfect pastime for him because he was "totally self-absorbed".⁸²

Max thought he was the greatest Jewish composer and pianist of all time. Maslin said such conceit was not so problematic because he, too, is of the opinion that "for thirty years, from 1950-80, Max Janowski was the leading Jewish liturgical composer in America."⁸³

On August 30, 1974, Maslin wrote a letter to the president of Hebrew Union College, Dr. Alfred Gottschalk, requesting that Max receive an honorary degree from the school. This letter illustrates Maslin's great admiration for Max:

In October our Congregation (K.A.M. Isaiah Israel) will celebrate the 35th year of its association with Max Janowski, our music director. I know that you are familiar with Max's music; it is just about all we sang in the HUC choir during our student days. And now that Max is a consultant to the music directors of both Wise and Rockdale Temples (as he is to scores of music directors all over the country), there is a rich diet of his music in Cincinnati. Janowski compositions are sung by choirs in over 800 congregations in America today. The purpose of this letter is to urge that HUC-JIR grant an honorary degree to Max Janowski at one of the academic convocations this year. . .

With the passing of Helfman, Idelsohn and Freed, I believe that Max Janowski has no serious rival for the title of leading Jewish liturgical composer in America. Compositions such as his Avinu Malkeynu (previously recorded by RCA with Jan Peerce, and released again recently with Sherrill Milnes), Sim Shalom and Birkat Kohanim are standards in the repertoire of virtually every major congregational choir in the country. In fact, they are often identified as the 'traditional' versions. . .

Max Janowski is, I believe, unique in the ranks of contemporary American synagogue composers. I have worked with Max Janowski now for eighty years, and it is like having a brilliant colleague at the organ. As a former cantor and chorister myself and as a person knowledgeable in the field of Jewish music, I can say without reservation that Max Janowski is today without peer in the ranks of synagogue composers. He has already been given the Schechter Award for outstanding service by the United Synagogue three times, but he has yet to receive any major recognition from the Reform movement. Considering the scores of commissions that he has received from major Reform congregations in recent years, as well as his consultations with them and his continuing stream of brilliant composition, I think that we have been remiss in not recognizing Max Janowski as a tremendously valuable asset to the Reform movement. No

award would be more fitting or more deserved than appointment as a Fellow of HUC-JIR. . .

P.S. I am enclosing a small sample of Max Janowski's work. . . Also of interest to you might be the fact that he has composed a cycle of anthems from almost all the parashiyot of the year.⁸⁴

Unfortunately Max did not receive any honorary recognition from Hebrew Union College-Jewish Institute of Religion in his lifetime.

Max spent the final decade of his life working with an old friend and colleague he knew from Congregation *Solel* in Highland Park, Illinois, Rabbi Arnold J. Wolf. Max's role at K.A.M. changed when Wolf arrived. Both Max's mother and Rabbi Maslin agreed that Max "couldn't sing", but Wolf insisted upon it, saying that Max was "a wonderful cantor".⁸⁵ Wolf also encouraged Max to work with the B'nai Mitzvah students. Max was wonderful with children. He became the surrogate Jewish grandfather that many of them never had. "They loved his accent; to them, he was *Yiddishkeit* in the flesh."⁸⁶

Wolf says that "no one really knows the whole story about Max Janowski; his views about Judaism are unclear."⁸⁷ Toward the end of his life, Max wore a *kipah*. When questioned why he made this sudden change, Max replied that it was "for his health's sake, to keep his head warm".⁸⁸ Much of Max's life remains an enigma. Few people really got to know him. Wolf has only fond memories of working with Max. He said that Max and Gretel welcomed him with open arms and they renewed an old friendship.

Gretel was always a bright light in Max's life. When she died tragically of cancer on September 25, 1990, part of Max died as well.⁸⁹ Max had a worsening heart condition, and after Gretel's death, he lost much of his will to live. Max died in his home on April 8, 1991. "One might observe, mystically, that Gretel died during Max's favorite time of the year (High Holy Days) and that Max died during Gretel's favorite time of the year (Passover)."⁹⁰ Max Janowski, the man, will be missed, but his music will live on in our congregations forever.

NOTES

- ¹ Unless otherwise indicated, the biographical information presented in this project was furnished by K.A.M. Isaiah Israel Congregation and Friends of Jewish Music.
- ² Interview with Rabbi Simeon J. Maslin, Elkins Park, PA, May 28, 1992.
- ³ Discussion with Professor Eliyahu Schleifer, Jerusalem, Israel, January 21, 1992.
- ⁴ Maslin Interview.
- ⁵ Ibid.
- ⁶ Friends of Jewish Music, 1980.
- ⁷ Maslin Interview.
- ⁸ Letter from Rabbi Simeon J. Maslin to Dr. Alfred Gottschalk, August 30, 1974.
- ⁹ Telephone interview with Dr. Roberta Rosen, Chicago, IL, December 3, 1992.
- ¹⁰ Janice J. Feldstein, editor, Rabbi Jacob J. Weinstein: Advocate of the People (New York: KTAV, 1980) 75.
- ¹¹ Ibid., 76.
- ¹² Ibid.
- ¹³ Ibid.
- ¹⁴ Ibid.
- ¹⁵ Ibid., 76-77.
- ¹⁶ Ibid., 77.
- ¹⁷ Ibid., 102.
- ¹⁸ Maslin Interview.
- ¹⁹ Feldstein, 102.
- ²⁰ A. Z. Idelsohn, Jewish Music in its Historical Development (New York: Schocken Books, 1967) 317.
- ²¹ Ibid., 318.
- ²² Ibid., 317.
- ²³ Ibid., 320.
- ²⁴ Ibid.
- ²⁵ Ibid.
- ²⁶ Ibid., 322.
- ²⁷ Ibid.
- ²⁸ Ibid., 332.
- ²⁹ Ibid., 333.
- ³⁰ Feldstein, 103.
- ³¹ Ibid., 102-103.
- ³² Ibid., 103.
- ³³ Ibid.
- ³⁴ Ibid.
- ³⁵ Letter from Maslin to Gottschalk.

- 36 Rabbi Simeon J. Maslin, Program Notes for *A Time of Singing*, K.A.M. Isaiah Israel, Chicago, IL, June 20, 1992.
- 37 Ibid.
- 38 Interview with Rabbi Arnold J. Wolf, Chicago, IL, July 8, 1992.
- 39 Feldstein, 78.
- 40 Ibid.
- 41 Ibid., 81.
- 42 Ibid., 82.
- 43 Ibid., 101.
- 44 Ibid., 102.
- 45 Ibid., 103.
- 46 Ibid.
- 47 Maslin Interview.
- 48 Feldstein, 116.
- 49 Maslin Interview.
- 50 Ibid.
- 51 Conversation with Mr. Sherrill Milnes, Chicago, IL, June 20, 1992.
- 52 Friends of Jewish Music, Publisher of Compositions by Max Janowski, 1967.
- 53 Conversation with Ms. Isola Jones, Chicago, IL, June 20, 1992.
- 54 Transcontinental Music Publications, New York, NY, 1947.
- 55 Mills Music, Inc., New York, NY, 1961.
- 56 Maslin Interview.
- 57 Conversation with Lorraine Weber, Urbana, IL, July, 27, 1992.
- 58 Ibid.
- 59 I was a cantorial soloist at Sinai Temple from 1985-90 under the musical direction of Lorraine Weber.
- 60 Interview with Wolf.
- 61 Friends of Jewish Music, Publisher of Compositions by Max Janowski, 1963.
- 62 Ibid.
- 63 Feldstein, 104.
- 64 Ibid., 185.
- 65 Ibid.
- 66 Ibid., 198.
- 67 Ibid., 198-99.
- 68 Maslin Interview.
- 69 Ibid.
- 70 Ibid.
- 71 Ibid.
- 72 Ibid.
- 73 Interview with Cantor Oreen Zeitlin, New York, NY, June 5, 1992.
- 74 Ibid.
- 75 Ibid.
- 76 Ibid.
- 77 Ibid.
- 78 Maslin Interview.
- 79 Ibid.
- 80 Ibid.
- 81 Ibid.
- 82 Ibid.

- 83 Ibid.
- 84 Letter from Maslin to Gottschalk.
- 85 Wolf Interview.
- 86 Ibid.
- 87 Ibid.
- 88 Ibid.
- 89 Telephone Conversation with Dr. Roberta Rosen, Chicago, IL, November 30, 1992.
- 90 Ibid.

THE MUSIC OF MAX JANOWSKI

Max Janowski dedicated his life to composing and conducting Jewish music. He successfully infused Reform synagogue music in America with traditional Jewish elements and *nusach*. Max reacted strongly against the music which he heard in the American Reform synagogue upon his arrival to the United States in 1937. This music was reminiscent of the Berlin Reform Synagogue of the nineteenth century. Max expressed great contempt for this music which he found devoid of Jewish characteristics. The music he found in the American Reform synagogue was predominately in the major mode with clear meter and strict avoidance of traditional *nusach*.¹ Max immediately set out to change this.

Max's goal was to educate his listeners about Judaism through his music. In almost every piece he includes the full text in Hebrew and English as well as its liturgical, biblical or literary reference. The great majority of his compositions also contain a preface, dedication or introduction. Many times Max explains his motivation for composing the piece. Other times a rabbi will include an exegesis of the text and explain how Max has set the text to music. If an individual or an organization commissioned the piece the preface will acknowledge this.

With the help of the three rabbis with whom he worked in Chicago, Max successfully composed a new genre Jewish music for the American Reform synagogue. This new music was largely based upon the gradually expanding liturgy of the 1950's, 60's and 70's which culminated in the 1975 publication of the New Union Prayer Book, Gates of Prayer, by the Central Conference of American Rabbis.

Max developed his own unique style of composition. His 1966 composition *Hariu* (Appendix A, pp. 34-38) illustrates some typical characteristics of

Janowski's music. There is a *lernsteiger* or study mode flavor exhibited by the preponderance of recitation tones repeatedly sung by the choir (measures 8-15). This sequence is repeated a fourth higher which is quite common in Jewish music (measures 26-33). There is a clear sense of dialogue between the soloist and the choir. It is interesting to note that it is not until the 1970's and 80's that Janowski begins to refer to the soloist as *cantor* in his compositions. *Hariu* contains simple core material which is developed in the solo sections. The florid sequential passages in measures 19-25 are typical of Janowski's solo vocal lines. Janowski's dynamic markings are clear and precise. His desire to educate his congregants and singers is illustrated by his inclusion of the text of Psalm 100 in both English and Hebrew at the conclusion of the piece. Janowski wrote the following preface to *Hariu*:

In the beginning there were a few words accompanied by a few tones. As time went on, the words became sentences and the tones formed melodies. The creative spirit saw that it was good. Poetry, He called the one; Music, He called the other. And He decreed that the two should be of one substance. And there was Poetry and there was Music, ONE COMPOSITION. So it was then, and so it is to-day. Music and Poetry must compliment each other if One Composition is to be achieved. Yes, this is an old principle.

I emphasize it because its application in Jewish music is not very much in evidence. What is the reason for that? A brief analysis of the relationship between Jewish and General music may provide an answer. Jewish music, while being a specialty in itself, is also a part of music in general. A thorough understanding of the general field is an absolute MUST before the specialty can be attempted. If a composer desires to write Jewish music, he will of course have to study the history of Jewish music and acquire a good knowledge of the Hebrew language. All of this, however, will be of no consequence unless the composer is a first rate musician in the general field of music. General and special knowledge must combine if a worthwhile result is to be obtained. We will have to widen the scope of Jewish music if we want to attract gifted composers to this special field. The synagogues of America can and should assume the leadership in this important project.

Now a few words about this particular composition. It is a

SIMPLECTIVE arrangement. Its technical demands are simple, its presentation can be effective. Hence the expression SIMPLECTIVE. The music program in many synagogues depends on the loyalty and devotion of talented amateurs. These dedicated people can make a significant contribution as long as their musical capacities are not over-taxed. Fortunately, the virtuoso range is not the only residence where good music is welcome. A simplective arrangement can be a gracious host as well. All of us, whether we are professional musicians or talented amateurs, all of us can serve the Lord with gladness and come before His presence with singing.²

Hariu is an excellent opening piece for a prayer service or concert. It exuberantly invites one into "G-d's presence with singing."

By the time the New Union Prayer Book, Gates of Prayer, was issued in 1975, most American Reform congregations (and many Conservative congregations) had changed their Hebrew pronunciation from *Ashkenazic* to *Sephardic*. Another reason for this change was the desire to reflect the spoken Hebrew of the modern State of Israel. In response to this important change cantors began to modify their Hebrew pronunciation as well. Janowski began to revise many of his compositions to reflect this new trend. His popular 1956 High Holy Day composition, *Tovo L'Fonecho*³ was reissued in 1980 as *Tavo L'Fanecha*⁴ (Appendix A, pp. 39-44). The differences between the two versions, however, are not limited to changes in the Hebrew vocalization. The second version is in Janowski's own manuscript. The tempo changes from *andante* to *moderato* and the *solo* becomes *cantor*. The vocal line of the first version is simpler while its accompaniment is more ornate. In the second version Janowski expands the vocal line by repeating words such as *tavo* (measures 4-5) and *v'al* (measures 9-11). He also identifies his musical source in measures 13-16 as a "KOL NIDREY motif". This illustrates his desire to educate those who perform his music. Janowski also expands certain phrases in the second version to give them a more *cantorial* flavor. *Lomar l'fonecho* in measures 16-18 of version one develops into *lomar l'fanecha* in measures 17-19 of version two. The accompaniment of version

two is much more sparse, allowing the cantorial line to dominate. Both versions conclude with the soft, unaccompanied, choral response. Only the second version, however, includes the translation of this text: "We have sinned; we have transgressed; we have done perversely". This, once again, aids the singers in interpreting and communicating the liturgy through the music.

Max Janowski is also known for composing Jewish music which contains appropriate *nusach*. In his Memorial Service for the High Holy Days published in 1966 (Appendix B), Janowski gives the following explanation:

The music for this Memorial Service touches upon the "NUSACHOT" (Jewish Leit-Motives) for the High Holy Days. In general music, the leit-motif brings unity to the construction of the composition. In Jewish music, the nusach has the same function. It endows the religious service with the quality of "MUSICAL IDENTIFICATION" and enables the worshipper to enter more deeply into the spirit of prayer. It is my hope that, to some degree at least, these compositions will serve their sacred purpose.⁵

Every Jewish memorial service contains the text of Psalm 23. Memorial services occur, however, several different times during the Jewish year. Janowski felt the need to differentiate between his setting of Psalm 23 for the High Holy Day memorial service and other settings of this Psalm to be used at other times of the year. He accomplished this by employing appropriate *nusach* in his High Holy Day version. Since the Yom Kippur *Yizkor* or memorial service immediately precedes *N'ilah* or the concluding service, Janowski chooses to include a motif from the *N'ilah Kaddish* in this setting of *Adonai Roi* -The Lord is my Shepherd (Appendix A, pp. 45-47). Measures 14-17 and 35- 40 recall exactly the opening motif of the traditional *N'ilah Kaddish* notated by Abraham Baer⁶ (Appendix A, pg. 48).

Janowski expands upon this motif. He instructs the singer to pray "with

simplicity". The setting begins in a plaintive minor (measures 1-14), progresses to the *N'ilah* theme and passes through the *Ahavah Rabah* mode at measure 24 where the solo is marked "cantorial." The sequence then reverses itself culminating in a final section in plaintive minor (measures 40-48). The setting has a beautiful, almost haunting effect which is quite appropriate for the Yom Kippur *Yizkor* service.

Another Janowski composition which is clearly based upon a High Holy Day motif is the anthem *Kadosh Attah* published in the High Holy Day collection entitled *Sefer Hachayim* ⁷ (Appendix A, pp.49-52). Here Janowski begins immediately with a quote from the traditional *Kaddish* for *S'lichot* or the Rosh Hashanah *Musaf* service (Appendix A, pp. 53-54). A. W. Binder's arrangement of this *Kaddish* is found in Part II of Volume VI of the Cantorial Anthology compiled and edited by Gershon Ephros.⁸ Measures 5-13 of *Kadosh Attah* clearly recall measures 1-4 of Binder's arrangement. Another similarity is the ascending motif in measures 16-17 of the Janowski and measures 15-16 of the Binder. The *chatimah* or closing section of *Kadosh Attah* (measures 32-37) is also strikingly similar to the end of the Binder *Kaddish*. Both contain descending sequential passages and both end with the "5 3 1" cadence characteristic of the High Holy Days.

Ephros also includes an unpublished recitative by Janowski in this same Part II of Volume VI of his Cantorial Anthology. *V'al Y'dey Avodecho* ⁹ (Appendix A, pp. 55-56) is included alongside settings of this same High Holy Day text by Adolph Katchko, Savel Kwartin, Adolph J. Weisgal and Jacob Rapoport. Unfortunately Ephros has incorrectly recorded Janowski's year of birth as 1917 instead of 1912. In the Preface to this volume, Ephros justifies his choice of musical material:

This volume is divided into two parts. Part I . . . contain(s) material of

interest and usefulness to all cantors, (it) is also meant to serve as a textbook or guide for the cantorial student and young cantor. . . Part II (contains) supplementary material of a somewhat more involved and virtuoso character. . . This material will hopefully be of interest to all members of the cantorial profession, the novice as well as the seasoned veteran. . .

The Recitatives have been culled from published and unpublished works by masters of the past and present—including works of the pioneers of the modern Renaissance of Jewish Music—Achron, Bloch, Engel, Gnessin, Krein, Milner, Saminsky, Weinberg and others. . .

The Recitative of the late 18th and early 19th century has undergone much change in the process of development and was metamorphosed at times so as to be hardly recognizable. However, the melodic & improvisational freedom of the Recitative demonstrate that it was nurtured on and inspired by the unfailing source of our NUSACH HAT'FILAH (Traditional motifs used in our prayer chants) which has retained its refreshing simplicity through the ages.¹⁰

Ephros includes Janowski's work in his collection of the music of masterful synagogue composers. This is a great tribute to Janowski's talent. He has made an enormous contribution to American synagogue music. Friends of Jewish Music has published over 150 compositions and recordings by Max Janowski (see Appendix B). Dr. Roberta Rosen once said: "He (Janowski) did for Jewish music what Bach did for church music."¹¹ Janowski wrote from his heart; he drew inspiration from a soul infused with Judaism. With G-d's help, the musical legacy of Max Janowski will live on in our synagogues from generation to generation.

NOTES

- ¹ Interview with Rabbi Simeon J. Maslin, Elkins Park, PA, May 28, 1992.
- ² Friends of Jewish Music, 1966.
- ³ Ibid., 1956.
- ⁴ Ibid., 1980.
- ⁵ Ibid., 1966.
- ⁶ Abraham Baer, Baal T'fillah, Out of Print Classics Series of Synagogue Music #1 (New York: Sacred Music Press, 1954) 335.
- ⁷ Friends of Jewish Music, 1975.
- ⁸ Gershon Ephros, compiler and editor, Cantorial Anthology of Traditional and Modern Synagogue Music, Volume VI, The Recitative (For Rosh Hashonoh) (New York: Bloch Publishing Company, 1977) 114-15.
- ⁹ Ibid., 183-84.
- ¹⁰ Ibid., Preface, ii.
- ¹¹ Jerry Crimmins, "Max Janowski; wrote Jewish music," Chicago Tribune, 9 April 1991, obituaries.

APPENDIX A

MUSICAL EXAMPLES

HARIU

Dedicated to Bob and Shirley Saichuk, in honor of Vicki's Bat Mitzvah.

MAESTOSO **Solo** 5 Max Janowski

f Ha - ri - u La - do - nai kol ha - a - rets iv -

f

Allegretto Tutti

du et A - do - nai b' - sim - cha Bo - u l' - fa - nav bir - na -

10

nah bir - na - nah bo - u l' - fa - nav bir - na - nah

15 **Solo** *c.s.*

bir - na - nah d' - u ki A - do - nai Hu E - le -

Tutti *Solo* 20

him Hu E-lo - him Hu a - sa - nu v' - lo a - nach - nu Hu a -

sa - nu v' - lo a - nach - nu a - mo a - mo v' - tson na - ri -

25 *Choir*

S to. *p* Bo - u l' - fa - nav bir - na - nah bir - na - nah

A

T *p* Bo - u l' - fa - nav bir - na - nah bir - na - nah

B

p

C.8

30

Tutti

bo - u l' - fa - nav bir - na - nah bir - na - nah Solo Bo -

35

u sh' - a - rav b' - to - dah cha - tsey - ro - tav bi - t' - hi - lah ho - du

40

Lo ho - du Lo ki tov A - do

S A *f* ba - r' - chu sh' - moh

T *f* ba - r' - chu sh' - moh

B *f*

45

S *f* bo - u l' - fa - nav bir - na - nah _____ bir - na - nah _____

A

T *f* bo - u l' - fa - nav bir - na - nah _____ bir - na - nah _____

B

f

c.8

S bo - u l' - fa - nav bir - na - nah _____ bir - na - nah _____

A

T bo - u l' - fa - nav bir - na - nah _____ bir - na - nah _____

B

f

c.8

c.8

50

Tutti rit.....

Slow

p be - u l' - fa - nav bir - na - nah *pp* nah.

dimin ...

rit.....

p *slow* *dimin ...*

C.B.

Psalm 100

Shout unto the Lord,
all the earth; serve the
Lord with gladness; come
before His presence with
singing. Know ye that
the Lord He is God; it
is He that hath made us,
and we are His, His peo-
ple, and the flock of His
pasture. Enter into His
gates with thanksgiving,
and into His courts with
praise; give thanks unto
Him, and bless His name.
For the Lord is good; His
mercy endureth forever;
and His faithfulness unto
all generations.

הִרְעוּ לַיהוָה כָּל־הָאָרֶץ:
עֲבֹדוּ אֹתָיו בְּשִׂמְחָה.
בָּאוּ לִפְנֵי בְרִנָּה: דָּעוּ
כִּי־יְיָ הוּא אֱלֹהִים. הוּא
עָשָׂנוּ. וְלוֹ אֲנַחְנוּ. עַמּוֹ
וְצֹאן מִרְעִיתוֹ: בָּאוּ
שְׁעָרָיו בְּתוֹדָה. חֲצִרְתּוֹ
בְּתִהְלָה. הִנְדּוּ לוֹ בְּרִכוֹ
שְׁמוֹ: כִּי טוֹב יְיָ. לְעוֹלָם
חֶסֶדּוֹ. וְעֲדֵדּוֹ דָּוָר
אֱמוּנָתוֹ:

TOVO L' FONECHO

Andante

SOLO

Max Janowski

p E - lo - hey - nu vey - lo - hey a - vo - sey - nu —

5 to - vo l' - fo - ne - cho t' - fi - lo - sey - - nu v' -

10 al — ti - sa - lam - - - mit - chi - no - sey - - nu she -

eyn - - - a - nach - - - nu a - zey fo -

15 nim - - - u - k'shey o - ref lo - mar - - l' - fo -

20

ne - cho *f* A - do - noi E - lo - hey - nu vey-lo - hey a - vo - sey - nu tsa - di -

kim - a - nach - nu v' - lo - cho - to - nu a - vol — a -

25

vol — a - nach - nu cho - to - nu —

30

S *p* cho - to - nu o - vi - nu *pp* po - sha - nu,
 A
 T *p* cho - to - nu o - vi - nu *pp* po - sha - nu,
 B

my manuscript
Hal Jancsek

LITURGY

TAVO L'FANECHA

Moderato

Cantor

E-lo - hey - nu VEE-lo - hey a - vo-

-tey - nu ta - vo ta - vo l' - fa ne - cha

t' - fi - la - tey - - nu v' -

-al v' - al tit - a - lam mit' - chi - na -

KOL NIDREY motif

-tey - nu *mf* she- eyn a -

-nach - nu a - zey fa - nim u -

-k'shey o - ref lo- mar l' - fa -

- ne - cha *f* A - do - nai E - lo - hey - nu VEY - lo -

15 6.8

20

- hey a - vo - tey - nu tsa - di - kim a - nach - nu v' -

- lo cha - ta - nu *mf* a - val a -

25

- val a - nach - nu cha - ta - nu *p* cha -

Altos

Tenors

Basses

Sop.

S. 30

A. ta - nu a - vi - nu pa - - sha - dim. - nu.

T. - ta - nu a - vi - nu pa - - sha - dim. - nu.

B. - ta - nu a - vi - nu pa - - sha - dim. - nu.

Our God and God of our fathers, let our prayers come before You.
 Turn not away from our supplications, for we are not so presumptuous
 and stiff-necked as to say before You that we are righteous and have
 not sinned; but verily, we have sinned.

We have sinned; we have transgressed; we have done perversely.

REVISED. June 1980, Chicago, Illinois.

Adonai Roi — The Lord is my' shepherd

*Psalm 23.

With simplicity

** SOLO

p *3* *3* *3* *5*

A - do - nai — ro - i lo ech - sar — lo ech - sar

3 *3* *3* *10*

bi - n' - ot — de - sheh yar - bi - tsey - ni yar - bi - tsey - ni

3 *3*

al mey m' - nu - chot y' - na - ha - ley - ni naf - shi y' - sho -

15 *mp* *3* *3* *mf*

veyv yan - chey - ni — v' - ma - g' - ley tse - dek l' - ma - an sh' - moh

mp *mf* *c. 8*

** Solo or women voices

*The Union Prayer Book appoints this psalm for a unison reading. Many congregations however desire a musical setting as well.

20

p The Lord is my shep-herd I shall not want. *Cantorial SOLO* gam

25

— ki ey-leych b'-gey tsal-ma-vet lo i - rah rah ki A -

tah i - ma-di shiv-t' - chah u-mish-an - te - chah

30

hey-mah hey-mah y'-na-cha-mu - ni ta-a - roch l'-fa-nai shul-

35

f chan ne - ged tso - r' - rai *p* di - shan - ta - va - she - men ro -

40

shi ko si *mf* ko - si r' - va - yah *rit.* *tr.* r' - va - yah

Solo or women voices

p a tempo Ach tov tov - va - che - sed yir - d' - fu - ni kol y' - mey cha - yai v' - shav -

45

ti b' - veyt A - do - nai *mf* l' - o *rit.* rech ya - mim.

נעילה

Schluss - Gesänge.

Als die richtige Anfangszeit zu diesem Gebet wird etwa eine Stunde vor anbrechender Nacht angenommen (etwa um 5 Uhr).

אשרי u. וְבֵא לְצִיּוֹן wie am Sabbath-Minchah, dann wie folgt:

Nº 1466.
Moderato molto.

Solo. קדיש

P.W. Jis-gad - dal w'jis - kad - dasch sch' meh rab - bo

Chor. Solo. o - men b' o - l

D.W. mo di - w'ro chi - r' u - seh w' jam - lich mal' chu -

seh b'chaj-je - chon u - w' jo - me - chon u - w' chaj - je d'chol bes jis - ro - el

Chor. אמן ישר'
 siehe, Nº 1164.

ba a go - lo u - wis - man ko - riw w' im' ru o - men

*Dedicated to my friend Dr. Eugene Solow,
who shares with me the love for Jewish Music.*

Liturgy

Kadosh Attah**Maestoso**

Based on a High Holy Day Motif

MAX JANOWSKI

Piano introduction in B-flat major, 4/4 time. The right hand features a series of eighth-note chords with fingerings 2, 3, 4, 5, 4, 3, 2. The left hand plays a sustained bass line with a long note in the first measure.

5 *Solo*
f Ka-dosh ka-dosh A-tah v'-no-rah sh'-me-cha

Vocal solo for the first line of the song. The melody is in B-flat major, 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

10 *Solo*
mf Ah v'-eyn E-lo-ha mi-bal-a-

S. & A.
mf Ah

T.
mf Ah

B.
mf Ah

Vocal solo for the second line of the song. The melody is in B-flat major, 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The section ends with a piano (p) marking and a fermata.

15

Solo
- de - cha Ah ka-ka- tuv *f* va-yig- bah

S. & A.
p Ah

T.
p Ah

B.

mf *p*

p

C. S.

20

solo
A - do - nai ts'va - ot ba-mish- pat

S. & A.
mf Ah

T.
mf Ah

B.

mf

C. S.

25

Solo
mf V'-ha- Eyl_ ha-Eyl ha-ka- dosh *f* ni-k'- dash bi-ts'-da- kah_

30

Sop. & Altos
a cappella mf Ah_

Tenors
a cappella mf Ah_

Basses
a cappella mf Ah_

Solo
p Ah_ Ba- ruch *mf* A -

35

solo
 - tah_ A-do- nai_ Ba- ruch Hu_ u-va- ruch sh'- mo

CHOIR
p

Organ mf

40

Solo
p Ah_ *mf* Ah_ *f* Ah_

45

Solo
Ah ——— *f* Ah ——— *f* ha - me -

S. & A.
p Ah ———

T.
p Ah ———

B.
p Ah ———

C. B.

50

Solo
- lech ha - me - lech *ff* ha - ka - dosh ——— A - meyn.

S. & A.
mf Ah ——— *ff* A - meyn.

T.
mf Ah ——— *ff* A - meyn.

B.
mf Ah ——— *ff* A - meyn.

C. B.

Holy art Thou, and awe-inspiring is Thy name, and there is no God besides Thee; as it is written in Holy Scriptures: 1 "The Lord of hosts is exalted through justice, and the holy God is sanctified through righteousness." Blessed art Thou, O Lord, the holy King. 1 Isaiah 5:16.

קדוש אתה ונורא שמך ואין אלוה מבלעדיך בכתוב.
ויגבה יי צבאות במשפט והאל הקדוש נקדש בצדקה.
ברוך אתה יי המלך הקדוש:

KADDISH, No. 2

TRADITIONAL
Arr. by A. W. Binder
(1895-1966)

Dedicated to his father
Shalom Binder

Andante molto espr.

mf
Yis - ga - dal v' - yis - ka - dash
sh' - me - ra - bo b' - ol - mo
di - v'ro chir - u - seh v' -
yam - lich mal - chu - seh b' - cha - ye -
mp
chon u - v' - yo - me chon u - v' - cha -
ye d' - chol bes yis - ro -
f cantando
el ba - a - go lo -

15

u - viz-man ko - riv — v'-im - ru — o -

Cong. *mp*

men Respond Yis - bo - rach — v' - yish - ta - bach — v' -

20

yis - po - ar v'-yis-ro - mam — v' - yis - na - se — v' -

25

yis - ha - dar — v'-yis - a - leh v' - yis - ha - lal sh' - meh

6

d' - kud - sho — b' - rich hu l' -

3 *mf* *ossia* **3** *ten.*

e - lo l' - e — lo min

30

kol bir-cho — so v' - shi - ro -

ten. **f**

so — tush b' - cho - so v' - ne che -

3 *ten.* **3** **35**

mo - so da - a - mi - ron — b'-ol-

ff

mo — v'-im - ru o - men.

V'AL Y'DEY AVODECHO No. 6

MAX JANOWSKI
Born 1917

Recitative

Born 1917

Cantor

V' - al y' - de a - vo - de - cho ha - n' - vi -
im ko - suv le - mor ho -
loch ho - loch v' - ko - ro - so v' - oz -
ne y' - ru - sho - la - yim le -
mor le - mor koh koh o -
mar a - do - noi zo - char ti loch
che - sed n' - u - ra - yich a - ha -
vas k' - lu - lo - so - yich lech -
tech lech tech lech - tech a - cha -
rai ba - mid - bor ah b' -
e retz lo z' - ru - oh v' - ne e -

mf mar v'-zo - char - ti a - ni es b'-ri -
 si o-soch bi - me n' - u - ro-yich va - ha - ki - mo - si loch
 b' - ris o - lom va - ha - ki - mo - si loch b' - ris o -
 lom v' - ne e - mar ha -
 ven ya-kir li ef -
 ra - yim im ye -
mf led im ye - led sha - a - shu - im ki mi -
 de da - b' - ri bo zo - chor
 ez - k' - re - nu od al ken ho -
mf mu me - ai lo al ken ho - mu me -
 ai lo ra - chem ra - chem a - ra - cha -
 me - nu n' - um a - do - noi.

APPENDIX B

LIST OF PUBLISHED WORKS

Unless otherwise indicated, all Janowski compositions are published by:

Friends of Jewish Music

5555 South Everett Avenue, Apartment 2D

Chicago, Illinois 60637

Telephone: (312) 288-8884

All compositions have Hebrew Text unless otherwise indicated

(E) English, (Y) Yiddish, (HE) Hebrew-English, (HY) Hebrew-Yiddish

SABBATH AND FESTIVALS

Adonai Malach Geyut Laveysh

Adonoi Z'choronu (Mills Music, Inc., NY, NY)

Ahavat Olam

Avodath Hakodesh Service (Transcontinental Music Publications, NY, NY)

Bayom Hahu (On That Day-HE)—A Sabbath Service

Birkat Hachodesh

Eychah Ashir *Poem: Joseph Zvi Rimmon*

Eytz Chayim

Festival Service for Pesach, Shavuot, Succot Eve

Festival Service for Pesach, Shavuot, Succot Morning

Hashkiveynu

Ki Lekach Tov

L'cha Dodi

L'dor Vador (HE)

Mah Tovu/Ush'mor Tseyteynu

Mah Tovu-V'sham'ru-Israeli Style

Mi Chomocho

R'tsey Adonai Eloheynu

R'tsey Vim'nuchateynu (1960 version)

R'tsey Vim'nuchateynu (1980 version)

Seder Erev Shabbat (HE)*Maslin-Janowski* (Composition of Sabbath Table Songs)

Shabbat Hamalkah

(Sabbath and Festivals, continued)

Shabbat Service for Friday Evening

Shabbat Service for Saturday Morning

Sim Shalom

Sim Shalom—Prayer for Peace (E)

Thou Shalt Love the Lord (E)

Tsur Yisraeyl

V'ahavta

V'sham'ru

Y'varech'cha (HE)

HEBREW CANTATAS

"And I Will Plant Them Upon Their Land"

"And They Shall Not Learn War Anymore"

Shomeyr Yisraeyl

The Compassion Cantata

The Ten Commandments

The Water-Drawing Festival (HE)

CHASSIDIC-YIDDISH

Adon Olam *Rosenblatt-Janowski*

Az Moshiach Vet Kumen (HY)

Chassidic Phantasy

L'cha Dodi-Chassidic Style

M'nucha V'simchah

Yibboneh Hamikdosh

Yismach Moshe (HY)

THE LAND OF ISRAEL

Erets

Four Hebrew Songs (*Adama, Baah M'nuchah, Shir Hachalutsim, Y'rushalayim*)

Kol B'Ramah Nishma

Om'rim Yeshnah Erets *Poem: Saul Tchernichovsky*

T'fillah Lish'lom M'dinat Yisraeyl

Yafim Haleylot *Poem: Katzenelson*

THE SONG OF THE BIBLE

Ashira Ladonai
 B'reyshit
 Eh'yeh Asher Eh'yeh
 Eysh, Eysh
 Hashamayim Kis'i
 Higid L'cha Adam
 Joseph is a Fruitful Vine (E)
 K'doshim T'h'yu
 Ki Sarita Im Elohim
 Leyl Shimurim
 Mah Navu Al Heharim
 Nachamu, Nachamu Ami
 Shalach Et Ami
 Sus V'roch'vo
 Tsedek, Tsedek Tirdof
 Uch'vod Adonai
 Vayachalom
 V'geyr Lo Tilchatz
 V'haya Shimcha Avraham
 V'shachanti B'toch B'ney Yisraeyl
 Zachor
 Zot Ot Hab'rit

PSALMS

Adonai Roi
 Esa Eynai
 Hal'luyah (1) Psalm 150 (1968 version)
 Hal'luyah (2) Psalm 150 (1984 version)
 Hariu
 Horiu
 Mah Y'didot Mishk'notecha (HE)
 Or Zarua
 Psalm 131—Lord My Heart is Not Haughty (E)
 Shepherd of Israel *Fr. Dennis O'Neill* (HE)
 Vihi Noam

(Psalms, continued)

Zeh Hayom Asah Adonai

HIGH HOLY DAYS

Adonai Eyl Rachum

Al Cheyt

Avinu Malkeynu (Solo, Choir & Organ)

Avinu Malkeynu (Evening Service for Rosh Hashanah and Yom Kippur—
Full Text)

Eyl Melech Yosheyv Al Kisey Rachamim

Eyn Kamocha

Harninu

High Holy Day Responses (*Bar'chu, Sh'ma Yisraeyl, V'ahavta (Torah Chant), Mi
Chamocha-Evening & Morning, Chatsi Kaddish-Evening & Morning, May the Words.*)

Kol Nidrey

L'chu N'ran'nah

Memorial Service

Mi Eyl Kamocha

My Soul Thirsteth For G-d (E)

Rachamono

Rosh Hashanah Service-Evening

Rosh Hashanah Service-Morning

Sefer Hachayim (*Kadosh Attah, Meditation, Yih'yu L'ratson, Va'anachnu-Bayom
Hahu*)

Sh'ma Koleynu

Shofar Service (E)

S'lichot Service

Tavo L'Fanecha (1980 revision)

T'fillat N'ilah L'Yom Kippur (Concluding Service for Yom Kippur)

Tovo L'Fonecho (1956)

Un'taneh Tokef-Uv'shofar Gadol

Yaaleh

Yom Hazikkaron (*Hamelech-Shocheyn Ad, K'dushah L'Yamim Noraim, B'Seyfer
Chayim, Hayom Harat Olam*)

Yom Kippur Service-Evening

(High Holy Days, continued)

Yom Kippur Service-Morning

Yom Kippur Service-Afternoon. Memorial and N'ilah

Yom T'ruah Yih'yeh Lachem (Shofar Service)

HEBREW FOLK SONGS

Chulu M'chol Hahorah

Ki Mitsiyon

Nishmat Kol Chai

CHANUKAH

Ashrey Hagafrur *Poem: Hannah Szenes* (HE)

Biy'mey Mattityahu

Maoz Tsur-Rock of Ages

Mi Chomocho-Traditional

SAYINGS OF THE FATHERS

Rabbi Akiva Hu Haya Omeyr

BAR MITZVAH CELEBRATION

"Hear My Son" (HE)

MARRIAGE CEREMONY

Ana Dodi

Entreat Me Not to Leave Thee (E)

Eyshet Chayil-A Woman of Valor (HE)

V'erastich Li

TWO-PART CHOIR

Hallel Service for Junior Choir

UNISON HOLIDAY SONGS FOR CHILDREN

Chag Sameyach-Full Score

Chag Sameyach-Vocal Score

Shalom Sings-Full Score

Shalom Sings-Vocal Score (*T. Taglin*)

Shiru Na-Let Us Sing (*E.J. Barkan*)

INSTRUMENTAL MUSIC

Avinu Malkeynu, A Phantasy for Viola & Piano
Chassidic Dance for String Orchestra-Conductor's Score
Chassidic Dance for String Orchestra-String Parts

UNIVERSALIST SELECTIONS

It Hath Been Told Thee

PURIM SELECTIONS

Purim Holiday

RECORDINGS BY MAX JANOWSKI

A Janowski Concert (record)
An Enchanted Evening with the Cantors (cassette)
Jewish Music of Max Janowski (cassette)
The Music of Max Janowski (cassette and compact disc)
Sh'ma Koleynu-Hear Our Voice (record)

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Weber, Lorraine. Conversation with author, 27 July 1992, Urbana, IL.

Wolf, Rabbi Arnold J. Interview by author, 8 July 1992, Chicago, IL. Tape recording.

Zeitlin, Cantor Oreen. Interview by author, 5 June 1992, New York, NY.