EASTERN EUROPEAN HAZZANUT:

AN INQUIRY INTO ITS VOCAL STYLE,

COLORATURA AND ORNAMENTATION

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CHAPTER I: INTRODUCTION

Much of the scholarly work written on the subject of Eastern European hazzanut deals with many aspects of this noble art form. One can read biographies and autobiographies about great hazzanim who lived in Eastern Europe or who emigrated to the United States. These biographies deal primarily with the individual lives of these practitioners of hazzanut and give a general overview of the social milieu in which they lived.[1] Other authors have spent a great deal of effort describing the structure and usage of the various "misinai" tunes or synagogue modes within the Jewish liturgy.[2] Many others have also amply warned us about the continual encroachment of non-Jewish styles and melodies into traditional hazzanut.[3]

Although these works are informative and pedagogically crucial, they fail to address many of the distinctive musical and stylistic elements of hazzanut. The hazzanim who wrote these works, lived and were continually immersed in the vocal and musical style of hazzanut, and continued to have exposure to this style when they were apprenticed under older hazzanim. For these individuals, the musical style was second nature to them; it did not require a substantial analysis. In that era, it was not necessary to describe or articulate particular aspects of hazzanut to students, who also had similar exposure to the hazzanic style. However, this is no longer the case. Today, if an American born Jew with no background or extensive exposure to Eastern European Hazzanut is trained in the usages of nusach, the basics of correct Hebrew grammar and the meaning of each prayer; is taught to sing accurately every note and dynamic within a given traditional recitative, that individual

would still not have grasped one of the most crucial elements of Eastern European Hazzanut. Indeed, regarding musical style, Curt Sachs informs us that, "[t]he manner of singing, its timbre, force and specific animation are often more suggestive and essential than the melodies; cultural and anthropological traits depend on the ways things are done rather on the things themselves."[4] Likewise, the entire vocal approach and style of Eastern European hazzanut consists of so many unique ornaments and ways to color the voice which are not found in most occidental vocal music, that if one does not gain a rudimentary mastery of these features, the art form loses one of its most critical components. To be sure, many of the leading scholars on hazzanut in this century have spoken about the existence of these 'orientalisms' and non-western flavors found in it. Few, however, have helped us gain an understanding as to precisely what these orientalisms are, and when and why they are used.[5]

The goal, then, of this thesis is to begin the arduous task of detailing and defining the basic stylistic elements used in the music sung by traditional hazzanim with a background from Eastern Europe. The second chapter will seek to give the historical context from which the earliest recorded hazzanim came. Following this brief background, the third chapter will describe many of the guiding aesthetic principles of Eastern European hazzanut. The fourth chapter will list and describe specific stylistic elements used commonly amongst hazzanim of Eastern European extraction, and which are not commonly found in the western vocal tradition.[6] The fifth chapter will then place these observations within the context of a specific work of hazzanut. Three recorded versions of this composition, recorded by three different hazzanim, will be compared, contrasted and notated in light of my analyses from the previous sections. My concluding chapter will sum up what I believe has been learned from this study

and suggest other areas of exploration in this and related fields.

Beyond the written materials on the subject, I have mainly relied upon additional source material for this thesis. I have used several audio recordings (and one video recording) from the early through the mid-twentieth century, of renowned hazzanim who were either born in or from an Eastern European background. These were some of the most famous hazzanim of the "Golden Age of the Cantorate" (See appendix E for a brief biography on each hazzan). These hazzanim were cited either within the body of this paper or were used in my interviews with informants. The second source has been that of written transcriptions of many of these same audio recordings. Interviews with several informants have supplied me with a great deal of valuable insights into these recordings, as well as greatly expanding my general understanding of the style of hazzanut. All of my informants have had extensive live exposure to at least some of the hazzanim in the recordings. With the exception of Barry Serota, all of the informants interviewed are hazzanim with a traditional background singing Eastern European style hazzanut. They are as follows:

a)Moshe Ganchoff (b. 1905). Widely regarded as the last of the hazzanim from the "Golden age of the Cantorate", he is a significant figure in the transitional period of American hazzanut.

b)Neil Giniger (b. 1946). Hazzan and conductor, he has both witnessed and sung with some of the last vestiges of the great hazzanim of the past and has been active leading choirs for leading orthodox hazzanim for the past two decades.

c)Israel Goldstein (b. 1946), is hazzan and director of Hebrew Union College--Jewish Institute of Religion, School of Sacred Music and hazzan of the Jericho Jewish Center,

Jericho, Long Island . The son of a noted hazzan, Goldstein himself retains a great deal of the older style and is also known for his improvisational abilities on the *bima.*

d)Don Gurney (b. 1954), hazzan of Rodeph Sholom Congregation, NYC, as well as a faculty member of the School of Sacred Music and conductor of its choir. He received his early hazzanut training with Hazzan Saul Meisels in Cleveland, OH.

e)David Lefkowitz (b. 1941), hazzan of the Park Avenue Synagogue, NYC, is also the son of a hazzan. He had exposure to hazzanim such as Moshe and David Koussevitzky in his early years, as well as listening to his own father's art.

f)Jacob Mendelson (b. 1946), hazzan of Temple Israel Center, White Plains, comes from a family with a line of hazzanim. He has also had a good deal of exposure as a youth to the last remaining great hazzanim of the past era. It is worthwhile to not that Moshe Ganchoff considers Mendelson to be one of the few hazzanim active today whom he feels still faithfully captures the older style in his singing.

g)Noah Schall (b. 1929), noted hazzan, pedagogue and editor of hazzanut, has been active as a transcriber for such artists as Moshe Ganchoff and Leib Glantz, and has trained two generations of hazzanim. Schall's knowledge of hazzanut and hazzanim is considered by many in his field to be without peer, and is thus the most frequently cited hazzan in this study.

h)Barry Serota (b. 1948), record producer of hazzanut, is one of the foremost scholars of the history of hazzanic discography. His exhaustive knowledge of not only the history of who made these recordings and the process by which they were recorded makes him an invaluable resource in this field.

(Biographies of these informants can be found in appendix F)

My interviews with the hazzanim consisted of asking them which hazzanim of previous generations they admired or emulated. Then, both I and the informant listened to that hazzan perform a complete composition or a major section of a composition they had recorded. Afterwards, I would ask each informant his general impression of the rendition just heard. We would then return to the beginning of the same rendition and discuss it in greater depth, particularly with regard to their individual vocal style and approach to hazzanut. In most of the interviews, performances of at least two different hazzanim were listened to.

Relying on recordings as an aural source for the Eastern European style of hazzanut limits the impact of my thesis, since I could not hear the great cantorial masters in live performances. In the first place, the recordings often fail to capture some of the true essence of the hazzan's artistry (Goldstein; the use of last names of my informants will be the manner with which they will be referred in this work). Another problem is that many of the recordings may be pitched higher than they originally were (Schall), thus significantly distorting how they sounded live. In addition, hazzanim, in an attempt to show their vocal "mettle", may have exaggerated many performative elements in these recordings (i.e. such as the extent of their use of embellishments, coloratura runs, etc.), all of which may have been performed differently in the context of a service or a live concert setting. Finally, the limited length of the 78 rpm recordings themselves may have created time constraints upon the performers which would not have existed in either a synagogue or a concert setting. Nonetheless, these recordings are wonderfully valuable documents of hazzanut of a past generation.

CHAPTER II: BACKGROUND OF EASTERN EUROPEAN HAZZANUT

It is difficult to ascertain with any certainty the ancient roots of the vocal style found in Eastern European hazzanut. We find that the works of previous scholars, such as A.Z. Idelsohn and Eric Werner, sought to find the core genius of Jewish music which is traceable back to ancient temple practices. Though such researchers helped us to recognize certain common structural forms amongst the various Jewish traditions (i.e. psalmody and scriptural cantillation), and helped us to gain a broad understanding of the various modes which have been used in the Ashkenazic synagogue tradition, such an all-encompassing approach to the understanding of ancient Jewish music has been abandoned by most all contemporary scholars in the field, primarily because the evidence it relies upon to make its conclusions are mostly speculative and second hand. For example, one active Jewish musical scholar, Amnon Shiloah, outlines the various ancient sources available which help us to better understand the roots of Jewish music.[7] Yet despite this information, he warns that the Jewish music researcher may still find, "himself caught in a complex web of musical styles rooted in many and diverse cultures."[8] Through such an inquiry, one will not readily ascertain what constitute the vocal or musical styles of this tradition.

To be sure, by the time we find actual transcriptions of hazzanut, these hazzanim had been long influenced by non-Jewish musical trends through the centuries. For example, much of the European misinai tunes can be traced back to non-Jewish medieval French and German melodies.[9] In addition, monody and improvisation, which we know are some of the more

ancient elements within the synagogue tradition, began to give way to the meshorer style of synagogue accompaniment by the fourteenth century,[10] an influence which probably stems from an assimilation of church music from that period. And from this use of a limited vocal backup, hazzanim and their singers began to develop the beginnings of primitive harmonization within the synagogue.[11]

The beginnings of widespread cantorial transcriptions began in the mid eighteenth century. These compositions, as well, show signs of having been influenced by non-Jewish music of the times. In them we find that,

> the basic melodies [which these compositions used] . . . are borrowed from the post-baroque music of about 1700 to 1760, often recalling the fashionable composers of that period (Monn, Wagenseil, Zach) . . . . Most of these cantorial compositions shared only the platitudes and the most insipid musical idioms of the period. They were incompatible styles. . . .[12]

Moreover, Idelsohn informs us that among the stylistic features which were adopted into eighteenth century synagogue song was,

> that peculiar rococo style which flourished so widely in the eighteenth century. Altogether neglecting the fluid Oriental recitative chanting, they developed the rhythmical, metrical, melodic form, utilizing the minuette, andante, allegretto, aria, rondo, polonaise, preludio, adagio, Siciliano, and Waldhorn.[13]

This trend was centered primarily in Central Europe, but it also found its influenced in the Eastern European synagogue as well.

Were we able to strip these hazzanic transcriptions from all of the Westernizing

influences found in them, these documents still would not necessarily bring us any closer to an understanding of how these compositions really sounded like, and thus bring us closer to the roots of the hazzanic vocal style. Just as in the fields of baroque and classical music, much of our understanding of how this music was performed is contingent on our being able to interpret what the notation meant to the musician performing it at that time, an often difficult task of guesswork.[14] For the Jewish music researcher, the task is even more difficult. These documents represent some of the earliest attempts to translate compositions which differ in many respects to the music performed by classical musicians. These compositions, which were generally modal and non-mensurated, needed to be significantly modified in order to make them conform to the notational norms of eighteenth century western notation. Thus, we often find in these transcriptions that,

> the true time values were extended . . . in order to fill up the bars regularly, and 'superfluous' notes were written as appoggiaturas or graces . . . . Among other difficulties encountered, we note the lack of accidentals, and may occasionally suspect that trills, tremolos and other cantorial devices are written-out in ordinary notes.[15]

These transcriptions are limited in what they can tell us about the hazzanic style.

Sometimes the researcher can be aided in this process by studying firsthand or reliable secondhand accounts written at the period, such as *How To Play the Flute*, by Joachim Quantz,[16] which is an essential aid for the student of performance practices of baroque music. For the Jewish music researcher, however, such documentation of Eastern European hazzanut became widespread only very late in the game: "The development of East Ashkenazi *hazzanut*

is known only since its early 19th-century progagonists, whose exploits and compositions had been preserved in the memory of their congregations and disciples."[17] Such preservation of memory of these older hazzanim does not necessarily help us better understand such compositions from an earlier period.

It is only from the nineteenth century onward that we can begin to get a picture of what was the vocal style of Eastern European hazzanut. This is so due to the following factors: one, we begin to find detailed contemporary accounts of the hazzanim; two, many transcriptions of their compositions have survived; three, a few of these hazzanim actually made audio recordings of their art in the beginning of the twentieth century; four, many of their direct successors left substantial audio documentations of their own performances; and five, many individuals during this century who had opportunities to hear these hazzanim live, and/or were familiar with the work of their successors, left a good deal of documentation concerning hazzanut.

What, then, can we say about these hazzanim whose lives and creative output have been relatively well-documented? First, we can say with fairly good certainty that these hazzanim learned their craft through an oral tradition. This aquisition of hazzanut came about by two means, either through a passive absorption of the style or through a process of an active apprenticeship, or a combination of the two.[18] In the first method of this oral transmission, these hazzanim grew up hearing hazzanut sung either by their fathers or other relatives, or were exposed to a combination of both. Another important element in hazzanut, namely the *ba'al t'filah* style (which will be discussed later in some detail), was absorbed passively by hearing the daily prayers chanted by a lay leader. Such youngsters also absorbed

the simple sing-speech of the study mode on a daily basis in their daily Talmud sessions in *heder*. Like the aquisition of one's own native language, such an acculturation of a musical style is deep and profound. In the second method, boys or young men would actively study with a master of hazzanut, either by taking lessons or by learning the craft as they sang for hazzanim in their choirs, with the goal of eventually singing for them as a substitute.[19]

Yiddish, the native tongue of these hazzanim, was a strong influence upon the manner and style of the pronunciation and accentuation of their sung Hebrew. In fact, the Yiddish that they spoke and the Hebrew from which they studied and prayed had a great deal of overlap, as a significant percentage of Hebrew words already exist in Yiddish. Such a blending of a proto-Germanic language and Hebrew impacted significantly upon the entire melos of the music,[20] and therefore needs to be acknowledged as a major factor within all European hazzanut, Eastern and Western.

The choirs in which most of these nascent Eastern European hazzanim sang were themselves a mid-nineteenth century development. Werner, although critical of this musical style, informs us that beginning around 1860:

> the Eastern European Jews developed a kind of cantorial virtuoso style of their own, responding, on the one hand, to the impetus of famous Western cantors, such as Sulzer, Naumbourg, Brod, and, on the other hand, to the anti-rabbinical influence of the *Haskalah*. They combined certain *arioso* motifs of the nineteenth-century Italian opera with Slavonic chants and dances; these elements were held together by the flexible medium of the prayer modes and thus a style without a sense of style came into being by mixing heterogeneous motifs indiscriminately and eclectically. Yet this hybrid virtuoso *hazanut* found not only well-beloved champions but an audience that consisted, originally, of genuine worishppers.[21]

From this environment the phenomenon of the star hazzan developed and flourished.

These hazzanim, who most often came though the ranks of the synagogue choirs, actually weakened this choral style[22] by elaborating and improvising upon the ornamental coloratura style of their genre. This most likely came about as a response to the increasingly elevated virtuosity of operatic vocal music. Werner points out that this ornamentation, "[o]riginally a device to camouflage Gentile tunes, it became more and more the pretext for cantors to show off their voices in coloratura arias."[23] This style can be contrasted to an older approach of the hazzan *Zoger*. Unlike the hazzanim who sung in this arioso-type fashion, these more traditionally-minded hazzanim, according to Adolf Katchko, "did not fit the music to a whole phrase, but he drew musically a meaningful conception for each separate word . . . [and] often brought to each word a number of motifs."[24] It is significant to note, however, that many of these star hazzanim still continued to display sensitivities to word painting in their recitatives; the extent to which they do so is simply lessened to a great extent.

Competition between these hazzanim played a large role in the development of this more virtuoso style. Often paid very handsome salaries and not having any other duties besides functioning as precentor (and occasionally as Torah chanter), star hazzanim were under the pressure to constantly prove their skill in improvisation and vocal beauty. If they did so, they enjoyed great success.

These are the hazzanim whom we find on the early recordings of Eastern European hazzanut. Most, but not all of them, were eventual emigrees to the United States. Here in a much more socially integrated environment, hazzanut became clearly as much a form of entertainment as it was a sacred art form. Thus it became subjected to the vagaries of competition with other forms of entertainment, both Jewish (as in Yiddish theater) and non-

Jewish (such as Hollywood films) contexts. In some instances, hazzanim themselves, such as Waldman and Oysher, sang in more than one medium. Such a cross-fertilization of styles had its impact upon hazzanut.

These are many of the hazzanim represented who make up the "Golden Age of the Cantorate", which spanned from the mid to late nineteenth century and ending with World War II. These recordings, however, only document this period from the beginning of the twentieth century onward. Thus, we only have a few hazzanim who are recorded who represent the styles as were sung within the previous century. Moreover, those hazzanim who are from that earlier time period, such as Karniol, are often shadows of what their original powers were. Nonetheless, one can readily hear from the recordings of these various hazzanim, that the hazzanic style is very broad, allowing for many different vocal types, from the tenorino vocalism of Meisels, to the dramatic power of Sirota. At the same time, one can also hear clearly that all these hazzanim draw from the same springs of inspiration and share many stylistic commonalities.

CHAPTER III: GUIDING AESTHETIC PRINIPLES IN EASTERN EUROPEAN HAZZANUT

Before discussing the specific vocal effects and colors which are common to the Eastern European style of hazzaut, it is valuable to try to understand why hazzanim do what they do. Their environment at home, style of education, attitude toward text and prayer all have profound effects upon their approach to their art. This chapter, then, explores some of the religious and social forces which helped to mold the general style of Eastern European Hazzanut.

A. The Primacy of Communicating Emotion, Text Interpretation and Prayerfulness in Hazzanut

The main purpose for any Jewish precentor, beyond any aesthetic considerations, is to create an atmosphere of prayer in the synagogue. Along with being an enabler for prayer to occur is the expectation that the reader will also be expressing the meaning of the words of the text. This charge applies to the hazzan as much as it does to any lay reader. As a result, beauty of sound plays a secondary role in hazzanut, unlike opera and much of Western vocal music where it is of primary importance. Although a critical component to the hazzan's artistry, the hazzan's vocal prowess merely serves to heighten the emotional content of the music. For example, when discussing the purpose of ornamentation or coloratura in hazzanut, Mendelson feels that it is used less for aesthetic effect than for an emotional one.

Also, Goldstein noted that it was the pathos which Gershon Sirota brought to his singing that made him a great cantor as opposed to a great singer, not the beauty of his tone. Ganchoff, too, when describing what makes his own artistry special noted that, his personality being dramatic by nature, "something had to light up" when he sang. For him, it is the passion which he brought to his singing that was of greatest consideration; beauty is not of primary importance for Ganchoff.

Behind this emotional thrust in hazzanut is the concept of *hiddur mitzvah*, or the beautification of a commandment. Here, the hazzan is beautifying the mitzvah of praying. It is the text which is being adorned by vocal beauty and not the converse; the text, therefore, takes precedence over a beautiful line. To indicate the importance text has in hazzanim's performances, Schall indicates that for hazzanim, nothing they sing is 'straight': ". . . . Each phrase has some 'umph' to bring a twist and specialness to add meaning." The beauty of the phrase cannot stand alone without some kind of meaning behind it. For him, the role of the hazzan is to 'sell emotion' to the listener; [he implies that a pretty sound is not the goal].

It is the hazzan's role to communicate and interpret the text's meaning to the listener. Lefkowitz, for instance, considers that a deeper hazzanut requires that one really get into the text. Supporting this notion, Mendelson believes that certain vocal effects are valid if they are able to create a mood and thus enhance the text. And Giniger feels that, as opposed to classical music, which he feels stresses a rigid sound ideal, the criterion in hazzanut is to be able to heighten the text and to move the listener. Giniger does not specify what he feels constitutes a rigid sound ideal in classical music, yet it is safe to assert that classical vocal music has a much more limited variety of colors which are acceptable than is found hazzanut.

In addition, a knowledge of the individual words and prayers are not sufficient for a hazzan to be successful in leading prayer. According to Goldstein, the hazzan also needs to understand the drama of the service. This implies that hazzanim's success also depends on how intimately familiar they are with the pacing of a service and how thoroughly they understand the religious significance of the holiday or occasion connected to it.

There are other ways in which hazzanim strive to highlight the meaning of the text. One of the most common ways is in using parlando in their performance. In particular, hazzanim need to have the ability to move in and out of a parlando style, to bring out the text in a manner where it would not have to compete with a vocal line. And even when hazzanim are not using parlando proper, the same kind of speaking approach is pursued by hazzanim in their recitatives. For example, Ganchoff stresses how he always tried to speak in his singing: "In hazzones, we have to talk to people, [we need] expression, pathos, crying. . . ." (The parlando style will be discussed in greater detail later in this study).

The goal of this strong orientation toward effectively and emotionally relaying the text to the listener is that of creating a palpable level of prayerfulness in hazzanut. The greatest compliment that one can give to hazzanim is that they were able to create an atmosphere of *t'filah* (or prayerfulness) in their performances. Alter Yechiel Karniol was one of the primary examples of a hazzan who was able to create such a state for his listeners. Ganchoff refers to him as "old-time t'filah". Schall calls him "the father of t'filah". Karniol's style has been emulated by many hazzanim of this century, such as Pierre Pinchik, Israel Goldstein and others.

B. Similarities Between the Hazzan and Ba'al T'filah

At a glance most of the above criteria could hold for a competent ba'al t'filah as well as for a hazzan. Let us look into some commonalities between them. In the first place. both the ba'al t'filah and the hazzan pray from the same pool of texts. And although it is the custom for the hazzan to sing certain parts of the service while the ba'al t'filah sings yet others, both cross over into the other's realm regularly. The ba'al t'filah, as well as the hazzan, employs Jewish modes extensively when davening. Both maintain an easy and fluid shift between speaking and singing the text. This includes the occasional rapid recitation of text within a given prayer text. Related to the parlando style, the hazzan and ba'al t'filah both feel comfortable abandoning singing perfectly on pitch from time to time (much of this will be discussed later in the study). Most significantly, all hazzanim, with rare exception, were ba'alei t'filah as well. This implies that they needed to be able to lead a service with the same fluidity and familiarity of text and nusach as did an experienced ba'al t'filah.

C. Contrast Between the Ba'al T'filah and Hazzanut Styles

Hazzanut transforms the semi-sung, semi-spoken ba'al t'filish style of davening in a number of ways. First, the hazzan tends to take much of the davening out of the spoken range and up a full octave where it can be sung more strongly. Goldstein, when describing some of Karniol's davening, feels that you cannot get away from the singing especially when he displaces it up an octave: ". . . he's just doing it an octave higher. But he makes it sound so natural, and its an octave higher. But it's just davening." Giniger indicates that the same is true with Moshe Koussevitzky.

Both hazzan and ba'al t'filah use ornamentation, but the ba'al t'filah will use it to a more limited degree. For the ba'al t'filah, it was not used, ". . . in a sense of a polished art form, [nor was it] studied or worked on" (Lefkowitz). In short, the ba'al t'filah will use " . . . less coloratura and ornamentation . . ." (Gurney) than will a hazzan. More importantly, by virtue of their simplicity, the ba'al t'filah is seen as the true preserver of pure nusach.[25]

These observations point to one critical factor which distinguishes a ba'al t'filah from a hazzan; the ba'al t'filah is basically an amateur musician while the hazzan is a professional. The hazzan, by virtue of his superior voice and training, has a greater range, more dynamic and color possibilities in his presentation of a prayer. Because hazzanim are paid for their service, while a ba'al t'filah is most often an unpaid lay reader, the hazzan is placed under greater pressure to perform and improvise with great skill and emotional content. Finally, it is worthy to point out Eric Werner's observation that the ba'al t'filah, by virtue of his inability to read music [and thus not exposed to new and foreign influences in his precenting], was "the most reliable conveyor of synagogue tradition . . . ."[26]

D. The Tension Between Individualism and Oral Tradition in Hazzanut

Hazzanut is similar to many oral traditions in that its practitioners imitate and build upon the accomplishments of their predecessors. Schall, for example, indicates that many hazzanim this century took Karniol as their model in hazzanut. Also, both Ganchoff and Lefkowitz express the view that Leibele Waldman sung in the style that Yossele Rosenblatt established. Giniger, Lefkowitz and Mendelson as well, indicate that from mid-twentieth century onwards many hazzanim (such as Mendelson and Ben Zion Miller) strove to build

upon the accomplishments of Moshe Koussevitzky.

The oral tradition of hazzanut has a pool of stylistic and aesthetic commonalities from which the hazzanim is expected to draw. Many of these elements will be discussed in greater detail later on in this study. First, there is a tendency for hazzanim to use a loose, four-part structure for many hazzanut recitatives (see chapter 5). There is also a common pool of vocal effects, such as kvetches, falsetto singing, straight tone singing, use of microtones, use of declamatory speech within a sung phrase, etc., from which hazzanim draw. One also finds a common stock of musical phrases, coloratura runs and ornaments which hazzanim can use, as well. And in a desire to create musical interest in their music, hazzanim also tend to have a penchant for rapid shifts in color and dynamic (Schall). As has been already stated, there is a great demand for fine coloratura in hazzanut. Finally, standard harmonic modulations are also found in cantorial compositions.

In contrast to the above observations, hazzanut allows for and demands from a hazzan the development of an individual style which is unique to that hazzan alone. It is worthy to note that this development is actually aided by the very fixity of the stylistic effects and structures in hazzanut. Such clear guidelines allow the hazzan to be able to extemporize on such stock phrases, or strive to come up with innovative and new combinations of phrases (Schall).[27] This allows hazzanim to bring out their own talents and to tailor pieces, even if they are already written, to their own instrument (Schall).

A number of factors enable the hazzan to tailor make compositions to suit their own needs. In the first place (aside from the preference for the tenor voice) there is no one style of singing, be it lyric, leggiero, spinto or dramatic, that is demanded of the hazzan. This

variety of vocal style allowed for a flexibility in ways to express the text (Mendelson). They could be free to explore their own unique approach (Gurney). For example, Pinchik, being a hazzan of limited vocal range, nonetheless developed a unique style which relied heavily on a rapid coloratura, extremes in color and nuance, and a great deal of vowel modification (Mendelson, Schall, Lefkowitz). Sirota, on the other hand, had such a powerful instrument that he could afford to limit his expressive range to very dramatic singing, eshewing the gentler aspects of the text (Goldstein). Still others, like Ganchoff, took advantange of a great facility in vocal range and agility to sing the most difficult of compositions (Ganchoff, Gurney, Schall).

Another freeing factor for the hazzan is that there are no set keys, nor are there specific accompaniments that one need follow, as is found in classical music. As a result, hazzanim can pick any key which will put them in a manageable part of their vocal range. In addition, unlike opera (which consists of certain arias which are appropriate for only a male or female) in a synagogue service, it is assumed that the hazzan will sing most of the texts which are precented. The lack of a set meter within the vast majority of hazzanut recitatives, gives hazzanim the freedom to use their inner emotional state to dictate when, and how fast the text will be sung. Hazzanim, unlike opera singers, do not need to constantly have their emotive output molded by a conductor's interpretation or limited by the circumstances of a great deal of ensemble singing (the *Choralishe* style not withstanding).[28]

As has been previously stated, competition between cantors drove many to try to stand out in the crowd.[29] In fact, a lack of originality is grounds for criticism against him. For instance, Lefkowitz criticises Waldman for being unoriginal, Schall criticises Kwartin for

being monotonous in volume and style, and Ganchoff criticises both Chagy and Waldman for being monotonous in their approach. In contrast, other hazzanim are praised for their originality. Lefkowitz admires Hershman for his ability for bringing out nuances. And Lefkowitz praises Ganchoff for having so effectively synthesized the styles of others that he created his own unique approach. Often these hazzanim are praised because they could do certain effects that others could not do. They have been able to make themselves stand out effectively from the crowd.

E. The Changing Aesthetics of Hazzanut in this Century

The older style, as represented by Karniol, was the model for many hazzanim of this century. Schall states that, "all the old hazzanim were crazy about him, [but that] the new ones can't even listen to that." Although Schall does not indicate why the new hazzanim do not have a tolerance for the older style, it does indicate that a much different sensibility has emerged. Lefkowitz indicates that Karniol's style represents a kind of coloratura that is not done any more this century. Obviously, there has been a dramatic shift in the accepted style of hazzanut even among its most active practitioners.

One influence upon a newer generation of hazzanim was the opera. It is most likely that Karniol never listened to opera (Goldstein), but a new crop of hazzanim, notably Moshe Ganchoff, not only heard opera but became heavily influenced by many of its singers, notably Enrico Caruso and Beniamino Gigli (Ganchoff). In fact, the distinction Ganchoff makes between both art forms is that they are the same except that they differ stylistically. Opposed to the extreme contrasts that are stock-in-trade elements in hazzanut, Ganchoff feels that he

is proud of the evenness of his singing, a stylistic approach that is very much in line with the operatic style.

The eventual loss of Yiddish as the main spoken language of Jews in America had an affect on the the pronunciation of the Hebrew in the synagogues (Schall). No longer was the Yiddish accent the primary influence on the Hebrew, but American English. To what extent this language shift has brought about a change in the style of hazzanut is hard to gague and would require extensive research devoted to this topic alone.

Secular music of the twentieth century and the advent of Israeli music also affected how many cantorial compositions were written. For example, "Leib Glantz took a modern approach to his recitatives" (Lefkowitz). That is to say, Glantz was trying to make his traditional synagogue music reflect modern trends. Others, such as Schall and Jacob Rappaport, introduce the Dorian mode, which reflects the style of modern composition that became ubiquitous during the Palestine Settlement period as well as during the early decades of the State of Israel. The result is that much of the very plaintive qualities in Eastern European hazzanut has been infused with more vibrant, harmonically exploratory and positive musical styles. As a result of this infusion of many modern styles, eclecticism became a common element in hazzanut. A good example of this eclecticism is Pinchik, conservatory-trained and lived a fully cosmopolitan lifestyle, who chose to look backwards to a hassidic, stetl approach in his hazzanut (Lefkowitz).

Hazzanut also changed a great deal as a result of the Koussevitzky Era. Moshe Koussevitzky (and his brothers), through his vocal prowess, forever changed the face of hazzanut. The vocalism which he was capable of producing, that of singing hazzanut phrases

(which are already higher than the ba'al t'filah range) a full octave higher than they would normally be sung, created such a difficult standard to reach that all subsequent hazzanim felt a certain pressure to match the setting of this precedent (Ganchoff, Lefkowitz, Giniger). Ironically, Koussevitzky was also a victim of his own successes, as he found himself expected by the public to sing powerfully in a very high tessiatura; if he tried to sing with subtlety and nuance the public would express its displeasure (Lefkowitz).

F. The Significance of the Dynamic Between the Hazzan and the Listener.

The story concerning Koussevitzky indicates to us the extent to which the audience can profoundly influence and shape the artistry of a hazzan and hazzanut. In America, the general level of knowledge of traditional hazzanut within Jewish audiences was considerably lower than it had been in Eastern Europe.[30] In the old world, not only were there a large number of Jews who were afficianados of highly developed hazzanut,[31] but many of the non-artists themselves had a certain level of proficiency.[32] In America, the choirs were not nearly at the level of proficiency as they were in Europe, and the audiences, who were exposed to much of hazzanut through recordings, perhaps grew to expect certain cliches from the hazzanim they heard them in services or concerts.

One thing that hazzanim did for the listeners was to aid them in hearing and appreciating the music. To accomplish this, they had a number of approaches. First, they would often interject melodies and sequences into their hazzanut. In a longer intense recitative, such devices helped make the listening process easier, as they could easily follow the logic of a sequence, and they could always sing or follow a tune. Words which the

audience easily recognized would often be repeated, sometimes many times over. Most often, the words that would be repeated were common to both Hebrew and Yiddish, such as *"n'shomo"*, or *"emes"* (Schall). By choosing such words, hazzanim could be certain that even the least educated amongst their listeners would have some level of cognitive entry into the import of the text. Hazzanim would also hold certain notes very long so that they could clearly establish the tonic (Mendelson) or any dramatic harmonic shifts in the composition. This often happens either at openings or at cadential sections of pieces, or in sections where a new idea is expressed in the text. By making such long held out notes, the hazzan would help the listener to be able to understand the structure of the composition, and to also indicate the harmonic underpinnings more clearly. And by pausing between phrases, hazzanim gave their audiences the time that they needed to sufficiently absorb the meaning of the text (Schall) (this will be mentioned in chapter 5). Hazzanim also employed long and slow glissandos to indicate the change in mode (Goldstein), as well as to make cadences more clearly marked (Mendelson) (see section on glissandos).

Much of what the hazzan did was not only to help the audience know what was happening musically within the music, but much of it was designed to elicit affective responses, as well. Mendelson relates a statement by Sam Rosenbaum, who stated that, "Pierre Pinchik knew where the Jewish person itched and scratched the spot." This implies that Pinchik had such an intimate understanding of the emotional needs of his audience that he could, through his musical presentation, help to satisfy them. The hazzan's role was to work through the medium of music to satisfy some need that the audience had. Schall states clearly that the listeners were appeased by the artists, who were intentionally playing to them.

Hazzanim, such as Kwartin or Pinchik, would indulge in certain vocal effects that Schall and Mendelson call 'cute'. One may think that this was an attempt for the hazzan to create an intimate bond with the audience. Schall, however, feels that these 'cute' effects were not used for creating intimacy, but were simply done for effect. This may have had the effect of cheapening the art of hazzanut, from one of subtle nuance, to that of more obvious effects. Ganchoff himself indicates that although he feels that the audiences he sang for, loved listening to melodies and sequence; he himself hates sequence and tries to avoid it. In addition, he calls the ubiquitous kvetch (which will be discussed in the next section in some detail) "cheap". Ganchoff's reactions point to the tensions which can occur between the audience and the artist of this art form.

CHAPTER IV: COMPENDIUM OF GENERAL VOCAL STYLE, ORNAMENTATION AND COLORATURA USED COMMONLY IN EASTERN EUROPEAN HAZZANUT

The following section is a compendium and analysis of many of the most commonly used vocal effects of the chazzanim from the Eastern European heritage. Along with a description, each vocal effect is given a suggested musical marking unique to itself. This is done so as to avoid a reliance upon standard Western notation, which cannot accurately record these effects. In order to orient one to the sound of each vocal effect, there is an accompanying tape with examples of each effect as performed by some of the most significant hazzanim of the earlier part of the twentieth century. These examples are also transcribed in appendicies A, B and C of this paper. Please note that unless indicated, all the written and audio musical examples were taken from *The Golden Age of Cantors*, ed. Pasternak and Schall.[33]

I. GENERAL STYLISTIC ELEMENTS USED IN HAZZANUT

(See appendix A for transcriptions)

A)Vibrato. As defined by the *Harvard Dictionary of Music* regarding the voice indicates, "there is some uncertainty as to what vibrato actually means . . . [but that] most singers use the term "vibrato" for a scarcely noticeable wavering of the tone, an effect that would correspond to the violinist's moderate vibrato, since it increases the emotional effect of the sound without resulting in a noticeable fluctuation of pitch . . . ."[34] It is different from a trill, which does perceptibly vary from a base pitch to a pitch above it. Although vibrato in

hazzanut is used often in a similar way as Western singers, it is not demanded upon the hazzan that an even and uniform vibrato be used throughout the vocal line. It becomes one of a number of vocal colors available to the hazzan in creating a prayerful experience. Thus, in hazzanut, the trill and vibrato can blend into one single entity (Schall), so that the natural vibrating of one's instrument can be subtly transformed into a vocal effect which relays greater energy, to the text or to the musical line. And there are several other hazzanic effects which gracefully blend into vibrato so that the clear distinctions between one stylistic effect and the other are blurred. From a purely functional standpoint different hazzanim use vibrato within coloratura in two diametrically different ways. Some, in order to not compete with their vibrato during coloratura passages, suppress their vibrato altogether.[35] Other hazzanim (Pinchik, most notably) actually ride their coloratura on their vibrato, so that they actually become one and the same thing.

1)David Roitman (p. 50) here is using the trill in a fashion just like Western music.

2)Gerson Sirota (p. 54) uses this slowly sped-up trill in an operatic style.

3)Moshe Koussevitzky (p. 92) same as 2.

4)Alter Yechiel Karniol (pp. 66-67): His vibrato is blended in such a way that his coloratura and vibrato are one and the same.

In examples 5) (p 142) and 6) (p 143) Moyshe Oysher proceeds from a vibrato and then widens it until it becomes a trill.

7)Dovid Moshe Steinberg (p. 93) melds his vibrato and trill into the same effect.

8)Pierre Pinchik's (pp. 40-41) vibrato and coloratura are the same.

B)<u>Straight Tone</u> [St]

Though used sparingly in hazzanut, this vocal approach is used with great effect to help the hazzan sound less Western than his operatic counterpart (Giniger). Examples 1)a-e demonstrate how this effect is used at the beginnings and endings of recitatives or major sections of them. Straight tone here can help to establish or highlight a tone center, by stressing the tonic, recitation tone or the third degree of the scale, thereby indicating the mode of the piece or section. Examples 2)a-f show different hazzanim using straight tone on an undulating pitch in the higher register within a d'veikut section of the recitative (see chapter V) to create a more plaintive mood. And examples 3)a-d show those hazzanim who produce their coloratura without vibrato, so that they can sing the faster passages with greater control and clarity. They are using straight tone for vocal and not aesthetic purposes.

1) Straight tone used at end or beginnings

a)Pinchik (p. 42), though not known for using straight tone often, uses the straight tone at the end of this composition to the extent that his vocal instrument will allow.

b)M. Koussevitzky (p. 85) uses straight tone at the end of a beginning section of a composition, reinforcing the tonality of the composition.

c)Mordechai Hershman (p. 30) also uses straight tone. The difference here is that he does bring back some slight vibrato at the end of the held note.

d)D. M. Steinberg (p. 93), at the beginning of this recitative, goes in and out of straight tone.

e)Ben Zion Kapov-Kagan (Kapov-Kagan; Greater Recording Co. # 32) goes

from a straight tone to a vibrato at the opening of this composition.

2)Straight tone used in d'veikut sections.

a)Samuel Vigoda (pp. 139-140) applies straight tone while going into a slow undulating trill (this effect will be discussed later on in the paper).

b)In the same type of undulating trill, Oysher (p. 142) also employs straight tone despite his very prominent vibrato.

c)Yeshaya Meisels (p. 131), likewise uses the straight tone on the same kind of melodic figure.

d)Here, David Koussevitzky (p. 136) uses straight tone on the raised fourth degree in the Ukranian Dorian mode, heightening the mode's plaintive quality.

e)Hershman (Hershman, Greater Recording Co. # 168) just barely touches upon the straight tone on the slow trill, yet its effect is clearly heard.

f)Zavel Kwartin (Kwartin, Greater Recording Co. # 138) employs straight tone on the upper part of the octave in Ukranian Dorian.

3)Straight tone used for coloratura passages

a)Immediately before he sings the coloratura passage, Berele Chagy (p. 62) supresses his vibrato.

b)Leibele Waldman (p. 126) straightens out his vibrato in the mordent directly before the coloratura passage he sings.

c)Kwartin (p. 47) here weaves in and out of straight tone and a vibrating tone in this slow, intense coloratura passage.

d)Moshe Ganchoff (Ganchoff, Musique Internationale CM # 7341) brings in straight tone into his coloratura to create a mood change rather than as an aid to his coloratura.

C)Nasality [N]

Like straight tone, nasality is used sparingly and for coloristic effect. The vast majority of what any hazzan will sing will not be sung with an overt use of nasality. Its use, however, is common, and helps give hazzanut a distinguishing factor from Western classical music. Gurney feels that this effect is often used to keep one's vocal focus in certain ranges, especially when switching from a brilliant (high) range to a lower and less brilliant one. Using nasality helps to keep an intensity of sound from register to register. Mendelson feels that nasality can be used to begin to color notes and to set a mood. In listening to many recordings, I have also found that hazzanim often employ nasality before the onset of a coloratura passage. This seems to help them to use less vocal weight and remain limber and agile during the coloratura passages.

1)M. Koussevitzky (p. 89) uses nasality here to prepare for his coloratura passage and sustains it through the runs.

2)Pinchik (p. 40) uses nasality to prepare the run, but doesn't use it in the run itself.

3)Ganchoff (Ibid) uses nasality before and in the coloratura but doesn't sustain it throughout the run.

D)Vowel Modification

The vowels modification that hazzanim employ consist of migrating [i] to [j], [ɛ] or [a] to

[ɔ] or [ə], [o] or [u] to [w]. It appears that hazzanim modify vowels most often to create greater clarity and definition in their coloratura passages (Mendelson). Their usage within coloratura is so natural Ganchoff does not even consider his vowel modifications as being anything else than the pure vowel. Rather, he fells that he is 'gripping' the vowel and vocally staying with it thoroughout the vocal run. In fact, by migrating the [i] and [u] vowels, which can be quite difficult for singers to sing in higher registers without some kind of modification to them, and singing their corresponding liquid consonants [j] and [w] before the production of each vowel, one does retain a close connection to their formation. The hazzan can not only bring a greater brilliance to the coloratura passages because these consonants produce higher partials, but they also aid the hazzan in defining more clearly defining each note note in a rapidly executed passage. Some hazzanim, such as Mendelson, stress that this effect, if overdone, can sound out of taste to the knowledgeable listener of hazzanut. Another common vowel modification is the assimilation of nasality from the [n] consonant into the [u] vowel and is used almost exclusively in first person plural ending in Hebrew 'nu' (Gurney). Hazzanim Mendelson and Schall point out that this vowel modification of 'nu', which hazzanim often modify to a dipthong [nIu], is employed to create a 'cute' sound. In addition, many hazzanim close many [o] vowels to [u]. This may be simply the result of the particular dialect of Hebrew pronunciation that they grew up with and may reflect regional differences in Yiddish pronunciation (Schall). (Please note that the text in this section is written in International Phonetic Alphabet).

I)<u>Introduction to Vowel Modification in Hazzanut</u>. In the following passage, Karniol (p. 66) demonstrates how much the hazzan in the past was free to let the vowel migrate to

many different vowels, all used for the purpose of clarity of line.

1)[i] to [ji] Modification

a)Pinchik (p. 40) uses the [j] consonant for greater note clarity.

b)M. Koussevitzky (p. 91) same as a).

c)Chagy (p. 65) uses this modification more for emphasis than in assisting him in making a rapid coloratura passage clearer.

d)Vigoda (p. 138) modifies for greater note clarity.

2)[a] or [ɛ] to [aɲ] and [ɛɲ] This modification is accomplished by a very slight nasalizing of the vowel through the relaxing of the soft palate.

a)Vigoda (p. 138) also uses this modification to make the notes more distinct.

b)M. Koussevitzky (p. 83) same as a).

c)Shlomo Mandel (p. 74) same as a), to emphasize notes in a slower passage.

3)[a], [ɛ], [o] or [u] to [wa], [wɔ], [wo] or [wu]

a)Sirota (p. 54) modifies his [a] vowel to create musical accents within the line.

b)D. Koussevitzky (p. 136) modifies the [ɑ] to [wa] for the same purpose.

c)Karniol (p. 66) same as b).

d)Here, D.M. Steinberg (pp. 93-94) modifies the [u] vowel to [wu].

4)Neutralizing Vowels in Coloratura Passages to [a] or [ə] This is done most often in those coloratura passages which contain many leaps. The note neutralized is always the lower note in the passage.

a)Sirota (p. 55) neutralizes the [i] vowel in this melisma to an [ə] to help

bring out the neighboring tone more clearly.

b)Among the many various modifications Karniol (p. 66) does to the [i] vowel here, he neutralizes notes within his arpeggio to an [ə] vowel.

c)M. Koussevitzky (p. 83) also neutralizes the same vowel, but does so in a melodically less disjunct passage.

d)Like Karniol, Pinchik (p. 41) allows his vowel to migrate to many locations. For this example he neutralizes an [a] to an [ə] vowel in his leaps down a fourth.

5)Modification of [nu] to [nIu] or [nY], and Migration of [o] to [u]

a)D. Koussevitzky (p. 136) makes a 'cute' modification of the [nu] syllable.

b)Mandel (p. 70) modifies here the Kamats vowel twice to an [u] vowel.

c)Pinchik (p. 40) same as b).

d)Kwartin (p. 43), same as b).

e)Roitman (p. 50), same as b).

E)Microtonal Singing in Hazzanut

Eastern European hazzanut employs occasional microtonal singing in its music. There are two basic kinds of microtonal inflections that are used. The first kind is employed in plaintive sections, often used in (but not in the least limited to) the sharpening of the raised fourth and flattening the flattened seventh scale degrees, by a quarter tone in Ukranian Dorian mode (these modifications are also found in other Jewish modes). It is used in the same kind of slow trills that were mentioned in the section concerning the hazzanic use of straight tone, and it often serves as a winding up of tension to be released in some kind of rapid descending

coloratura passage. Tonally it serves to intensify half step intervals and helps create a wailing, undulating vocal effect. The second microtonal inflection does the opposite, namely it serves to relax a half step interval by widening it. There are two instances when this is used most commonly. Slightly sharpening the natural fourth scale degree in a descending passage in the Adonai Malach mode is one way. This expands its normally half-step distance from the major third scale degree. Second, lowering by a quarter step, the major second scale degree in Magen Avot mode, the half step interval with the minor third scale degree is relaxed. In the latter case, it is significant to note that there is already a tendency toward a flattening of the second scale degree in Magen Avot mode. Most notably, one finds the flattened second at the end of many recitatives or sections found in Magen Avot mode.

An arrow placed above the given note in question will either be facing up [↑] or down [↓] to indicate the sharpening or flattening of a given pitch. To indicate the slow, undulating microtonal trills, a curving line between the notes will be given as such: .

1)Slow Trills (intensification of the half note interval)

a)M. Koussevitzky (p. 81) is intensifying a raised fourth scale degree.

b)For only a brief moment, Roitman (p. 49) raises the second scale degree in Magen Avot mode.

c)Oysher (p. 142) flattens the sixth scale degree of Ahavah Raba mode closer to the fifth scale degree before releasing the tension into a fast scale descent. See example B2b.

d)Meisels (p. 131) also does the exact same effect. (See example B2c).

e)Likewise for D. Koussevitzky (p. 136), except that he does not proceed into

a coloratura passage.

2)Half Step Intervals Relaxed Please note that the relaxation of the half step interval can either be the flattening of the lower neighbor, or the sharpeining of the upper neighbor.

a)Pinchik (p. 40) flattens the second scale degree in Magen Avot.

b)Kwartin (p. 44) raises by a quarter tone, the fourth scale degree in Adonai Malach.

c)M. Koussevitzky (p. 83) flattens the second scale degree in Magen Avot.

d)Waldman (p. 127) same as c).

e)Pinchik (p. 41) sharpens the third in a minor triad.

f)Roitman (pp. 49-50) sharpens by a quarter tone the natural fourth in a major triad.

F)Delclamatory Effects in Hazzanut

As has been noted, hazzanim make certain that elements of the ba'al t'filah style is incorporated into their performance. By doing so, they still are able to retain a significant element of a davening sound to their performances. This is critical to their being accepted by the congregation or audience as hazzanim and not just well trained singers. They accomplish this most often by incorporating certain declamatory effects. The parlando and rapid recitation of text on single notes not only helps them create a dramatic contrast within their music, but also reveals to the listener their intimate knowledge of the text. By declaming the very ends of certain words or phrases, letting the note drop away (as Mendelson, Ganchoff and others have pointed out), the hazzan is able to highlight certain words in a declamatory

manner. By using these effects, the hazzanim are able to weave in and out of the ba'al t'filish style, creating a great deal of vocal and musical variety in their performance.

1)The Toss-Off [↘] I have coined this term, which refers to the dropping off into speech at the ends of words or phrases.

a)Kwartin (Kwartin, Greater Recording Co. # 138) executes the toss-off here, as he does in many other recordings.

b)The example of Vigoda (p. 140) demonstrates how this effect is not a rigid one, as this toss-off is mixed with a glissando.

c)M. Koussevitzky (p. 81) also mixes both these effects.

d)Karniol (p. 66) drops off into a non sung cry of 'oy'.

e)Ganchoff (Ganchoff, Musique Internatinale CM # 7341), like Vigoda and Koussevitzky, mixes the toss-off with a glissando.

2)Parlando in the Spoken Range. This is often used in the study mode. When in parlando, hazzanim will sing on reciting tones that are used for whatever particular mode they are in.

a)Waldman (p. 127) is reciting on the third of Magen Avot.

b)Kwartin (p. 43) demostrates a slower, more deliberate declamation of the text. The effect, however, is still one being of more speech than singing. (See example D5d.)

c)Hershman (p. 29), who is singing a composition in study mode, also does not declaim this text rapidly.

d)M. Koussevitzky (p 86) is singing the same text as Hershman, which is also

in study mode. Koussevitzky, however, speaks the text in a very rapid and well-articulated fashion, something for which he was renowned.

3)Parlando in the Upper Vocal Register. This particular vocal style, which has been attributed to Karniol, is a very common and popular feature for many hazzanim, not only because it demonstrates their ability to pronounce texts easily, but by displacing this declamatory style upwards of an octave, it intensifies the music and demonstrates the hazzan's ablility to sustain a vocal line in the upper parts of the vocal range.

a)Karniol (p. 66) demonstrates this effect with vocal ease and emotional conviction.

b)This is true for Hershman (p. 34).

c)Although M. Koussevitzky (p. 82) does not remain on a reciting tone (this particular example will be used later in this paper to demonstrate a typical coloratura run), he nonetheless retains the spoken style while singing in the higher register.

d)Joseph Shlisky (p. 69) demonstrates the davening style displaced in the upper octave.

G)"Falsetto" Cadenza

This vocal effect is almost exclusively employed in the pre-concluding phrase before the end of a hazzanic recitative. On a structural level, it functions like a cadenza in a Western Classical concerto, in that it delays the final cadence and allows the performer to take the time to demonstrate their musical skills. There are also significant differences between the

"falsetto" cadenza and the concerto cadenza. First, each musical style is based on different harmonic languages (the concerto cadenza rests on the I6/4 chord, while the "falsetto" cadenza relies upon Jewish modal formulas). More importantly, however, is the qualitative difference between the two. The classical cadenza stresses the bravoura of the virtuoso playing. In the "falsetto" cadenza, the hazzan uses the very edges of the vocal apparatus to create a tender and ethereal effect. Though often very florid, these musical passages serve to create a kind of a revery for the listener; it is not meant primarily to make the listener impressed with the hazzan's virtuosic skills.

1)Shlisky (p. 69)

2)Waldman (pp. 128-129)

3)Vigoda (p. 140)

4)Rosenblatt (Legendary Voices Video), the hazzan most well known for using "falsetto" in his singing, demonstrates its use in a non-cadential section. He does use it, however, in the latter part of the composition where there has been a great deal of emotional tension created. By switching to the lighter vocal mechanism, he is able to elevate the music beyond a level of dynamic tension and into an ethereal realm.[36]

II. SPECIFIC VOCAL EFFECTS COMMONLY EMPLOYED IN HAZZANUT

(See appendix B for transcriptions)

The previous section dealt with the general vocal orientation that hazzanim have in their music. This section will deal with specific effects that can be found in every performance

given by hazzanim from this period. These are the bread and butter of their musical language.

A) The Kvetch (also the Knaitch, and Krechs)

All these traditional terms refer to a stylized cry or sob; it is one of the most ubiquitous effect in hazzanut. Pitched above the note, it fills the role in hazzanut that the grace note does in non-cantorial music. It is different than the grace note in that no particular pitch is reached, rather it is the vocal gesture towards a higher pitch that is achieved in the kvetch. And there are several ways in which a kvetch is vocalized. Sometimes, as in the examples A1a, the kvetch is sung fully vocalized, and is most often aspirated to give it emphasis. At other times, shown in examples A1b, the hazzan is in a higher register and vocalizes into the "falsetto" in a yodel-like effect. Still, at other times, shown in examples A1c, the kvetch is unvoiced altogether. It is significant to note that for hazzanim, these different kvetches are interchangeable; the hazzan will sing one over the other based on his physical and emotional state. Moreover, hazzanim may use the kvetch as an emotional and musical gesture in almost any part of a composition. A kvetch can be sung in a number of positions in a vocal line. Finally, a kvetch can be sung immediately preceeding a pitch, immediately after a note or after a note has been established.

1)Three Ways to Vocalize the Kvetch

a)On the Voice [VKv]; On the Voice With Aspiration [Hkv]:

i)M. Koussevitzky (p. 86) [HKv] sings with an aspiration.

ii)Oysher (p. 141) sings with a slight aspiration [Hkv].

iii)Likewise with Chagy (p. 61).

iv)Hershman (p. 32) does not sing with an aspirant [Vkv].

b)Kvetches Produced Like the Yodel [YKv]:

i)Karniol (p. 66)

ii)Hershman (p. 32)

iii)Waldman (p. 126)

iv)D. M. Steinberg's kvetch (p. 93) demonstrates how closely approxmiated the yodel-like kvetch and the unvoiced kvetch are.

c)Unvoiced Kvetches [UKv]:

i)Kwartin (p. 46)

ii)Roitman (p. 49)

2)Placement of the Kvetch in the Vocal Line

a)In an Upwards Leaping Motion:

i)Pinchik (p. 41) in a minor third leap.

ii)Vigoda (p. 140) in a major third leap.

iii)Shlisky (p. 69) in a major third leap.

iv)Hershman (p. 29) in a fifth leap.

b)In a Ascending Stepwards Motion:

i)Waldman (p. 126)

ii)D. M. Steinberg (p. 93)

iii)Vigoda (p. 138)

iv)Amongst the many different kvetches in this passage sung by Roitman (p. 51) is a kvetch in an ascending stepwards motion.

c)Between a Repeated pitch:

i)Roitman (see A2biv)

ii)Chagy (see A1aiii)

iii)Pinchik (p. 41)

iv)Koussevitzky (p. 82)

d)When sung in a descending stepwise motion it is most often a note of musical tension:

i)Shlisky (p. 69)

ii)Pinchik (p. 41)

iii)Oysher (p. 141)

iv)Roitman (p. 50)

3)Mensural Placement of the Kvetch

a)The Pre-Onset Kvetch [*\] is sung immediately before the onset of a pitch It is always sung either with a yodel or unvoiced kvetch in the upper part of the vocal register, often in a plaintive or emotionally charged part of the composition. It has a very spontaneous quality to it.

i)Waldman (p. 127)

ii)Hershman (p. 36)

iii)Karniol (p. 66)

iv)Vigoda (p. 140)

b) I do not notate the Long Kvetch [LKv] in the musical examples because it is by far, the most common of kvetches. This marking indicates any

kvetch sung after any note which has been sung long enough to have been established in the listener's ears. In addition, it can be sung in the three vocal styles previously mentioned. Only the pre-onset kvetch and the kvetch in section c will be notated in the transcriptions in the appendix.

i)Vigoda (p. 138) sings a [HKv] here.

ii)Pinchik (p. 41) sings a [YKv].

iii)Roitman (p. 49) sings a [UKv],

iv)as does Shlisky (p. 69).

c)Less common than the long kvetch, the Klez-Kvetch [KL] (I gave it this name because of its ubiquity in klezmer music) is sung rapidly between a repeated note and functions much like a quickly sung grace note. This kvetch is popular among many of the hazzanim I listened to. Like the pre-onset kvetch, the klez-kvetch is often sung in emotionally excited sections with either a [Ukv] or a [YKv]. It is sung often at the penultimate syllable of a Hebrew word (mil ra) and gives the note it ornaments a strong marcato accent.

i)Shlisky (p. 68)

ii)Waldman (p. 126)

iii)M. Koussevitzky (p. 82) accents the penultimate syllable with this kvetch.

iv)Vigoda (p. 138)

B)The Glissando [/], [\], [ ] or [ ]

This vocal effect is used liberally throughought hazzanut and is used to create a great variety of different musical moods. Often its use is identical to operatic vocal music, in that it is used in cadential sections and creates harmonic tension by delaying the point of arrival to a given note, or it is an upwards glide or scoop meant to caress a certain word or syllable. The hazzan, however, uses it to such a great extent that would be called excessive were it employed so in opera. This may be partly due to the fact that in the traditional synagogue, there is no accompaniment, the hazzan needs it as a device to make an harmonic modulation to a new mode (Goldstein). At other times, the hazzan employs the scoop to create a dynamic pulse on a note, crescendoing up to the note from the scoop often more than once. Unlike the operatic singer, the hazzan makes slow glissandos in both an upwards, as well as a downwards, direction; the operatic singer uses the slow glissando almost exclusively in a downwards motion. In addition, the hazzan sings his glissandos most often with a straight tone, while the operatic singer will rarely sing a glissando without a vibrato. Finally, Goldstein feels that some hazzanim, such as Karniol, often use glissandos often, not specifically for musical effect, but simply because it closely approximated the way in which they spoke. These differences between these two vocal art forms in their use of various glissandos, points to the hazzan's desire in creating drastic color changes within a performance, while the opera singer is much more interested in evenness of sound.

1)This example of M. Koussevitzy (p. 85), [\] and [/], which was already previously described, shows him using ascending and descending straight tone glissandos at the end of a section of a recitative. This is an example of the

common usage of the glissando in cadential sections approaching the tonic. The overall effect in this and in other similar examples, is a lessening of energy in the piece, and a real sense of quiet and closure which could not have been achieved, had he continued to sing with a great deal of vibrato.

2)Mandel (p. 73) [⌣], pulses this note to create a dramatically dynamic effect.

3)Here, D. Koussevitzky (p. 135) [⌒], uses a full vibrato to keep the dramatic energy continuing.

4)Karniol (p. 67) [\],[/], and [⌣], through all these glissandos, brings a very mournful wailing quality to the recitative.

5)Hershman (p. 36) [\], sings this glissando at the end of a recitative.

6)D. M. Steinberg (p. 93) [/], [\], like Karniol, establishes a mournful mood at the opening of this recitative.

C)<u>The Hazzanic Mordent [HM]</u>

(My term) This mordent differs from a modern operatic vocal one in a few ways. First, it is sung on a straight tone note. Second, the hazzan adds greater definition to the mordent by neutralizing the vowel which is being sung. Finally, and most significantly, the vocal production of the mordent is much more similar in style to the very delicate Hindu Indian or Middle Eastern approach to ornamentation. It is often sung in a plaintive part of recitative.

1)Waldman (p. 126) employs the mordent to help add musical tension to a note which then bursts into a coloratura run.

2)Mandel's mordent (p. 73) adds to the color of a wailing, plaintive phrase. (See B2)

D The Hazzanic Grace Note [HG]

(My term) This ornamentation is identical in all ways to the hazzanic mordent, except that it is sung above and not below the note. It is a more common effect than the mordent.

1)D.M. Steinberg's use of grace notes here, as well as a mordent, (p. 93) helps add tension to an extended appogiatura.

2)Likewise with M. Koussevitzky (p. 87).

3)Rutman (p. 80) sings a grace note that blends in style with a trill.

4)Ganchoff (Ganchoff, Musique Internationale CM # 7341) sings this figure here, too.

E)The Trap Door [TD]

This ornament (whose term was coined by Mendelson) is used by hazzanim in passages when they wish to energize the vocal line in an ascending motion; it is often used in coloratura passages. Somewhat similar to a musical turn, the hazzan descends rapidly from a given note and then scoops up rapidly through the same note on the way to a higher interval. For lack of a better description, it sounds faintly reminiscent of Woody Woodpecker's laugh. There is no set vocal approach to singing this ornament. Some hazzanim, such as Lefkowitz or Schall, use an aspirant in their singing of a trap door. Others will almost cease to phonate when they drop down. Still others, like Mendelson, will actually sing in vocal fry before reascending.

1)In this coloratura passage, Rutman's trap door (p. 80) is sung fully vocalized and actually much like a turn.

2)Oysher (p. 143) sings this ornament in a rapid coloratura passage.

3)Karniol (p. 66) not only goes into a vocal fry in his trap door, but he also neutralizes the vowel in the descent.

F)The Reattack [ReA]

(My term) This ornament is a re-emphasis of a note by means of a small scoop from below and serves to help highlight that note. It is very similar to the trap door and can be vocalized in the same way. In the reattack, however, the hazzan does not ascend beyond the note which he has re-emphasized. It is also similar to the mordent, except that the mordent is more angular, while the reattack is more fluid.

1)M. Koussevitzky (p. 88) sings first a double reattack, then a single reattack.

2)Meisels (p. 131) combines the reattack with a toss-off to create a pulsating effect on a certain note.

3)M. Koussevitzky (p. 81) also reattacks the note very slowly.

4)Hershman (p. 35) sings here a very fast reattack.

5)D. M. Steinberg (p. 93) immediately after a yodel kvetch, sings a reattack.

G)The Reverb [ReV]

(My term) The reverb is a less commonly sung type of re-emphasis of a note. It is one of the more subtle kinds of ornaments that hazzanim have in their arsenal. Sounding like a reverberation, this ornament is created by widening a single vibrato pulsation with a slight diaphragmatic push. Sung in a descending line, it is often employed on an appogiatura and in a melismatic run. It creates a similar effect to a grace note. This particular ornament, however, is not found in the operatic vocal style; its use in hazzanut lets the individual who is familiar with the hazzanic style know that it is not an opera singer, but a hazzan who is

singing.[37]

1)M. Koussevitzky (p. 83) sings three consecutive reverbs within a coloratura run.

2)Kapov-Kagan (Kapov-Kagan, Greater Recording Co. # 32) sings a reverb followed by other ornaments.

3)The example here of Roitman (p. 51) nicely demonstrates how the distinctions between a grace note, a wide vibrato and a reverb are easily blurred.

III. COMMON TYPES OF COLORATURA FIGURES

(See appendix C for transcriptions of examples)

The previous section sought to highlight types of ornaments which are used by most every hazzan. And although each hazzan singing a certain type of ornament will have a unique stamp on it, due in great part to that hazzan's vocal apparatus, these different ornaments are part of the common stock of effects that hazzanim use in order to create variety of colors in their performances. The kinds of coloratura which are sung by hazzanim are much more individualized than are the ornaments that they use. There are several reasons. First, depending on their abilities, a given hazzan will often prefer certain styles of coloratura. There is also the performative element to consider. Hazzanim were judged by how proficiently they could handle singing difficult fioraturas and would often succeed or fail to gain employment in a synagogue based on this criterion.[38] Therefore, hazzanim sought to not only master difficult coloratura runs, but they also would spend a great deal of their creative energies creating coloratura passages which could become their particular signature. In such a way, a hazzan could have a better chance to stand out from the competition for synagogue

positions. Thus, there are relatively few standard hazzanic coloratura formulas. Still, according to Schall, one can group hazzanic coloratura into two groups. The first kind is called "Wasserkoloratur", or water coloratura. Visually resembling its name, these are stepwise coloratura runs which move up and down the scale, creating a water-like undulation. This type of coloratura probably gained entry into the synagogue through the influence of opera. It is significant to note that Kwartin, the most well-known practitioner of this type of coloratura, sang in the early part of his career in Western Europe. Nonetheless, many American hazzanim of this century with a background from Eastern Europe use this type of coloratura.

The second kind of coloratura, known as "Treppig", or stepwise coloratura, includes all other types of coloratura runs. The name itself can be misleading, as much of which distinguishes this form of coloratura from Wasserkoloratur is that it includes passages with melodic leaps. Rosenblatt was this century's most famous practitioner of Treppig coloratura. Before describing these different types of coloratura, it is worthy to note some defining characteristics of hazzanic coloratura. As was previously mentioned in this paper, hazzanim will use their coloratura which rides on a wide vibrato (i.e. Karniol) or no vibrato (i.e. Pinchik), or also may employ the aid of a vowel's parallel liquid consonants to help define the individual notes. Another common characteristic of this coloratura is the rarity of the use of the aspirant to define the coloratura; vocal smoothness between the notes is a valued goal in this art form. Finally, the coloratura must have a certain dynamic and energy flow to it. Specifically, the crests of the coloratura need to be crescendoed into and the lower notes need to be decrescendoed. The effect is that of a wave-like undulation which creates a sense of a

pulse and a subtle motion within the music.

A) The Drey [DR]

The drey (a traditional term) does not have a particular notation because there are a number of variations upon it. Basically the drey is any small, often repeated musical cell, which spans a distance of no more than a third. It differs from a trill in that the latter rapidly alternates between two pitches; in a drey more than two pitches are involved. Most often, it is some variation on a musical turn. At other times, it is a rapid ascending or descending cell. It can also be rapidly sung grace notes. In each case, its production is similar to that of the hazzanic grace note or mordent, in that it is produced in a vocal style most similar to Hindu Indian Middle Eastern or Near Eastern traditions. Though not a form of coloratura itself, the drey is one of the basic building blocks that make up hazzanic coloratura. To be sure, many of the previously mentioned dreys are found in coloratura passages. Much of hazzanic coloratura, however, consists of repetitions and sequences of the drey. The following are different examples of the drey not found in a coloratura passage. Found alone, they serve to add color and interest to a musical line or help to highlight a certain note for effect.

1)D. M. Steinberg (p. 93)

2)Hershman (p. 32)

3)Karniol (p. 67)

4)M. Koussevitzky (p. 81)

5)Shlisky (p. 68)

6)Pinchik (p. 41)

B)The Drey in Coloratura Runs

These are examples of the drey found in hazzanic coloratura.

1)Pinchik (pp. 40-41) sings a few versions of the drey-turn here.

2)Oysher (p. 141) sings sequential grace note dreys.

3)M. Koussevitzky (pp. 90) repeats the same turn several times, creating tension like that of winding up a toy.

4)D. Koussevitzky (p. 135) also repeats his drey, which is a grace note.

C)Other Common Versions of the Drey Coloratura

1)The Repeated Ascending Stepwise Motion; this is found in rising sequences.

a)Mandel (p. 73)

b)Sirota (p. 55)

2)The Descending Stepwise Motion; this is found in rising sequences.

a)M. Koussevitzky (p. 83) neutralizes the lower pitch for greater definition.

3)Triplet Dreys

a)Karniol (p. 66) sings in descending sequence.

b)Kwartin (p. 43) also sings in descending sequence,

c)D. Koussevitzky (p. 137) sings this descending sequence with a reverb.

d)Vigoda (p. 138) sings the descending sequence.

4)Repeated Two Note Runs.

a)Here, Waldman (p. 127) sings a very brief ascending and descending run in a short coloratura passage.

b)M. Koussevitzky (see appendix A, F3c) sings the same figure, only with more sequences.

c)Meisels (p. 130) sings this figure, both ascending and descending,

d)as does Mandel (p. 74).

D)The Slingshot [SL].

(My term)This very common coloratura figure is sung by making a hold on either single note or on a group of notes. Generally larger than the stylistic devices previously mentioned, the slingshot consists of a tenuto which helps prepare a fast, energetic scoop up to a higher note which becomes the onset of a rapid coloratura descent. I felt that the analogy of a slingshot was appropriate, since its effect is also one of holding back and building up a tension which is released in an explosive whipping action.

1)Roitman (p. 51)

2)Meisels (p. 131)

3)D. Koussevitzky (p. 136)

4)Karniol (p. 67) sings three consecutive slingshots.

5)Shlisky (p. 68) demonstrates how the slingshot does not always unravel into a large coloratura descent.

E) Other Examples of Treppig Coloratura.

The following are examples of other common melodic shapes the treppig coloratura has in hazzanic coloratura; many of these are arpeggio figures. Please note that all of the previous coloratura types mentioned are forms of treppig coloratura, as well.

1)Rutman (p. 79) sings a rising arpeggiated figure, followed by a repeated descending fourth scale.

2)Here, Pinchik (p. 41) sings a coloratura passage with many hazzanic elements.

3)Kwartin (p. 44) sings a combination of Wasserkoloratur (see next section) and Treppig coloratura.

4)Waldman (p. 127) Sings a very common type of treppig coloratura, where like the two note runs, there is a note repeated from one to the next, only here the cells are arpeggios.

F)Wasserkoloratur (see notes to the introduction of coloratura)

1)D. M. Steinberg (p. 94) repeats the figure twice in order to build up tension before a cadence.

2)Oysher (p. 143) sings this formidable Wasserkoloratur run with some dreys put in for musical variety. (See appendix B, E2)

3)M. Koussevitzky (p. 89) uses a Wasserkoloratur with a limited note range as an ornament for a note; it really doesn't function here as a coloratura figure.

4Meisels (p. 130) moves in a descending direction.

5)Sirota (p. 56) moves in an ascending direction.

V. ANALYSIS OF DAVID ROITMAN'S, *OSHAMNMU MIKOL OM*

Now that the basic stylistic material which we heard employed by hazzanim from our recordings, we will apply them to an entire composition. Moreover, by comparing three renditions of the same recitative by three different hazzanim, we will be able to see more clearly the larger context in which these stylistic elements are used and the freedom with which the indiviual hazzan has in using them.

A. Preliminary Observations on the General Structure of the Hazzanic Recitative

As of yet, there has not been a definitive study of the general structural forms of hazzanut recitatives. This may be so because most students of hazzanut have noted that one of its most significant hallmarks is its stress on individual freedom and general formlessness of a larger structure: "One of the rules of *hazzanut* . . . is that there is no rule of adhereing to one plan or the other: expression is the element which counts.[39] Wohlberg, in a cautiously general statement, makes the following observation about the East Ashekenazic recitative: "after the initial musical statement, a move to the fourth step usually in minor and sometimes followed by a phrase in the Ahavah Rabah scale takes place. A bit of coloratura may precede the coda."[40] Most other observations focus on motivic development within a composition. One observer noted that the melody, " proceeds by many small movements, creating melodic cells which build up the body of the tune . . . . Phrases composed of long-drawn single notes are nonexistent: they appear to be dissolved into flickering ornaments."[41] Another observation is that these compositions also employ parallel phrasing, most often varying the

phrase the second time.[42]

Beyond these observations, there is room to suggest a general structural pattern that many compositions followed. Gurney indicates that one typically finds in these pieces an opening section, an elaboration of the opening which moves into a *d'veikut* section, followed by a recognizable ending. Gurney also states that within this general structure there is much room for the hazzan to improvise and demonstrate a high level of artistry. In the opening of most of these recitatives, the main purpose is to establish the mood of the piece, the mode, as well as its tonality. Because the hazzan is often trying to establish a tone of prayerfulness and humbleness, the singing will frequently begin quietly, with the hazzan often using minimal vibrato and a limited use of the vocal range (usually an octave or less). Vocalism is not an important concern at this point in the piece. The hazzan also takes considerable effort to establish a sense of quiet and to create a feeling of timelessness by singing phrases very slowly, rhythmically and employing very few fast coloratura passages. Musically, this section develops (as has been already noted) by varying, imitating and ornamenting a theme, using parallel phrasing, as well as relying upon sequences (Gurney). Small melodic sequences will also be used. Throughout this section, the development will not be complex. Finally, functioning as a prelude to the sections which follow it, this first section often ends quietly, by using cadential devices which emphasises the tonic note, either through a large glissando (Mendelson), or by singing the tonic repeatedly, each time with an increasingly larger note value (Schall).

The second section is where the composition really begins to develop. The hazzan can now take the opportunity to sing the prayer more loudly and with greater fervor because

the the respectful mood of the initial section has already been established. Thus the hazzan will often transpose up motifs from the first section and begin to sing in a higher vocal range, as well as increasing the value. Typically, an harmonic modulation up a fourth from the original tone center may be made. Ornamentation, such as kvetches or reverbs, for example, will be used here with much greater frequency. More coloratura runs will be employed and they will also be more extensive, exploiting more of the hazzan's vocal range.

This entire section will increase in its intensity and pacing until it unfolds into what is known as the d'veikut part of the recitative; this section constitutes the emotional and musical heart of the composition. Often referred to as the t'filah section (Mendelson), the d'veikut section has crying within it (Ibid.) and aims to bring the petitionary aspect of the piece to a climax. Typical in this section will be numerous repetitions of key petitionary words. Also typical is the hazzan's use of the Ukranian-Dorian mode which helps to, "express feelings of contrition and for deliverance from evil and oppression . . . . [U]sed largely as coloration within other modes,"[43] it helps signal to the listener that the hazzan is pouring out a great deal of emotional fervor. The extremes of the hazzan's range will also be employed. The hazzan may also employ any one of a number of hazzanic vocal techinques to help create an emotionally heightened experience, such as using microtones, straight tone, various kvetches, as well as singing very fast coloratura in an accelerated pace. All of these devices are used to reflect the petitionary aspects of these prayers. This d'veikut moves quickly into a cadence which often follows the typical cadential formulas of the synagogue modes,[44] only in this section, frequently displaced up an octave and often preceeded with rapid coloratura or ornamentation. At other times, the hazzan will slow down the pacing and return back from

this fervent pace.

It is worthwhile to note that the parallel between the standard cantorial composition and the general structure of the *Amida* is striking. As in the Amida, but in a condensed form, the composition begins with a quiet, humble approach toward the Divine. Further, it begins making ever more fervent petitions which then continues till the climax near the end. And as in the Amida, the denoument of the cantorial recitative follows quickly afterward.

Within this loose structure, there is ample opportunity for the hazzan to take the liberty to improvise, use brilliant coloratura passages and apply a wide variety of stylistic effects, many of which are have been previously noted in this paper.

B. Analysis of Roitman's *Oshamnu Mikol Om*

In the demonstration tape there are three renditions of this composition, by David Roitman (Roitman, from *Legendary Voices*, Ergo Media #765), Berele Chagy (Chagy, Greater Recording Co. # 68), and Yossele Rosenblatt (Rosenblatt, Columbia E4070). Transcriptions of these recordings are compared Gerson Ephros' notation of this composition (Ephros 1977), see appendix D. In addition, the text is written in International Phonetic Alphabet, in order that the subtle differences in pronunciation between the renditions could be compared.

The primary reason for choosing this composition over the hundreds of recitatives written by hazzanim is simply due to the fact that this particular piece retains many aspects that one expects from a hazzanic recitative while still having been recorded by at least four different hazzanim.[45] This makes this piece an exception to most of the recordings made

earlier on in this century. Because hazzanim strove to exhibit their own individualism and unique vocal/artistic abilities, the vast majority of recitatives they recorded were their own works.[46] That at least three hazzanim besides Roitman recorded their own renditions of his composition makes it very uncommon. What makes this piece even more unique is that Roitman's *Oshamnu Mikol Om* is a true hazzanic recitative;[47] most all of the other compositions which were frequently recorded by more multiple artists were typically hazzanic works which resembled more set compositions or arias than traditional recitatives, such as Roitman's, *Rachel M'voko al B'neiho*.

Written for the *S'lichot* service, *Oshamnu Mikol Om* is a partial accrostic which recounts the collective sins for which the Jewish people feel guilty at that time of the year. In many respects this recitative conforms to the general structure that has been outlined earlier. It has a clear opening section which establishes the tone center of the composition as well as setting the mood quietly. Its opening phrase is repeated once. The second phrase (end of system 2), which is a longer, falling motive, is repeated once, and repeated yet again in a variation. This phrase is followed by the close of the opening section (systems 4-5) whose falling notes echo again the second phrase. This opening is limited in range to a mere minor sixth. The development section (system 6), which begins by repeating the opening text, immediately expands the vocal range with a full octave leap. Here, the same motivic material in the opening is reworked and expanded. The modulation to the fourth degree is reached early in this section (system 8) and is soon followed by use of the upper register and a long melismatic fioratura. In addition to the modulation, there is a change in mode within the tension-building development section from Magen Avot mode to Ahavah Rabah on the fourth

degree (This modal change is retained throughout the composition). This point in the composition (system 12) signals when the d'veikut section begins, as there is quite an extensive coloratura run on system 13 (which is a combination of the treppig and Wasserkoloraturas). This section also keeps up a very high tessiatura, and there is a sense of pleading in the music which is accomplished by means of a great deal of repetition of the text (here, porek en, in systems 14-16). After a grand pause in system 17, the closing cadential section begins, signaled by the arrival at the subtonic (this is note which ends the penultimate phrase in Ahavah Rabah mode). The cadential section is extended here similar to the "falsetto" cadenza, exploring the upper parts of the hazzan's vocal range on the subtonic. The only difference here is that the three hazzanim stay in half-voice and do not quite enter into the "falsetto" mechanism. Finally the composition comes to a clear ending, resting finally a fourth up from its beginning tonic.

Each hazzan brings out his own unique interpretive qualities in their renditions of *Oshamnu Mikol Om*. Many commonalities amongst the three renditions can be found. David Roitman, who is accompanied by a male choir, sings much of the music tenderly and only becomes fiery at peak moments. With great frequency, he uses various sorts of kvetches, vowel modifications (especially [wu wu]), glissandos, reverbs, reattacks and microtonal inflections, both the ones which relax the half step and others which intensify it. Toward the end of the composition, Roitman employs the parlando in the upper register accompanied by a few toss-offs and an undulating pitch bending on the highest pitch of the piece (note that this effect is usually sung between two notes a half step apart. Here it is done on a whole step, which is bent to more closely approximate a half step). Such an effect, along with the

kvetches and other effects, helps create a mood of intense pleading.

Rosenblatt's rendition (organ and hazzan) is very similar to Roitman's. Both follow a very similar pacing in their interpretations. Both use kvetches, similar vowel modifications and glissandos liberally throughout the composition, often in the same places. The most noticeable difference between the two renditions is that only Roitman repeats the opening section. There are also many subtle differences between the rendition of the two artists. Rosenblatt's vocal approach to this composition is to use more loud dynamic markings than Roitman, rarely singing softer than *mf*. This is particularly noticeable in the opening lines of the piece, in the wailing undulating cry near the end and at the final cadence. Rosenblatt uses the pre kvetch more often in his vocalism than Roitman. In addition, Rosenblatt's interpretation tends to have more of a rhythmic pulse underlying this unmeasured recitative.

Chagy's rendition (organ and hazzan) is more similar to Roitman's in that both establish a mood of quiet penitence. Unlike both the Rosenblatt and Roitman renditions, Chagy is the most liberal with the interpretation of dynamic and note values. He also has a penchant for ornamenting many notes with single note trills and tends to use less kvetches than the other two. In addition, his two coloratura runs are slightly different than the two other hazzanim's renditions. First, Chagy's coloratura is executed more rapidly than the other two. He also has notational differences in his coloratura. In his first coloratura run he does not include the trap door figure, but adds it to the second coloratura run, where the other two hazzanim had none at that point. In addition, he adds an extra turn to the end of the third coloratura passage (system 15) at the end of the triplet dreys. Finally, he does not use any pitch bending in the cadential section where it is seen in both Rosenblatt's and Roitman's

renditions. Here, though being of a similar type vocally to Roitman, Chagy approaches the his top range with more strength.

From this chapter on Roitman's *Oshamnu Mikol Om,* we have seen how the basic structure of a recitative can work itself out in a specific composition. The hazzanic ornaments and coloratura, to a certain extent, also follow some patterns in their usage in the structure of a recitative. As a rule, less ornamentation is used in the beginning section; this is the place for the hazzan to warm up, not to display bravoura coloratura. When ornamentation is used, it is frequently limited to sprinklings of hazzanic mordents and grace notes, dreys and kvetches (less frequently the klez kvetch or the pre kvetch) in a more simple, legato line. At the closing of this first section, straight tone is often used for softening the mood. The microtonal lowering of the second scale degree is also often employed at the cadence, particularly in Magen Avot mode. The development section will show an increase in the use of both ornaments and coloratura, with more scoop glissandos, kvetches of all sorts and sequential dreys employed. In the d'veikut section, if there is not an abundance of all sorts of colors and hazzanic effects, then this section will not have the impact that it should on the listener. Here, the undulating microtonal trill is often used, as are whatever vocal effects the hazzan chooses to use. Rapid coloratura is often a hallmark sign of this section. These different effects which were used in abundance in the d'veikut will not be used as much in the closing section. Instead, much of the energy, tempo and dynamic built up will continue, as well as the rapid coloratura, as the piece draws to a close. The final cadence most often ends with a long, deliberate glissando, often with full vibrato.

CHAPTER VI: CONCLUSIONS

As its title suggests, this study has intended to begin a descrption of the basic stylistic features in Eastern European hazzanut and to try to discern when these features are often used. These stylistic elements have not yet documented or described adequately up to this point, mostly because it was assumed that a student hazzan had already absorbed many of these stylistic features through a lengthy exposure to hazzanut. This is no longer the case. Yet these very features make up so much of what hazzanim and worshippers have long considered the "Jewish" sound in hazzanut. This type of documentation, survey and analysis has not meant to replace the need for the teacher and the oral tradition, but is meant as a supplement to help preserve the knowledge of the tradition, and to be used as an aid to the young hazzan's training.

Although I have placed many of these features into neat categories, these different vocal styles, ornaments and coloratura figures are regularly used in various combinations and contexts. There is usually little reason (save for an inner creative impulse) why a hazzan will use a kvetch over a small drey on a particular note; spontanaity plays a crucial role in a hazzan's precentorship. This certainly reflects the charge placed upon the Sheliah Tsibbur to make the prayers sound fresh and not old, as the Psalmist states: "Sing to Adonai a New Song!"[48] Furthermore, these categories are not exact and are often blurred. Often it is difficult to tell if a hazzan is singing a trill or a vibrato, a lightly voiced kvetch or an unvoiced one. These categories serve to show the student of hazzanut that such differences do exist and that it is valuable for such an individual to know the stylistic parameters within which

these hazzanim were creating their music.

A number of answers have emerged as a result of this inquiry. At the same time it is my hope that this thesis will spur on further dialogue about the question of style in hazzanut, particularly from the individuals who possess a great deal of knowledge on this subject. It is my expectation that many will argue and disagree with my preliminary conclusions and observations, yet it is this very point of discussing the aspect of vocal style in hazzanut that I wish to promote from my work.

What avenues of exploration have been indicated through my inquiry? First, there is the need to return to the same informants whom I interviewed and ask them their feedback regarding the conclusions of this study. I would also like to expand the number of informants to interview and included some hazzanim who are still of an even yet older generation.

Some of my primary concerns include continuing to search for other common stylistic features which I may have overlooked in my first round study. I would also like to address the question of the influence of the Yiddish language on the musical flow of hazzanut. A subsection of this question would be the issue of different regional dialects of Yiddish and whether or not they create regional differences amongst Eastern European hazzanim. Another area of inquiry would be to compare the style of the oldest hazzanim who recorded with hazzanim of a more recent generation. Can one discern from such a comparison an older style that one can easily recognize? And what would be the reasons for such differences in style? An additional point of interest is the question of whether or not the singer's formant applies to hazzanut,[49] or whether there is a unique formant to be found for hazzanim in particular (Mendelson). If so, should this have any bearing upon how one is to think about

voice production for hazzanim as opposed to classically trained singers? In addition to these questions, it would be worthwhile to make a detailed study regarding the hazzanic recitative, both structurally and stylistically.[50]

Beyond answering these related questions, it is my desire to see a practical guide come out of this study which would help the student of hazzanut gain more readily, a basic level of proficiency in the execution of the hazzanic vocal style. Perhaps such a guide would use as models pedagogical tools used presently by foreign language educators and accent coaches (which help students gain a proficient foreign accent). Such tools might also be very effective for student hazzanim as well.

A related area of study to hazzanut in particular is that of how the hazzanut fits into the general study of oral traditions. (Such an inquiry would constitute a continuation of an earlier study of mine[51] and would include many observations made from this study). In particular, I wish to investigate how and why younger preservers of an oral tradition, when faced with change and assimilation in a host culture, have exaggerated the unique features in their tradition in an attempt to preserve it.[52] Beyond this point, I feel that these younger individuals within an oral tradition are exaggerating these features simply as a part of the process of imitation and acculturation of a particular aesthetic style. From my research, I feel this applies to hazzanut as well, and needs to be seen as a necessary step in the process of gaining a general mastery of the style.

There is also the role of the individual within an oral tradition. Individual hazzanim have played a powerful role in shaping how hazzanut is sung today. Such hazzanim as Pinchik, Karniol, Rosenblatt, the Koussevitzkys and Roitman have left a permanent mark on

the shape of hazzanut. A study of their individual traits as it applies to the state of hazzanut in the late 20th century, would give invaluable information about hazzanut and about the process of how it is constantly being recreated each generation.

Related to the desire of this thesis to suggest a form of notation to indicate certain stylistic features, would be the embarking upon an analysis of how hazzanut has been notated by transcribers up to this point. Such a study would compare recordings of hazzanim to their transcriptions. The goal of this analysis would be to begin to piece together a means of translating not only these transcriptions of recordings into a notation which indicates hazzanic effects, but would also give one the ability to edit pieces for hazzanic effects which one has never heard before. Such a tool could possibly help us to better interpret recitatives from past centuries.

The areas of research open to studying hazzanut are vast and rich. It is a complex and beautiful art form, which through the artistry of sublime voices, seeks to elevate the individual from the mundane worries of the world to sublime visions of the Divine. Certainly, such a noble tradition, which threatens to be lost in a few generations, deserves to be preserved and continued; only by studying hazzanut more deeply and by effectively passing it down to future hazzanim can we hope to keep it alive.

ENDNOTES

1 Among these biographies are: Samuel Vigoda, *Legendary Voices* (New York: M.P. Press, 1981); Zawel Kwartin, *Mayn Leben* (Philadelphia: Kamerling, 1952); Samuel Rosenblatt, *Yossele Rosenblatt: The Story of his Life as Told by his Son* (New York: Farrar, Straus and Young, 1954).

2 See Eric Werner's chapter of the "Missinai tunes" in, *A Voice Still Heard*; Hanoch Avenary's, "The Concept of Mode in European Synagogue Chants" in *Yuval*, vol. 2 (1971) 11-21; and Baruch Joseph Cohon's, "The Structure of the Synagogue Prayer-Chant" in the *Journal of the American Musicological Society*, vol. 3, no. 1 (1950) 17-31, for examples of such analyses.

3 Many articles found in the Journal of Synagogue Music in the 1970's, (published by the Cantor's Assembly, NY) in particular, address this issue. Of particular note are the discussions on the state of traditional hazzanut found in vol. 4, number 1, April, 1972.

4 Curt Sachs, *The Rise of Music in the Ancient World, East and West* (New York: Norton, 1943), p. 23.

5 Fredda Mendelson, in an unpublished paper for The History of the Cantorate class, *The Art of Coloratura and How it is Used by Zavel Kwartin and Pierre Pinchik*, Hebrew Union College--Jewish Institute of Religion, School of Sacred Music (1995), began to address such issues.

6 While one cannot prove whether or not the musical features common to both Western vocal music and Eastern European Hazzanut have a common source or that the Jewish tradition borrowed from its host culture, it can be said with more certainty that those features that exist only in Eastern European Hazzanut are probably not derived from the West.

7 Amnon Shiloah, *Jewish Music Traditions* (Detroit: Wayne State University Press, 1992), ch. 2.

8 Ibid., p. 35.

9 See Eric Werner's discussion of "The Missinai Tunes", Ibid, pp. 33-35, for a general outline of such influences.

10 Hanoch Avenary, "Modal Scales in Synagogue Song.", vol. 12, *Encyclopaedia Judaica*, New York: the Macmillan Co., 1971, col. 611.

11 Ibid., Werner, p. 138.

12 Ibid., Avenary, cols. 635-636.

13 A.Z. Idelsohn, "Song and Singers of the Synagogue in the Eighteenth Century", *Hebrew Union College Jubilee Volume: 1875-1925,* ed. David Philipson, Cincinnati: Hebrew Union College (1925) 408.

14 Thurston Dart, in his preface to, *The Interpretation of Music* (New York: Harper & Row, 1963), describes the many factors that mitigate one's understanding of notation from centuries past.

15 Avenary, "The Cantorial Fantasia of the Eighteenth and Nineteenth Centuries", *Yuval*, vol. 1 (1968) 67.

16 Johann Joachim Quantz, *On Playing the Flute*, Transl. Edward R. Reilly (New York: Free Press: 1966).

17 Ibid., Hanoch Avenary, *Encyclopedia Judaica*, cols. 653-654.

18 Kenneth Jaffe, *A Cross-Cultural Study of Oral Transmission: East European Hazzanut and Other Musics*, term paper for seminar *Music in American Jewish Life*, 1996, pp. 2-3, 8-11.

19 A cursery glance at such volumes as Vigoda's, *Legendary Voices*, for instance, indicate how widespread these practices were in the past century and indeed, this century as well.

20 See Mark Slobin's *Chosen Voices: The Story of the American Cantorate* (Chicago: University of Illinois Press, 1989), pp. 202-204, for an example of how even the simple song *Tsur Yisroel*, by simply changing the accentuation from Ashkenazic to Sephardi (as is done in example 9), the entire rhythmic flow of the composition is profoundly altered.

21 Ibid., Werner, p. 60.

22 Max Wohlberg, "Hazzanut in Transition", *Journal of Synagogue Music*, vol. 8, no. 3 (June, 1977) 8.

23 Ibid., Werner, *A Voice Still Heard*, p. 104.

24 Adolf Katchko, "Changing Conceptions of Hazzanut", *Journal of Synagogue Music*, vol. 4, no. 1 (April, 1972) 14.

25 Ibid., Slobin, cites many hazzanim on pp. 144 and 258 who have learned the basics of their hazzanut from ba'alei t'filah, not other hazzanim.

26 Eric Werner, *Three Ages of Musical Thought* (New York: Da Capo Press, 1981), pp. 158-159.

27 Max Wohlberg, "Some Thoughts on the Hazzanic Recitative", *Journal of Synagogue Music*, vol. 9, no. 3, (November 1979) 82-86.

28 In the services at synagogues which followed the choralishe style, the hazzan would sing solo lines and limited recitatives within set choral compositions, as well as traditional recitatives.

29 Ibid., Slobin, notes (on an unnumbered photograph page), that hazzanim such as the Wonder Twins [who, according to Schall, were not, in fact twins], would be involved in such novelty marketing. Such devices were certainly intended to capture the attention of an active audience.

30 David Lefkowitz pointed out this disparity to me (Lefkowitz), relaying how the great Jewish choral tradition of Eastern Europe, for instance, degraded into a poor imitation here in the United States.

31 Moshe Ganchoff relates (Ganchoff) how the auditions for the post of chief Hazzan in Vilna were expected to sing perfectly Hirsch Weintraub's *Ki K'shimcha* flawlessly. The adjudicators, being intimately familiar with such virtuoso hazzanic recitatives, could tell who sang it correctly and who did not.

32 Don Gurney relates the story (Gurney) of a renown hazzan who had just completed singing a concert of hazzanut in Vienna. Following the concert, he took a coach ride home in which the coachman told the hazzan that he had seen the concert. Hearing this, the hazzan asks him what he thought. The coachman compliments the hazzan's singing but tells him that the difficult coloratura run in Weintraub's *Ki K'shimcha* had some mistakes in it. The lowly coachman then tells the hazzan, "let me show you how it's sung", and proceeds to sing the phrase perfectly.

33 See, Pasternak, Velvel and Schall, Noah, *The Golden Age of Cantors* (Cedarhurst, NY: Tara Publications, 1991). This paper will not be dealing with many vocal styles and effects that hazzanut shares with other musics, Western Classical music, in particular. To try to discern whether or not some of these commonly-shared effects are ones which the hazzanim borrowed from the West, if both cultures share a common source, or if both cultures share musical similarities merely by coincidence, is beyond the scope of this particular inquiry. Needless to say, many vocal styles and effects which are not particular to hazzanut and are used by Western singers as well do play an important role in the general style of European hazzanut. Many ornaments, such as the trill, grace note, mordent as used by classically trained singers in the West are used liberally by many traditional hazzanim. Because these two musical cultures share these common stylistic elements, their inclusion into this study is not necessary.

34 *Harvard Dictionary of Music,* 2nd edition.

35 This point was brought to my attention by my hazzanut coach, Chaim Feifel, in my first year's study at Hebrew Union College, Jewish Institute of Religion, School of Sacred Music campus in Jerusalem, 1993-4.

36 Paul Maurice Offenkrantz, in his Master's Thesis: "Rosenblatt & Roitman: a Study in Contrasts", Hebrew Union College--Jewish Institute of Religion, School of Sacred Music, 1989, pp. 27-30, gives a detailed description of Rosenblatt's use of "falsetto".

37 I learned the importance of this effect from my Traditional Shabbat Workshop with Hazzan Don Gurney at the School of Sacred Music, 1994.

38 Hazzan Noah Schall relates how Hirsch Weintraub's *Ki K'shim'cha*, a recitative known for its fiendishly difficult fioratura, used to be the measuring stick for those wishing to get the sought-after position of hazzan in the main synagogue in Vilna.

39 Ibid., Avenary, col. 653.

40 Max Wohlberg, "Some Thoughts on the Hazzanic Recitative", *Journal of Synagogue Music*, vol. 9, no. 3 (November 1979) 83.

41 Ibid., Avenary, col. 652.

42 Ibid., col. 653, and Judith Naimark: "Joshua Samuel Weisser: A Voice for the American Cantorate", masters thesis, Hebrew Union College--Jewish Institute of Religion, School of Sacred Music, New York, 1993, p. 29.

43 Menorah Winston, "East Meets West: The Ukranian Dorian Mode in Jewish Liturgical and Secular Music", masters thesis, Hebrew Union College-Jewish Institute of Religion, School of Sacred Music, New York, 1994, p. 42.

44 See Ibid., Baruch Joseph Cohon, for a detailed analysis of these cadential formulas.

45 I have also found a recording of this selection by Pinchos Jassinowsky (Victor 72713-B). I owe my thanks to Barry Serota for having led me to this composition and pointing out its uniqueness in the constellation of great hazzanic recitatives.

46 Being a part of an oral tradition, one will find however, many similarities between renditions performed by various hazzanim. The modern notion of authorship did not occur to these hazzanim who drew much of their compositional inspiration from a pool of motives and themes which were used by many of their colleagues. And when hazzanim did use compositions by their colleagues or their predecessors very often credit would not be given in the program notes as to the authorship.

47 To see how this hazzanic recitative is seen in light of many other hazzanic recitatives written, see Gerson Ephros' article, "The Hazzanic Recitative: A Unique Contribution to our Music Heritage" *Journal of Synagogue Music*, vol. 6, no. 3 (March 1976) 23-28, for a detailed analysis of the stylistic differences between several forms hazzanic recitatives. Ephros places Roitman's composition within the category of virtuoso recitatives, as its vocal demands require that a highly trained hazzan perform it.

48 Psalms. 96:1, 98:1, etc.

49 Howard Rothman, "Research on Voice Productions from Diverse Traditions: An Appeal to Hazzanim", *Journal of Synagogue Music*, vol. 11, no. 2 (December 1991) 8.

50 Gershon Ephros, in "The Hazzanic Recitative: A Unique Contribution to our Music Heritage", *Journal of Synagogue Music*, vol. 6, no. 3 (March 1976) 23-28, outlined what he perceived were the major stylistic forms of hazzanic recitatives.

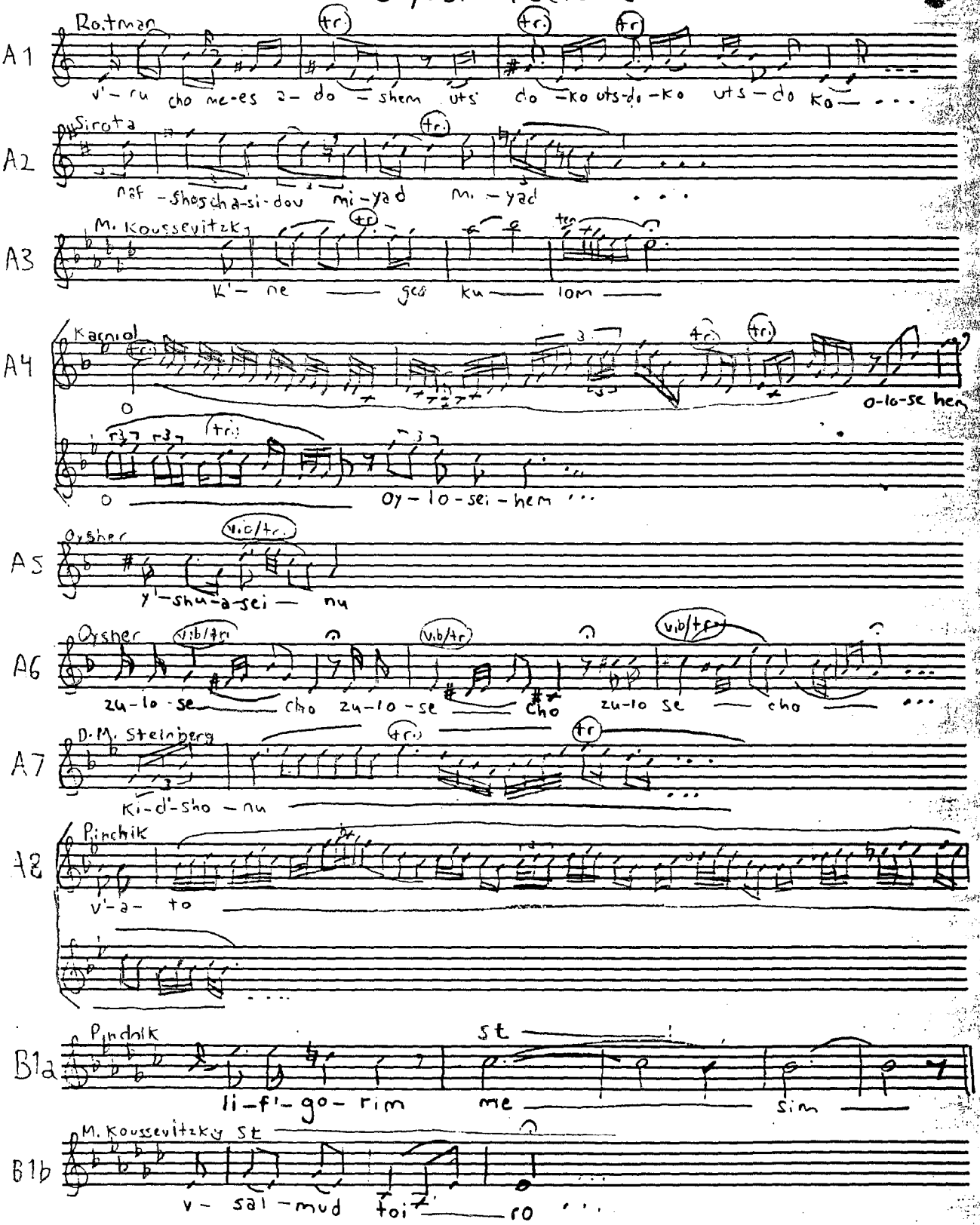
51 Ibid., Jaffe.

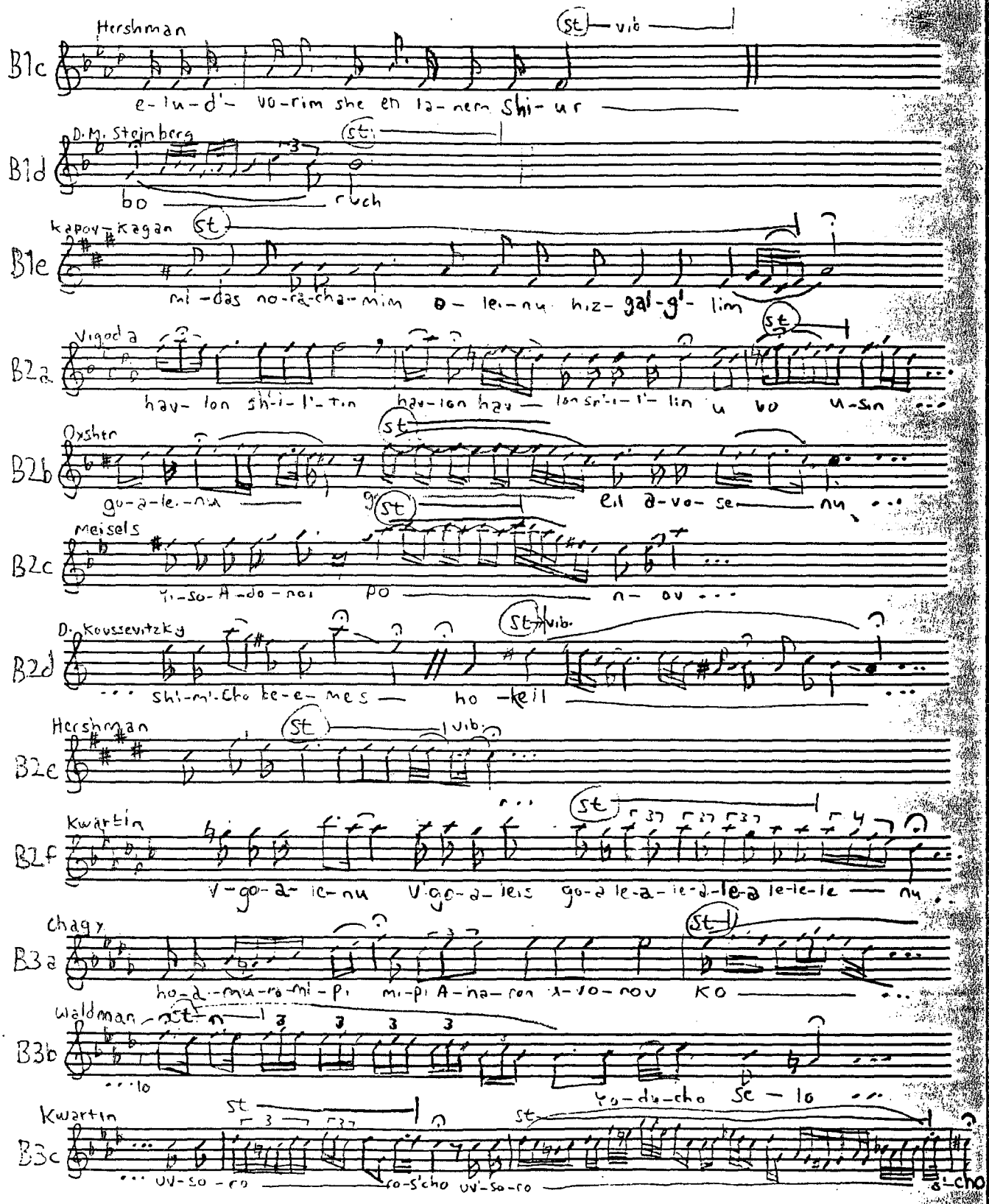
52 Ruth Katz, in "The Reliability of Oral Transmission: The Case of Samaritan Music", *Yuval*, vol. 3 (1974) 134, points out that younger Samaritan singers tend to exaggerate unique features in their tradition in an attempt "to affirm cultural difference."

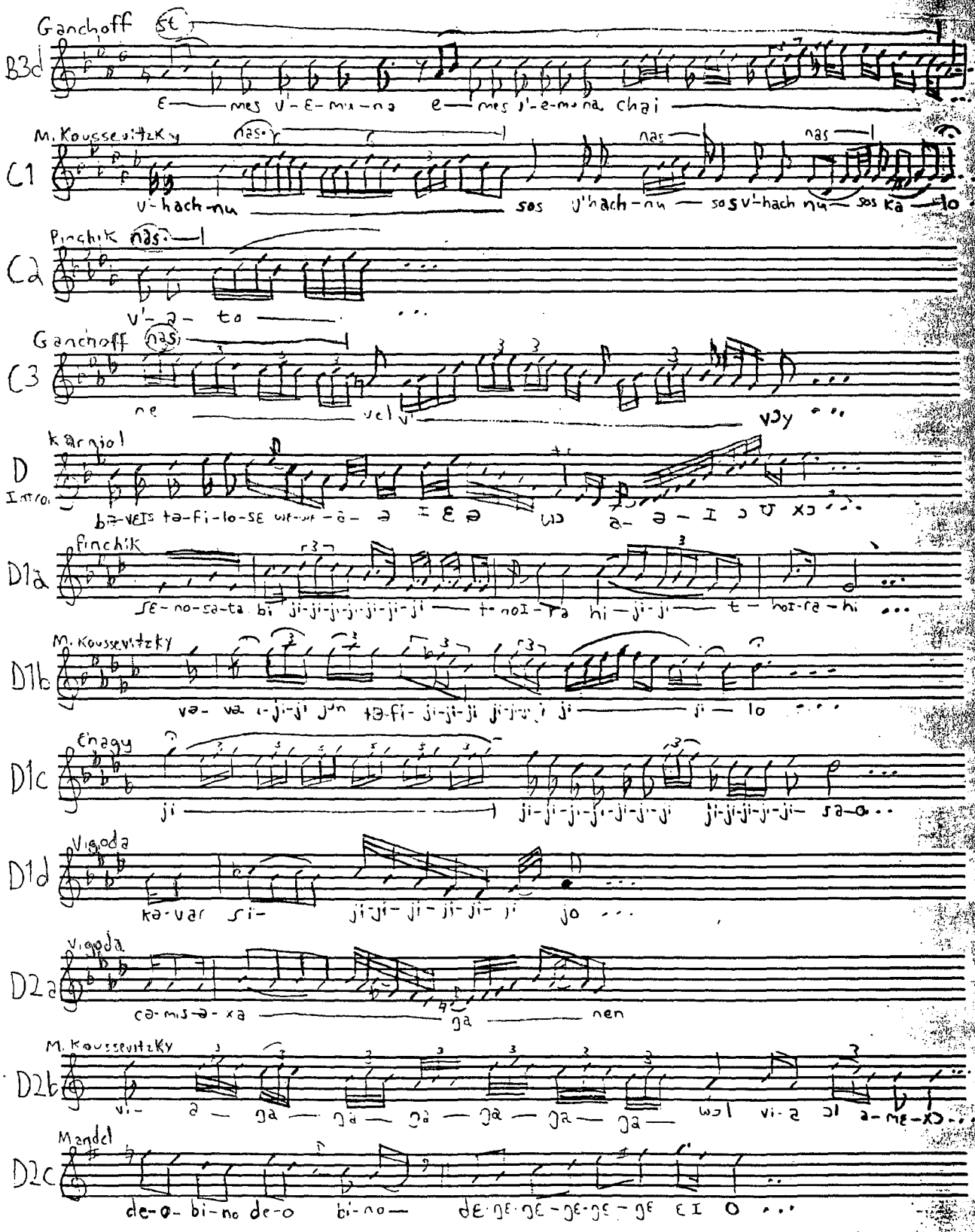
53 Robert Kieval, foreword to *The Maariv Service for Weekdays*, by Moshe Ganchoff (New York: Cantor's Assembly, 1984).

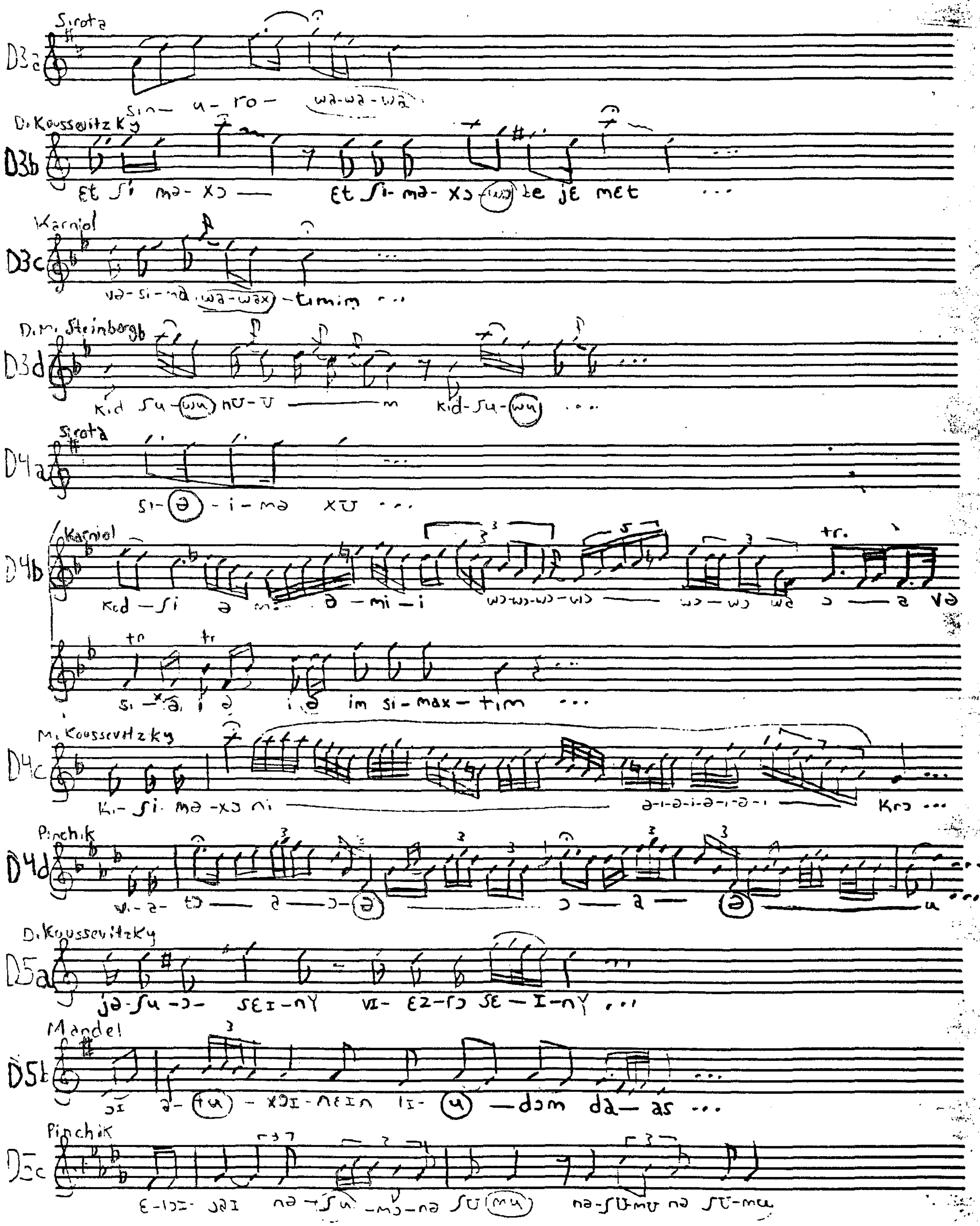
54 Velvel Pasternak, ed., forward to *Hazzanut for the Three Festivals*, by Noah Schall (Cedarhurst, NY: Tara Publications, 1990).

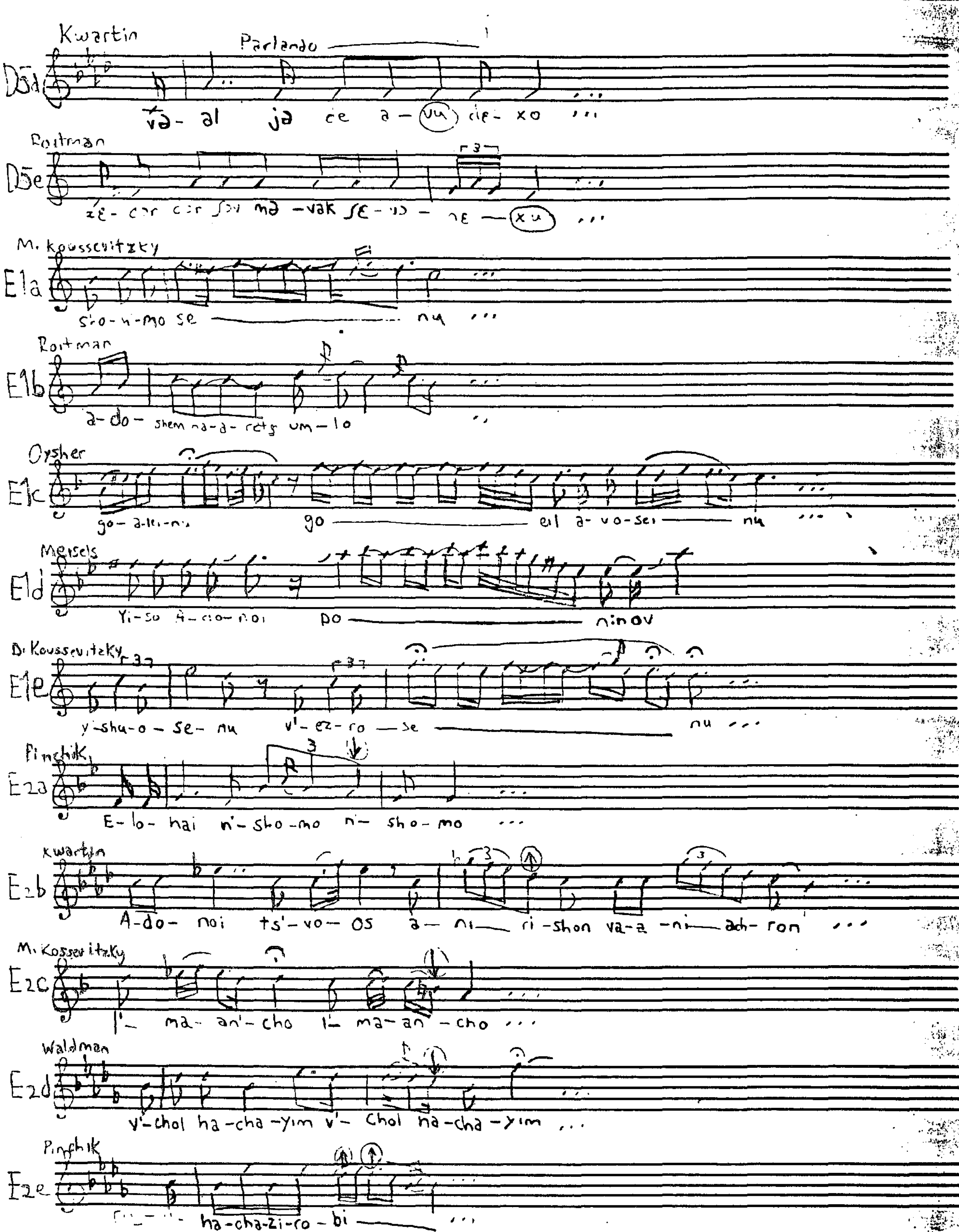
Appendix A: Transcription of General Stylistic Features

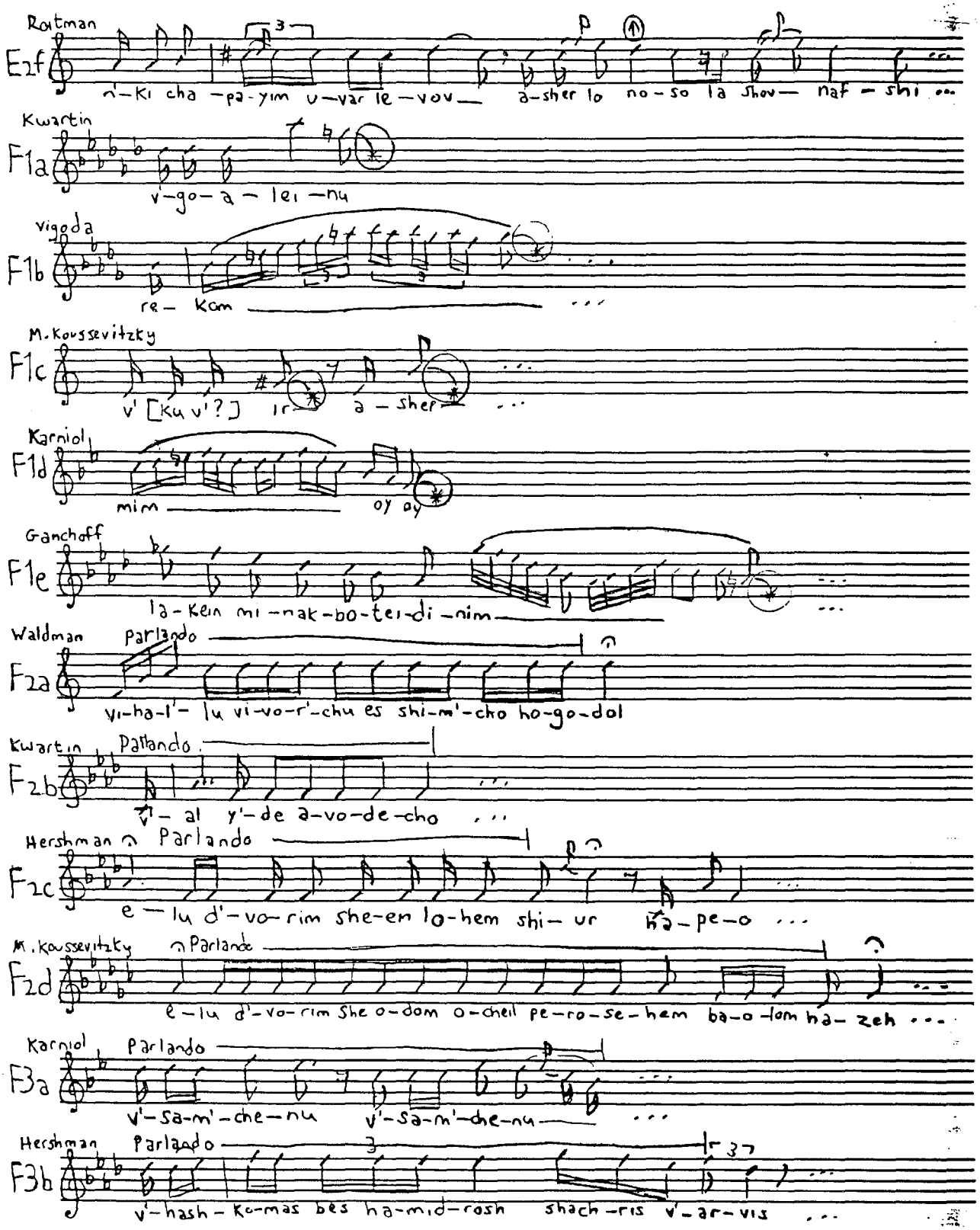


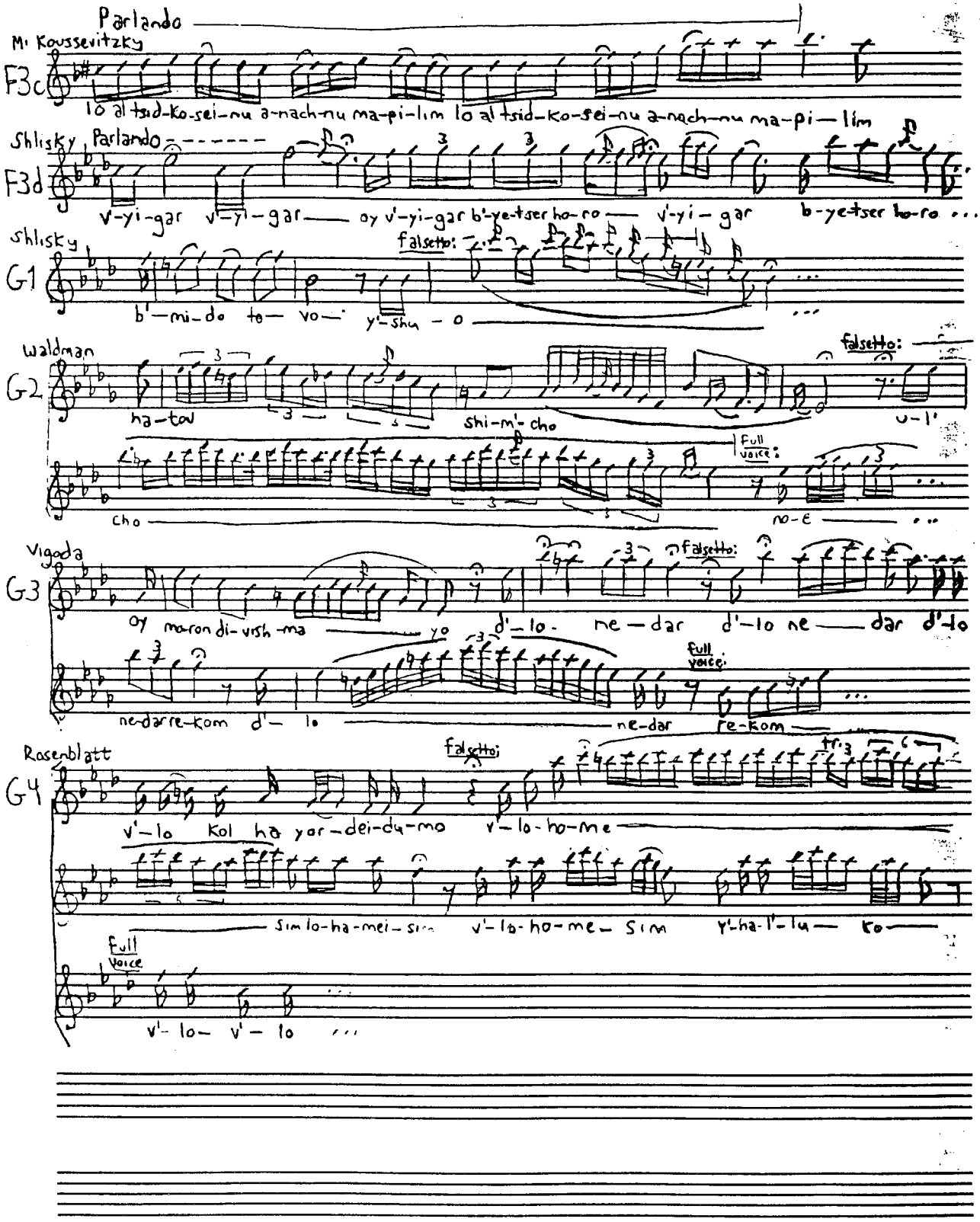

B1c
Hershman
(St) vib
e-lu-d'- vo-rim she en la-nem shi-ur
B1d
D.M. Steinberg
(St)
bo ruch
B1e
kapov-kagan
(St)
mi-das no-ra-cha-mim o-le-nu hiz-gal-g'-lim
B2a
Vigoda
(St)
hav-lon shi-i-l'-tin hav-lon hav-lon sri-i-l'-lin u bo u-sin
B2b
Oxsher
(St)
go-a-le-nu
(St)
ei a-vo-se nu
B2c
Meisels
yi-so-A-do-nai po n-ov
B2d
D. Kousseviteky
(St) vib.
shi-m'-cho ke-e-mes ho-keil
B2e
Hershman
(St) vib.
B2f
Kwartin
(St)
v-go-a-le-nu v'go-a-leis go-a le-a-le-a-le-a le-le-le nu
B3a
Chagy
(St)
ho-a-mu-ro-mi-pi mi-pi A-na-ron a-vo-nov ko
B3b
Waldman
(St)
lo
yo-du-cho se-lo
B3c
Kwartin
St
St
uv-so-ro ro-s'cho uv'-so-ro
s'-cho


Ganchoff
B3d
e — mes v'-e-mu-na e — mes v'-e-mu-na chai
M. Kousseviteky
C1
v'-hach-nu sos v'hach-nu sos v'-hach nu sos ka — lo
Pinchik
C2
v'-a- to
Ganchoff
C3
ne vel v' vcy
karnjol
D
Intro
finchik
D1a
M. Kousseviteky
D1b
Engagy
D1c
Vigoda
D1d
ka-var si- ji-ji- ji- ji- ji- ji jo
Vigoda
D2a
ca-mi-a-xa ga nen
M. Kousseviteky
D2b
Mandel
D2c

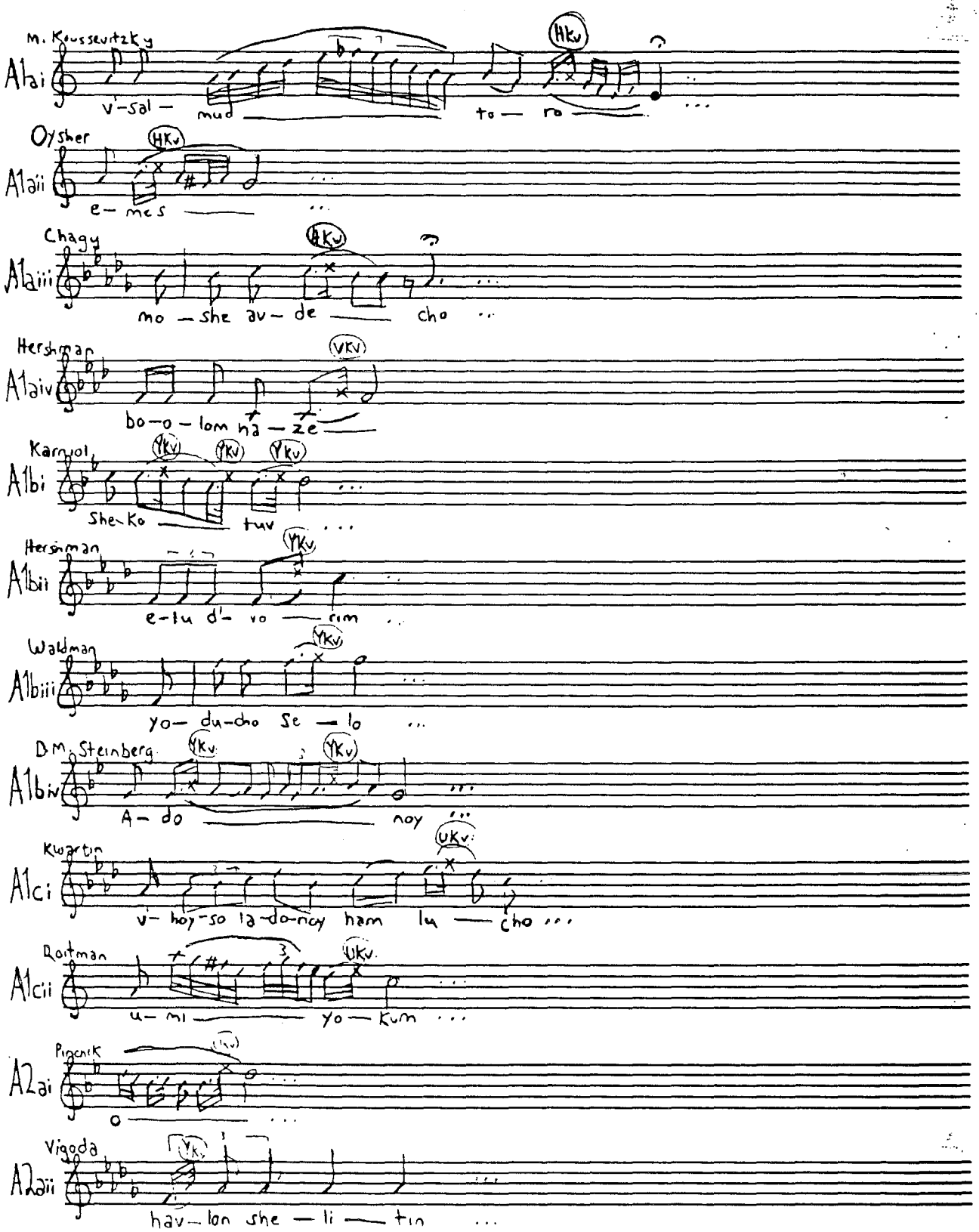

D3a Sirota
D3b D. Koussevitzky
et ʃi mə-xɔ — et ʃi-mə-xɔ le je met ...
D3c Karniol
D3d D. M. Steinberg
D4a Sirota
D4b Karniol
im si-max-tim ...
D4c M. Koussevitzky
D4d Pinchik
D5a D. Koussevitzky
D5b Mandel
D5c Pinchik

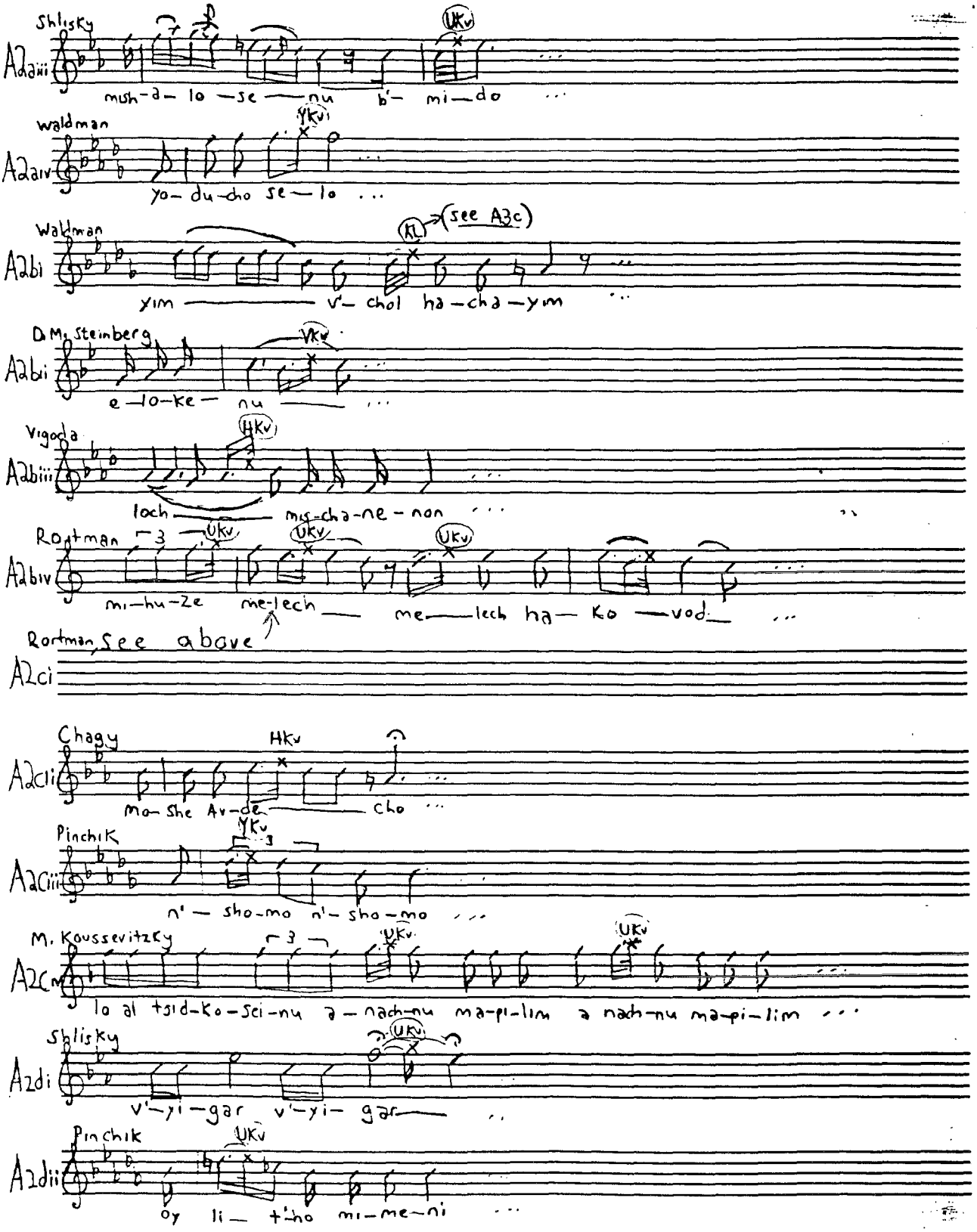

Kwartin
Parlando
D5d
Roitman
D5e
M. Koussevitzky
E1a
Roitman
E1b
a-do- shem na-a-rets um-lo
Oysher
E1c
go
Mersels
E1d
Yi-so A-do-noi po ninov
D. Koussevitzky
E1e
y-shu-o-se-nu v'-ez-ro-se nu
Pinchik
E2a
E-lo-hai n'-sho-mo n'- sho-mo
Kwartin
E2b
A-do-noi ts'-vo-os a-ni ri-shon va-a-ni ach-ron
M. Kossevitzky
E2c
l'- ma-an'-cho l'- ma-an-cho
Waldman
E2d
v'-chol ha-cha-yim v'- chol ha-cha-yim
Pinchik
E2e
ha-cha-zi-ro-bi

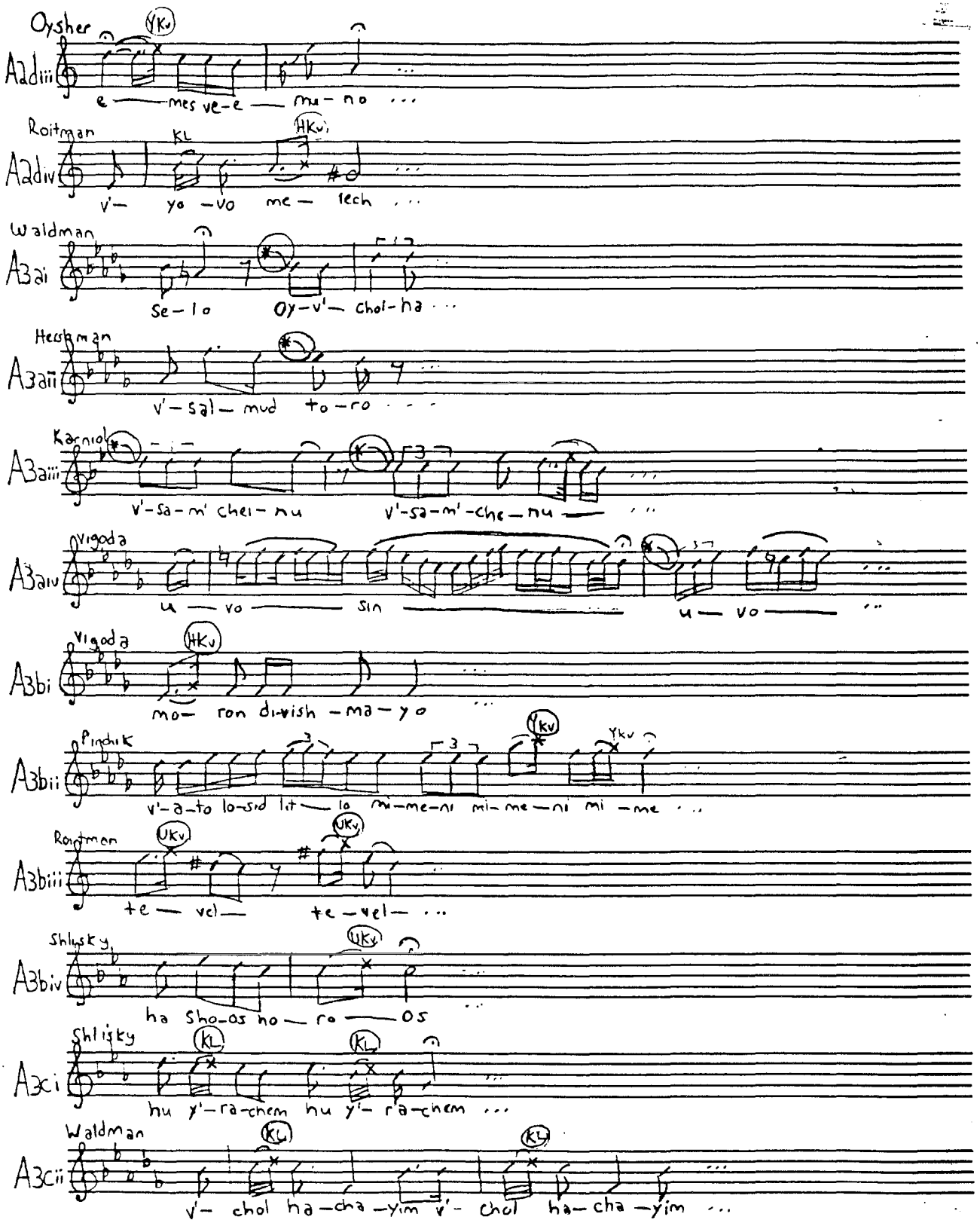

Raitman
E2f
n'-Ki cha -pa-yim v-var le-vov a-sher lo no-so la shov- naf - shi ...
Kwartin
F1a
v'-go- a - lei -nu
Vigoda
F1b
re- kam
M. Koussevitzky
F1c
v' [ku v'?] ir a - sher
Karniol
F1d
mim oy ay
Ganchoff
F1e
la-Kein mi-nak-bo-tei-di-nim
Waldman
Parlando
F2a
vi-ha-l'- lu vi-vo-r'-chu es shi-m'-cho ho-go-dol
Kwartin
Parlando
F2b
v'- al y'-de a-vo-de-cho ...
Hershman
Parlando
F2c
e - lu d'-vo-rim she-en lo-hem shi- ur ha-pe-o ...
M. Koussevitzky
Parlando
F2d
e-lu d'-vo-rim She o-dom o-cheil pe-ro-se-hem ba-o-lom ha- zeh ...
Karniol
Parlando
F3a
v'-sa-m'-che-nu v'-sa-m'-che-nu
Hershman
Parlando
F3b
v'-hash- ke-mas bes ha-mid-rash shach-ris v'-ar-vis ...

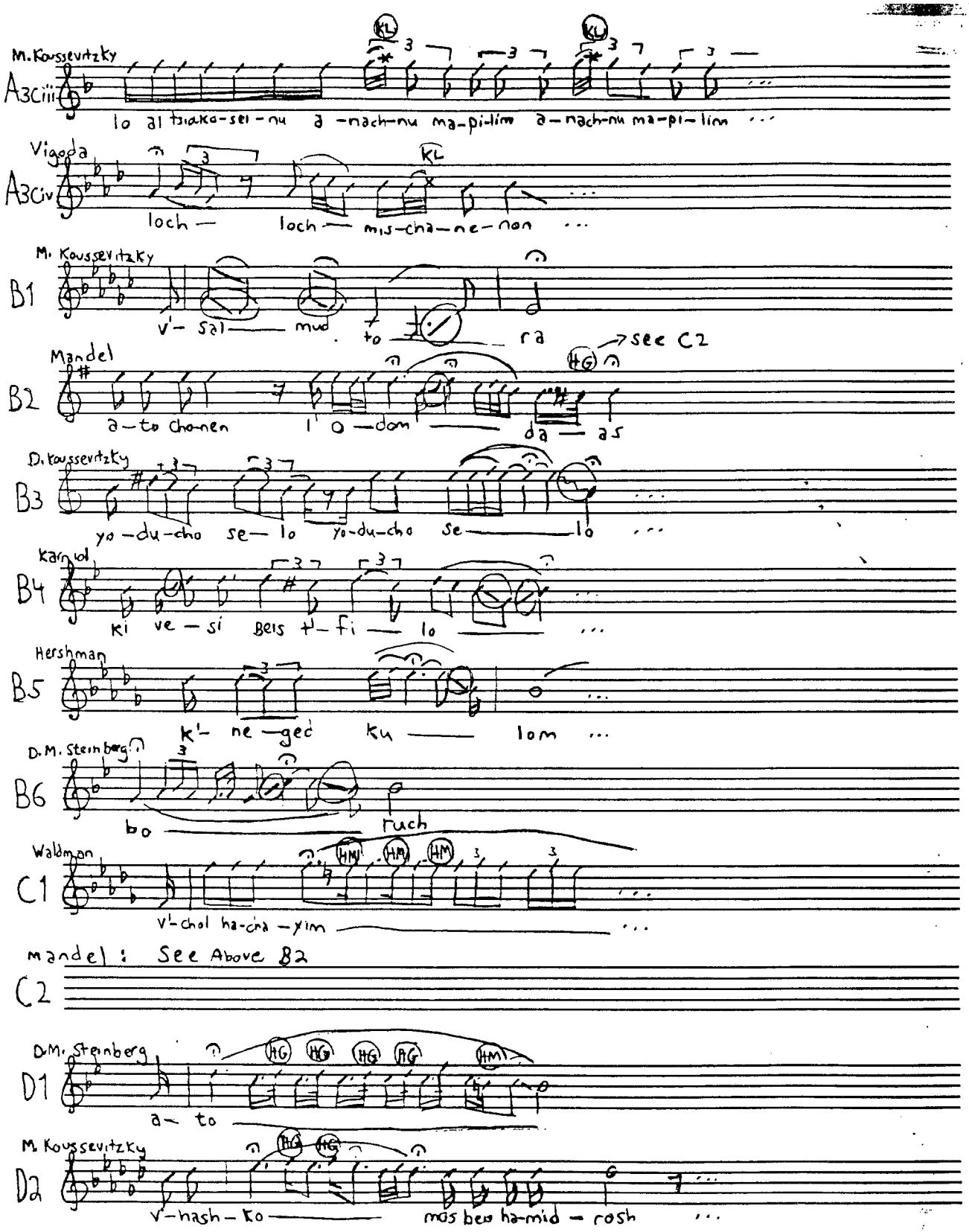

Parlando
Mr Koussevitzky
F3c
lo al tsid-ko-sei-nu a-nach-nu ma-pi-lim lo al tsid-ko-sei-nu a-nach-nu ma-pi—lim
Shlisky
Parlando
F3d
v'-yi-gar v'-yi-gar oy v'-yi-gar b'-ye-tser ho-ro v'-yi-gar b-ye-tser ho-ro
shlisky
falsetto:
G1
b'—mi-do to— vo— y'-shu-o
Waldman
falsetto:
G2
ha-tov shi-m'-cho u-l'
Full voice:
cho no-E
Vigoda
falsetto:
G3
oy maron di-vish-ma yo d'-lo ne—dar d'-lo ne—dar d'-lo
Full voice:
ne-dar re-kom d'-lo ne-dar re-kom
Rosenblatt
falsetto:
G4
v'-lo Kol ha yar-dei-dy-mo v'-lo-ho-me
sim lo-ha-mei-sim v'-lo-ho-me sim y'-ha-l'-lu ko
Full voice
v'-lo- v'-lo

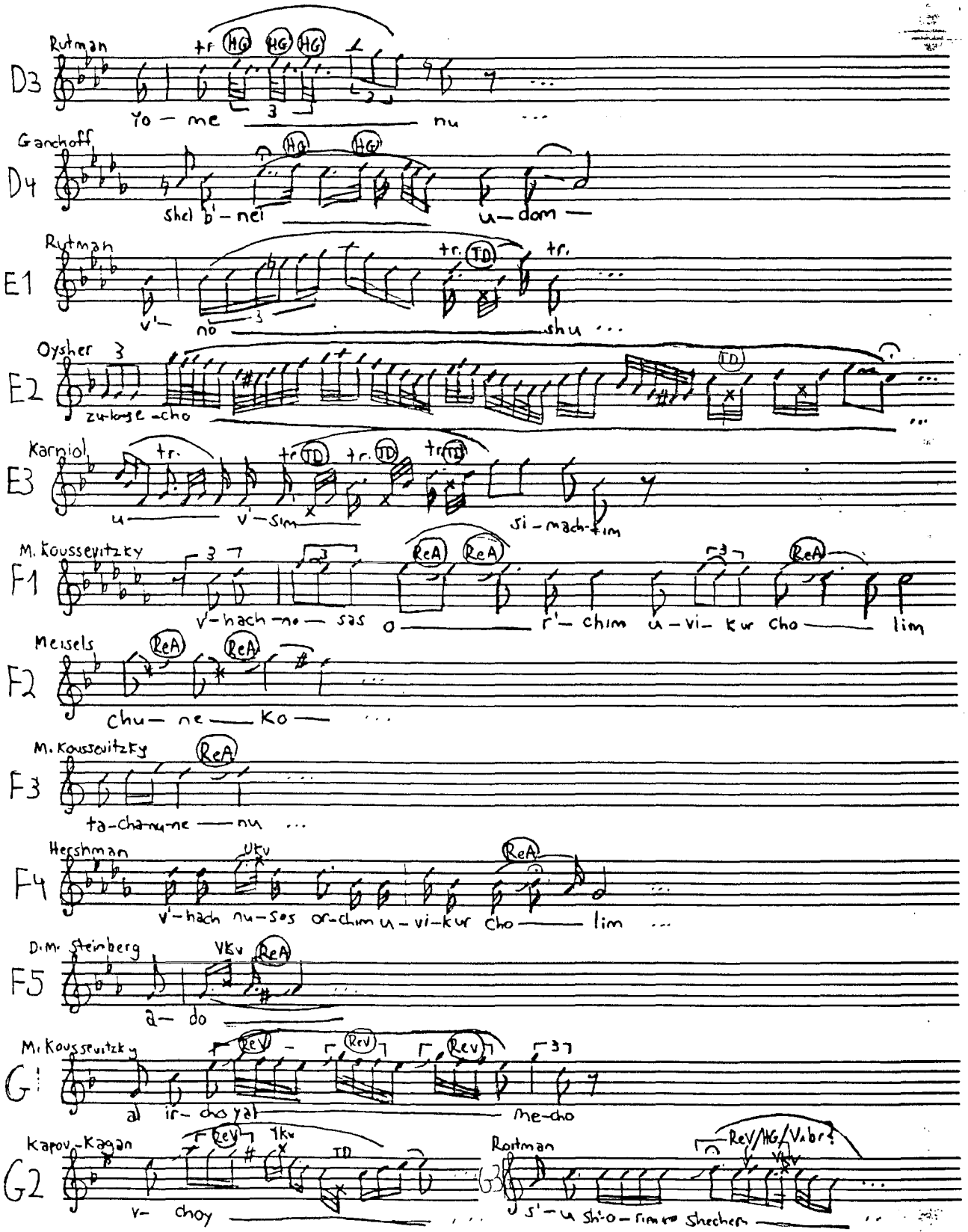
Appendix B: Specific Vocal Effects



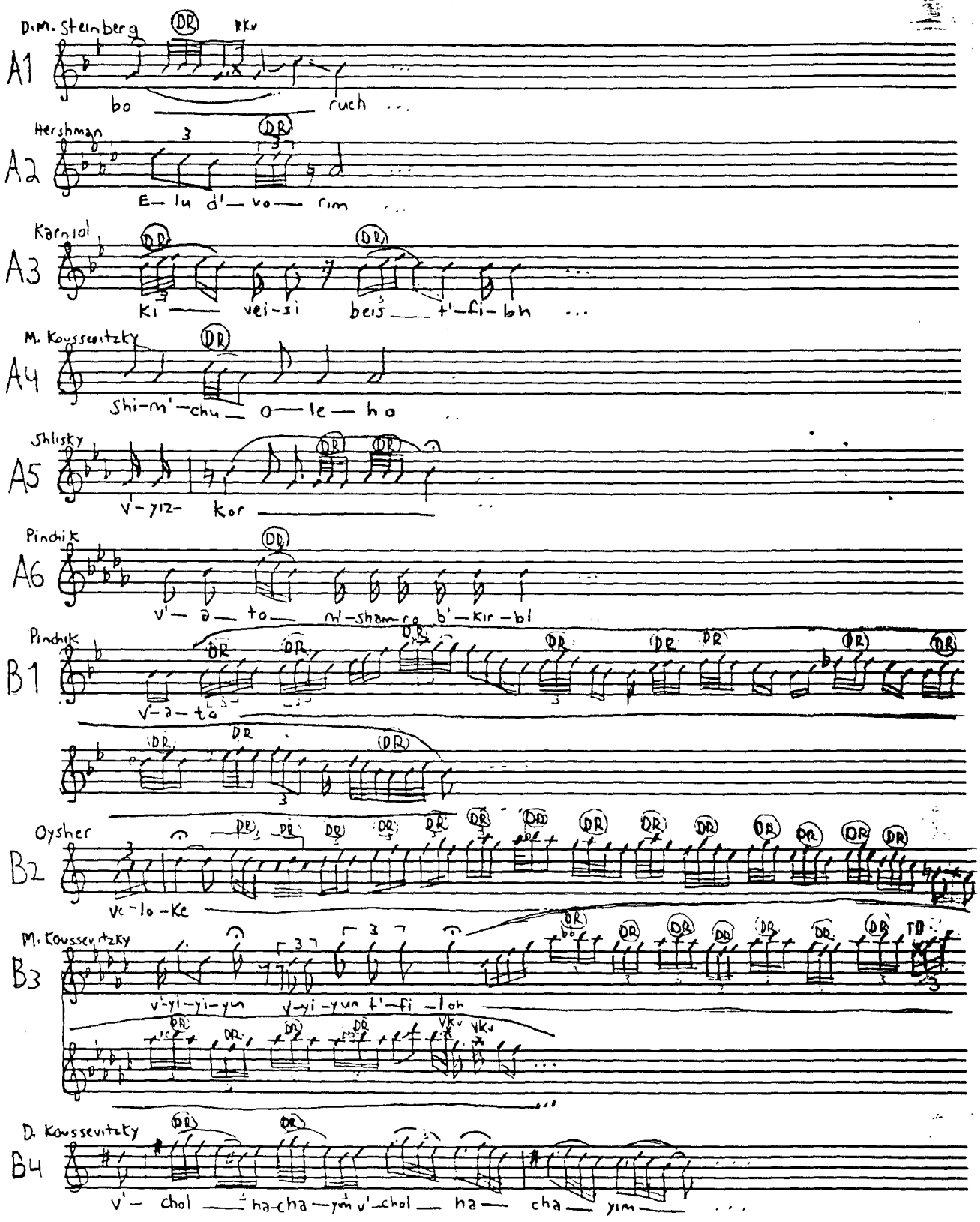

Shlisky
A2aiii
mush-a- lo -se -nu b'- mi-do
UKv
Waldman
A2aiv
ya- du-cho se-lo
YKv
Waldman
A2bi
yim v'- chol ha-cha-yim
KL
(see A3c)
D. M. Steinberg
A2bii
e-lo-ke- nu
YKv
Vigoda
A2biii
loch mis-cha-ne-nan
HKv
Rontman
A2biv
mi-hu-ze me-lech me-lech ha- Ko -vod
UKv
Rontman, See above
A2ci
Chagy
A2cii
mo- She Av-de cho
HKv
Pinchik
A2ciii
n' - sho-mo n'- sho-mo
YKv
M. Koussevitzky
A2civ
lo al tsid-ko-sci-nu a-nach-nu ma-pi-lim a nach-nu ma-pi-lim
UKv
Shlisky
A2di
v'-yi-gar v'-yi- gar
UKv
Pinchik
A2dii
oy li- t'-ho mi-me-ni
UKv

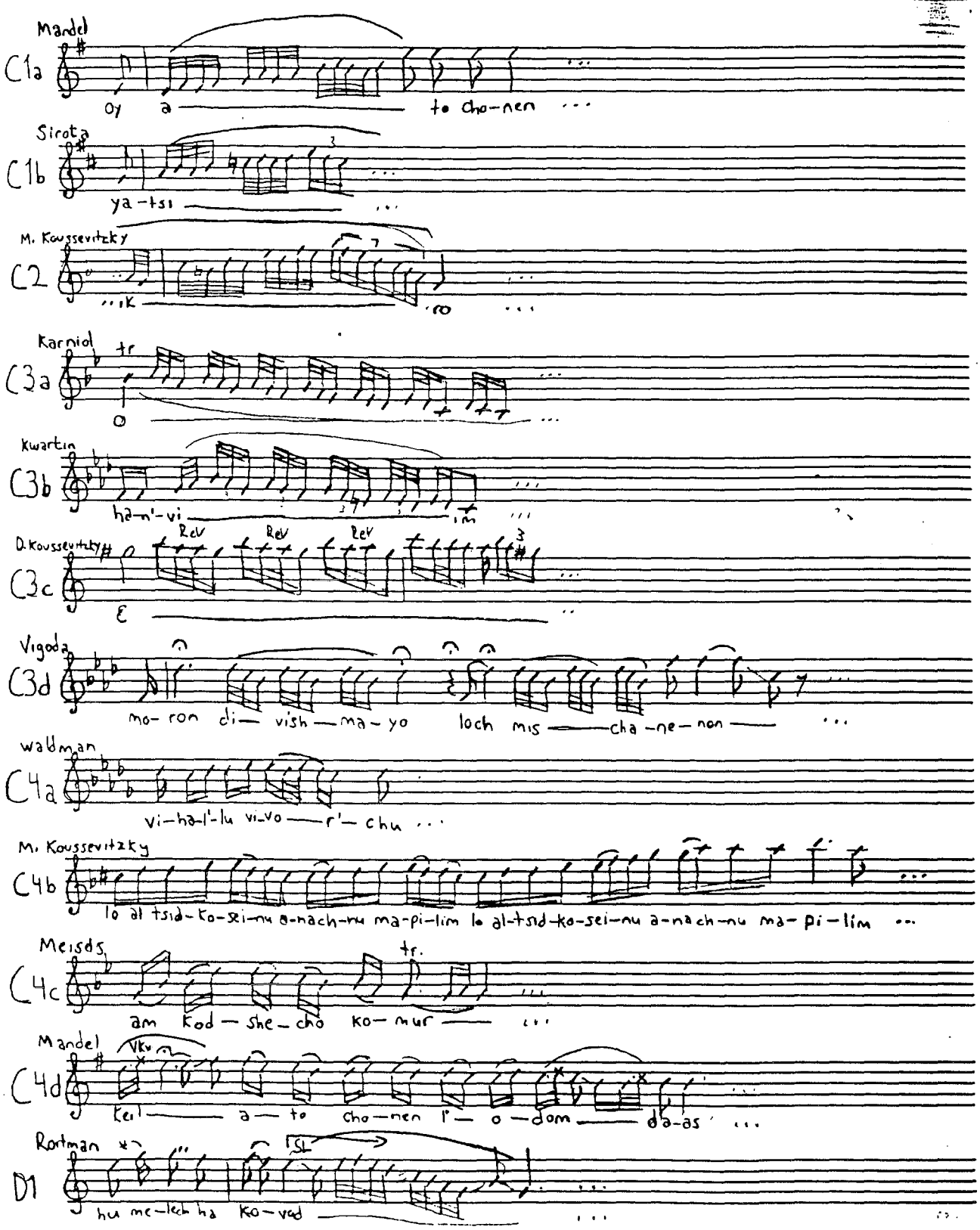

Oysher
A2diii
e — mes ve-e — nu-no
Roitman
A2div
v'— yo-vo me— lech
Waldman
A3ai
Se-lo Oy-v'— chol-ha
Hecksman
A3aii
v'-sal-mud to-ro
Karniol
A3aiii
v'-sa-m' chei-nu v'-sa-m'-che-nu
Vigoda
A3aiv
u — vo — sin — u — vo
Vigoda
A3bi
mo— ron di-vish-ma-yo
Pinchik
A3bii
v'-a-to lo-sid lit — lo mi-me-ni mi-me-ni mi-me
Rautman
A3biii
te — vel— te-vel—
Shlisky
A3biv
ha sho-as no — ro — os
Shlisky
A3ci
hu y'-ra-chem hu y'- ra-chem
Waldman
A3cii
v'- chol ha-cha-yim v'- chol ha-cha-yim

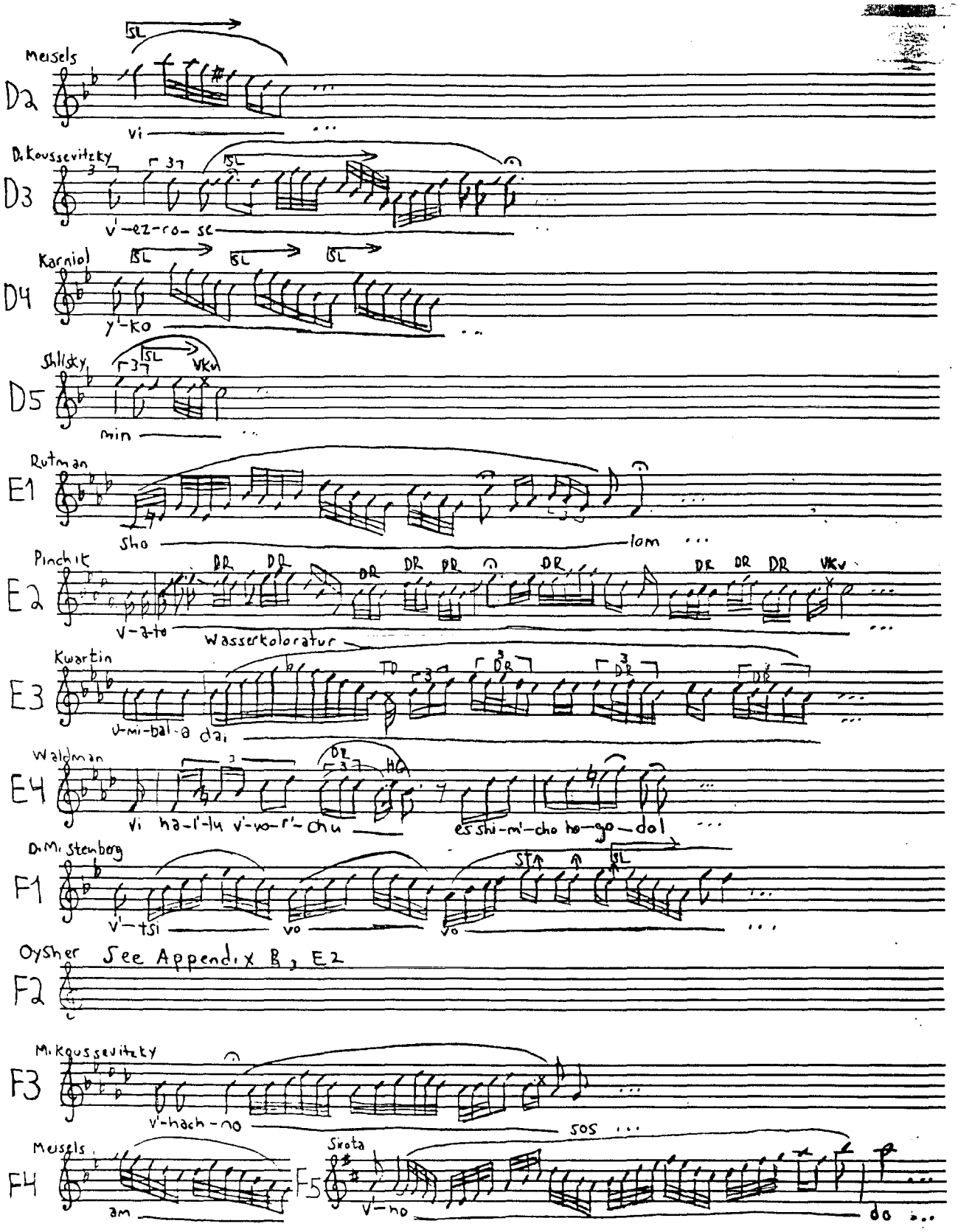

M. Koussevitzky
A3Ciii
lo al tiaka-sei-nu a-nach-nu ma-pi-lim a-nach-nu ma-pi-lim
Viggda
A3Civ
loch — loch — mis-cha-ne-nan
M. Koussevitzky
B1
v'- sal — mud — to — ra
Mandel
B2
see C2
a-to Cho-nen l'o-dom — da — as
D. Koussevitzky
B3
yo-du-cho se- lo yo-du-cho se — lo
Karnol
B4
Ki ve-si Beis t'-fi — lo
Hershman
B5
k'- ne-ged ku — lom
D.M. Steinberg
B6
bo ruch
Waldman
C1
v'-chol ha-cha-yim
mandel: See Above B2
C2
D.M. Steinberg
D1
a- to
M. Koussevitzky
D2
v'-hash-ko mas bew ha-mid-rosh


Rutman
D3
Yo — me — nu
Ganchoff
D4
shel b'-nei — u-dam —
Rutman
E1
v'- no — shu
Oysher
E2
zu-koge-cho
Karniol
E3
u — v'-sim si-mach-tim
M. Koussevitzky
F1
v'-hach-no — sas o — r'-chim u-vi-kur cho — lim
Meisels
F2
chu-ne — Ko —
M. Koussevitzky
F3
ta-cha-nu-ne — nu
Hershman
F4
v'-hach nu-sos or-chim u-vi-kur cho — lim
D.M. Steinberg
F5
a-do
M. Koussevitzky
G1
al ir-cho yal — me-cho
Kapov-Kagan
G2
v- choy
Rutman
G3
s'-u shi-o-rim-ve shechem

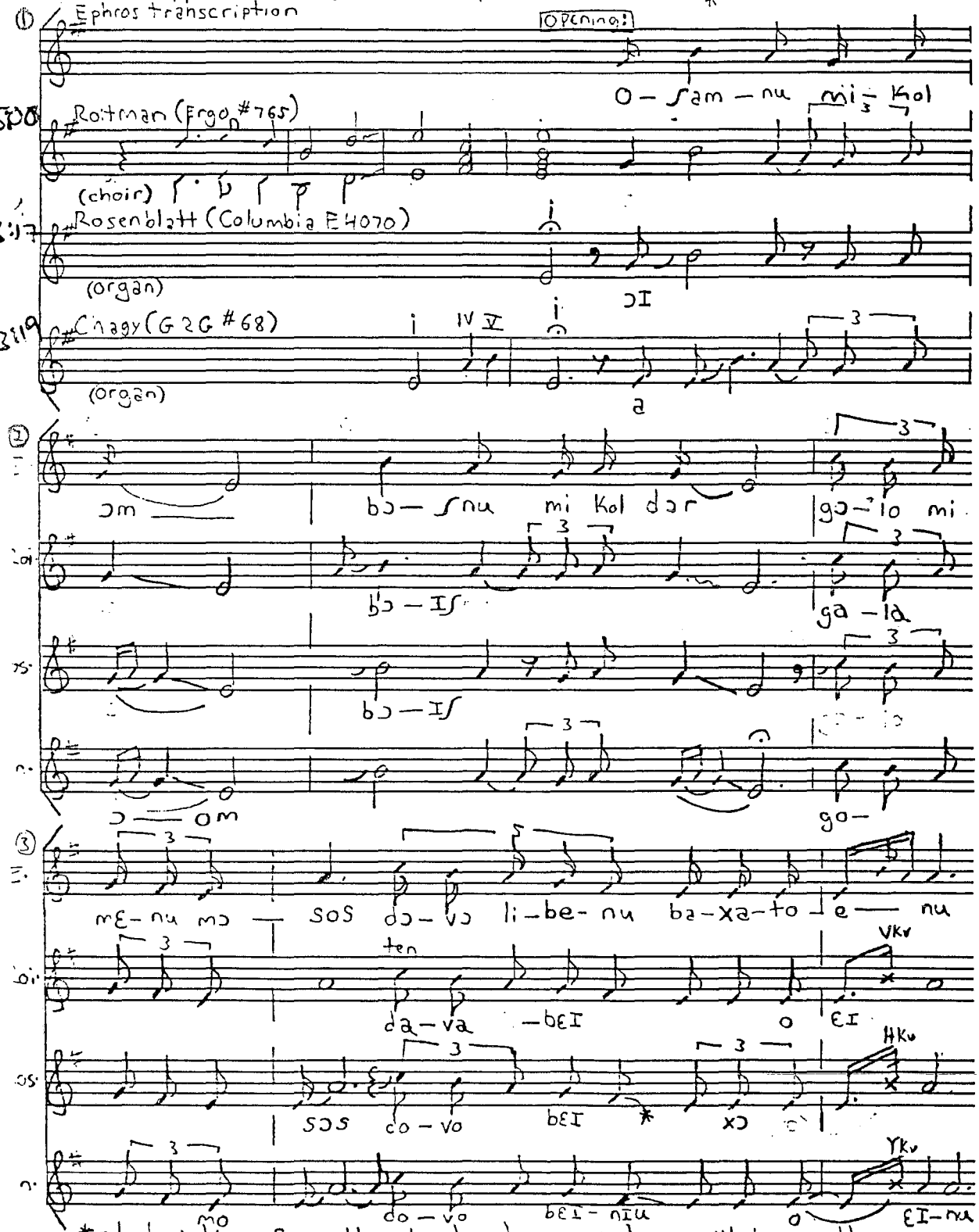
Appendix C: Coloratura.



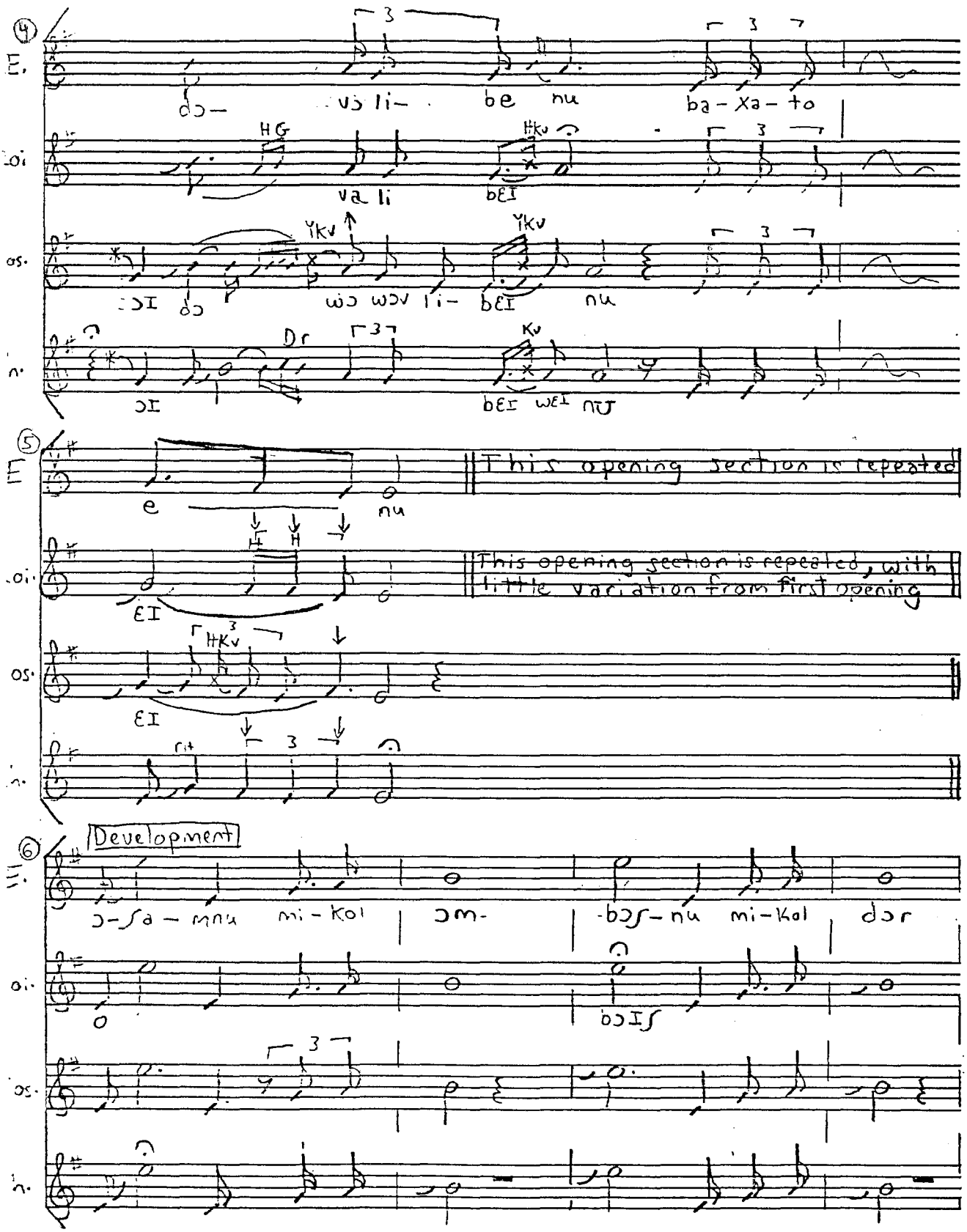

Mandel
C1a
oy a to cho-nen
Sirota
C1b
ya-tsi
M. Koussevitzky
C2
ik ro
Karniol
C3a
tr
o
Kwartin
C3b
ha-n'-vi im
D. Koussevitzky
C3c
Rev Rev Rev
Vigoda
C3d
mo-ron di-vish-ma-yo loch mis-cha-ne-non
Waldman
C4a
vi-ha-l'-lu vi-vo-r'-chu
M. Koussevitzky
C4b
lo al tsid-ko-sei-nu a-nach-nu ma-pi-lim lo al-tsid-ko-sei-nu a-nach-nu ma-pi-lim
Meisels
C4c
tr.
am kod-she-cho ko-mur
Mandel
C4d
Vkv
kei a to cho-nen l'-o-dom da-as
Rotman
D1
SL
hu me-lech ha ko-vod

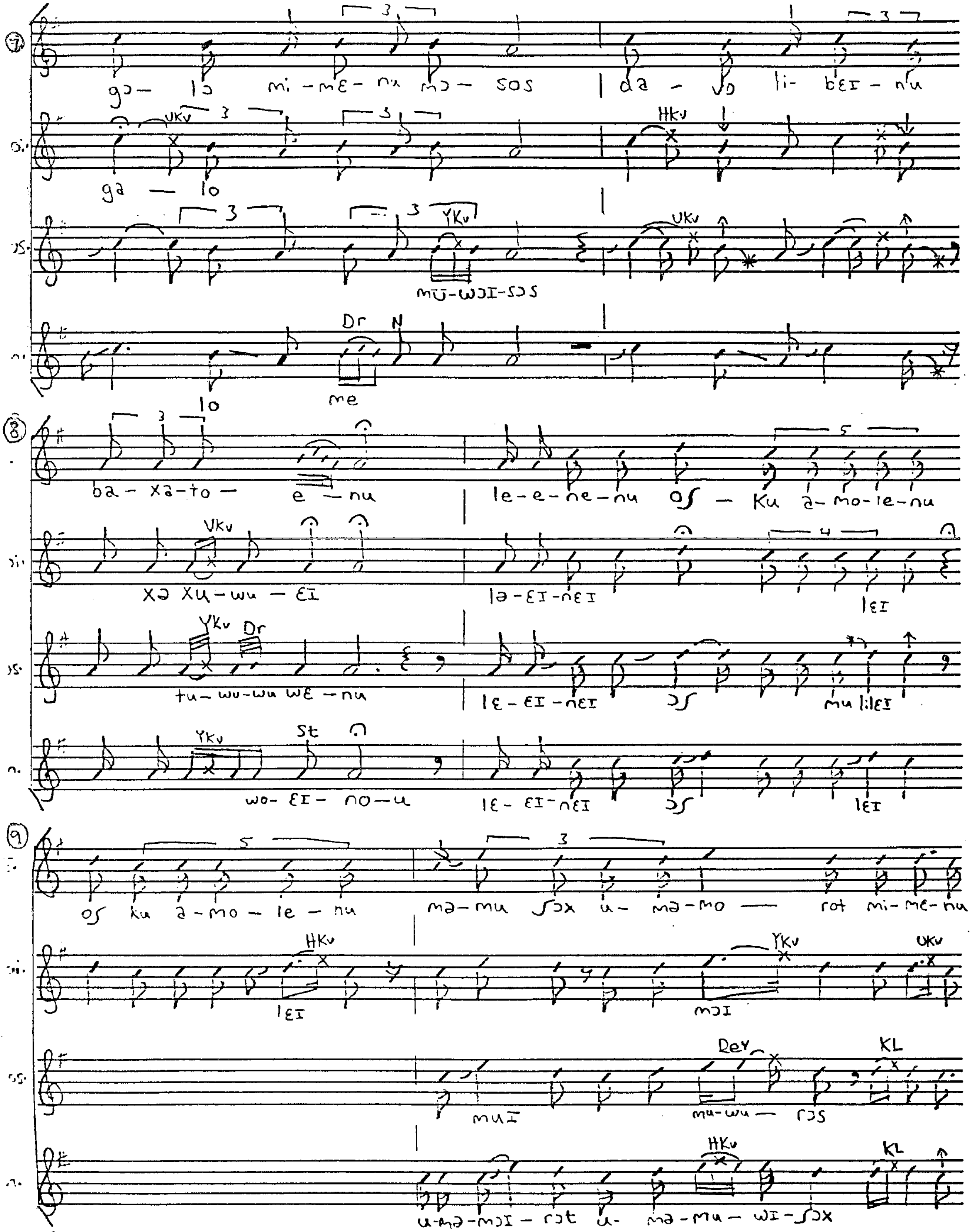

Meisels
D2
vi
D. Koussevitzky
D3
v'-ez-ro- se
Karniol
D4
y'-ko
Shlisky
D5
min
Rutman
E1
sho
lom
Pinchik
E2
v-a-to
Wasserkoloratur
Kwartin
E3
v-mi-bal-a da
Waldman
E4
vi ha-l'-lu v'-vo-r'-chu
es shi-m'-cho ha-go-dol
D.M. Stenberg
F1
v'-tsi
vo
vo
Oysher See Appendix B, E2
F2
M. Koussevitzky
F3
v'-hach-no
sos
Meisels
F4
am
Srota
F5
v-no
do

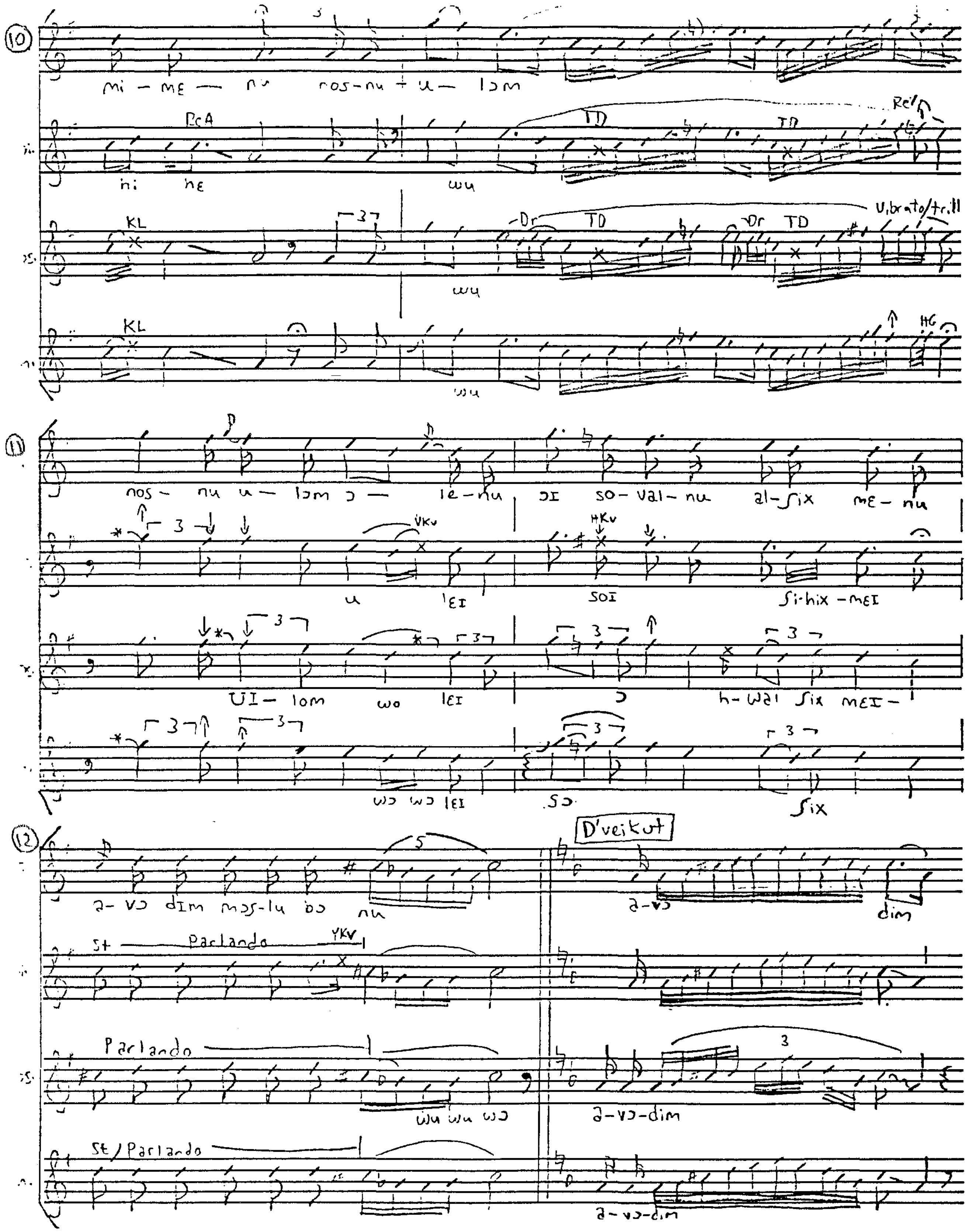
Appendix D: O shamnu Mikol Om *

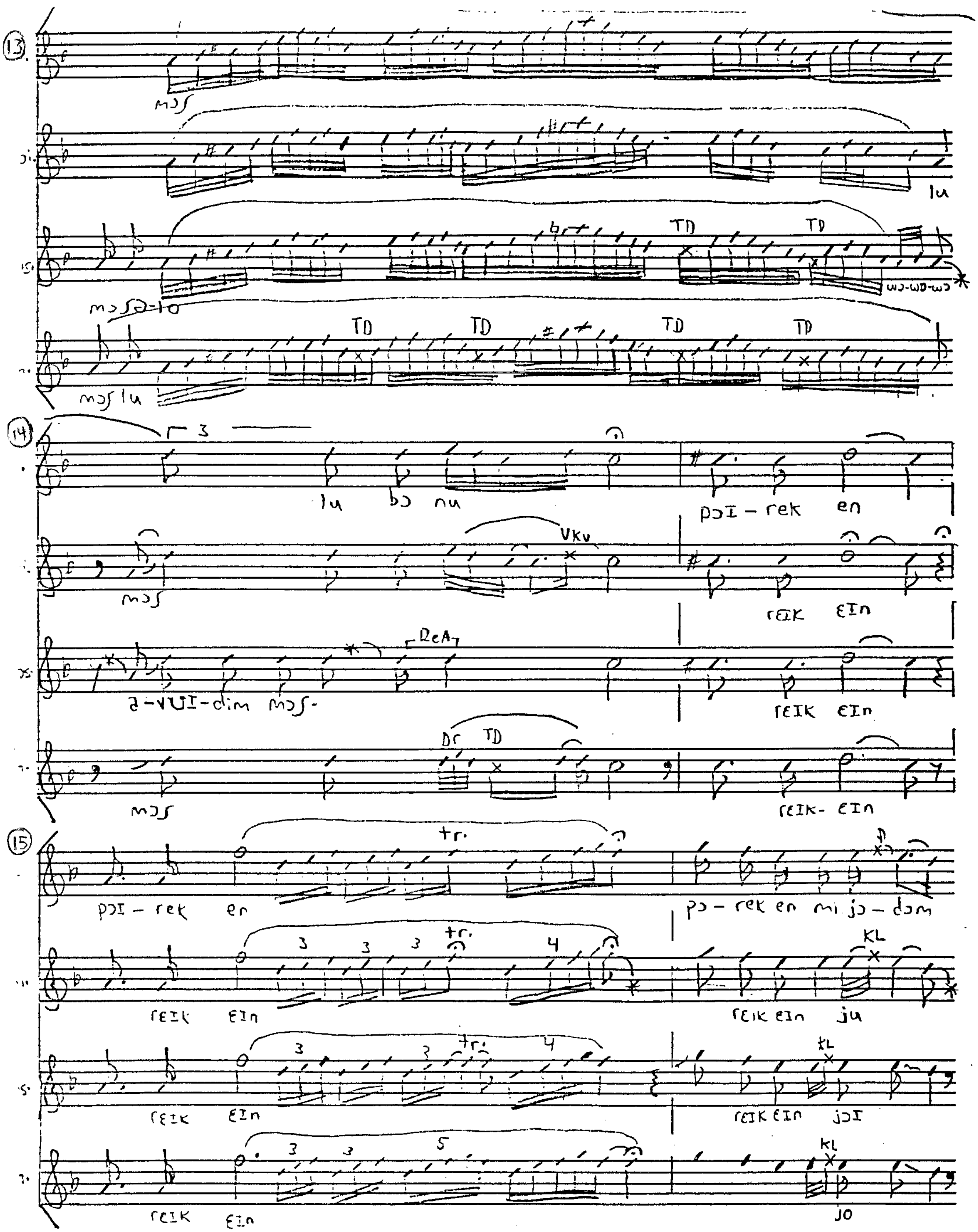


*only deviations from the phonetic transcription will be written in the bottom three lines.


4
5
6
This opening section is repeated
This opening section is repeated, with little variation from first opening
Development




10
11
12
KL
TD
Vibrato/trill
D'veikut
Parlando
St / Parlando
wu


13
14
15
TD
tr.
KL
lu

(16)
(17)
closing
(18)

19
20

APPENDIX E: BIOGRAPHIES OF HAZZANIM

(Unless otherwise noted, all the biographies have been excerpted from, *The Golden age of Cantors*, ed. Pasternak and Schall, pp. 15-24)

Berele Chagy (1892-1954) was born in Dagdo, Russia, and at age four was already helping his father, a scholar and cantor, to conduct synagogue services. When he was nine, Chagy accompanied his father on a cantorial tour of Russia where he held audiences spellbound with his voice. With the special permission of the Lubavitcher Rebbe, he took a position with the major synagogue of Smolensk. In that city, he was the youngest cantor ever permitted to officiate at High Holiday services. Three years later, he emigrated to the United States. After serving at prominent synagogues in Detroit and Boston, Chagy was called to Adas Israel in Newark, New Jersey where Zawel Kwartin was the choral director. In 1932, Chagy accepted a cantorial post in Johannesburg, South Africa and officated there for several years. Upon Returning to America, he became the cantor at Temple Beth El in Boro Park, Brooklyn. Over his lifetime, Chagy toured in England, Scotland and France, and appeared in concerts at Town Hall, Carnegie Hall, and Madison Square Garden, as well as at synagogues in chicago, Cleveland and Philadelphia. He made numerous recordings of cantorials and Jewish folksongs.

Chagy was a lyric tenor with a very pleasant upper middle voice, and an impressive coloratura. He did not read music, and therefore some choir leaders were not eager to work with him. While his recitatives show little modulation or development, his "flavor" and diction were so appealing that he became one of the favorite cantors of his generation.

MosheGanchoff[53] (1905-) emigrated to the United States with his family at the age of nine from Odessa, Russia, considered to be the center of the Eastern European hazzanic world. During his formative years he studied with Simon Zemachson and later came under the influence of the creative talents of Mendel Shapiro and Aryeh Leib Rutman. Even at that tender age, he was already a skilled interpreter of many of the recitatives of the most important composer of hazzanut of that generation, Jacob Rappaport.

Ganchoff was only 21 when he was called to his first yearly position; subsequently, he served a number of congregations in the New York area. He was later called to a prominent Brooklyn synagogue upon the recommendation of the gret Mordecai Hershman. Upon the death ofthe renowned David Roitman, Ganchoff was appointed Hazzan of the prestigious Sharei Zedek Congregation of New York City, which he served, with but one short interruption, for 13 years. Following that he began a long tenure as Cantor at Grossingers where he officiated before large congregations for the Yamim Noraim and for Pesah.

Hazzan Ganchoff was for over twenty years a distinguished Instructor of Hazzanut at Hebrew Union College--Jewish Institute of Religion School of Sacred Music, while also functioning as a pulpit Hazzan.

Ganchoff is one of the last of the great classical Eastern European hazzanim and the title of "Hazzan's Hazzan" by which Ganchoff is known is apt and well deserved.

Mordecai Hershman (1888-1940) was born in the Ukranian town of Chernigov. As a

child, he sang with Zeidel Rovner, whose son recalled that young Hershman's alto voice could be discerned above the entire choir. He matured into a lyric tenor and sang in a number of synagogue choirs before assuming his first post as cantor at the "choral" synagogue of Zhitomir. After only five months in that city, he was called to officiate at the Great Synagogue of Vilna. With the outbreak of World War I, Hershman was drafted into the Russian army. However, his fine voice so pleased the commanding officer that he was released from duty, and continued to serve at the Vilna congregation over the next seven years. Upon the suggestion of the choir leader, Leo Low, Hershman emigrated to the United States in 1920. For ten years, until his death, he served as cantor of Temple Beth-El in Boro Park, Brooklyn. He also made extensive concert tours of Europe, South America and Palestine.

During his lifetime, Mordecai Hershman was described as a more a minstrel than an officiant, whose beautiful tenor had great warmth and was of hypnotizing power. His cantorial and folk song recordings werre very popular, and have retained their appeal into the present times. He shone particularly in Yiddish lieder, a genre of Jewish art-songs. Rarely using falsetto, he melodically varied interpretations. A good reader of music, Hershman sang his solos with special zest and easy charm. Though he did not compose, he effectively performed the recitative selections of such creative cantors as Arele Bloom, Jacob Rappaport, Dovid M. Steinberg, Mendel Shapiro, Weiser, and many others.

Benzion Kapov-Kagan (1899-1953) served apprenticeship as a boy alto and then became a traveling cantor[.] In 1925, he was appointed to a Rostov-Don congregation. Soon afterwards, there was a vacancy at the famous Great Synagogue of Odessa, then the most distinguished in Russia, where the notable Pinchos Minkowsky had served for over thirty years. Kapov-Kagan was chosen from among fourty-two applicants. After several years, he emigrated to the United States to officiate at the Ocean Parkway Jewish Center in Brooklyn. He then moved on to the Concourse Center of Israel in he Bronx and for a time wa president of the Jewish Ministers Cantors Association. Stricken with a serious illness at the height of his powers, he died on the second day of Rosh Hashonah.

Kapov-Kagan had an unusually high spinto tenor, which was most impressive in its high tessiatura. His coloratura was quite flexible. Although his musical knowledge was limited, he was widely respected for his expressive interpretations, generally quite slow tempos. Although others offered to write for him, he used only his own. Until his death, he appeared at numerous Sunday evening concerts in the metropolitan New York area.

Alter Yechiel Karniol (1855-1928) moved at an early age to Hungary where he was apprenticed to the notable cantor, Moshe Lutzker. Afterwards, Karniol occupied several cantorial posts, including one at Finfkirchen, wher he gained a strong reputation in the cantorial art. In 1903 the Hungarian Congregation Ohab Zedek invited him to New York, where he remained for five years, returning to Europe for the post at the Great Synagogue of Odessa. Following the Ukrainian pogroms of 1905, Karniol returned to New York, and became the cantor of the Rumanian Synagogue, and then returned to Ohab Zedek. There, because of increasing difficulties with synagogue officers, he retired. During his later years, Karniol was assisted econonically by other prominent cantors in the area. In 1928 the philanthropic group arraged a benefit appearance for him at the Warshauer Synagogue, where he chanted the *Yom Kippur Koton*

Serviec, supported by a chorus of two hundred cantors. This event was his final appearance.

Karniol is an important link after the cantorial group mentioned by Idelsohn in volume 7 of his *Thesaurus*, and was considered the father of modern *t'filoh* improvisations. He had a bass voice with a very high vocal range, much like a real tenor, and was an outstanding improviser. Though his musical knowledge was limited, he could make musical modulations and smoothly return to the original key. He retained the European pronunciation, and in his recordings one hears half words and broken words. He sang with *hislahavus* (fervor) and particular soulful intonation which brought many to tears during his renditions. He was exceptional in selections for his *Yom Kippur Koton* Service (for the day preceding the New Moon). A number of cantors, including Samuel Vigoda and Moshe Ganchoff, borrowed phrases and thematic motifs from Karniol and interjected them into their own creations and recordings . . . . Although respected by his peers, he died in abject poverty. His grave remained without a headstone for eight years. While he was still alive, one of his admirers wanted to pay for the publication of his works which Weisser had agreed to notate. Karniol refused, however, and so only his recordings remain as testament to his significance in 20th century cantorial art.

David Koussevitzky (1911-1985) was born in Vilna. As a child, he joined the Vilna Choir school and then later sang at the Great Synagogue of Vilna. He also studied at the Vilna Academy of Music. At the age of eighteen, he accepted the post of choir leader for the Synagogue in Kremanica-Lemberg and Rovno, until he was conscripted into the Polish army. Upon his military discharge, Koussevitzky went to Warsaw, where he studied voice. He then began officiating as guest cantor in various European cities until becoming chief cantor at the congregation in Rovna [sic]. Three years later he accepted a call to Henden Synagogue, a leading congregation in London, England. He remained there for twelve years during which time he also served as an instructor in *hazzanut* at Jews College. He then emigrated to the United States, and became cantor at Temple Emanuel of Boro Park, Brooklyn where he remained until his death.

Moshe Koussevitzky (1899-1966) [brother of David Koussevitzky] was born in Smorogon, near Vilna. Early on, he possessed a graceful and powerful lyric tenor, with a particularly fine upper register. He studied in Vilna with Zaludkovsky and his formulative style was derived from his teacher. In 1924, he became cantor at the Great Synagogue of Vilna, and three years later succeeded Gershon Sirota at the Tlomackie Street synagogue in Warsaw. Upon the outbreak of World War II, he escaped to Russia, where he sang concert programs in Russian, Polish and Yiddish, and appeared in opera. In 1947, he emigrated to the United States, and then toured widely throughout North and South America, South Africa and in Israel. He became cantor at Temple Beth-El in Boro Park, fame, and he was highly regarded as one of the great *hazzanic* voices of his time.

Zavel (Zevulun) Kwartin (1874-1952) was born in Novo-Arkangelsk, Ukraine. Although he early on showed the talent and desire for singing, he was thwarted in his ambition by his family. While working in his father's business, he continued to study music and sang in a synagogue choir. In 1896, on the Sabbath preceding his wedding, Kwartin officiated as *hazzan* in Yelizavetgrad and thereby began his career, taking a post there which lasted until 1903. After furthur musical studies in Odessa and then Vienna, he officiated at Vienna's Kaiserin Elizabeth

Temple. In 1903, he ws briefly in St. Petersburg, and then went to Tabak Temple in Budapest, where he remained for ten years. Then in 1919, he became an active Zionist, and in 1926 settled in Palestine where he conducted services and gave concerts. He returned to the United States in 1937, accepting a cantorial position in Newark, New Jersey.

Shlomo Mandel (1909-1982) was born in Poland and died in South Africa. For 21 years he served as cantor at the Berea Synagogue in Johannesburg. Like all too many cantors, details of his life remain obscure, but the resonance of his cantorial legacy remains.

Yeshaya Meisels (1869-19?/unverified) was born in Warsaw, Poland.. It is not known when he emigrated to the United States, but ca. 1910 he replaced Cantor Yossele Rosenblatt at Hungarian Congregation Oheb Zedek. He had a high, clear tenor voice, and was particularly recognized publicly for his elegant appearance, with top hat and walking cane. Essentially, Meisels was a cantor-improvisor who used his own ideas, which were, by the standards of other "golden age," cantors, lacking in musical elaboration.

Moyshe Oysher (1907-1958) was born in Lipkin, Bessarabia and emigrated with his family to Canada in 1921. There, he joined up with a Yiddish theatrical company, and soon appeared on the Yiddish stage in New York, [sic] City. He led his own company on a tour to Buenos Aires, Argentina in 1932. Returning to America two years later, he decided to become a *hazzan*, as his father and grandfather had been. Oysher conducted services in New York City and was noted for his Hassidic-like interpretations of traditional prayers. He starred in the Yiddish films, *The Cantor's Son, Yankel the Blacksmith* and *Der Vilner Balebesel*, and made numerous recordings of cantorials and Jewish folksongs. His heart may have been in the theater, but his soul remained with the synagogue.

Pierre Pinchik (Pinchas Segal) (1900-1971) was born in Zhivitov, Ukraine. As a young boy, he was sent to live with his grandfather in Pololia. While at the yeshiva, his singing attracted the attention of one of his teachers, who arranged for him to be taught piano and voice in Rostov. Pinchik was a gifted musician who possessed a very expressive tenor. He became a *hazzan* in Leningrad (old St. Petersburg), and subsequently made his way to the United States, where his talent was quickly recognized.

Pinchik was famous for his originality, and was known for excellent timing and exaggerated pauses so as to attract attention. He used Hassidic intonations including trills, wails and sobbing, and used falsetto to good advantage. In addition, he had an unusually appealing mezzo-voce (half-voice). Pinchik was a master of modulations. If the choir pitch dropped or was raised uring a liturgical secion, he would improvise in his own solo and then modulate into the proper key.

David Roitman (1884-1943) was called "the poet of the pulpit." He was born in the village of Derezinke, province of Podolia. At the age of twelve, he became assistant to the cantor of Lidvinke, a town where his parents had settled ten years earlier. At this time, the Odessa cantor, Yankel Soroker, was city *hazzan* in Uman, and Roiman's father was urged to apprentice him to Soroker, with whom he remained for a half year. Young Roitman then was apprenticed

to Zeidel Rovner, and he remained with that cantorial master throughout his teens. Rovner even took him along on a tour to England. After several small city positions on his own, Roitman became Vilna City *hazzan* while still only in his mid-twenties. Afterwards, he was drawn to a congregation in St. Petersburg . . ., the Russian city with one of the largest intellectual Jewish communities. When the Bolshe vik revolutin broke out in 1917, that community was completely destroyed. Roitman and his wife fled to Odessa where he revolution had not as yet been felt, and stayed for a year and a half. In 1920 he arrived in America to serve Ohev Sholom Congregation in Brooklyn for two years, and the Shaare Zedek in Manhattan where he remained (with a two year interruption) for eighteen years. Until his death in New York City, Roitman made extensive concert tours in Europe and South America.

Roitman was the master of the authentic synagogue modes and motifs, as evidenced in his numerous recordings and manuscripts. Though he created many works based on the same liturgical texts, each was different . . . A lyric tenor, he used a great deal of mezzo-voce, and demonstrated a highly developed coloratura which has been difficult to imitate. While he did not have the vocal qualities of Hershman, Rosenblatt and Kwartin, his wide use of dynamics and melodic variety nonethless place Roitman on par with these three cantorial masters.

Josef "Yossele" Rosenblatt (1882-1933) was born in Belaya Tserkov, in South Russia. When he was seven, his family moved to Sadigora, Bucovina, in the Austro-Hungarian empire. Two years later, Yossele and his seven year-old brother accompanied their father on a cantorial concert tour through Eastern Europe, thereby beginning a carrer that was to make him the most popular cantor of his day. At eighteen, he as appointed *hazzan* in Munacacs, Hungary. From there he accepted a position in Petersburg, Russia, hwre he remained for five years. There followed a six year stay in Hamburg, Germany, and in 1912 he emigrated to America to become cantor at the Hungarian Congregation Ohab Zedek in New York City. Over the next years in the United States, his public appearances for war bonds and charities, and his numerous recordings made Rosenblatt's general reputation almost rival that of operatic tenor Enrico Caruso. He further created a public sensation by refusing a rich offer to appear with the Chicago Opera Company because it would conflict with his religious principles. When a Jewish newspapaer that he had sponsored went bankrupt, Rosenblatt resigned in 1925 from his post at Ohab Zedek, and undertook a national vaudeville circuit tour, and then concertized abroad in order to clear up those debts. While in Jerusalem working on a film, "The Dream of My People," he suffered a fatal heart attack.

In 1923, a music critic in England wrote: "You can talk about Cantor Rosenblatt's marvelous voice. That would be misleading. He has a series of voices. The lowest sounds like the base tones of a cello. The middle one is a clear oboe-like tenor; and out of that, he breaks straight into a sweet falsetto, a couple of octaves of it, for all the world like the voice of a woman soprano. He has a perfect trill. Sometimes he begins a series of florid passages in his bass cello voice, continues in his tenor, and finishes away among his octaves of head tones. And it is all wonderfully done["].

Arye Leib Rutman (1866-1935) was born in Zhlobin, Mohilev, Russia. As a boy, he traveled throughout Russia as a choir singer. In maturity, Rutman became cantor at posts in Babroisk, Slonim, Odessa, and Kremintshuk. While in Warsaw, Rutman was regarded as second

only to a then famous cantor named Rozumni. Because of his growing reputation, Rutman was selected by Zanophone Records to be the first cantor to be featured on their European label. He made a few phonograph discs, but soon became annoyed with the tedious process of such performances. When he abandoned that contract, it was completed by Zawel [sic] Kwartin. As a result, Kwartin soon became world famous, while Rutman remained relatively unknown, though considered a "cantor's cantor." In 1913, he came to the United States aon a visit and remained because of the outbreak of World War I. Here, he served at Kehilath Jeshurun of New York, and at posts in Detroit and Boston.

Rutman was a great master of improvistation, with a flexible tenor, noted for bird-like trills and qualities of bel canto singing. He speicialized in cantorial solos accompanied by choir. His choir leader, Meyer Machtenberg, held him in high regard. Cantor Samuel Weisser reported that Rutman once sang a selection by the noted synagogue composer, Eliezer Gerowitsch, who declared that he was awestruck because he never imagined that his music could be interpreted with such vocal artistry and temperament. Unfortunately there are few recordings by Rutman and none show him in his most favorable form. It was generally known that he would become highly nervous at recording sessions.

Josef Shlisky (1894-1955) was born in Ostrowce, Poland. At the age of ten, he and six other boys were virtually kidnaped [sic] by a choir leader who told the parents that he was taking them to London, but instead took them to Toronto, Canada. There, Shlisky managed to escape from the group, and lived as a rag dealer. When he was thirteen, he had his first cantorial position, and sent for his parents as soon as he had saved up enough money. Shlisky attended the Royal Conservatory of Music in Toronto, from which he was graduated in 1917. Two years later, he made his singing debut in New York City. At that time one critic described him as having a natural voice with limpid purity. For the next twenty years, he held many important posts in New York, including one at the Slonimer Synagogue, and also had a contract with the San Carlo Opera Company to sing leading roles in productions of La Boheme, La Juive and Tosca. A stroke left him an invalid in 1940.

Shlisky was a giften musician, who possessed a lyric tenor with high tessiatura. When singing with a choir, he would often imitate the alto solo line an octave higher. Much of his repertoire consisted of the works of others, notably Rapaport and Posner.

Gershon Sirota (1874-1943) was born in Podolia, Russia. At the age of twenty-one, he took hsi first position as *hazzan* in Odessa. He then officiated in Vilna for eight years, and in 1908 went to he Tlomackie Synagogue in Warsaw where he served for the next nineteen years. While in Odessa and Vilna, Sirota was associated with Leo Low, a gifted choir conductor and composer. Esteemed as one of the most accomplished cantorial singers of his generation, Sirota possessed a dramatic tenor voice of great beauty and power, with florid coloratura and clear top notes. With perfect vocal control in all registers, he was able to produce trills of exceptional length. Writing in the *British Record Collector* (January 1955), critic Arthur E. Knight wrote that Sirota was: "One of the most highly trained cantors of all time. His octave leaps, perfect three-note runs up the scale, fabulous trills, facile coloratura, are unrivaled by any other recording tenor."

Sirota was a master of improvisation in the East European tradition, and began to make

cantorial recordings as early as 1903. From 1927 to 1935, he devoted his time entirely to concert tours which took him throughout Europe and the United States. Sirota was the only great cantor of his time who did not accept a position in America. In 1935, he became *hazzan* at Warsaw's Norzyk Synagogue. He and his family perished in the Warsaw ghetto. It is said that Sirota died on the last day of Passover, a day when at one time thousands of Polish Jews would crowd into the synagogue to hear him chant *Yizkor* (prayer for the dead) . . . . In *Hashem Moloch Geus Lovesh*, Sirota introduced long and rapid syllabic recitations on high pitch, a technique which subsequently became the hallmark of both Moshe and his brother David Koussevitzky.

Dovid Moshe Steinberg (1870-1941) His biographical details are unclear. A lyric tenor with a fast running coloratura, Steinberg blended falsetto into his voice in an artistic fashion. When he came to America he found that Rosenblatt had recorded his *Ovinu Malkeinu Gale*. He is supposed to have asked Yossele how come, as a great cantor-composer in his own right, he had recorded that work. The answer, also supposedly in jest, was: "who could imagine that Steinberg would ever come to America!" Steinberg himself made a number of recordings and his works were performed and recorded by other cantors. Hershman recorded his *Birchas Hahallel* and *Habet Mishomayim*. Many contemporaries felt that he was superior to Rosenblatt in his use of falsetto which he rendered effortlessly from forte to pianissimo on a high Bb.

Samuel Vigoda (1894-1990) was born in Dobrzin, Poland, into a cantorial family. His parents settled in Hungary while he was a youngster and sent for religious education to the yeshivot of Galanta and Pressburg. His father taught him singing and as a boy he sang in the choirs of his father and other cantors. His music education was supplemented at conservatories in Kolozsvar and Budapest. After touring the contintent, he accepted the invitation from the Hungarian Congregation Ohab Zedek in New York to assume the cantorial post succeeding Yossele Rosenblatt.

Louis "Leibele" Waldman (1907-1969) was born in New York City, the only American born cantor in this collection. Early recognized as a prodigy, he officiated as *hazzan* and appeared in liturgical concerts while still only a youth. Waldman held positions in New York, Boston, and Passaic (New Jersey) and sang regularly on radio station WEVD in New York City. He rapidly became quite popular for his warm lyric baritone and particularly clean diction. His easy-flowing style, was well suited to the liturgical pieces and Yiddish folksongs which he favored in concert performances and on his numerous recordings.

Waldman had an exceptional facility for the rapid execution of words and melody, and made skillful use of falsetto. He had more melodies in his *davening* than any of the other cantors included in this volume. Waldman had studied with Solomon Beinhorn and recorded many of his works. However, he rarely listed by name the other composer-cantors whose works he performed on his own recordings . . . . Not being a composer, he purchased many non-published recitatives from Arele Bloom, Mendel Shapiro, Joshua Lind, and others, which he adjusted in order to fit his particular voice.

APPENDIX F: BIOGRAPHIES OF INFORMANTS

Moshe Ganchoff (see appendix E).

Neil Giniger (b. 1946), hazzan and conductor, was born in Brooklyn, NY. As a youngster he sang in several choirs, most notably the Max Pinchas Choir and the choir at the Mount Edan Center. His musical studies also included violin and woodwind instruments. He attended the Yeshiva in Bensonhurst, Brooklyn. His training in hazzanut included studies with Abraham Vigoda (Samuel Vigoda's brother) as well as with hazzan Noah Schall.

As a conducting apprentice, Giniger had the opportunity to absorb much from hearing such legendary hazzanim as Kapov-Kagan, as well as the Koussevitzy hazzanim. Giniger's choral conducting experience is extensive, having lead choirs for two generations of hazzanim, including Samuel Pastiloff, Avner Sobel, Gershon Wiener, Samuel Burger, Leon Burger (all from a previous generation), as well as BenZion Miller, Chaim Motzen, Moshe Stern, Sherwood Goffen and Moshe Geffen. He has served as the choir director at the Yeshiva University Belz School of Music, has taught nusach in Yeshivot throughout New York City. He is presently the choir leader and music director for the Sons of Israel in Woodmere, NY.

Israel Goldstein (b. 1946), was born in London England. As a child, he was the soloist in the choir at the New Synagogue in London, where his father, the late Jacob Goldstein, was Cantor. In the United States, Cantor Goldstein studied at Hebrew Union College--Jewish Institute of Religion, School of Sacred Music, where he received his M.A. degree and investiture as Cantor. He has served as a member of the faculty for many years and is presently the director of the School of Sacred Music.

Cantor Goldstein is the Cantor of the Jericho Jewish Center, Jericho, Long Island. He has also officiated and Contertized [sic] in London, Jerusalem, Tel Aviv and major cities throughout the United States and Canada. He is the soloist on four archival recordings of Great Synagogue Composers. In October 1993 he sang a recital at the Old Jewish Theatre in Odessa, Ukraine. This event was part of the 2nd International Festival of Jewish Art Music.

Israel Goldstein's accomplishments have not been limited to singing. He has written the piano accompaniments to two publications published by the Cantors Assembly, the weekday "Maariv Service" and "T'filot Moshe;" both volumes were composed by Cantor Moshe Ganchoff. He also wrote the accompaniment to the prayer "Magein Avot" also written by Moshe Ganchoff and published by Transcontinental Music Publishers.

Don Gurney (b. 1954) is a native of Cleveland, OH, having received his early cantorial training from the late Hazzan Saul Meisels at The Temple on the Heights. A graduate of the School of Sacred Music of Hebrew Union College--Jewish Institute of Religion, he has served on its faculty as an instructor and director of its choir since graduating in 1984.

Gurney served the Emanuel Synagogue of West Hartford, CT, from 1986 until 1994, when he accepted the prestigious position at Congregation Rodeph Sholom in Manhattan.

David Lefkowitz (b. 1941) stems from a family of cantors spanning many generations and is the son of the American cantor and composer, Jacob Lefkowitz. He received his musical training at the University of Pittsburgh, The Jewish Theological Seminary of America, and The Julliard School. Cantor Lefkowitz has been Cantor of the Park Avenue Synagogue since 1976, having previously served Brooklyn's Ocean Parkway Jewish Center and Temple Emanu-el in Paterson, New Jersey. He is a past president of the American Society for Jewish Music, vice president and Music Director of the David Nowakowsky Foundation, faculty memeber of the School of Sacred Music at Hebrew Union College, and member of the Cantors Assembly Executive Council.

He is both a traditinal and modern cantor, as well as an active concert artist, composser and music researcher. He skillfully blends Eastern-European cantorial emotionalism and virtuosity with well schooled musicianship, and ancient melismatic improvisation with contemporary composition . . . . His highly cultivated lyric tenor voice and artistic skills have brought him acclaim in recitals and concerts internationally in leading tenor operatic roles, and as fatured soloist in classicl oratorios and premieres of new Jewish musical works with chorus and orchestra.

Jacob Ben-Zion Mendelson (b. 1946). Growing up in Brooklyn, he witnessed the dwindling days of the Golden Age of Hazzanut. His primary teachers of hazzanut were william Bogzester, Israel Alter and Moshe Ganchoff. Now an international figure in the field, he is Assistant Professor of Liurgical Music at the Jewish Theological Seminary Cantors Institute and a faculty member of the Hebrew Union College School of Sacred Music and the Academy of Jewish Religion, wher he is passing this art to a new generation of cantors . . . . He is the Cantor at Temple Israel Center, White Plains [NY].

Noah Schall[54] (b. 1929) studied *solfeggio* at age 15 with Elias (Eliyohu Morogowsky) Rovner who gave him the title *menagen godol.* For twenty-five years he was a leading faculty member of the Cantorial Training Institute of Yeshiva University and the Belz School of Music where many studens were attracted to his courses. In addition to his teaching studies, he served as coordinator of the CTI music library, music editor of the Cantorial Council of America bulletin and lecturer for the organization's in-service courses. Dr. Karl Adler, the first director of the Cantorial Training Institute referred to Cantor Schall as an "authority on liturgy and cantillation." He served as proof reader for the last publications of Israel Alter and also notated selections for the Leib Glantz volumes published in Israel. All the printed cantorial booklets of Moshe Ganchoff were the result of his collaboration, notation and editing. At present, Cantor Schall [serves on faculty at the Hebrew Union College-Jewish Institute of Religion School of Sacred Music, and his] students lead congregations in the U.S.A., Canada, Israel and Australia. Among his famous students were the noted Jan Peerce, Jo Amar and many other performing and recording artists.

Barry Serota (b. 1948), record producer and scholar of hazzanut, has been tireless in his pursuit of saving, recovering, restoring and producing recordings of the great hazzanim of the past. Among the hazzanim whose recordings he has helped produce are: Israel Goldstein and Moshe Ganchoff.

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