"HA MANGINAH NISHERET" – THE MELODY REMAINS

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SUMMARY

This goal of this study was to focus on composers from Western and Eastern Europe in the 19th century as well as European and American born composers in the 20th century, looking for the pulse of traditional Jewish music. I will show how the composers' individual backgrounds play a part when they set out to compose Jewish music for the synagogue. What happens to the music in the wake of 19th century reform is significant since these composers meet the challenge they have set for themselves to include the modes and motifs of their ancient musical traditions in their works.

The introduction provides a brief historic look at Europe at the end of the 18th century that will influence the composers in this study. The definition of *nusach*, the Jewish prayer modes and *hazzanut* is provided. The works of the composers in this study included one or many of these traditions. Chapter 1 covers the Synagogue music in Western Europe from 1840 – 1920. Examined in Chapter 2 is the music composed for America spanning the years of 1920 – 1960. The conclusion includes a look at the mid-20th century and beyond. There is a music analysis of various settings of the "*V'shamru*" prayer in each chapter and the musical examples are provided following the conclusion. Information was gathered from books, journals, articles, internet sources, and the actual music, and is provided in the bibliography.

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Introduction

Inscribed on Abraham Wolf Binder's tombstone are the words "*Ha manginah nisheret*", the melody remains. Herbert Fromm writes in reference to these words: "*Manginah* means for me not just any melody, but that melody alone which springs from a people's historic experience".[1] Great changes took place in the Jewish music of Western and Eastern Europe and then in the United States from the mid-1800's until today. Does the melody of a people's historic experience remain?

In response to the French Revolution and the *Haskalah* at the end of the 18th century, the Jews of Western Europe were allowed to be part of society in their host countries. They became citizens and were permitted to study at the universities that were closed to them. This change exposed the European Jews to a new unknown culture, including the culture of the modern church which allowed for participation, the singing of hymns, and used professional choirs and instruments in a performance-like context. Once exposed to church music, secular music, and the culture of their host countries, the expectations of Jews changed. Jewish music and the synagogue service were now expected to conform to present culture. Traditional Hebrew prayers were removed in favor of the vernacular, and it was necessary to compose new music for these new texts. Jews became more educated in music theory and harmony at the universities. Hymns and chorales were introduced into the synagogue service. Influenced by the West and art song and opera in Russia, changes and innovations also occurred in Eastern Europe. Many composers who were born in the United States at the turn of the century and those who

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[1] Herbert Fromm, *On Jewish Music: A Composer's View* (New York: Bloch Publishing Company, 1978), 111.

immigrated in the 1930's were displeased with the current trends of writing for the synagogue. They felt strongly that even in times of progress and innovation, traditional Jewish music must be cherished and continue to be included in their compositions for the synagogue. In the 19th and 20th centuries, these composers, in their respective countries, began to write music for the synagogue that included the use of *nusach*, the Jewish prayer modes, biblical cantillation motifs, and traditional tunes in a style that was suitable for the modern era.

Transmitted orally for centuries, Jewish music, including the liturgical chant of the cantor was first written down in the 19th century. The traditions of old include *nusach ha-tefillah,* the Jewish prayer modes, and *hazzanut.* The definition of the word *nusach* is "text" or "version" and for each community signifies their liturgical tradition, including the musical rendition. This musical rendition evolved in the form of a recitative consisting of motifs and melodies that vary both with the particular prayer and the Jewish calendar. The Jewish prayer modes are similar to those of the medieval church, although these modes also vary depending upon who was chanting the prayer and their geography. *Hazzanut* is the cantorial art of interpreting the liturgy in an unmeasured recitative style in order to express the words of the liturgical text and includes the use of *nusach*, the Jewish modes, biblical cantillation motifs, and traditional tunes. There are composers who understood the importance of retaining our traditional melodies in the music of their time and wrote compositions that included one or many of these traditions.

This study will focus on composers from Western and Eastern Europe in the 19th century as well as European and American born composers in the 20th century, looking for the pulse of traditional Jewish music. I will show how the composers' individual

backgrounds play a part when they set out to compose Jewish music. What happens to the liturgical music in the wake of 19th century reform is significant since these composers meet the challenge they have set for themselves to include the modes and motifs of their ancient musical traditions in their works.

Chapter 1 and 2 will cover the changes and innovations made to synagogue music in Western and Eastern Europe from 1840 to 1920 and in the United States from 1920 to 1960. This study will show how the historical surroundings and culture, individual upbringing, and geography influenced the following composers in their writing of Jewish music: Covered in chapter 1 are the 19th century composers Salomon Sulzer and Louis Lewandowski in Western Europe, and Eliezer Gerowitsch and David Nowakowsky in Eastern Europe. The composers of the 20th century writing in America are Abraham Wolf Binder, Isadore Freed, Herbert Fromm, Max Helfman, and Max Janowski. There will be a musical analysis of each composer's setting of the "*V'shamru*" prayer contained in the *Ma'ariv* service for Shabbat. In the conclusion I will provide insight into what Jewish music looks like beyond the mid-20th century.

This thesis will show how each of these composers has made their own special contribution to the development of Jewish synagogue music. They all had the same goal: to retain the Jewish tradition in their works and to adapt it to the modern forms of the day. Building upon tradition and through their own individual innovations, each composer carved out a place for himself in the history of Jewish music.

Chapter 1

Synagogue Music in Western and Eastern Europe: 1840 – 1920

Great changes took place during the first half of the nineteenth century that affected the music of Western and Eastern Europe. Aesthetics of European culture made their way into the synagogue. Both the sentiment and the general structure of music in synagogue services were influenced greatly by the *Haskalah* which began in the 1770's and was based on the philosophy of Moses Mendelssohn. By combining the study of religion with the sciences and the arts, Jews were beginning to develop a musical taste that was conforming to that of the Western world. There was an increase in the Jewish population due to a steady migration to Central Europe. This meant that the building of new synagogues was required to handle the numbers of Jews now present in the large cities. The search for Jewish musicians who were able to bridge the traditional styles of old with new musical ideas created by exposure to German classicism and romanticism began. There was for decades, great opposition when it came to the idea of the possible abandonment or changes made to Jewish traditional music but times were changing. The cantor, who at one time was the only musical authority in the synagogue, was now collaborating with others. No longer hired for just his vocal ability, the new cantor was expected to be well educated in music. Cantors, choirmasters, and organists, worked together as a team in order to create the religious service. Seen as too "Oriental"[2] for modern times, the free improvisational chant performed by the cantors of old was now disappearing. What developed was a melody that was more firm and rhythmical, and

[2] Western Jews found the davening of traditional Eastern European Jews unappealing because it was old and antiquated.

supported by instrumental harmony. The use of organ was permitted in many of these new places of worship. Geoffrey Goldberg reflects that the music of both the Eastern and Central European traditions of the 19th century is still with us today. "It reflected the hopes, opportunities, and uncertainties of a Jewry undergoing a profound social transformation and religious adaptation."[3]

This chapter will cover the innovations in the liturgical music of Western and Eastern Europe, spanning the time period from approximately 1860 until 1920, with a focus on how each composer used traditional melodies in combination with modern harmonies to appeal to the new taste of the Jews attending the synagogue. The accomplishments and innovations of two composers from Western Europe, Salomon Sulzer (1804-1890) in Vienna, and Louis Lewandowski (1821-1894) in Berlin, laid the groundwork and influenced much of the music of the composers to follow in the late 19th century and continued to influence the composers of the early Reform synagogue in America. Eastern European composers Eliezer Gerowitsch (1844-1914) and David Nowakowsky (1848-1921), had a style all their own.

In this chapter, I will first trace the historical development of European Jewish liturgical music and then provide musical examples of each composer's setting of the "*V'shamru*" prayer in order to illustrate and compare the styles of the Western and Eastern European composers. Their styles stem from their own individual upbringing and show their creativity, artistry, and individual visions for "new" Jewish synagogue music. As Jews moved away from a "closed society" and "sought instead a religious ambience

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[3]Geoffrey Goldberg, "Jewish Liturgical Music in the Wake of Nineteenth-Century Reform" In *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*, eds. Lawrence A. Hoffman and Janet Roland Walton (Notre Dame: University of Notre Dame Press, 1992), 78.

of order, beauty, and decorum", these composers strove to maintain, adapt, or reintroduce the traditional styles of old with the new musical ideas created by exposure to the European cultural life of the 19th century and attempted to fulfill the Jewish community's new desire for moderation and beauty.[4]

The Music of Western Europe – Salomon Sulzer and Louis Lewandowski

Born in 1804 in Hohenems, a city in the province of Vorarlberg, Austria, Salomon Sulzer was the son of wealthy and devout Jews. Possessing a beautiful baritone voice and highly educated in both general education and composition, Sulzer decided, while quite young, to become a cantor and served in Germany, Switzerland, and in France. With a desire to learn, Sulzer studied with many of the traveling cantors. On a trip to Vienna, he was offered the position of chief cantor at the age of twenty-one and remained there for fifty-five years. He was well loved by dignitaries in the government of Austria and the aristocrats. Sulzer was respected by the great classical musicians of his time, Meyerbeer, Schubert, and Liszt, and was sought out by the patrons of the Viennese opera as well.

> A.W. Binder describes the style of the day in the synagogue in Sulzer's time: Synagogue music in that day was carried on by "the group of three": *hazzan*, a boy's voice, and a bass, improvised their harmonies and tunes. This was done from memory and performances varied. Sulzer was disheartened that the *nusach-ha-tefillah,* the musical tradition of the past, was distorted or in many cases completely discarded in favor of the musical style of the day, a pop tune or a secular melody. [5]

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[4] Goldberg, 60.

[5] Abraham Wolf Binder, "Salomon Sulzer's Legacy to the Cantorate", In *Studies in Jewish Music: Collected Writings of A.W. Binder*, ed. Irene Heskes. (New York: Bloch Publishing Company, 2001 [first published 1971]), 283.

On hearing the current Jewish liturgical music of the early 19th century, Salomon Sulzer's goal was to cleanse what he considered lacking in taste from the service in a hope that this would bring a new sense of decorum back to synagogue worship. This included the replacement of highly improvisational melodies with more basic traditional tunes, especially those of Nestor Maharil, and some Polish melodies as well. He was adamant that the text, taken from the Mannheimer Prayerbook, (Rabbi Isaac Mannheimer was the leading rabbi in Vienna) was set correctly within the music. As part of his compositional style, the music was metered and included Western harmonies. Eric Werner quotes Sulzer in his preface to "*Schir Zion*", Sulzer's first collection of Jewish liturgical music that followed the text of the prayerbook, published in 1840:

> In every case the mandates of proper diction, musical form and harmony were important criteria for my work. I do not have to explain to the expert the difficulties of making these various postulates compatible with each other. Most of our prayers lack the structure of stanzas and strict meter. The ancient biblical poems used parallelism instead of these devices and the more recent ones employ a prosody, which all too often violates the grammatical laws of Hebrew accent.[6]
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> We might find out the original noble forms to which we should anchor ourselves, developing them in an artistic style ... Jewish liturgy must satisfy the musical demands while remaining Jewish; and it should not be necessary to sacrifice the Jewish characteristics to artistic forms ... The old tunes and singing modes which became national should be improved, selected, and adjusted to the rules of art. But new musical creations should also not be avoided.[7]

In addition, in his quest for decorum in the service, Sulzer instituted the use of a choir, to sing antiphonally; the text of the choir's music, would quite often repeat the text of the cantor. Many of Sulzer's compositions, indicative of the Viennese classical music are written in three-quarter or waltz time, include the use of a choir, and are in 19th

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[6] Eric Werner, "Preface" as found in "*Schir Zion*", Out of Print Classics of Synagogue Music #6, (New York: Sacred Music Press, 1954), [7].

[7] Salomon Sulzer, as quoted in Eric Werner, *A Voice Still Heard: The Sacred Songs of the Ashkenazic Jews* (University Park: Pennsylvania State University Press, 1976), 212.

century Western harmony. The musical compositions of Salomon Sulzer soon became a model for the composers of Central Europe and after 1850 the music of many Eastern European synagogues was modeled after Sulzer's compositions written while he was employed at the Viennese Seitenstettengasse Temple. Many Eastern European cantors traveled to Vienna to study with Sulzer and their influence is reflected in a second collection of Sulzer's music, published in 1865. In this volume, he gathered and reassembled many threads of our musical tradition that had all but vanished since 1780. A.W. Binder writes: "Cantors owe a debt of gratitude to Sulzer for having written down the musical tradition of the synagogue for almost all of the chants of the synagogue year."[8] Salomon Sulzer died on January 17, 1890.

There has been much written on the range of Sulzer's compositions in the 20th century. Because he played two roles, that of reformer and that of conservator constrained by modern harmonic conventions,[9] there are those critics who wrote after his death that his music did not sound "Jewish" enough and criticized his harmonizations of traditional melodies as being incongruous. In defense of Sulzer A.W. Binder writes:

> Whatever our criticism of Salomon Sulzer may be today, he must be viewed historically. He was the product of a particular period which demanded change, And he gave it his imprint. It took courage and talent to accomplish the changes which he instituted. He left to cantors of all times an example to emulate. His complete dedication to his profession, the sanctity and dignity which he brought to it, made everyone in and out of the synagogue respect him and his office. [10]

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[8] Binder, 285.

[9] Marsha Edelman, *Discovering Jewish Music* (Philadelphia: Jewish Publication Society, 2003), 58.

[10] Binder, 288.

Max Wohlberg credits Louis Lewandowski (1821-1894) with the bringing of order to the field of liturgical music.[11] Lazarus (Louis) Lewandowski was born to extreme poverty on April 3, 1821, in Wreschen, Prussia, (now Poland). He and his four brothers sang with their father, who conducted services there. Motherless at age twelve, Lewansdowski departed Wreschen for Berlin where he studied piano and violin at the Berlin Academy of Music and general studies at the local Gymnasium. Following his continued studies at the University, he was accepted into the Prussian Academy of the arts, where he composed a prize-winning cantata and a symphony. He was then stricken by a debilitating nervous disorder and suffered with it for the next four years. It was during this time the Lewandowski became acquainted with the Russian born cantor, Hirsch Weintraub (1817-1881). As a young man, Weintraub, the son of the great Russian cantor Solomon Kashtan Weintraub, traveled to Vienna to study with Sulzer. Hirsch Weintraub's music, with its blend of Russian traditional flavor and European classical harmonic form, influenced Lewandowski greatly.

Lewandowski became the music director at the Heidereutergasse Synagogue in 1840. In response to the congregants' love for Weintraub's style, and the lack of popularity of the present style of the service that in turn caused a lack of attendance at the synagogue, Lewandowski began to compose for the synagogue service. This included the removal of the cantorial improvisational style that was once popular and now out of style. At the age of 12, Lewandowski became Cantor Asher Lion's (1776-1863) choirmaster in Berlin, and Lewandowski, like Sulzer before him, began to compose new synagogue music that consisted of traditional melodies set to the musical forms of his day. When

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[11] Max Wohlberg, "Hazzanut in Transition," *Journal of Synagogue Music.* VII, no. 3 (June, 1977), 6.

cantor Lion was replaced by cantor Abraham Jacob Lichtenstein (1806-1880) who had no knowledge of harmony, Lewandowski began to compose for four-part choir. For twenty five years, Lewandowski was influenced by cantor Lichtenstein's *hazzanut.* He remodeled it, arranged it, and made it his own. Due to his increased popularity, he was hired in 1864 to be the choir director at the new Oranienburgerstrasse Synagogue in Berlin which was equipped with an organ. It was here where Lewandowski's greatest musical activity occurred. In 1870, his first collection of music, *Kol Rinnah U't'fillah* was published. Contained in this collection is a complete service for the Sabbath and Festivals, including recitatives for all of the liturgy, set a cappella and in one and two-part chant. The embellishments were removed and the melodies were set to simple meters, pleasing his congregants greatly. Some of Lewandowski's greatest works were published in the collection, *Todah V'Zimrah,* in 1882. This collection was a setting of the entire liturgical cycle for four-part choir, cantor and organ. We now see the beginnings of Lewandwoski's fine choral writing. He rewrote his melodies into four-part choruses. There was a cantorial line, and some sections of his compositions were written expressively for congregational singing. On many occasions, Lewandowski, either for variety or to experiment, composed numerous arrangements of the same text. In 1883, in response to much interest in music for the liturgy, a third collection, *Festgesaenge* (Festival Songs), was published. These three volumes contained the synagogue music used by the entire community of Berlin.

What are the components of Lewandwoski's style? Greatly influenced by the classical music in Europe, especially that of the composer Felix Mendelssohn, Lewandowski's melodies are flowing, tuneful, metered, and his pieces are a mixture of

the traditional and free-composed. He takes great care to limit embellishments, writes modally at times, and allows secular music of the time to influence him. Although much of Lewandowski's organ accompaniments are duplications of the choral parts, he was the first composer to write some accompaniments that are independent of the cantor and choir and solo organ compositions as well.

The Music of Eastern Europe – Eliezer Gerowitsch and David Nowakowsky

Eric Werner provides a description of the Eastern European style:

> 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 19th 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 *hazzanut* found not only well beloved champions but an audience that consisted, originally, of genuine worshippers.[12]

Compositions emerging from Eastern Europe were freer in rhythm. Some ornamentation of the vocal line remained. Secular and traditional styles are intertwined but there is still a strong reliance on *nusach.* The choir serves as accompaniment and is used mostly antiphonally, interspersed among the melismatic lines of the cantor.

Eliezer Gerowitsch was born in Kitaigorod, Russia, in 1844. Taught scripture, Talmud, and general education subjects by his father and his rabbi, he was unable to receive a musical education due to their severe poverty. Desirous of a musical education,

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[12] Eric Werner, *A Voice Still Heard: The Sacred Songs of the Ashkenazic Jews* (University Park: Pennsylvania State University Press, 1976), 60.

Gerowitsch left for Berdicheev and studied harmony and voice with Cantor Moses Spitzberg, the chief cantor at the Berdicheev *Chor-shul*, a choir school specifically for the study and preparation of the repertoire of the Sabbath and holy day services. Gerowitsch then served as the cantor in Nicolaiev. Eager to learn, he familiarized himself with the compositions of the great composers of his time: Sulzer, Naumbourg, and Weintraub. Craving even more of a musical education, he was the first cantor ever to attend the St. Petersburg Conservatory where he studied, voice, counterpoint, and composition. This music education taught him the style of the church. He then became the cantor for the *Chor-shul* in Rostow am Don and he remained there for twenty-five years. He published his collections of music in two sets of three volumes in 1890 and 1904: *Shirei T'fillah* and S*hirei Zimrah.*

Well acquainted with the traditional modes, Gerowitsch took traditional melodies and blended them with 19th century harmony. There were those who complained that his style did not resemble that of the beloved oratorios or operas being composed, and A.W. Binder quotes Gerowitsch in his preface to the 1953 edition of *Shirei Zimrah*:

> I see lately that you demand a new kind of singing in our synagogue. Evidently my strict truly sacred style, the stately and noble order established by me in our musical service does not seem to entertain you enough. You think that my style is old and the style of the new cantors and composers is more becoming to our elegant new *shul*, the cheap tunes of our young cantors, I have heard long ago. My noble recitatives are the true synagogal song. Of course our western cantors also cultivate this style, but they have edited and arranged our old musical tradition in such a way that nothing Jewish was left of it...For god's sake please do not destroy my labors of 27 years.[13]

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[13] Eliezer Gerowitsch, as quoted by A.W. Binder in the preface to *Shirei Zimrah,* Out of Print Classics Series of Synagogue Music #2, (New York: Sacred Music Press, 1954), [5].

Binder writes that by the end of his career Gerowitsch had won the respect of Jews and Gentiles alike.[14] The cantorial melodies and phrases of Eliezer Gerowitsch are quite ornate and full of embellishments and traditional tunes for both cantor and choir. Unlike Sulzer and Lewandowski, his phrases are asymmetrical, a necessity in order to follow the text of the traditional *nusach.*

David Nowakowsky was considered to be the most "Europeanized" of the Eastern European composers of his day, reflected in his use of Western harmonies and form. In an article on Nowakowsky, Emanuel Rubin writes: His "compositional approach wedded the monophonic cantilena of the Eastern European *chazzanut* with the harmonic language of Western Europe, and merged the vocal pyrotechnics of the solo cantor with elegant choral textures." [15]

David Nowakowsky was born in Malin, a province of Kiev in 1849. Orphaned, he traveled at the age of eight to Berditchev where he sang in the synagogue choir and studied composition and music theory. For the next several years Nowakowsky studied cantorial music with the greats of his time; Cantor Jerome Hokoton and Wolf Spitzberg, a student of Salomon Sulzer in Vienna. The Brody Shul, the Reform synagogue of Odessa became his place of work for the next fifty years. David Nowakowsky, at the age of only twenty-one, had difficulties working with Nissan Blumenthal, the head cantor, who felt that prayers should be set to the music of the time, oratorio and opera, in the manner of the German temples. Cantor Pinchas Minkowsky succeeded Blumenthal in 1891, recognized the talents of Nowakowsky, encouraged him in his interest in the melodies of

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[14] Gerowitsch,[5].

[15] Emanuel Rubin, "The Music of David Nowakowsky (1848-1921): A New Voice from Old Odessa" *Musica Judaica* no. 16 (New York: American Society for Jewish Music, 2001-02), 21.

traditional *hazzanut*, and sang his compositions at the Brody Synagogue. The culturally elite of Odessa admired and respected Nowakowsky for his artistry and intelligence.

Nowakowsky became a master of the polyphonic composition by incorporating traditional *hazzanut* melodies and synagogue modes into a choral texture of four or more parts, using romantic harmony and counterpoint. Unlike some of his predecessors, the organ is often used independently, and not merely for accompaniment and voice doubling, instilling a richer flavor and texture to his compositions. Unlike Sulzer, his music is chromatic, not only in the harmony, but also in the melody, and modeled after the Lutheran Chorale, or the choral works of Schubert, and Schubert's student Mendelssohn. David Nowakowsky tends to begin his compositions in a key other than the tonic which later resolves back to the tonic. Again emulating Schubert, he plays with the shifting of major and minor chords. Nowakowsky's style is the most Western of the Eastern European composers and his harmonies are certainly Western in nature, however, the cantorial line is full of embellishments and melismas, but they are not overbearing. Nowakowsky takes into consideration the range and tessitura of singers when composing his choral music and in turn this music is easily sung.

Emanuel Rubin writes about Nowakowsky:

> His music -- Russo-Germanic, Romantic, steeped in Jewish tradition and Jewish Enlightenment -- was conceived for the *maskilim* of Odessa, and reflected their tastes, as well as their religious practice. He spoke to the heart, employing solid musical craftsmanship that bore witness to a particular time and place, with music that merits out attention. In return, the listener will be rewarded with beautiful melodies, rich harmonies, intense passion, and deep religiosity.[16]

[16] Rubin, 51.

Musical Analysis

When we examine the text of the "*V'shamru*" prayer, we see that it is a commandment. "The children of Israel shall keep Shabbat, observing Shabbat throughout their generations as an eternal covenant. It is an eternal sign between Me and the children of Israel, for in six days *Adonai* made heaven and earth, and on the seventh day, He rested."[17] This text can be found in the liturgy for Shabbat on Friday night before the silent *Amidah,* on Saturday morning in the *K'dushat hayom,* and before the *Kiddush* at the close of the *musaf* service.

In an effort to analyze the settings of this text by these four composers, a brief background is provided about prayer chants and the Jewish modes. Passed on orally, prayer chants were first written down by Western musicians in the19th century. Chants are quite distinctive as the early *hazzanim* each had their own personal preferences and were not trained as Western musicians. As we examine the musical settings of "*V'shamru*" by these influential composers of Western and Eastern Europe, it is necessary to take into account geographical distance and local customs.[18] Andrew Bernard defines the Jewish prayer modes as "a collection of musical motives that form the basis of cantorial improvisation for a particular prayer on a specific occasion. From these motives the *hazzan* may deduce the underlying scale that serves as the framework for additional improvisation and embellishment." [19] Truly, much is at the cantor's

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[17] Translation by Lawrence A. Hoffman, *My People's PrayerBook, Volume 9. Welcoming the Night, Minchah and Ma'ariv (Afternoon and Evening Prayer)* (Woodstock, Vermont: Jewish Lights Publishing, 2005), 105.

[18] Andrew Bernard, *The Sound of Sacred Time: A basic music theory textbook to teach the Jewish prayer modes* (Charlotte, North Carolina: Andrew Bernard, 2006), 171.

[19] Bernard, 175-76.

discretion. As will be shown in this analysis, there are times when melodies or choral works are modal, or use *nusach.* Other compositions are in major or minor keys, with Western harmonies. And as one would suspect, given that this is a time of transition, experimentation, and innovation, all kinds of settings are not only acceptable, they are the composers' responses to a call for change.

In doing an analysis of these settings do the four composers write modally and are there any motifs or traditional phrases present? What is different about each piece in its composition and flavor? Each of the following analyses will show exactly how these composers made their own imprint on a period of time that demanded change.

If I had not paid attention to the actual text of Salomon Sulzer's "*V'shamru*", found in the *Ma'ariv* service of *Schir Zion*, (Musical Example #1) and had closed my eyes and listened only to the music, I would have imagined a processional complete with the fanfare of trumpets. A.W. Binder writes:

> This version appears to be in the form of stiff church chant. There might have been two reasons why Sulzer gave us such a work. In his day, the congregants were still accustomed to lending musical participation in certain prayers and responses. Consequently, he composed some of his choral works in music simple enough to be followed by the worshippers.[20]

According to Andrew Bernard in *The Sound of Sacred Time*, the use of major keys in the *Bar'chu* thru the *Amidah* in the Ma'ariv service was common in Western Europe and Poland.[21] This piece is in B-flat major and begins in four-four time, however, halfway through the composition the meter changes to three-four time. It is well known that Sulzer was influenced by the popular classical music of his day, including the waltz.

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[20] Abraham Binder, "V'shomru: A Century of Musical Interpretations," In *Studies in Jewish Music: Collected Writings of A.W. Binder* (New York: Bloch Publishing Company, 1971), 55.

[21] Bernard, 112.

The cantor has a three measure recitative on the words "*beni uwen b'ne jisroel os hi l'olom*". The range of this short recitative is only three whole steps and has no embellishments whatsoever. The simplicity of this recitative is an example of how Sulzer began to purify Jewish liturgical music and refashion the cantorial line by simplifying it, thus making it more acceptable and tasteful to congregants.

There are four distinct settings of the "*V'shamru*" prayer for the *Ma'ariv* service included in Louis Lewandowski's *Kol Rinnah U't'fillah*. This collection consists of only one and two part settings of the liturgy. The first three compositions are written for *vorbeter*, or pastor, and the final version was composed for choir and the *gemeinde*, the community. The fourth composition is found in both *Kol Rinnah U't'fillah* and in *Todah W'simrah*. The original setting is a two-part composition for the choir and congregation. *Todah W'simrah* is Lewandowski's collection of compositions for the entire liturgical cycle of the year for four-part choir, cantor, and organ, and that is where we find the development of this original piece now composed for organ, SATB choir, and the congregation. As mentioned before, there are two possible reasons why Lewandowski may have written these four different compositions. First, he may have been experimenting with different ways of setting this text, and second, as music director and choirmaster, he may have wanted to create some variety for his demanding congregants.

Lewandowski's first "*V'shamru*" (Musical Example #2) contains a beautiful, but as expected, a more simply constructed melodic line that includes small triplet motifs for the cantor. It sounds modal and has all the accidentals consistent with the *Adonai Malakh* mode. The 7^{th} and 10^{th} degree of the scale are both flatted and the tonic has a major feeling. The opening phrase begins on the tonic and consists of an ascending major triad,

another feature of the *Adonai Malakh* mode. Based on the scale for *Adonai Malakh*, which consists of non-repeating octaves, it is modal. In Western harmony, all notes in all octaves are the same. In measure 9, the melody begins up an octave on the tonic and ascends to the E ♭ or flat 10^{th} degree and returns to the tonic, another common trait of an intermediate phrase in this mode. The *piano* section at the close of this composition shows Lewandowski's attention to the meaning of the text referring to the day of rest.

Musical Example #3 is in the key of g minor. The raised seventh merely emphasizes the tonic. The melodic line is simple, without much embellishment at all, although there is a beautiful sequence on the words "*ki-scheschess jomim osso adonai*" in measure 14. The sequence begins on the dominant D (major) and outlines the keys of G minor and B flat major, the relative major. It ends on the dominant. The final phrase, another two-measure sequence, brings us back to the tonic. The piece is quite melodic and dramatic, and the dynamics vary from piano to forte from measure to measure until the text speaks of rest on the seventh day. Here the marking is "*calando*" meaning lowering, as if to rest.

Perhaps Lewandowski's relationship with the Russian born Hirsch Weintraub influenced this setting. The third "*V'shamru*" of Lewandowski (Musical Example #4) is written in the Lithuanian tradition, *nusach lita*. Traditionally, the prayers for Shabbat Ma'ariv in Lithuania are sung in a minor key, unlike those of Western Europe and Poland which are in major keys. This melody is much more ornate than those before it and contains patterns of many running thirty-second notes for the cantor. Making it all the more interesting are the tempo changes and dramatic changes in dynamics. It begins as an *adagio*, but again at the same point in the text, "*ki scheschess jomim*", Lewandowski

changes the tempo to an *andante* and the dynamics change from *forte* to *piano* and then immediately back to *forte*. When the text once again refers to the seventh day, a day of rest, the melodic line is suddenly *piano* and the piece ends in a *pianissimo*. Traditional motifs are clearly woven into this recitative for the cantor. In the next piece, which originally began as a two-part work but was later reworked into a piece for choir and the congregation, we will see Lewandowski ability to set the same text to the Adonai Malakh mode, a mode with an entirely different flavor and color.

The final "*V'shamru*" found in *Kol Rinnah U't'fillah* (Musical Example #5) is written for choir and congregation. Once again this composition is a mixture of the *Adonai Malakh* mode and Western harmony. Upon first glance it seems to open in C major and progresses to F major. However, the C major key signature and the added B flat also indicates the above mode. It is difficult to make a decision whether this is purely modal or in Western harmony. In Western music, the notes of any key are the same in every octave, however, there are not enough notes present in this piece to make that distinction. Only the first six measures are for choir and congregation together. The rest of the piece is for choir only. In his later collection, *Todah W'zimrah*, published twelve years later in 1882, Lewandowski reworks this piece for organ, choir and congregation.

A. W. Binder describes the reworking of this composition for organ, choir, and congregation as "a rather simple and unpretentious work, but one which prophesies the day of the ideal religious service, when congregation and choir will each have their share in full and active worship." [22] What is most notable about this expanded composition, is the organ accompaniment. The organ was introduced into the Reform synagogue in

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[22] Abraham Wolf Binder, "V'shomru: A Century of Musical Interpretations," *Studies in Jewish Music, 56.*

Seesen, Germany in 1810. There was much divisiveness regarding the use of the organ, especially when the larger cities of Berlin and Hamburg installed organs into their temples. Gradually the organ came to be accepted in the synagogues of Western Europe and Lewandowski was the first Jewish composer in our history to compose fully worked out accompaniments for the organ.

Musical Example #6 is very similar to the two-part version. but has an entirely different sound due to the organ accompaniment. There are four phrases, with phrase one and three being sung by the choir and congregation, while phrases two and four are for solo choir. The organ accompaniment is only present for the combined singing of choir and congregation. Phrases one and three with organ are forte and the unaccompanied phrases are piano. Considered innovative for Lewandowski, the organ accompaniment does more than just duplicate the choral part, although the melody is present. We see the classical music influences on Lewandowski through his use of chromaticism and Western harmony. This composition is in the mode of *Adonai Malakh* and from a Western musical perspective hovers between C and F major. Also, there are suspensions at the close of the choral phrases showing the influence of the common romantic technique on Lewansdowski.

Eliezer Gerowitsch's "V'shamru" (Musical Example #7) illustrates the differences between the compositions being written in Eastern Europe in comparison with those of Western Europe. Unlike Sulzer and Lewandowski, some his phrases are asymmetrical so as not to alter the *nusach*. Artur Holde describes the chants of Gerowitsch: "His chants, naturally mostly related to Eastern *Nigun*, are attractive and not

difficult." [23] Some ornamentation of the vocal line remains but it is set within a four-four meter. The choir serves as accompaniment and is used mostly antiphonally, interspersed among the melismatic lines of the cantor and repeating the melodic line. The key signature is F major but this composition is in the *Ahavah Rabbah* mode in C emphasizing the augmented second degree of the scale throughout. The piece begins as an adagio. The middle section, beginning with the words "*ki schesches jomim*" and continuing through "*ha schomajim v'es hooretz*" is set to a quicker, moderato, tempo. The beginning of this section is for cantor and for the basses, in two-part divisi. This piece is a marvelous example of how our traditional honored chant was restored and set for cantor and choir. By retaining the Jewish musical spirit through a modal melody and harmony, Gerowitsch set this text creatively and beautifully. Its style is distinct from

Most impressive is David Nowakowsky's "*V'shamru*" prayer for choir in C minor. (Musical Example #8) This composition stands out because of its grandeur, innovativeness, and traditional flavor masterfully combined with modern harmonies. Written for six part choir, soprano I and II, tenor I and II, and bass I and II, the upper voices answer the chorale-style lower voices with a recitative-like melody that resembles that of a cantorial line.

In his article on Salomon Sulzer, A.W. Binder is critical of the harmonization of the Western European composers. He writes:

> "Sulzer's problem, and that of his contemporaries, including Lewandowski, was to find the correct harmonization for the synagogue musical tradition. Here he was confronted with a *melos* which was Eastern and Oriental, and he tried to

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[23] Artur Holde, *Jews in Music; From the Age of Enlightenment to the Present.* (New York: Philosophical Library, 1959), 24.

harmonize it with the Western tonic-dominant system of that period. The two just did not mix."[24]

The Eastern European composers, including Nowakowsky, were certainly not immune to the developments and innovations in the West, however, Nowakowsky's harmonies are much more unusual and to this listener, more fitting in combination with traditional melodies. Although in C Minor, the tonality moves swiftly to the dominant in measure 3, to the relative major in measure 4, and to the dominant of the relative major (B ♭) in measure seven. Because of the ease in which the composer is able to make substitutions for the keys one would expect to hear, and moves so easily between keys, they feel more closed related than they truly are. The second section (beginning in measure 21) is in the form of a fugue which first appeared in the 16th century in vocal and instrumental forms and common in the romantic period. "The theme of this fugue on "*Ki Sheshes Yomim*" is based on the actual *nusach* embodying the middle section."[25] The melody appears four times: First, in the bass, then the tenor answers up a fourth, followed by the soprano II on the tonic, and the soprano I once more, up a fourth. The D flat creates the augmented second of the traditional *Ahavah Rabbah* mode. The piece is not written in this mode but provides the augmented 2nds and minor tonalities that give it that traditional oriental sound. Nowakowsky's style is defined by his use of the cantorial song as opposed to the music of the church, opera, or concert stage, and interesting harmonies including ambiguous keys that work with the traditional melody. Nowakowsky manages to blend Western and Eastern European characteristics with traditional *nusach* creating a composition of beauty, and full of the Jewish spirit.

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[24] Binder, "Salomon Sulzer's Legacy to the Cantorate", 287.
[25] Rubin, "The Music of David Nowakowsky", 60.

Salomon Sulzer was very aware of the need to modernize the Jewish musical practices of the synagogue. As a Western composer, he straddled the line between writing in the conventional harmonies of his day, while recognizing the importance of *nusach* that for years played such an important part of the life of the synagogue. Although faithful to the Ashkenazic modes, Sulzer's melodies did not consist of the florid, melismatic lines that were in practice in the century before him. Indicative of Western composers in the 19th century, he wrote his choral music in the style of the times, often emulating his friend Schubert. Influenced by his upbringing, the styles of many Eastern and Western cantors with whom he worked and studied, and modern musical forms, Louis Lewandowski began to create new songs for the synagogue, some with an Eastern European flavor. Contained in *Kol Rinnah* is a complete service for the Sabbath and the festivals including recitatives for all of the prayers. Giving the organ a significant role in *Todah W'simrah,* many of Lewandowski's melodies are set for organ, cantor, four-part choir, and congregational singing. His compositions explore many modalities, and in regard to the style of Lewandowski Abraham Idelsohn writes:

> His greatest strength is the *cantabile*, in the region between tune and recitative, in the free-flowing Jewish solo singing, in minor. He created and developed a noble warm-breathing style of Jewish melody, purged of the tangled fungous growth of sentimentality. As examples, we have all those numbers in the minor or in the *Ahavoh-Rabboh* mode, found in quantity in his *Kol Rinnah* and in his principal work Todah W[e]simrah.[26]

In contrast to the Western composers, the compositions emerging from Eastern Europe were noticeably freer in regard to rhythm. Much more strongly reliant on *nusach* and *hazzanut* than the West, much more ornamentation of the vocal line remained. There

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[26] Abraham Z. Idelsohn, *Jewish Music: Its Historical Development* (New York: Dover Publications, 1992), 277.

is a mixing of secular and traditional melodies. Often used antiphonally, the choir serves as accompaniment and is interspersed among the melismatic lines of the cantor. Trained at the St. Petersburg Conservatory, Eliezer Gerowitsch's style reflects the Russian influence and despite his exposure to the music of the West, he combines the Eastern European traditional modes and melodies with counterpoint and the Western style which he acquired at the conservatory.[27] Unlike Gerowitsch, David Nowakowsky is considered to be the most "Western" of the Eastern European composers. There are many features to his style: Compositions resolve on a tonal center but may begin with non-tonic harmonies. There is interplay of major and minor chords, a preference for modulation to the subdominant, and a liberal use of chromaticism in his compositions. Nowakowsky blends Western and Eastern styles, and placed cantorial solos within the choral texture.[28] The contributions of each of these composers greatly contributed to music of the late 19th century. Little of their works are part of the current synagogue repertoire, however, their individual styles influenced those composers who followed them in the 20th century.

This dichotomy of East and West was a foundation for the next era seeking to blend the two in America.

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[27] Idelsohn, 310.

[28] Emanuel Rubin, "The Music of David Nowakowsky (1848 -1921): A New Voice from Old Odessa," *Musica Judaica* no. 16 (New York: American Society for Jewish Music, 2001-02), 49.

Chapter Two

Music for a New American Jewish Community: 1920 – 1960

> The Jewish community in North America today comprises representatives of most Jewish communities from the rest of the world.... Jewish immigrants brought with them their traditional synagogue music, which differed from one part of the world to another; some elements of the music were retained and others thrown out, some of one tradition were merged with another tradition, and the whole was continually bombarded by non-Jewish influences, both sacred and secular.[29]

German Reformers began arriving in America in the 1840's and 1850's followed by the Eastern Europeans in the 1880's. Each group brought its own distinctive style and a desire to fit into American society. The combination of traditions that arrived from Europe took on the name, *Minhag* America. The term, created by Rabbi Isaac Mayer Wise, was also the title of a new prayerbook published in 1856. Cantors and composers, influenced by Protestantism and composers from across the Atlantic, wrote what they deemed appropriate compositions for America. Sigmund Schlesinger (1835-1906), an organist in Mobile, Alabama, set his service to Italian operatic excerpts. Cantor Alois Kaiser (1840-1908) immigrated to America and served as cantor in Baltimore. Influenced by the baroque and the Lutheran model of J.S. Bach, his music consisted of four-part chorale settings. "Everywhere, absolutely everywhere, we see how deeply the American model of mainline Protestantism governed what Jews did, from the fetish for decorum, to the passion for preaching, and even the adoption of family pews...Americanized religion for Americanized Jews."[30]

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[29] Emanuel Rubin and John H. Baron, *Music in Jewish History and Culture*, (Sterling Heights, Michigan: Harmonie Park Press, 2006) 231.

[30] Lawrence A. Hoffman, review of Jack Wertheimer, "The American Synagogue: A Sanctuary Transformed", in *Religion and Intellectual Life* 6/3-4 (Spring-Summer 1989), 241.

This chapter will be an examination of the development of American Jewish liturgical music written by some of the European born and American born composers living in America who made great contributions to Jewish music. I chose composers whose style reflects the blending of old and new styles; those who felt strongly that our traditions of old must continue and thus, creating a new American style by fusing these traditions with the new style of a new American Jewish culture. Many were not pleased with styles emerging in America, and in response wrote compositions allowing for the influence of traditional melodies while taking into consideration the various forms of Jewish liturgical compositions by their predecessors, and the culture of the present day. I will provide biographical information and analyzes of the works of the following composers: A.W. Binder, Isadore Freed, Herbert, Fromm, Max Helfman, and Max Janowski.

What happens to the music of America when the Western European style meets that of those arriving from Eastern Europe? It is possible to fuse two very different types of Jewish liturgical music? If this synthesis is possible, what are the innovations of these European and American born composers, and what happens to the traditions of old?

Abraham Wolf Binder (1895-1966)

Abraham Binder was born in New York to a family of cantors. Virtually from birth, Binder was exposed to the world of synagogue music. He was a member of his father's synagogue choir from a young age, an experience that undoubtedly helped develop his knowledge and love for *nusach ha t'fillah.* As a choir director in the lower

east side of New York City for cantor Abraham Singer, Binder continued to acquire knowledge of both the Western and Eastern European repertoire. He continued his involvement in Jewish choral music, forming the Hadassah Choral Union in 1916 and was appointed music director of the 92nd Street YMCA in 1917, where he organized a choral society and an orchestra. In 1921, he took a post as an instructor of Jewish music at the Jewish Institute of Religion and then a year later as the music director at the Stephen Wise Free Synagogue in NYC. As musical director, he introduced a number of important changes, including a return to traditional Biblical cantillation. Binder composed for the synagogue as well, and his first complete service, *Hibbat Shabbat*, was published in 1928, followed by *Rinnat Shabbat* in 1935, which used the cantillation of the Song of Songs as a basis for many of the compositions. Binder continued composing services for use at the Stephen Wise Synagogue, writing music for the Jewish calendar, including Shabbat, the liturgy for the High Holidays, and the Festivals. Some of his works include: *Evening Service for the New Year* (1940), *Morning Service for the New Year* (1951), *Arvit l'Rosh Hashanah v'Yom Kippur* (1966) and *Three Festival Music Liturgy* (1962). Binder was appointed professor of Jewish liturgical music at the newly merged Jewish Institute of Religion and Hebrew Union College, and in 1948 helped to found the School of Sacred Music.

A. W. Binder's goal, similar to that goal of many before him, was to retain the ancient melodies and adapt them to the modern forms of his day. It was his desire to enhance these melodies, not to distort them. Disappointed in what he deemed as "sterile" music by the American composers, Binder felt it was his "duty" to bring his expertise to the Reform movement in America and in addition expose American Jews to the music of

Eastern and Western Europe. At a lecture delivered to the Jewish Liturgical Society of American in 1964, Binder states:

> I felt it was my duty to do something about letting Reform Jews hear some of the works by synagogue masters of the nineteenth century: Sulzer, Lewandowski, Naumbourg, and Nowakowsky. The Reform services had become saturated with music composed for the Union Prayer Book by non-Jews.[31]

Binder was a mentor to the composers who immigrated to America, encouraging them to expand upon the repertoire of the European composers and their own compositions by including traditional melodies and biblical cantillation in their works. He traveled to Israel several times and became acquainted with Israeli works. Inspired by what he learned there, he wrote several Hebrew and Yiddish folk songs and introduced the Israeli idiom to American Jewish music. As editor of the 1932 "Union Hymnal", Binder made revisions to include more traditional music. In addition, he included works of many of the major European composers, some of which were in pared down versions in order to be acceptable for the American Reform synagogues. Binder spent his lifetime writing, teaching, lecturing, and directing various choirs. Although not considered one the "greats" in composition, with little of his music having much popularity, his impact on the American Synagogue and influence on Jewish composers is still felt today.

Musical Analysis

A.W. Binder in a book of his collected writings states: "In an effort to acquaint the world with some of the beauties of synagogue music—its beautiful modes, its subtle

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[31] Binder, "My Ideas and Theories in My Synagogue Compositions", *Studies in Jewish Music,* 305-06.

harmonies and exotic expressions, I set out in one of my own five "V'shomru" compositions to create one in the form of an art song."[32] An art song combines music and text, and the composer strives through his use of accompaniment and voice to create for the listener a picture of his interpretation of the text. Given Binder's expanding his horizons to include the traditional Jewish music, it will be interesting to analyze one of his settings of this same "V'shamru" text.

This composition (Musical Example #9) for a chorus of mixed voices with solo, and piano or organ was written in 1919. The text is in Hebrew or English, with the English text provided by the composer and taken from Exodus XXXI: 16-17. The piece is only 44 measures long, with the option to use one language or the other, and uses only part of the text from this prayer, ending on the words "*os hi l'olom*". The first fifteen measures are for solo voice and accompaniment. The second nine measure section, beginning in measure 16, is a reiteration of the text beginning with "*beni uven b'ne Yisroel*" for choir only. This text is repeated one more time in the final section by the solo voice which is then joined by the choir on the words "*os hi l'olom*". Written in the key of F minor (the natural minor), Binder's composition is in the traditional mode for Friday evening, *Magein Avot*. The flowing and simple melody following a two- measure introduction reflects A.W. Binder's interpretation of the text, referring to a day of rest. What makes this setting particularly artful is the accompaniment. The introduction is full of movement in eighth notes until the entrance of the soloist where the accompaniment then becomes simpler in rhythm, however, the harmonies are quite unusual and contribute greatly to the restful quality of this piece. The chords in the opening solo

[32] Binder, "V'shomru: A Century of Musical Interpretations", *Studies in Jewish Music*, 62-64.

phrase emphasize the mode. In measure one, beat two, of this short two-measure introduction, we see a VII^7 chord. This chord provides a dominant coloring but is modal. It is followed by a III chord, again consistent with the harmonization of a piece in the *Magein Avot* mode. On the fourth beat of measure one, Binder uses a G ♭ to chromatically descend to F of the IV (B ♭ minor) chord on the first beat of the next measure. This alteration and use of the lowered second scale degree, is used to emphasize the tonic. It is also interesting to note Binder's use of the E♮ throughout this composition. I believe it has several uses. The obvious use applies to traditional harmony where the E♮ creates the dominant chord of C major which is used throughout. In addition, the E♮ alteration is also common to this mode, and used as a leading tone to the tonic. In measure 4, we expected the E♮ to resolve to the tonic, but a VI chord is present creating a deceptive cadence, providing even more color. There is much chromasticism throughout, used in passing and not part of the harmony of the piece. A fine example of Binder's use of chromaticism is found in measures 6 through 10. Beginning on the tonic, the tonality moves in measure 7 to a diminished d chord with an added 7^{th}, to a d ♭ ^{7} chord (VI^7 chord in first inversion). We return to the tonic in measure 8, with an added 7^{th}, to the V^7 of iv (b ♭ minor), to iv. In measure 9, the accompaniment, through the use of eighth note octaves in the left hand, moves from VII, to VI, v, III, I, to a V^7 of IV, to iv, to G major, the V of V, with a final cadence on the dominant (V^7) chord, and finally returning to i. All of this chromaticism occurs under a simple vocal melody. In measure 11, the melody of the first two vocal measures repeats as the text continues and the harmonies are the same. The melody line in measure 13 outlines a diminished chord on g while the accompaniment, with octaves in the right hand circles the tonic but resolves to v. There is

a ii^7 with a C in the bass on the third beat of measure 14 that has the flavor of a dominant chord. The entire first section of the piece is to be sung quietly by the soloist.

The second section is *marcato*, double forte, and for unison choir. The accompaniment is very sparse, with a sequence of five measures of accented chords on beats two and three of each measure. The chord progression, beginning in measure 16 is as follows, with two chords per measure: i to i^7 ...i^7 to vi^7, vi^7 to iv^7, i with a B ♭ in the base to a i^6. At the words "*os hi*" the accompaniment in beats two and three contains an tonic chord followed by a jarring G ♭ major chord which resolves to a b ♭ minor chord. In measure 22, there is a progression from b ♭ minor to a diminished chord on d, followed by a G major chord, the dominant of C major. This section ends in C Major, the dominant of f minor. The third and final section in measure 25 opens with a vocal solo sung to the same melody and accompaniment of measures 11 through 15, although the text begins with "*beni uven*" and ends with "*l'olom.*" In measure 30, the basses enter, followed in each consecutive measure by the tenors, altos and sopranos arriving at B ♭ major that quickly resolves to minor. The final phrase begins in the tonic and the piece ends with a traditional and modally appropriate iv-i cadence.

This composition is truly a fine example of the various techniques A.W. Binder uses and we can see changes in his style in reaction to current American composers and to improve upon those composers who came before him in Europe. He takes great care in his setting of a text about a day of rest and is sensitive to the meaning of the words. He uses extremes of dynamics and some unusual keys. The piece is modal. The opening line begins with the standard I to V phrase, and the chordal structure mostly includes the appropriate use of modal harmonization rather than the Western European harmonization.

In comparison to his predecessors we can see an America style emerging. There is an increase in the amount of chromaticism in this well designed and crafted setting and it is more intricate and longer than we have seen in the compositions written in Europe.

There was great change occurring in the American synagogue World War II. There was still the need for more new leaders to replace those from Europe. New training was required for the cantors of America and several schools opened for the purpose including Hebrew Union College, the Jewish Theological Seminary, and the Cantorial Training Institute at Yeshiva University. Prior to World War II many of the synagogue services were concert-like. After the war, new congregations were emerging everywhere and the increasing numbers of congregants were offering up their own ideas regarding what American synagogue music should be. These congregants wanted to participate in the service with their ideas and with their singing voices. This of course meant that a new kind of music was required. Abraham Binder influenced leaders like Isadore Freed, Herbert Fromm, Max Helfman, Max Janowski, and many others who emerged as the composers of this new American music.

Isadore Freed (1900-1960)

Isadore Freed was born in Brest-Litovsk, Russia, in 1900, but came to America at the age of three. He received his Bachelor's degree in music from the University of Pennsylvania in 1918. Five years later, he went to Berlin to study piano with Josef Weiss and soon after began a career as a classical composer. During this time he spent five years in Paris, studying composition with Ernest Bloch, Vincent D'Indy and Nadia

Boulanger. In addition to composing, Freed was an educator, and served on the faculty of Temple University and was the head of the department of composition at the Julius Hartt Musical Foundation in Hartford, Connecticut. In 1937, he was hired to be the organist and choirmaster at Temple Keneseth Israel in Elkins Park, Pennsylvania. Until this time, his compositions were of a classical nature only, however, at this post, he developed an interest in writing for the synagogue. Following Binder, he too professed a desire to retain the traditional melodies and motives in his works. He also was concerned about the inherent problem of harmonizing the synagogue modes and melodies in a way that was suited to them without the unnecessary distortion of the mode. In 1958, as harmony instructor at the Hebrew Union College of Sacred Music, he published a most important treatise, *Harmonizing the Jewish Modes,* where he provides instruction and a methodology for setting the traditional modes with a harmony that did not, like the Western major- minor scale system, emphasize the dominant, in favor of non-dominant, more suitable colorings. Herbert Fromm writes about his contemporary, Isadore Freed:

> Isadore Freed added a special note to the music of the synagogue , a natural grace and elegance which perhaps had not been heard since the time of Salomone Rossi.... He remained deeply concerned with traditional modes as shown in his valuable treatise on the subject.[33]

[33] Herbert Fromm, *On Jewish Music: A Composer's View* (New York: Bloch Publishing Company, 1978), 34.

Musical Analysis

Freed states that the aim of his treatise is to organize "the harmonic practices of composers who have worked with the Jewish Modes."[34] The "*V'shamru*" (Musical Example #10) found in Isadore Freed's *Hassidic Service for Sabbath Eve* written in 1954 is an example of Freed's modal writing. Although published five years prior to Isadore Freed's treatise, it shows how Freed wrote harmonies for a Jewish mode. Written for cantor, mixed choir, and organ, the entire composition is written in the *Ahavah Rabbah* mode. A "*V'shamru*" in *Ahavah Rabbah* would normally occur within the Shabbat morning service. The mode itself was named after a prayer by the same name found in Sabbath morning prayers. Nonetheless, this piece is a perfect example of Freed adhering to his own guidelines regarding how to harmonize a mode and worth analysis. Freed explains the changes that were made in the 14th to 16th centuries to the harmonization of the Church modes. In an effort for a "smoothly functioning harmonic technique, they actually lost something for which they had great reverence, the modes themselves."[35] As these harmonies became closer to those of the major-minor system, accidentals were used to avoid the tritone and the 7th degree was raised to make a smoother cadence.[36] In the Jewish modes, the 7th degree is lowered making it a minor 7th above the tonic. This in turn makes the dominant chord in the *Ahavah Rabbah* mode, a diminished chord. Although based on a major tonic, the overall feel of this mode is always minor. An analysis of Freed's "*V'shamru*" is presented here.

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[34] Isadore Freed, *Harmonizing the Jewish Modes.* (New York: Sacred Music Press of the Hebrew Union College-Jewish Institute of Religion, 1958), Acknowledgements, [4].

[35] Freed, 11.

[36] Freed, 10.

The use of seventh chords throughout creates expressive warmth to this composition. The cantor sings the melody alone with organ accompaniment for the first nine measures followed by a repetition of the same melody harmonized for choir. The organ accompaniment is almost identical for both renditions of the melody. The second section, beginning at the words, "*beini uvein*", and sung again by the cantor takes a short excursion to the key of C Major. The closing text in measure 26 is set to the same melody as the opening two phrases. The piece is in strophic form, excluding the cantorial section in measure 19. As is typical of an opening melody in this mode, the augmented second is emphasized as well at the flat 6^{th} degree. Also, quite common, and occurring in the pre-concluding phrase, the melodic line descends below the tonic to the flat 7^{th} degree. Freed uses a v chord, with a seventh added, on the second beat of each of the first three measures, providing a chromatic way to move to and from the tonic. Most stunning is the German augmented sixth chord in beat four of measure four, leading as it should to G major. Stirring is Freed's use of another German augmented sixth chord on the first beat of measure 8. This chord built on D ♭ , a seven chord in third inversion moves to a I^7 chord followed by a ii^7 chord and the phrase ends on a I chord. Measures 10 through 18 are a repetition of the first section for choir. The vocal lines have more movement, but mimic the accompaniment in their tonality. The third section, for cantor and organ, begins in measure 18 and is written in the same key signature, however, it begins in C major, with a Western I – V - I harmony, touches on C minor, and returns to G major. The final descending line ends on the subtonic, common in the mode, and ends on the tonic. The final phrase for choir and organ is a repetition of the opening phrase with the exact same colorful and rich harmonies. What is most noticeable in this composition is its

modal quality and the setting of the melody and text to that mode. The use of chromaticism that began in Europe is much more pronounced in this composition.

Herbert Fromm (1905-1995)

Herbert Fromm (1905-1995) began writing music for the Reform synagogue in the 1930's. Born in Kitzingen, Germany, Fromm received his music education at the State Academy in Munich, Germany. This was a time in Germany where Jews were not able to be part of German cultural life. Created for the Jewish population by the Nazis, the *Judischer Kulturbund* (Jewish Cultural Union) was an institution set up for Jewish performers and their audiences until 1939. Herbert Fromm was a composer and conductor in the Frankfurt and Main section of this institution from 1934 through 1936. It was during this time that Fromm that he began to write compositions based on Jewish themes. Fleeing the Nazis, he immigrated to the United States in 1937 and was hired as the organist and music director at Temple Beth Zion in Buffalo, New York, and then at Temple Israel in Boston, Massachusetts. He remained in this post until his retirement. He was a composition student of the great composer Paul Hindemith, both in Germany and then in the United States. Fromm was very critical of the popular music that was creeping into the Jewish repertoire and one of his innovations was to insert Hasidic tunes into his music for Reform services, an innovation that was greeted warmly by his congregants. The organ accompaniment remained in the "classic Reform" style. "He increases the cantorial role by having a call-response pattern for both lines of text. This is perhaps

reminiscent of the important role among Hasidim of the *ba'al tefillah* prayer leader."[37] Among his large opera of liturgical and liturgically related works are several full services and numerous individual prayer settings—many of which became part of the standard repertoire in Reform synagogues—as well as Judaically based pieces geared for concert performance. Fromm loved the traditional melodies and studied them and set them not only in vocal music but in instrumental music as well. He was critical of the Jewish Music in America because he felt it was not spiritual enough for the congregant. Herbert Fromm stands out as a composer of 20th century music. He had high standards that he set for himself for all his work, large and small, in regard to the music itself and the sacred texts that he held so dear.

In1937, Herbert Fromm speaks about his personal goals and goals for current and future Jewish composers regarding Jewish music:

> I perceive my next and most urgent task to be the creation of new liturgical music. The religious power and poetic beauty of the prayers open an unrivalled field of expression for Jewish musicians. Much of what was created in the past and is yet regarded today as "classic" synagogue music must be thrown overboard. We must return again to the source and seek to find a characteristic Jewish *melos* from the spirit of the Hebrew language. The old cantillations point the way, however, creative fantasy will disclose yet untread paths. We have the right of the living to express what we read from the ancient holy texts. The old recitatives — which I admit urgently require canonizing — today have still not lost their validity. As in the Catholic Church, where an independent musical culture developed alongside Gregorian chant that led to the colossal structures of Bruckner-like masses, so could we also find the way to an artistic, complex Jewish liturgical music in which the spirit of Judaism reflects itself magnificently transfigured.[38]

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[37] Irene Heskes, *Passport to Jewish Music: Its History, Traditions, and Culture*, (Westport, Connecticut: Greenwood Press, 1994), 246.

[38] Herbert Fromm, *An Inventory of the Herbert Fromm Collection*, Eliott Kahn and Naomi M. Steinberger, curators, (New York: Library of the Jewish Theological Seminary of America, 1995)

Musical Analysis

Herbert Fromm's arrangement of Louis Lewandowski's "*V'shomru*" melody (Musical Example #11), published in 1954 and discussed in Chapter 1 is presented here. The melody is arranged for cantor, mixed voices, and organ. A musical analysis of this piece is provided with attention given to melody, structure, harmony, and Fromm's conception of this piece. I will examine how it is reworked to reflect his own personal style when writing for the American synagogue in the 1950's.

The composition is divided into two sections: a solo section for cantor, and a choral section with cantor. There is a three measure introduction in the organ. The first measure contains the opening phrase of the cantor's melody that is then embellished creating the introduction. The melody begins again in the cantorial line for twelve measures ending with the words "*b^{e} ris olom*". In section two, the choir enters with the cantor, and beginning at "*beyni uveyn*", the melody continues in the alto line for three beats only and it is then contained in the soprano line. A little quicker than the opening, ("*Un poco mosso*") the lower voices enter first, one by one, and provide the harmony for this section. In measures 16 and 17, there are eighth note motives for the lower three voices that extend the motivic idea in the melody. The cantor enters in measure 17, continuing the melody with new text, as the choir repeats the text "os hi l^{e} olam" until the cadence in measure 20. The cantor continues alone for the next five measures and is joined by the choir in measure 26 on the text "*vayinofash*".

Fromm provides a sparse accompaniment throughout this composition when only the cantor is singing. There is movement in the accompaniment at the end of some of the cantorial phrases where the vocal line has a held note creating continuity between the

organ and the voice. It is immediately clear that this setting is not set in the *Ahavah Rabbah* mode as there is no emphasis on the augmented second and the chords correspond to the key of G minor or the Jewish mode of *Magein Avot*. This means that all of the corresponding dominant chords are minor. Typically, those who write harmonies for the Jewish modes look for substitutes to replace the minor dominant. Traditional harmonies include the major dominant as the V chord. In this composition, Fromm uses the major dominant as well as a common substitute, the diminished ii chord, for a modal dominant chord. For example, in measure 7 and 11, there is a diminished ii chord where one would expect to find a major dominant (D major) in traditional harmony and a minor dominant in modal harmony. More substitution occurs on beat four in measure 6 where a VI chord replaces the tonic, and on beat three in measure 17 where a III chord replaces the tonic. All of the above substitutions add harmonic color and a modal flavor to this beautiful melody. Given Fromm's desire to "throw the classic music of his time overboard", this reworking of Lewandowski's "*V'shomru*" is a stunning work that has a "Jewish" feel that stems from traditional harmony, modal harmony, and a modern day take on a melody written in 1871 and an ancient Hebrew text.

Max Helfman (1901-1963)

Max Helfman (1901-1963) arrived in the United States from Radzin, Poland in 1909. He was the son of a cantor and teacher and sang boy alto in his choir. Once in America he attended the local *Yeshiva* and continued his singing in the orthodox choirs of

the city of New York. Helfman was most interested in choral conducting and composition. Like most of the Jewish composers of this day, he was formally educated in music, receiving this education at the Mannes School of Music in New York followed by more study at the Curtis Institute of Music in Philadelphia. As cantor, composer, and organist, Max Helfman held many positions in New York, New Jersey, and California and worked with many distinguished cantors, including David Putterman and David Roitman. He also was the first music director of the Brandeis Camp Institute in Pennsylvania and California. According to A.W. Binder,

> The three-fold purpose of this special Institute was: the help foster, orient, and channel the vast artistic potential of American Jewish youth for the greater enrichment of Jewish life here and abroad; to effect living contact with the contemporary artistic productivity of Israel; and, to establish the proper instruments which can adequately bring these creative forces to the people, in order to vitalize them and be in return vitalized. [39]

This gives one great insight into the goals and character of Max Helfman and what his vision was regarding getting the youth involved in Jewish music. Because of his devotion to Jewish youth and many other endeavors, many of his compositions remain unpublished. He also served as choral director for the Yiddish chorus, *Freiheits Gezang Verein.* Helfman wrote compositions for the Sabbath, High Holy Days and the Festivals, as well as for other services. Other works include Israeli folk songs, secular vocal music, chamber music, a violin sonata, and ballet music. A most notable work is his "*Aron Hakodesh*" that was created to be sung during the Torah service. Truly an example of his style, this work is quite theatrical with a diverse blending of mood and mode. Helfman's writing style had a sense of polish and refinement to it. He combined classical harmonies

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[39] Binder, "The Jewish Music Movement in America," *Studies in Jewish Music,* 218-19.

with traditional motifs and modes but never confined himself to any one harmony or tradition. He created pieces with an original sound, making his contribution to Jewish music most significant. One of his most cherished and enduring works is his *Shabbat Kodesh* written in 1942, a Friday evening service for cantor, mixed voices, and organ (or piano). Max Helfman writes in the preface to this service and describes what is happening to the music of the American synagogue in his time: The "creative activity",

> in its positive aspect, is the result of an ever-growing realization by the Jewish composer that in our ancient prayer modes, biblical cantillation and chazanic (*sic*) lore is to be found a rich, congenial and evocative store of thematic material worthy of the most serious exploration.[40]

He also states that if the music is not written for the concert stage, it must be more suitable to communicate with and be meaningful to the congregation. Even if simplifying the music is the outcome, Helfman feels it is necessary in order to reach the hearts of the congregation. Only then, will this music continue to "grow and flourish.[41]

Musical Analysis

Max Helfman's "*V'sham'ru*" in g minor (Musical Example #12) from his *Shabbat Kodesh* (1942) service is most unique. It is rich, colorful, and chock full of interesting diversions for the listener through the use of expanded tonalities. The gentle flowing melody communicates the rest and peace aspect of the text to the congregation in a fresh

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[40] Max Helfman, in the Preface to *The Holy Sabbath* (New York: Transcontinental Music Publications, 1972), [5].

[41] Helfman, [5].

and new way. The frequent use of major and minor seventh chords and the sensation of suspensions creates a powering yearning for resolution throughout this piece.

The first section of seventeen measures begins with the cantor and organ in the key of g minor. Contributing to the richness of the piece is the use of the mediant chord of B ♭ (III) in second inversion that first occurs in measure 4. It is followed by an A ♭ chord, a non-functional Neopolitan built on the lowered 2nd degree, that resolves to i in measure 5. The A ♭ and chords built upon it will continue to been seen sporadically in the vocal lines and in the accompaniment even though the A ♭ is not part of the harmony of the key of g minor. It is part of the mode of Ahavah Rabbah starting on G, however, there is no modal feel or harmonization in this composition. In addition, Helfman's dramatic uses of mediant chords provide a most unique flavor. The choir enters a cappella in measure 9 with an exact repetition of the melody in the soprano voice. Each voice enters independently to create the harmony imitating the rhythm of the melody, including the use of eighth note triplets and the dotted eighth-sixteenth motif. The triplets seem to answer the melody and contribute to the flow. The A ♭ is heard again in the baseline in measure 11 and 12. The exact rhythmic motif of the soprano in measure 11 is echoed by the basses in measure 12. This form of innovative counterpoint is appears often and can be seen again in the motif in the alto line in measure 16, echoing the soprano line in the previous measure. Stirring and unique is the return of the A ♭ chord on beat two of measure 15 which then resolves to the tonic (g minor) and then to G major (Picardy third).

Section two of this composition starts in measure 17 with a short cantorial recitative that begins as the choir is finishing their phrase. Its quality, but not its tonality,

is reminiscent of the melismatic passages of the cantors of old that had long been eliminated in earlier works. Its beauty lies in the organ harmonies below it. We see an emphasis on the mediant relationships as the organ harmony, in whole and half note chords, moves up a minor third from G major to B ♭ major, its relative major. The melody in measures 17 to 20 is in the Ukranian Dorian mode on B ♭. It then moves up a minor third once more to D ♭ major and returns to B ♭ major. Even more distinctive is the move from B ♭ major to G ♭ major, to A major to C major, and back to the initial starting place of G major in measure 24. The final cadence at the end of the recitative begins on G major and ends in d minor, the dominant of g minor. Continuing his use of numerous mediant chords, Helfman creates a magnificent harmony of unexpected sound; unexpected, but tonal and beautifully lush, and original.

Section three begins in a fugue-like manner in measure 25 with a short new melodic theme that begins with the basses, answered by the tenors, divisi altos, and concludes with the soprano answer in measure 29 on the text "*ki sheshet yamim*". These measures are also without organ accompaniment. Again, in measure 31, the mediant relationship is emphasized. In measures 31 and 32, Helfman creates a melody by moving all four vocal parts and the organ the same way, and the rhythmic motif of measures 25 through 30 is repeated beginning on B ♭ and moving quickly, in seventh chords, from the tonic to B ♭ and back, and then moving between the tonic and E ♭. Most rare is the A ♭ minor seventh chord at the end of this phrase. It is preceded by the tonic and resolves to the tonic chromatically and easily, and continues the richness and colorful tonality of this composition.

The choir begins section four, once again without accompaniment. This section, beginning on measure 36 with new text, is a repetition of the opening choral phrase in section one, with small changes made to account for the change of text. The accompaniment begins in G major as the cantor chants a repeat of the opening of the recitative on the new text, "*shavat vayinafash*". The final chords in the accompaniment, found in measures 45 through 48 are III, a major dominant (V) chord and the piece ends on G major. The combination of unusual but tonal harmonies, including many mediant relationship chords, added to a sweet melody, fugue-like writing, and a unique cantorial recitative, truly shows the listener Max Helfman's reaction to what he saw as the "characterless banalities that used to constitute by far the greater part of the musical portion of our sacred services in America".[42]

Before writing about the style of Max Janowski, a brief description of the music of Palestine follows because of its influence on him. In Palestine, in the 1930'and 1940's another new style of music developed. Called Mediterranean, composers used the church modes, irregular meters and syncopation, *ostinato* repetitions, variation techniques, and dance rhythms, while rejecting the Eastern European chants and Jewish modes. [43] A combination of the popular songs of the day and art song, this music had a pastoral quality and was quite simple. After World War II and the establishment of the State of Israel, this style began to appear in some of the compositions by Jewish American

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[42] Max Helfman, *The Holy Sabbath* (New York: Transcontinental Music Publications, 1972), [5]

[43] Jehoash Hirshberg, *Music in the Jewish Community of Palestine, 1880-1948 : A Social History* (Oxford; New York: Clarendon Press ; Oxford University Press, 1995), 266.

composers and "reflected the theological significance of the State of Israel for the Diaspora Jews".[44]

Max Janowski (1912-1991)

Many of the new American composers began to involve congregants when writing their compositions. Max Janowski (1912-1991) was one of these composers. Born in Munich, Germany, he studied piano and organ in his youth. He was employed in the 1930's as the head of the piano department in Tokyo, Japan, at the Mosashino Academy of Music. Janowski immigrated to the United States in 1937 and served as music director for the Classical Reform synagogue *Kehilath Anshe Maarav* (KAM) Isaiah Israel Congregation, in Hyde Park, Illinois. For over thirty years, Max Janowski worked with four supportive rabbis as he slowly introduced more traditional musical elements to the congregation, including a return to Friday evening services. At first there was much opposition, as this congregation consisted of many German immigrants. Over the years, his music became so loved that only Janowski's music was sung at K.A.M., and his music became thought of as "traditional" in the Chicago area. There never was a cantor employed during the time Max Janowski was music director at K.A.M. His preference was to hire operatic artists to perform as soloists. These soloists would perform one concert piece in each service. Janowski's compositions were not just for cantor or soloist, but for congregation singing as well. His interest in traditional Jewish music and the music of Palestine combined with his classical music education enabled

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[44] Eliyahu Arieh Schleifer, "Current Trends in Liturgical Music in the Ashkenazi Synagogue", *World of Music*, 37, no.1 (1995), 62.

him to find a beautiful balance of styles. Many of his compositions and notably his "*Sim Shalom*" and "*Avinu Malkeinu*" are sung all over the world today.

Musical Analysis

Published by the composer in 1959, Max Janowski's "*V'shom'ru*" (Musical Example #13) has a flowing, elegant melody that can be easily learned by the congregation. It is scored for SATB choir, soloist, and organ in the key of G minor. An analysis of this work follows:

There are four sections to this composition. In section one for choir, the phrases are made up of four bars each and ends on measure 16. The next seven bar section is for soloist and choir. This solo line has a cantorial flavor and although it is not highly embellished, it does include a small melisma. The choir hums and the accompaniment is sparse, with just a few underlying chords against the moving solo voice. Section three for choir, has some similarity in harmony to measure 9, but these four bars and in four-four time. The final eight measure section that begins in measure 28 returns to three-four time and is a repetition of the opening melody. The soprano and alto voices sing the melody, the tenors harmonize a third above them and the basses hold a G throughout the melodic motifs.

There is continuity to this composition stemming from the composer's placement of the melody in different voices. The alto and soprano has the melody in measures 1 to 4, followed by the soprano in measures 5 to 16. The soloist has a short recitative (in the cantorial style) from measure 17 through 23. The opening melody is once again heard in

the soprano voice in measure 24 to 27 and in the soprano and alto voices (humming, without text) for the next four measures. It is then found in the soprano voice for the last four measures of the piece.

Even though written in the key of G minor, some of the characteristics of the *Magein Avot* mode are also present thus creating a blending of traditional and modal harmony. For example, in measures 6, 14, and 24, the dominant seventh chord, "the very heart of the cadence in traditional harmony,"[45] resolves to a VI chord (deceptive) over a G pedal tone in the following measure when the listener is ready for a return to i. However, there are uses of certain chords, chordal progressions and cadences that are modal. Typical of modal harmony are cadences from the diminished ii^6 to i as found in measure 22 and ii^7 to V to i and found in measures 15 to 16 and 34 to 35. Also, in measure 11, there is a cadence from VI to III, the relative major, common when harmonizing a Jewish mode. Most interesting is the C major chord in measure 7. This C chord (IV in G) resolves to D major in measure 8 for shadowing the change of key for the next new phrase which will begin in G major. The following phrase is a small excursion in G, heading to C minor, (iv in G minor) and finally to the relative major, B ♭ . A 7-6 suspension can be found in measure 20 and a 4-3 suspension is found in measure 34.

The accompaniment is very similar to the choral writing unless there are rests in the bass voice. When this occurs the bass line of the accompaniment replaces the missing bass vocal line. There are two rhythmic motifs that suit the three-four meter: Sixth eighth notes followed by a half note and a quarter note, and two eighths, one quarter note, followed by two eighths. These motifs are echoed in the accompaniment and they appear

[45] Freed, *Harmonizing the Jewish Modes*, 12.

in thirds throughout the piece. Janowski's creativity is especially visible in measure 26. The melody in the soprano and tenor voice and in the accompaniment is taken from the "*Kol Nidre*" prayer and fits perfectly within this framework.

Such a combination of styles is to be found in this small gem. Within it are examples of traditional harmony and modal harmony, short, flowing musical motifs that create a melody that is easy for congregations to sing. It even contains an ancient melody one bar long placed in the middle of the composition. Max Janowski surely was a master at writing appealing music that still endures into the 21st century.

Each of the composers in Chapter 2 has made their own special contribution to the development of American Jewish synagogue music. They all had the same goal in addition to their own separate goals; to retain the Jewish tradition in their works and to adapt them to the modern forms of the day. Building upon tradition and the music of their European predecessors, each composer carved out a place for himself in the history of Jewish music.

Conclusion

The Mid-20th Century and Beyond

In viewing over 100 years of synagogue music history, we have seen how composers struggle with the innovating of traditions. Each composer had his own response to this struggle, yet the complex problem of blending styles still remains. This chapter will continue the discussion up to the present day.

There are two noted musicians who composed American Jewish synagogue music within the time frame of the composers in Chapter 2, who made worthwhile contributions in America. Born in Vienna, Heinrich Schalit (1886-1976) received his music education in piano and composition at the conservatory there. Fleeing persecution, he left Vienna for Munich in 1907 where he composed secular music, taught piano, and was the organist for the cantor and composer Emanuel Kirschner, a follower of Lewandowski. Schalit began writing Jewish music after World War I. Following Schalit's exposure to the style of Lewandowski, he shied away from the German tradition of combining traditional chant with a congregation and choir, and became interested in the Oriental Jewish chant collected by Abraham Zvi Idelsohn,[46] and these traditional melodies appeared in his work as well as the melodies of the Ashkenazic tradition. Herbert Fromm writes on Schalit:

> For all this melodic material Schalit avoided the harmonic idiom of the 19th century, as exemplified by Lewandowski. He forged his own language, a tart diatonicism which he treats in contrapuntal fashion, as in "*L'cha Dodi*" or in homophonic textures, tellingly dissonant, as in "*Tov L'hodot*". [47]

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[46] Abraham Idelsohn, *Thesaurus of Oriental Hebrew Melodies* (Berlin; Jerusalem: B. Harz, 1923)

[47] Fromm, *On Jewish Music*, 72.

In 1933, he became the music director at Rome's Great Synagogue, until he was forced to move to London in 1938. After much travail Schalit was finally able to immigrate to the United States in 1940 and served as a music director at congregations in Rochester, Providence, Hollywood, and Denver. Once in the United States, he revised his most noted work, *Eine Freitagabend Liturgie,* the Friday night service that he had written in Germany, and published it in 1951 under the title of *Liturgiah shel Leyl Shabbat.* As a result of this fine work which consisted of contemporary modal techniques combined with the traditional melodies discovered by Idelsohn, Schalit received many commissions to write synagogue music from congregations all over the United States. His accompaniments were lush and full, and his melodies were easily sung. Although he arrived in the United States later than many other European born composers, Heinrich Schalit made his mark by helping to rejuvenate the music of the American synagogue.

Ernest Bloch (1881-1959) was born in Geneva, Switzerland, studied music in Switzerland, Belgium, and Germany before immigrating to the United States in 1916. Although he was never employed by a synagogue, he became well known based on his composition *Schelomo* (1916) for cello and orchestra, and the *Ba'al Shem Suite* for violin and piano in 1923. Cantor Reuven Rinder of Congregation Emanu-El of San Francisco commissioned Ernest Bloch to compose a service for the Sabbath morning liturgy. In 1933, Bloch published his Sacred Service, *Avodat ha-Kodesh,* for baritone solo, 60-piece orchestra, and a choir significant in size to be heard over the orchestra. This is an enormous work commissioned for synagogue use, however, it does not involve the congregation and due to its size, it was more suited for the concert stage. What makes this work most interesting is that there is very little use of traditional synagogue music.

Bloch claims that its "Jewishness" comes from the depths of his soul and that this work was not based on authentic melodies nor did it need to be to feel "Jewish". Anyone who hears this work cannot help but be moved by Bloch's own personal sense of what is Jewish. Even if when analyzed it is almost devoid of what is considered traditional material.[48] Composed at a time when congregations were passionate about being participants in the service, sadly, this work and other large works quickly fell out of favor.

All of these aforementioned composers were greeted by congregants who were eager to hear new music in the synagogue. Not only did they wish to hear it, they wished to participate in the singing of this new music. This desire continues to this day. The current cantors were trained by those who were only acquainted with the European models. In order to remedy this, composers began to add refrains to their compositions for the congregation, cantor, and choir. In this way, congregants were able to participate in the service. The following composers in addition to those mentioned in Chapter 2 wrote music that involved the congregant: Max Wohlberg (1907-1996), Samuel Adler (b. 1928), Stephen Richards (b. 1935), and the Canadian composer Ben Steinberg (b. 1930).

It became more and more clear that the music of the 19th century only spoke to part of the congregation. Younger adults who had attended summer camps and sang Jewish "folk" music and Hasidic melodies felt alienated from the current music of worship. "It became clear to some by the late 1960's that the music of the synagogue was not providing the kind of warmth and spiritual nourishment that some congregants

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[48] Edelman, *Discovering Jewish Music*, 134.

wanted."[49] Cantor Charles Davidson (b. 1929), now retired from his position as cantor as Congregation Adath Israel in Elkins Park, Pennsylvania, wrote his own services for Sabbath services based on Hasidic and Oriental music and even jazz. His rock music work, *The Hush of Midnight* (1970), was a service for *Selihot* that included the use of traditional melodies set to a rock and roll beat complete with electric guitars. Artists like the popular Debbie Friedman infused a new musical folk-style into the synagogue. Michael Isaacson, in a more sophisticated way, continued to add new compositions to this liberal music style. In his book *Music as Midrash: What Makes Music Jewish?*, Isaacson states that "the work must elevate one's thinking, spirit, and emotive life, and the artistic work must access the emotive side of the brain, creating a *havdalah*, a separation between the sacred and the mundane."[50]

The innovations of the Western European composers Salomon Sulzer and Louis Lewandowski changed the course of 19th century reform musical practice. Sulzer was adamant that the new Jewish music must satisfy the demands of a new era while remaining Jewish. Many of his compositions included melodies that were cleansed of the embelliments that were the practice of the previous century and one of his chief concerns was the proper setting of the Hebrew text. Sulzer instituted the use of the choir, singing antiphonally with the cantor, and wrote for the choir in 19th century harmony. He understood the value of *nusach* and under the constraints of conventional harmony composed melodies for the Sabbath and the Festivals and the entire Jewish calendar.

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[49] Edelman,138.

[50] Michael Isaacson, *Jewish Music as Midrash: What Makes Music Jewish?* (Encino, CA: ECM Books and Music, 2007), 14-15.

Louis Lewandowski wrote melodies that were tuneful, metered, and flowing: a mixture of the traditional and free-composed. He then rewrote them for four part choruses and organ set to traditional 19th century harmony. Today, these melodies are still used by Jewish worshippers of every denomination. Lewandowski wrote modally and like Sulzer before him, took great care to limit the embellishments of the cantorial line. He used Western harmony and was influenced by secular music. Some of his compositions included congregational singing. The first Jewish composer to compose fully worked out accompaniments for the organ, Lewandowski's organ writing developed from that of a duplication of the choral parts, to the writing of solo organ compositions and even some accompaniments that were independent of the cantor and choir.

Abraham Wolf Binder's desire was to enhance the traditional melodies and was careful always not to distort them. Disappointed in the "sterile" music of the American composers of his day, he introduced the American synagogue to the European styles and in the process expanded his own writing to reflect his personal style and goals.

Showing his conviction and passion for writing in the Jewish prayer modes, Isadore Freed wrote a treatise intended for the student while professor at the Sacred School of Music at the Hebrew Union College. The aim of *Harmonizing the Jewish Modes* was to provide instruction for setting the traditional modes with a proper harmony that unlike the Western major-minor system, and did not emphasize the dominant in favor of more suitable harmonizations that were modally derived in order preserve their uniqueness.

Rejecting what was regarded in his day as classic synagogue music, Herbert Fromm looked to the powerful texts of the prayers as the field of expression for new

Jewish musicians. Many of his compositions, both instrumental and vocal, retained the traditional melodies that loved and continued to study throughout his life. A composition student of the Paul Hindemith, and enamored with the Hebrew-Oriental melody and Sephardic music, Fromm challenges himself and his compositions are a synthesis of his creative, experimental side coupled with the traditional.

Max Helfman's originality evolved from his refusal to be confined to any one harmony or tradition. Through his exploration of the Jewish prayer modes, biblical cantillation and *hazzanut*, Helfman's music reflects an effort to engage the congregation and give meaning to this material. Rooted in the Polish-Russian tradition, he combined classical harmonies with traditional motifs in spite of his Eastern background in order to create his own individual approach to American synagogue music.

Max Janowski contributed an enormous amount of compositions for the American synagogue. Always inspired by the text and possessing a desire to engage the congregation, congregational melodies are clearly defined within the structure of his compositions. Well educated in classical and traditional music, and the music of Palestine prior to the establishment of the State of Israel, he was able to create a unique balance of styles in his works. Composing at a time when the Reform movement was slowly reversing itself and rediscovering traditional approaches, Max Janowski met the needs of today's congregations through his unique balance of colors and textures created by the synthesis of the traditional, European, classical, and Mediterranean styles.

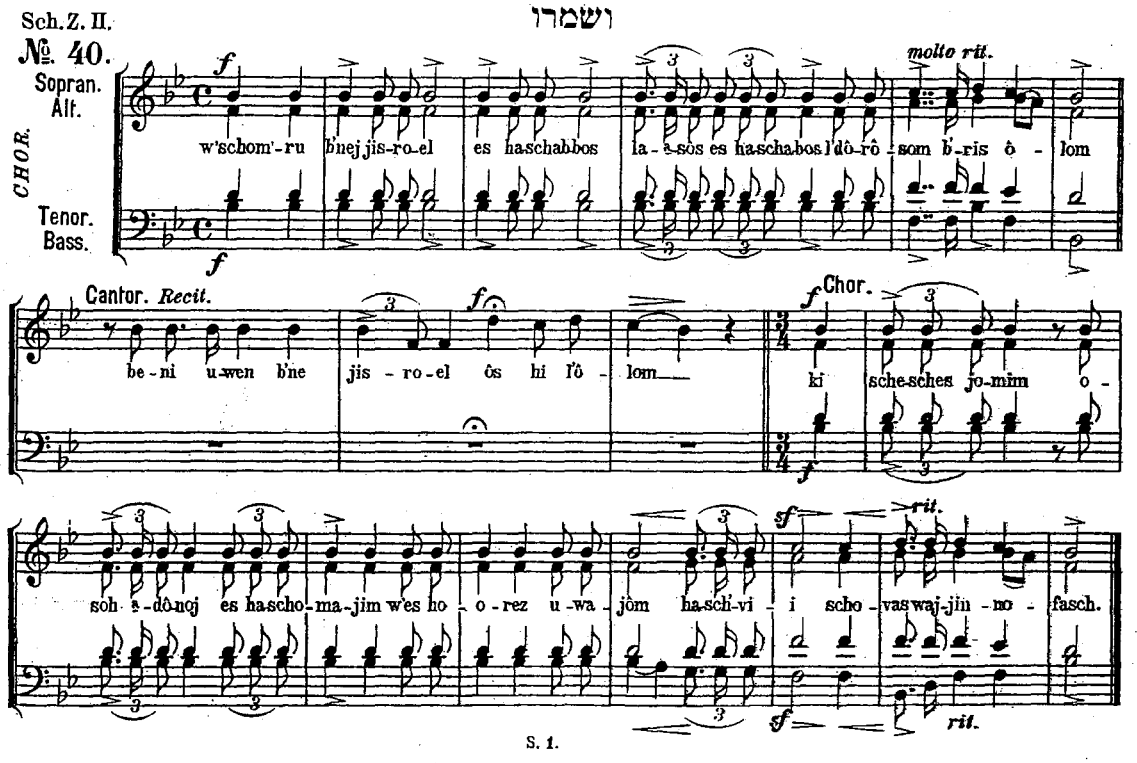
19th century synagogue composers in Western Europe added harmony to synagogue music and the Eastern Europeans harmonized the prayer modes. 20th century composers in America, displeased with the current state of affairs regarding Jewish

synagogue music were the new innovators. New works evolved from old melodies and new melodies came onto the scene. New harmonies were used and the writing of prayers that were easy to sing was inviting to congregants who desired more participation. By viewing the various settings of the "*V'shamru*" prayer, we can trace the development of Jewish music from one century to another. No longer did the music for the synagogue consist of just a harmonized melody resembling those of Western Europe, or a modally harmonized chant, a style indigenous to Eastern Europe. New melodies, new harmonies and innovations by the composers who arrived here from Europe and those who were born here filled the worship service.

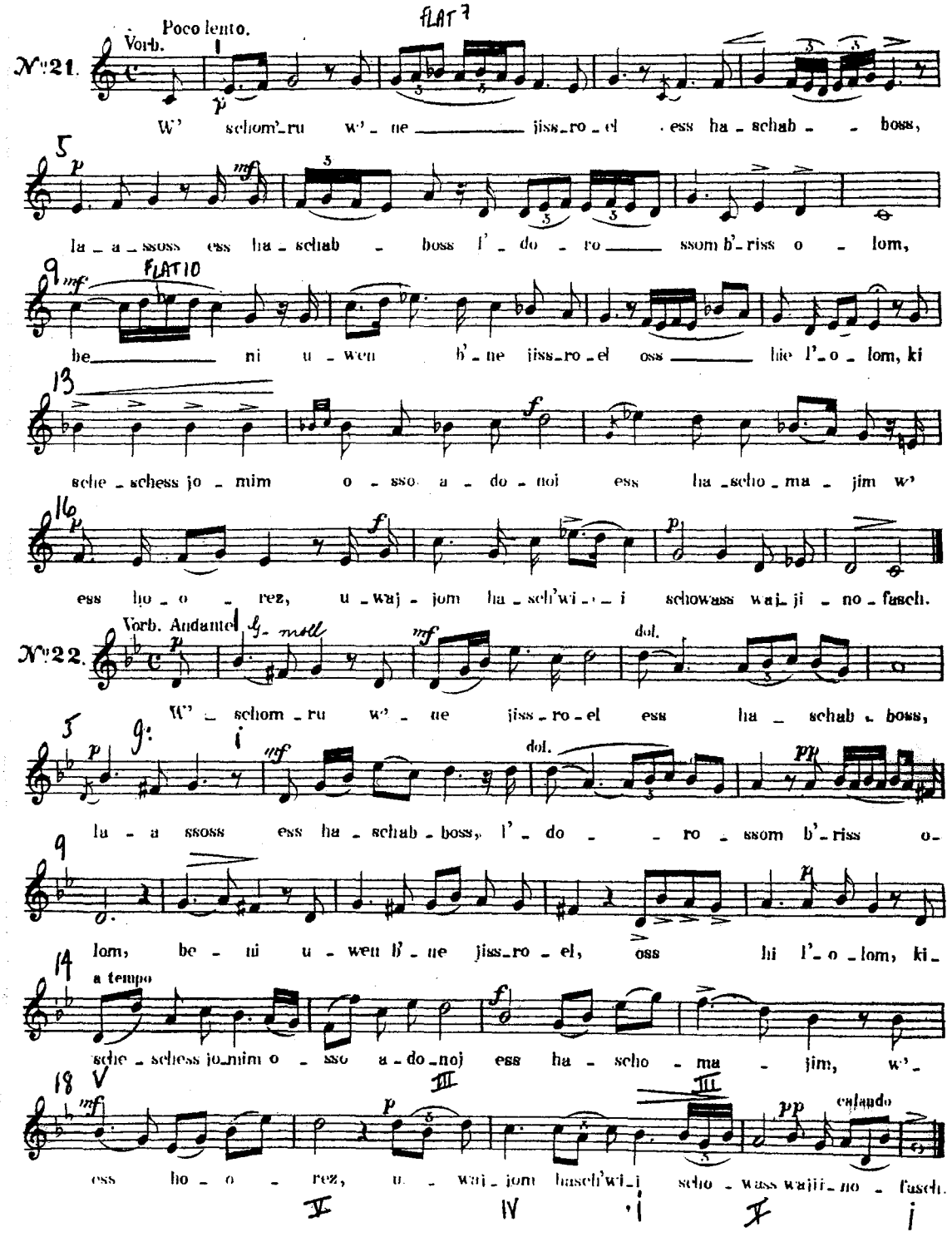
What will happen to Jewish synagogue music in the 21st century? I am not sure. There are those who want to hear more of the melodies of our tradition, and those who favor more current modern folk tunes. There are those who want to sit back and hear the cantor or the choir, and those who favor a much more participatory service. Ironically, we seem to be in the same position as those before us in the 19th century in Europe and in the 20th century in America, where the current music is not suited to the newer generation. The desire for "spirituality" has become more prevalent in this century. Perhaps this desire will turn the Jewish focus back to the melodies and traditions of our Jewish musical heritage and "*Ha manginah tishaari*," the melody *will* remain.

LIST OF MUSICAL EXAMPLES

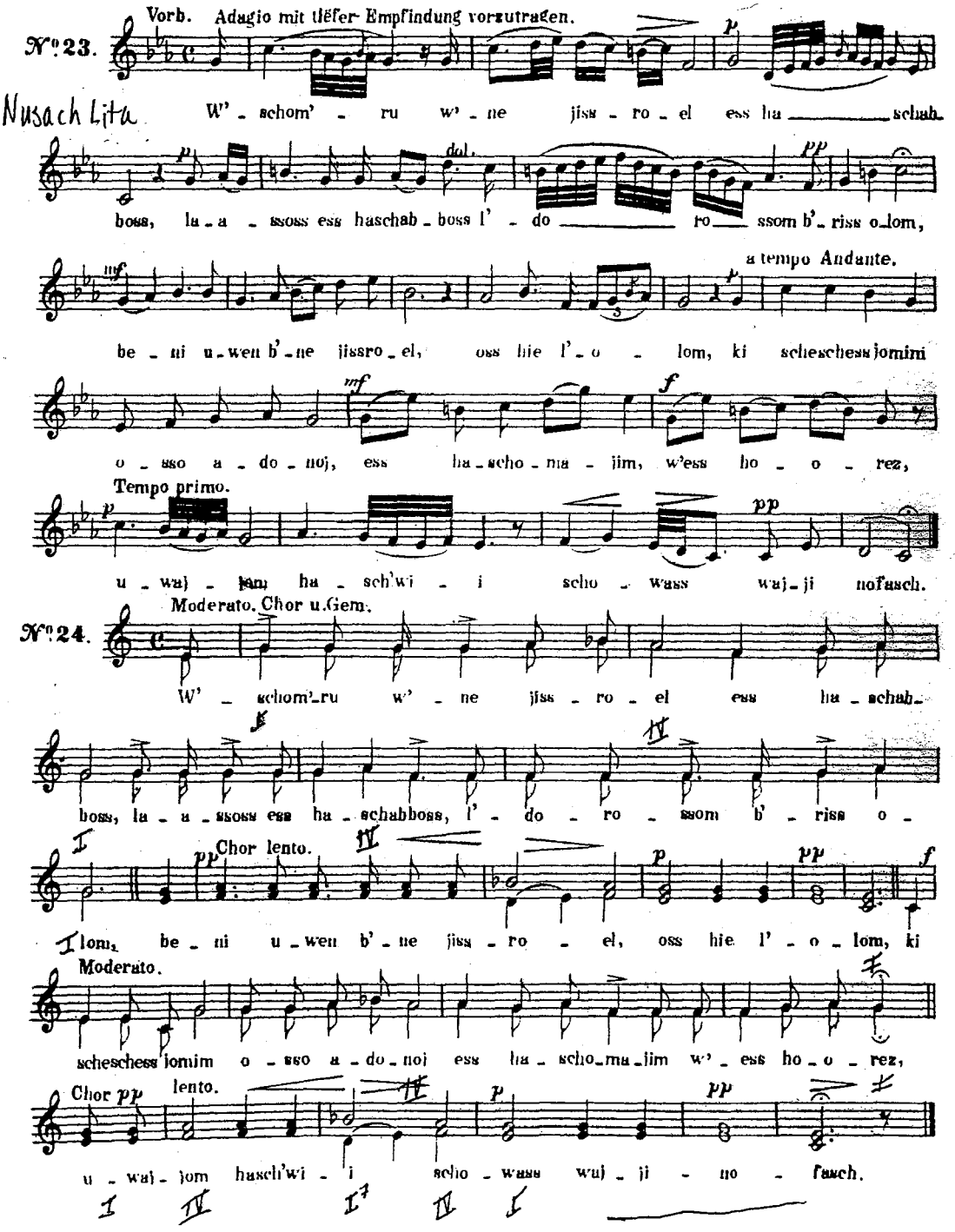
MUSICAL EXAMPLE #1



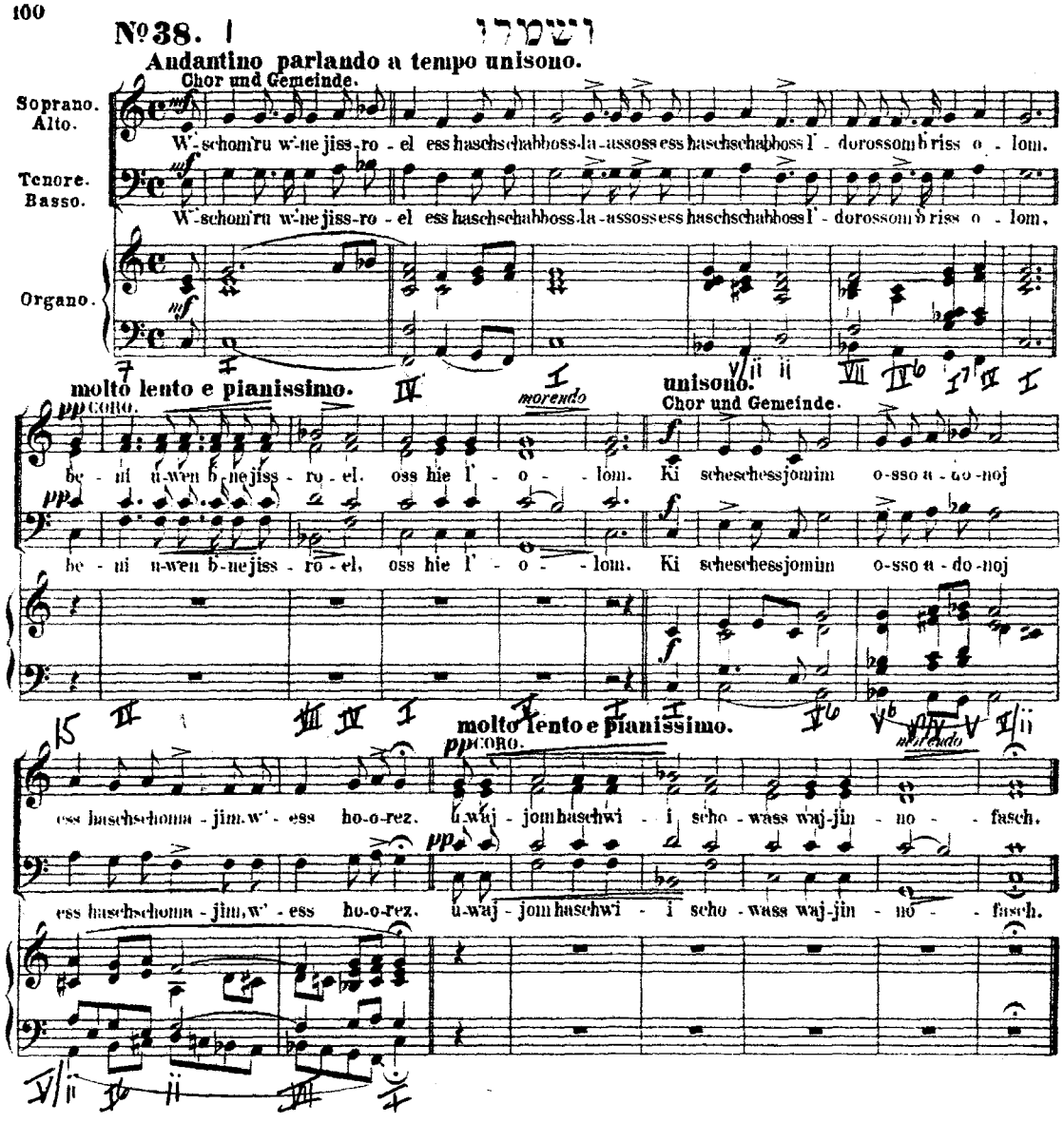
MUSICAL EXAMPLES #2 and #3



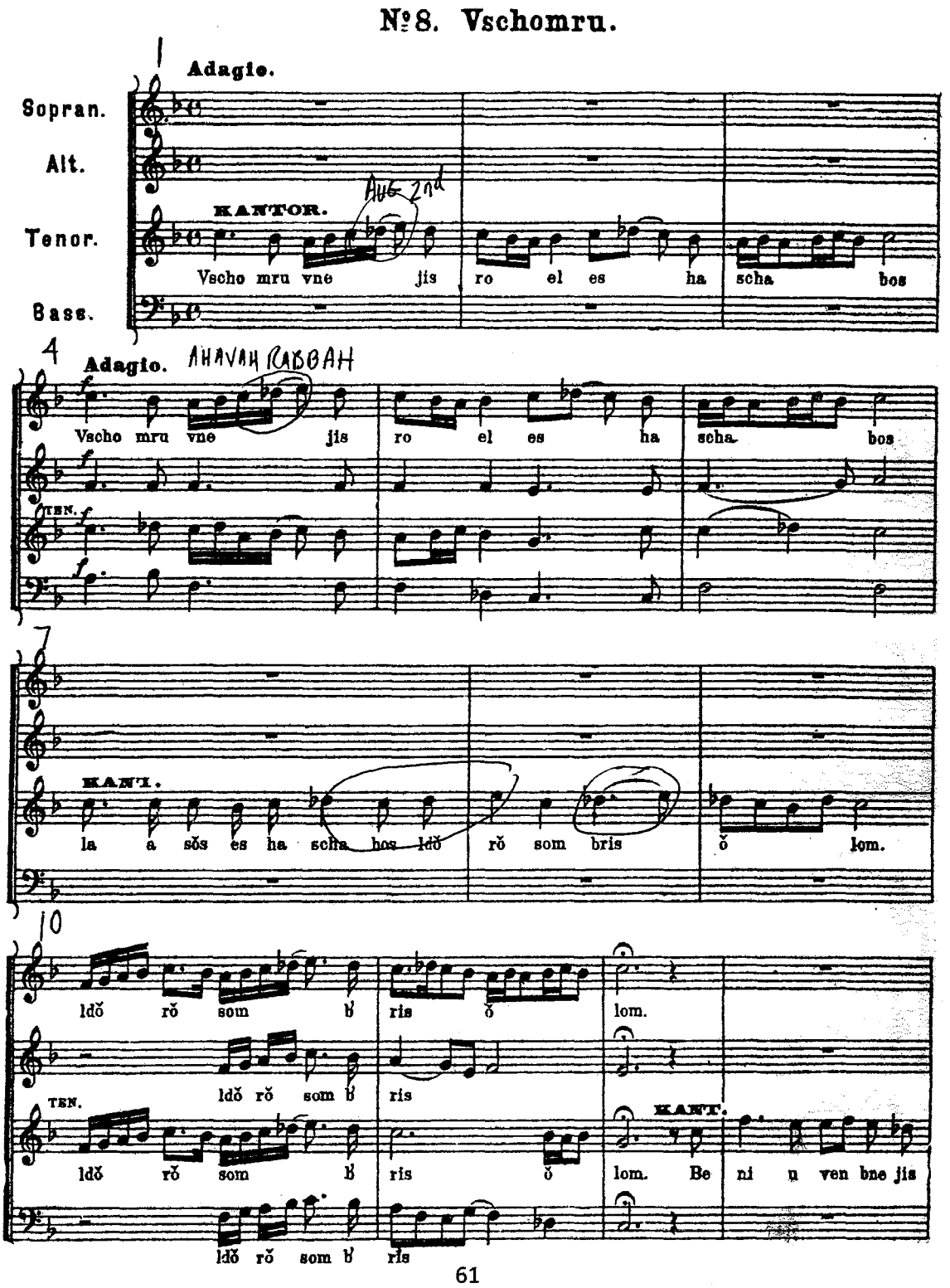
MUSICAL EXAMPLES #4 and #5



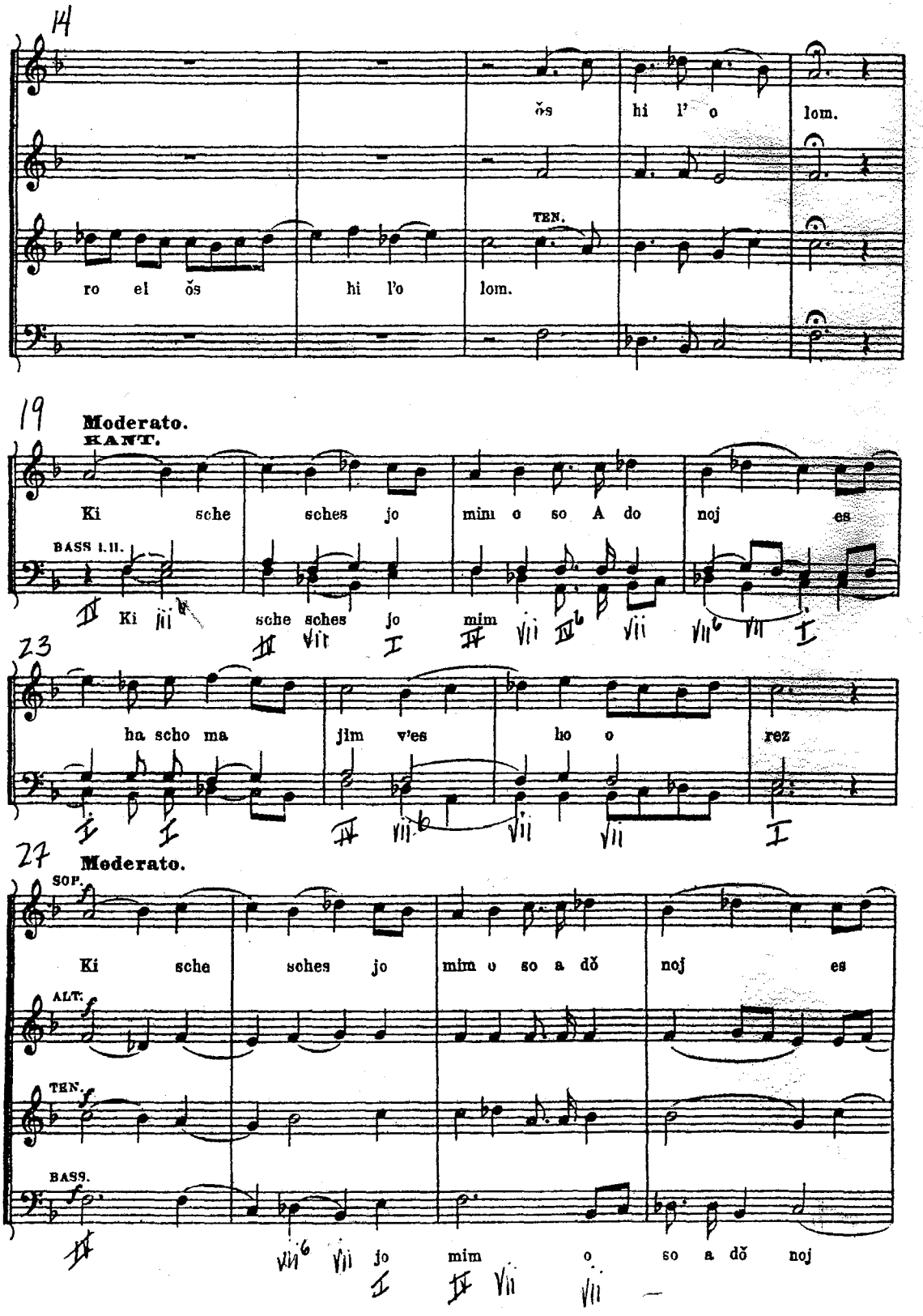
MUSICAL EXAMPLE #6

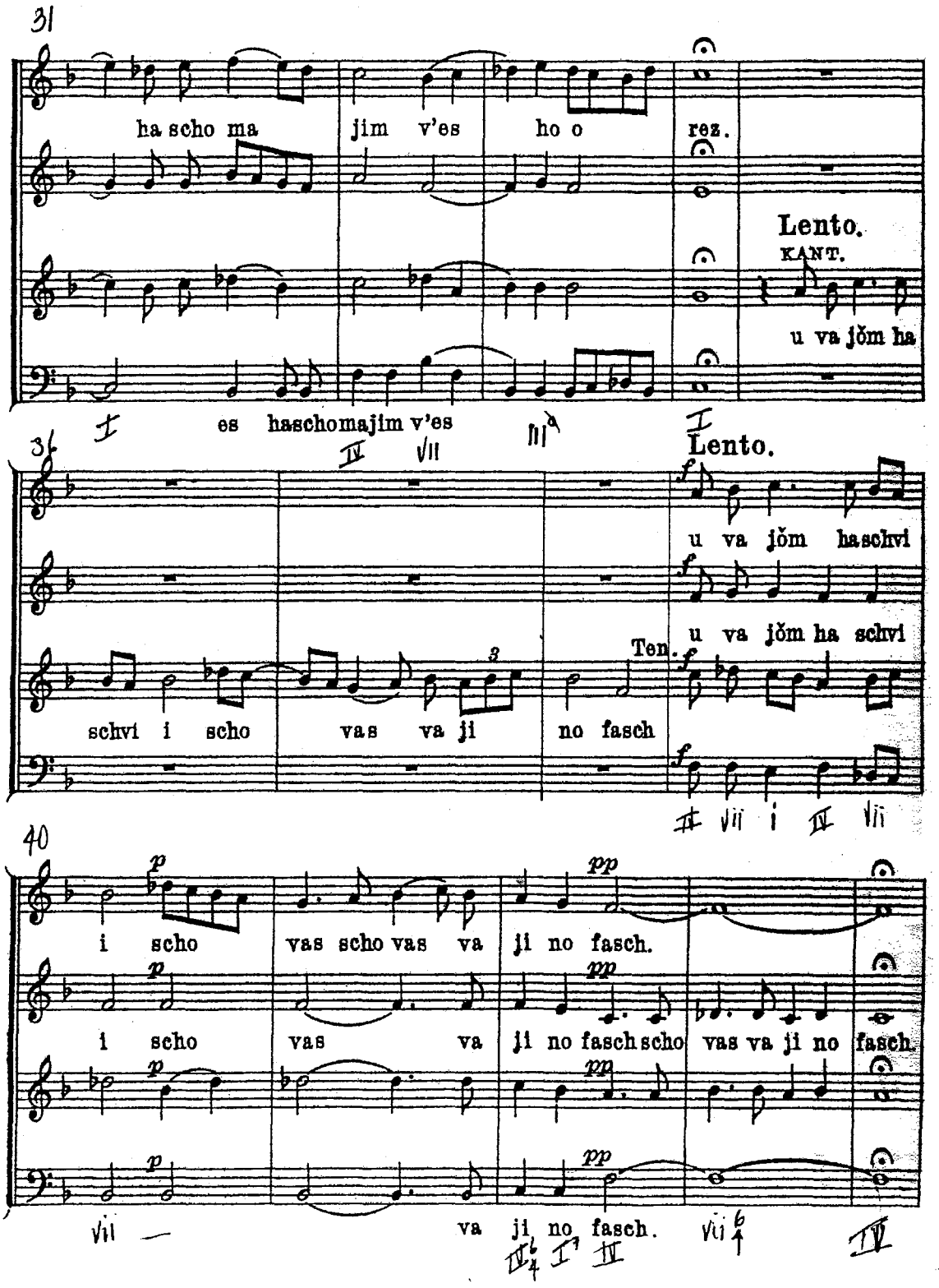


MUSICAL EXAMPLE #7

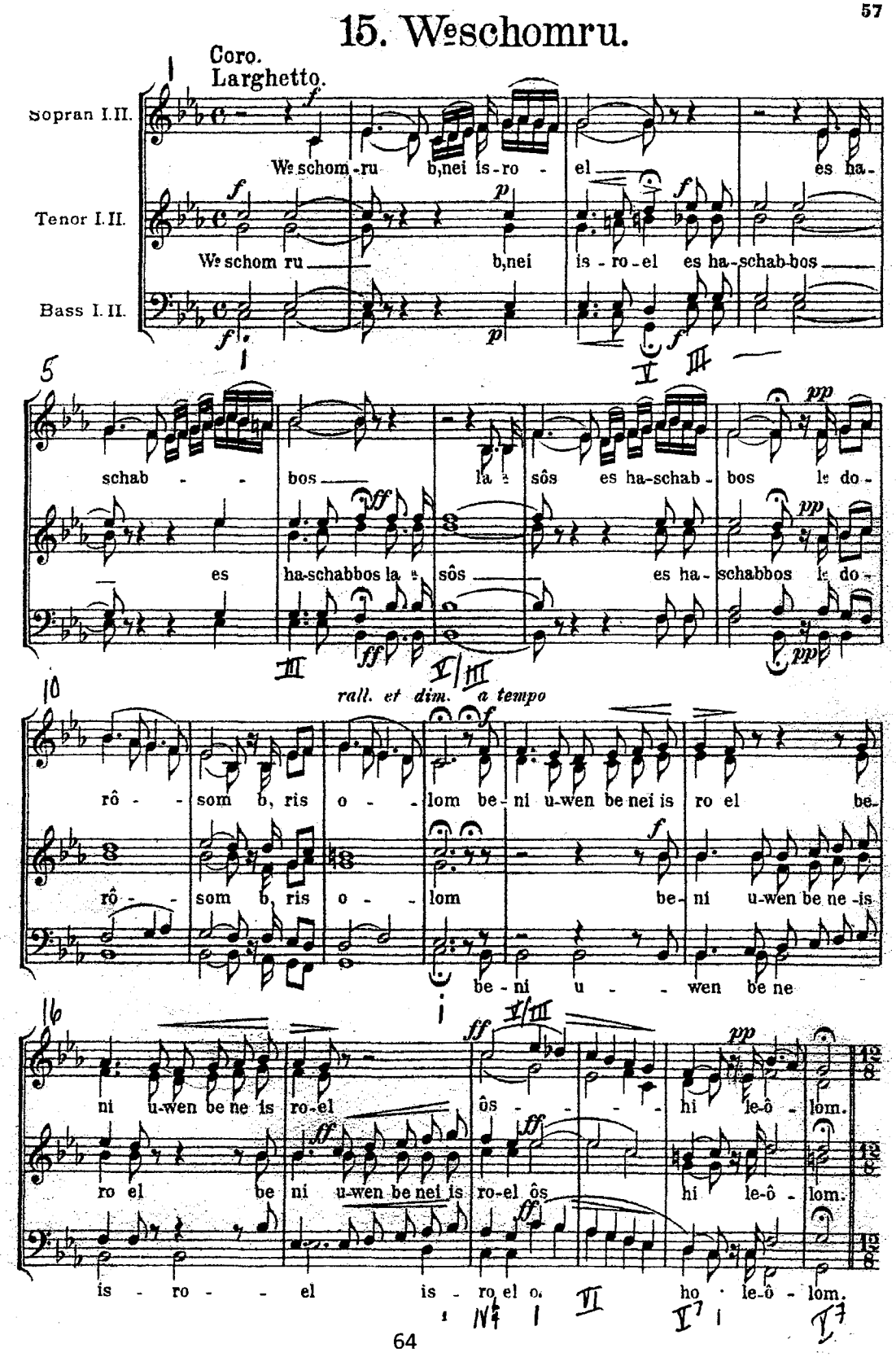


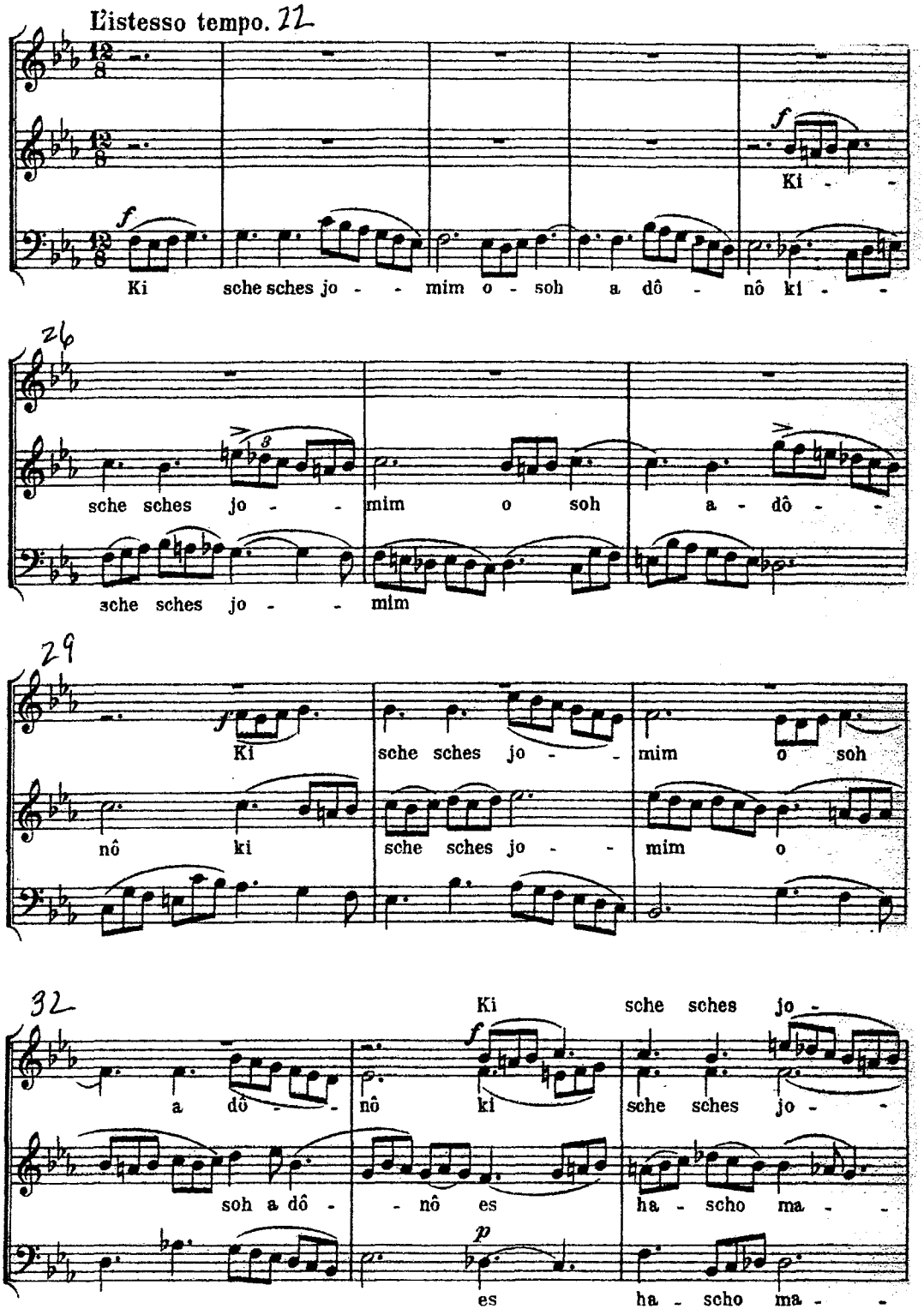
16

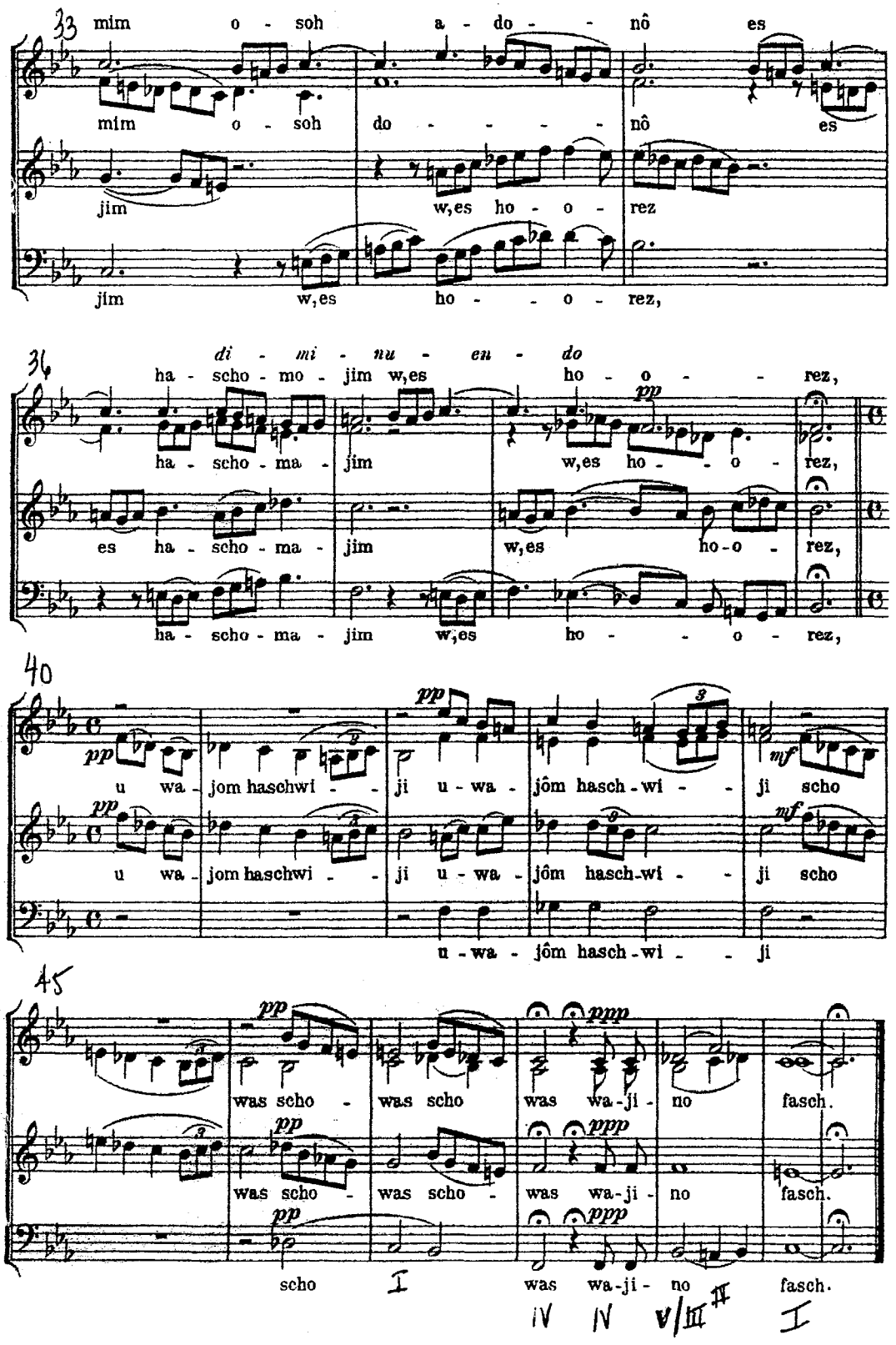

14
ŏs hi l' o lom.
TEN.
ro el ŏs hi l'o lom.
19
Moderato.
KANT.
Ki sche sches jo mim o so A do noj es
BASS I. II.
Ki sche sches jo mim
23
ha scho ma jim v'es ho o rez
27
Moderato.
SOP.
Ki sche sches jo mim o so a dŏ noj es
ALT.
TEN.
BASS.
jo mim o so a dŏ noj


31
ha scho ma jim v'es ho o rez.
Lento.
KANT.
u va jŏm ha
I es haschomajim v'es
IV VII III
36
Lento.
u va jŏm haschvi
u va jŏm ha schvi
Ten.
schvi i scho vas va ji no fasch
II VII i IV VII
40
i scho vas scho vas va ji no fasch.
i scho vas va ji no fasch scho vas va ji no fasch.
VII va ji no fasch.
IV I II
VII
IV

MUSICAL EXAMPLE #8




L'istesso tempo. 22
Ki sche sches jo - - mim o - soh a dô - nô ki - -
Ki - -
26
sche sches jo - - mim o soh a - dô - -
sche sches jo - - mim
29
Ki sche sches jo - - mim o soh
nô ki sche sches jo - - mim o
32
Ki sche sches jo -
a dô - - nô ki sche sches jo - -
soh a dô - - nô es ha - scho ma - -
es ha - scho ma - -


33
mim o - soh a - do - - nô es
mim o - soh do - - - - nô es
jim w,es ho - o - rez
jim w,es ho - - o - rez,
36
di - mi - nu - en - do
ha - scho - mo - jim w,es ho - o - - rez,
pp
ha - scho - ma - jim w,es ho - - o - rez,
es ha - scho - ma - jim w,es ho-o - rez,
ha - scho - ma - jim w,es ho - - o - rez,
40
pp
u wa - jom haschwi - - ji u - wa - jôm hasch - wi - - ji scho
mf
u wa - jom haschwi - - ji u - wa - jôm hasch-wi - - ji scho
u - wa - jôm hasch - wi - - ji
45
pp
was scho - was scho was wa - ji - no fasch.
ppp
was scho - was scho - was wa-ji - no fasch.
scho I was wa-ji - no fasch.
IV IV V/III♯ I

MUSICAL EXAMPLE #9

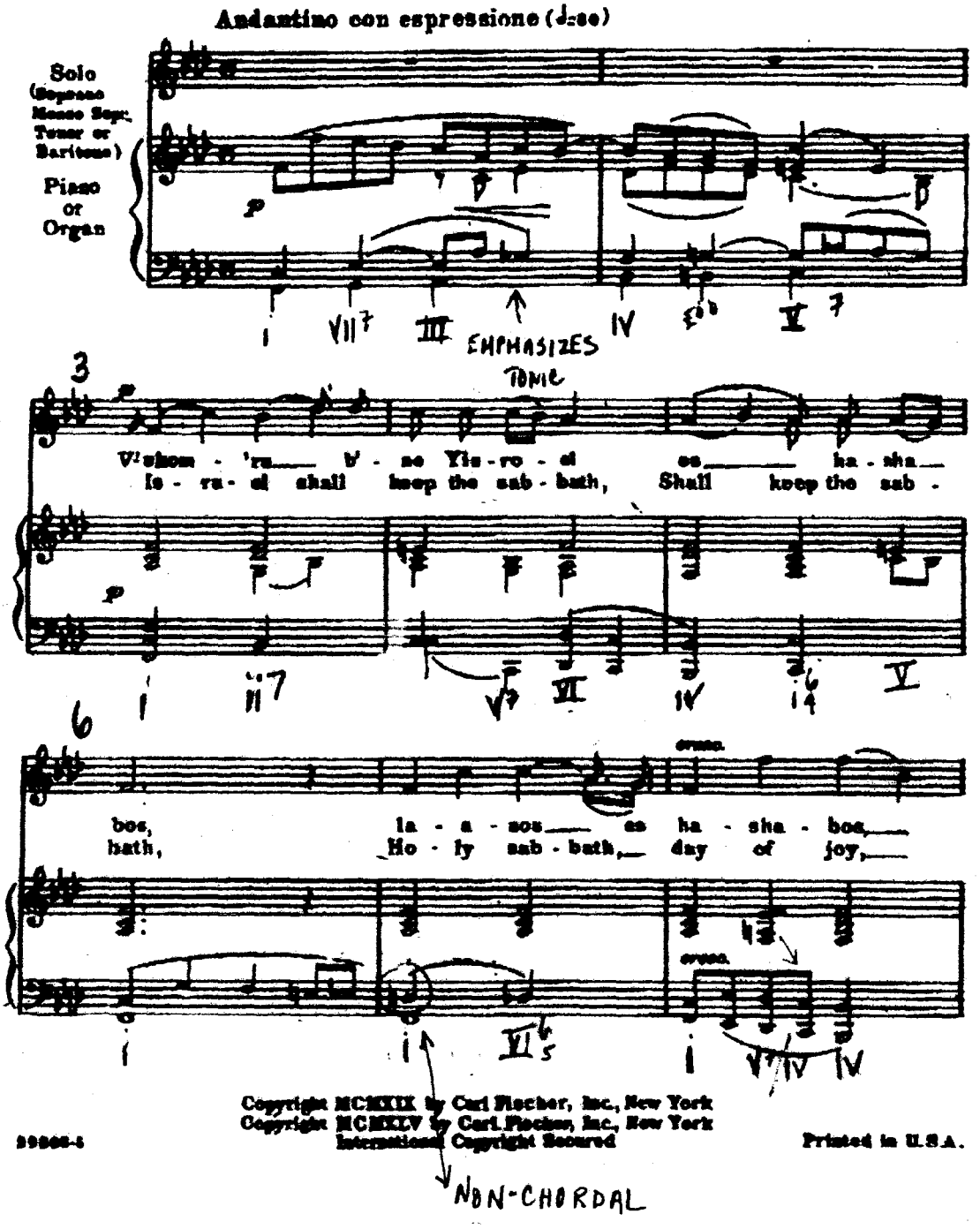
V'SHOM'RU

The Sabbath

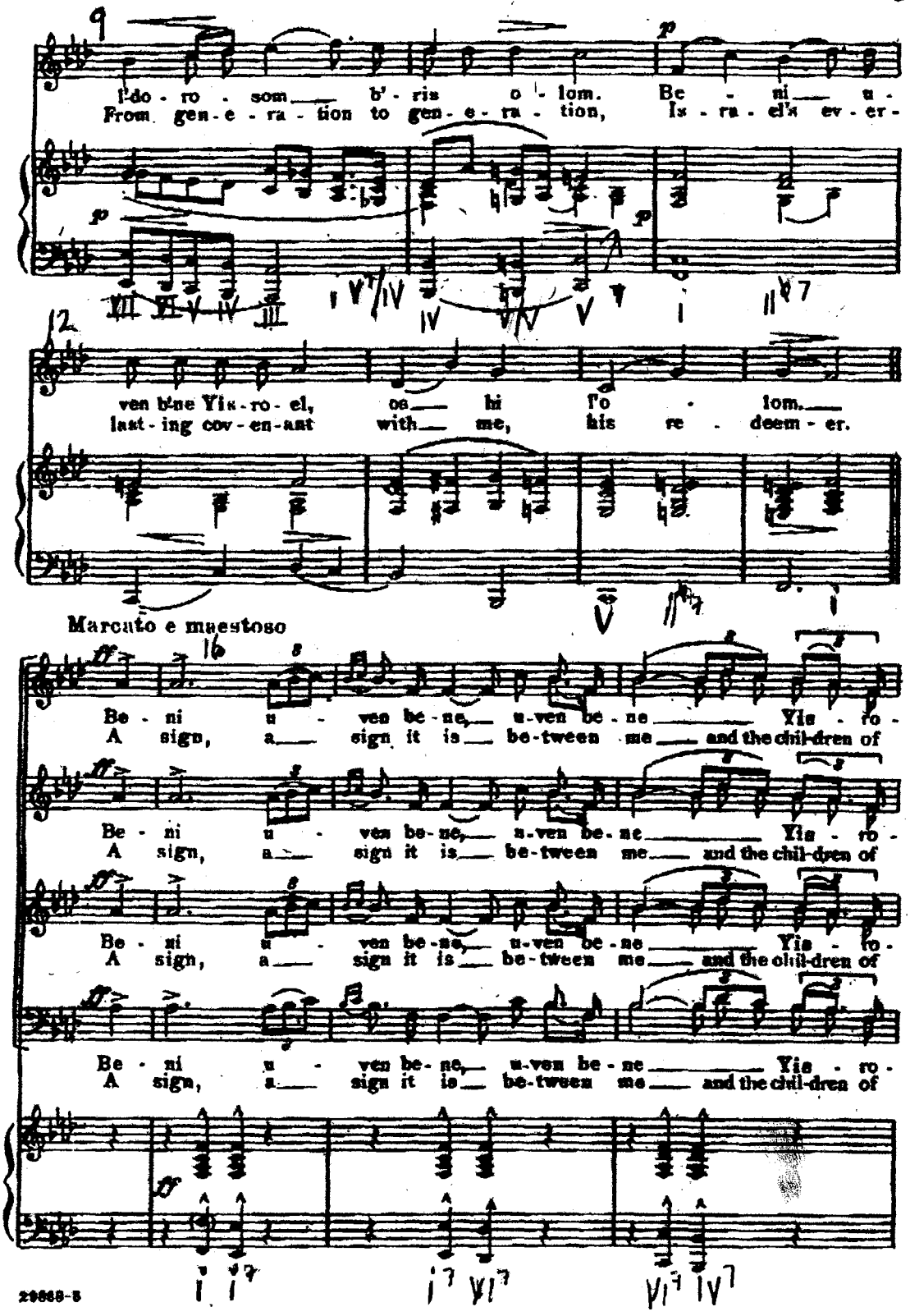
Chorus for Mixed Voices with Solo (medium)
and Piano or Organ Accompaniment
S. A. T. B.

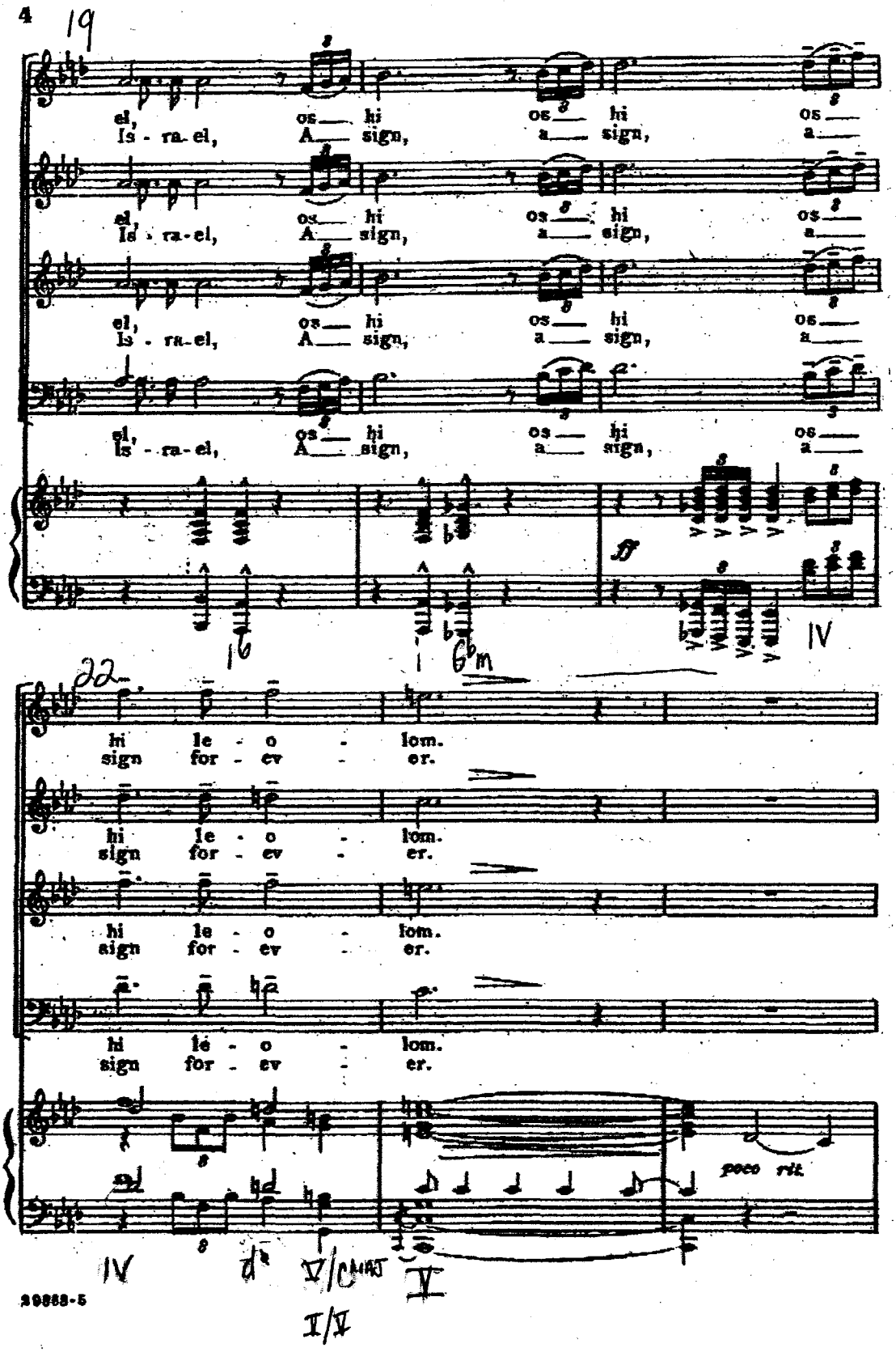
Free English Translation
from Exodus XXXI; 16-17
by the Composer

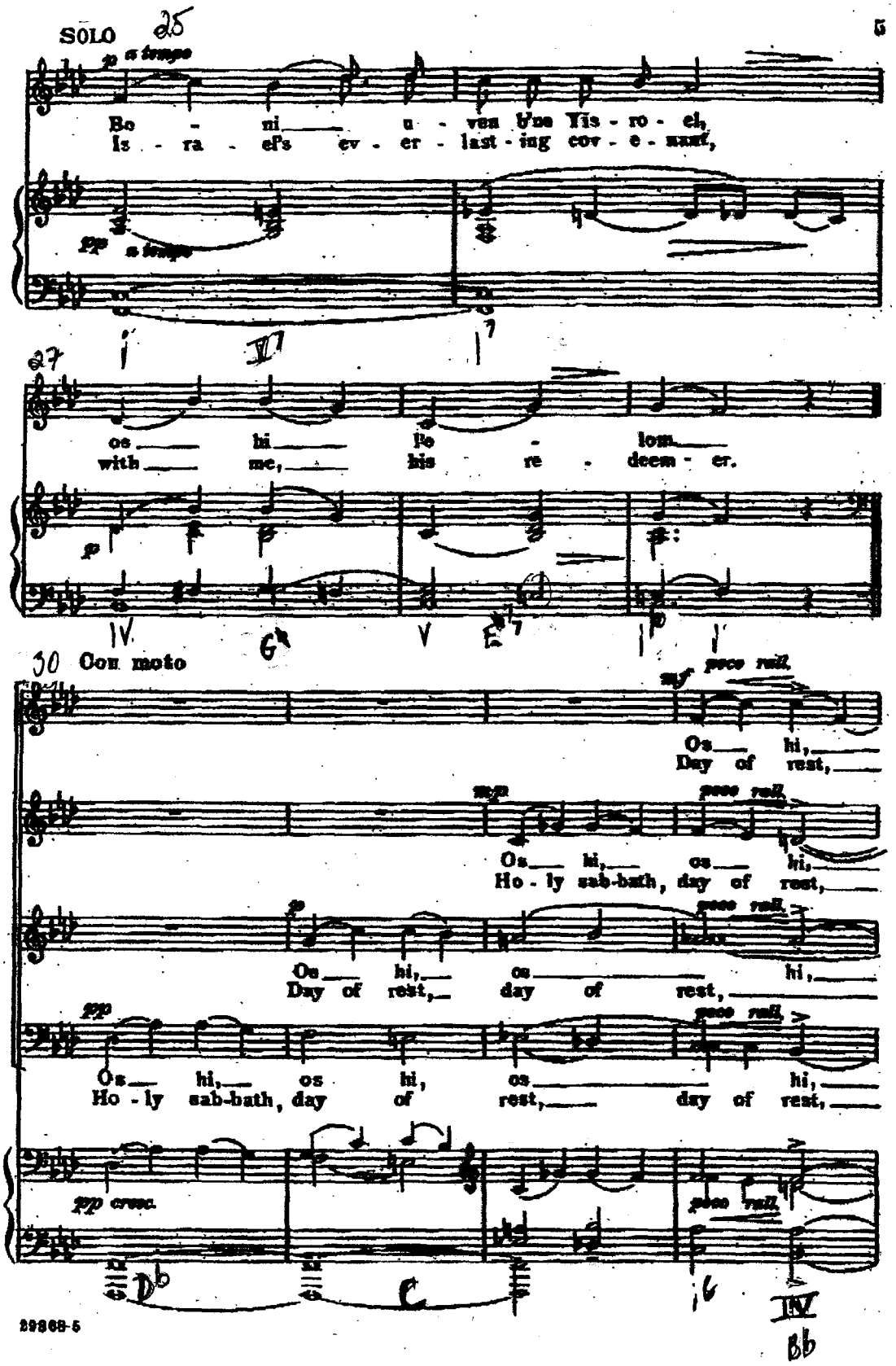
A.W. BINDER

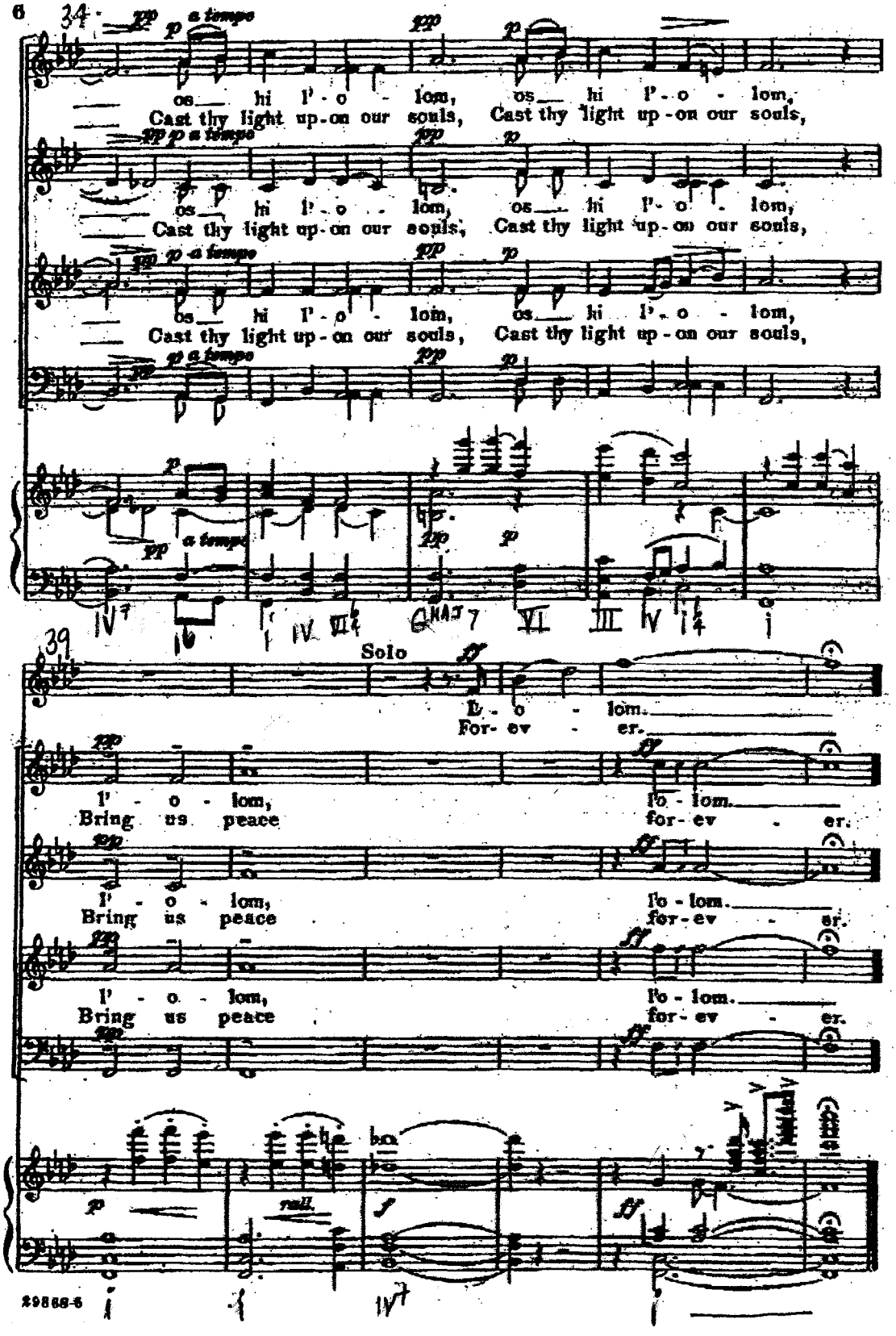


Printed in U.S.A.

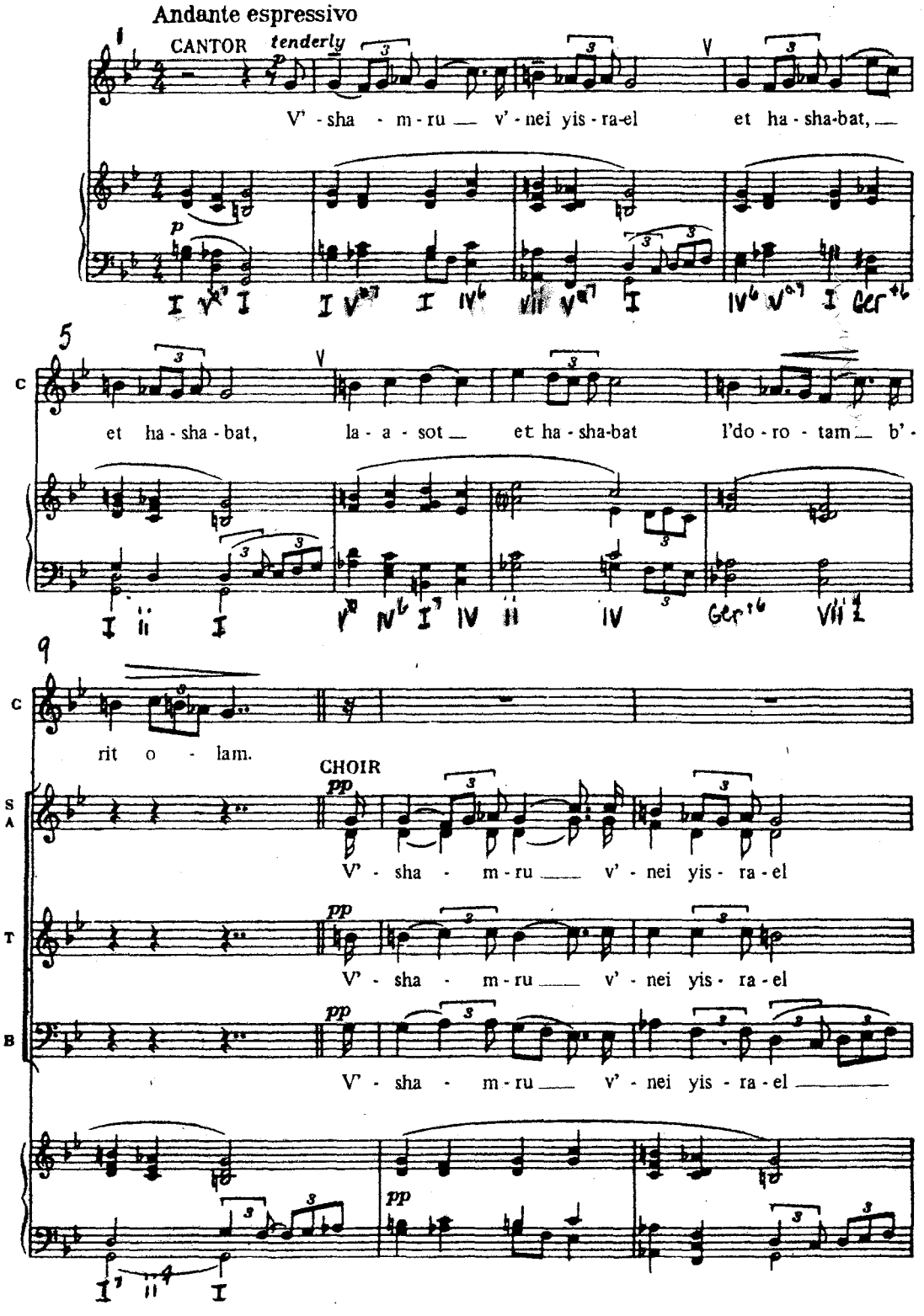

l'do - ro - som b' - ris o - lom. Be - ni u -
From gen - e - ra - tion to gen - e - ra - tion, Is - ra - el's ev - er -
ven b'ne Yis - ro - el, os hi l'o - lom.
last - ing cov - en - ant with me, his re - deem - er.
Marcato e maestoso
Be - ni u - ven be - ne, u - ven be - ne Yis - ro -
A sign, a sign it is be - tween me and the chil - dren of
Be - ni u - ven be - ne, u - ven be - ne Yis - ro -
A sign, a sign it is be - tween me and the chil - dren of
Be - ni u - ven be - ne, u - ven be - ne Yis - ro -
A sign, a sign it is be - tween me and the chil - dren of
Be - ni u - ven be - ne, u - ven be - ne Yis - ro -
A sign, a sign it is be - tween me and the chil - dren of
29868-8


4
19
el, os hi os hi os
Is - ra-el, A sign, a sign, a
el, os hi os hi os
Is - ra-el, A sign, a sign, a
el, os hi os hi os
Is - ra-el, A sign, a sign, a
el, os hi os hi os
Is' - ra-el, A sign, a sign, a
ff
IV
22
hi le - o - lom.
sign for - ev - er.
hi le - o - lom.
sign for - ev - er.
hi le - o - lom.
sign for - ev - er.
hi le - o - lom.
sign for - ev - er.
poco rit.
IV
V/C
V
I/V
29988-5

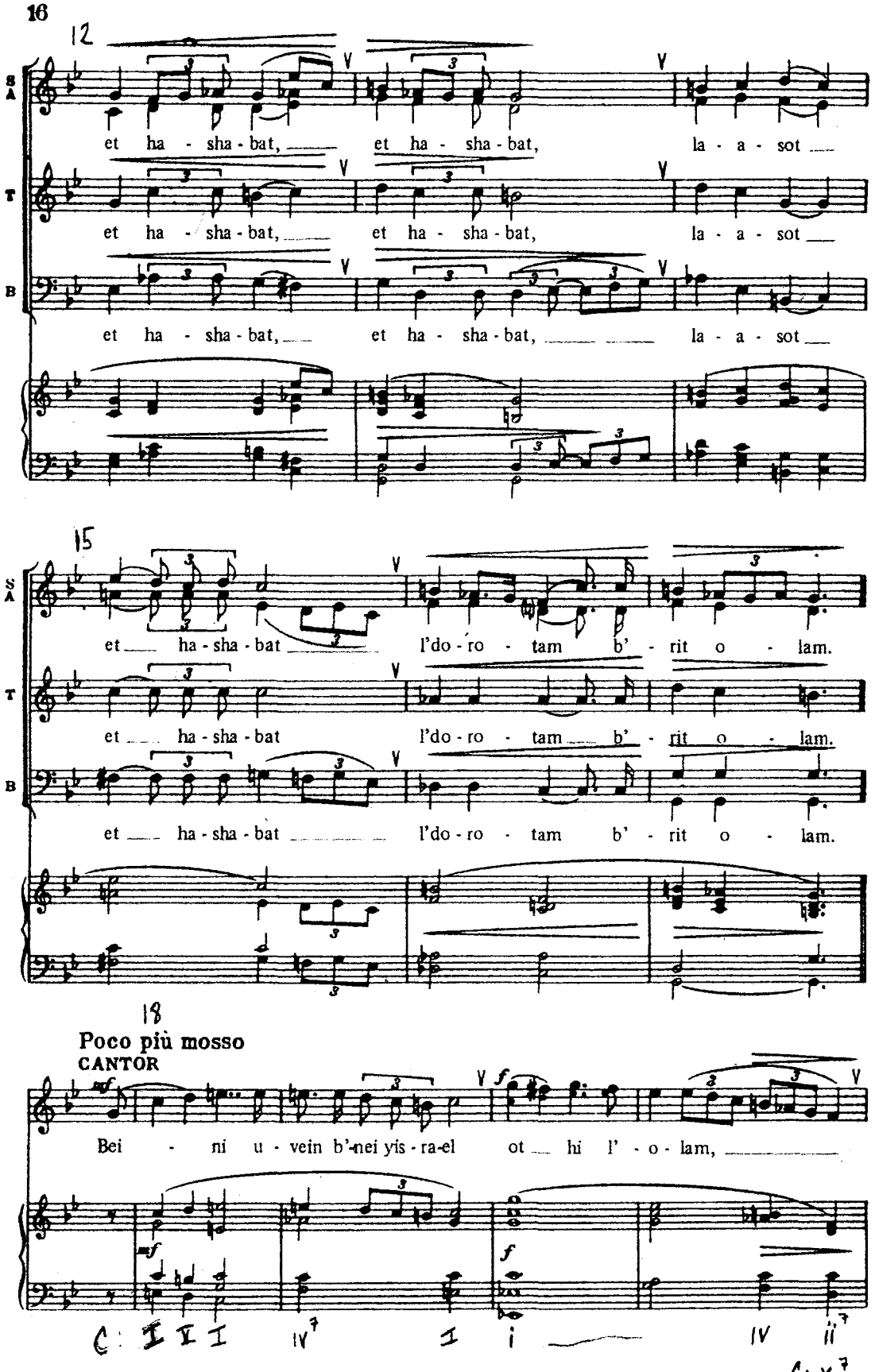

SOLO
25
a tempo
Bo - ni u - ven b'ne Yis - ro - el,
Is - ra - el's ev - er - last - ing cov - e - nant,
27
os hi Po - lom
with me, his re - deem - er.
30 Con moto
poco rall.
Os hi,
Day of rest,
Os hi, os hi,
Ho - ly sab-bath, day of rest,
Os hi, os hi,
Day of rest, day of rest,
Os hi, os hi, os hi,
Ho - ly sab-bath, day of rest, day of rest,
29868-5

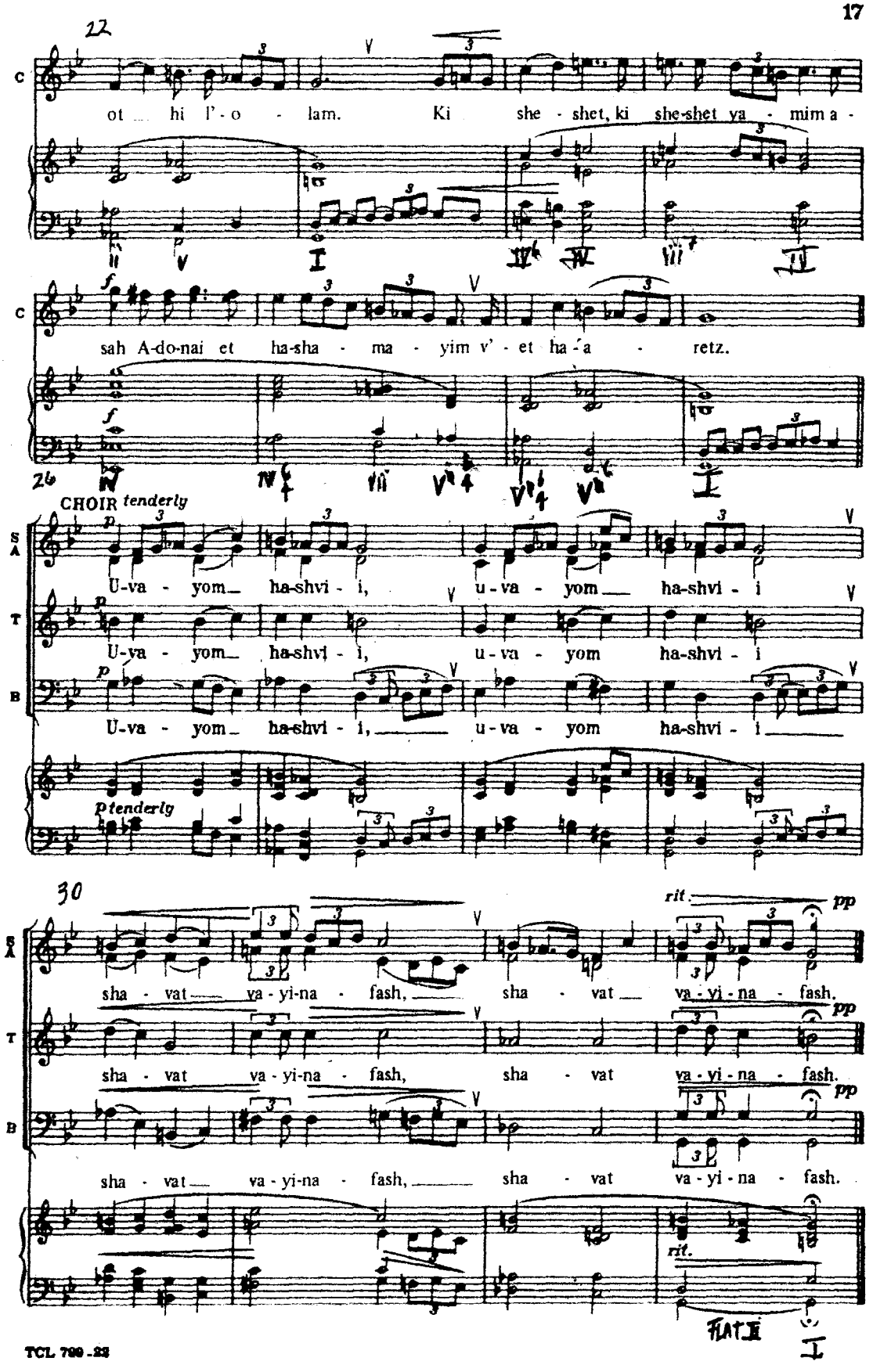

6
34
a tempo
os hi l' - o - lom,
Cast thy light up - on our souls,
os hi l' - o - lom,
Cast thy light up - on our souls,
os hi l' - o - lom,
Cast thy light up - on our souls,
os hi l' - o - lom,
Cast thy light up - on our souls,
a tempo
39
Solo
l' - o - lom.
For - ev - er.
l' - o - lom,
Bring us peace
l' - o - lom.
for - ev - er.
l' - o - lom,
Bring us peace
l' - o - lom.
for - ev - er.
l' - o - lom,
Bring us peace
l' - o - lom.
for - ev - er.
rall.
29868-6

V'SHAMRU



TCL 799-28


16
12
S
A
et ha - sha - bat, et ha - sha - bat, la - a - sot
T
et ha - sha - bat, et ha - sha - bat, la - a - sot
B
et ha - sha - bat, et ha - sha - bat, la - a - sot
15
et ha-sha-bat l'do-ro - tam b' - rit o - lam.
et ha-sha-bat l'do-ro - tam b' - rit o - lam.
et ha-sha-bat l'do-ro - tam b' - rit o - lam.
18
Poco più mosso
CANTOR
mf
Bei - ni u - vein b'-nei yis - ra-el ot hi l' - o - lam,
mf
f
C: I I I IV7 I i IV II7
6: V7


22
C
ot hi l'-o - lam. Ki she - shet, ki she-shet ya - mim a -
C
sah A-do-nai et ha-sha - ma - yim v' - et ha-'a - retz.
26
CHOIR tenderly
S A
U-va - yom ha-shvi - i, u - va - yom ha-shvi - i
T
U-va - yom ha-shvi - i, u - va - yom ha-shvi - i
B
U-va - yom ha-shvi - i, u - va - yom ha-shvi - i
p tenderly
30
rit.
pp
S A
sha - vat va - yi-na - fash, sha - vat va - yi - na - fash.
T
sha - vat va - yi-na - fash, sha - vat va - yi - na - fash.
B
sha - vat va - yi-na - fash, sha - vat va - yi - na - fash.
rit.
FLAT II
I

TCL 700-22

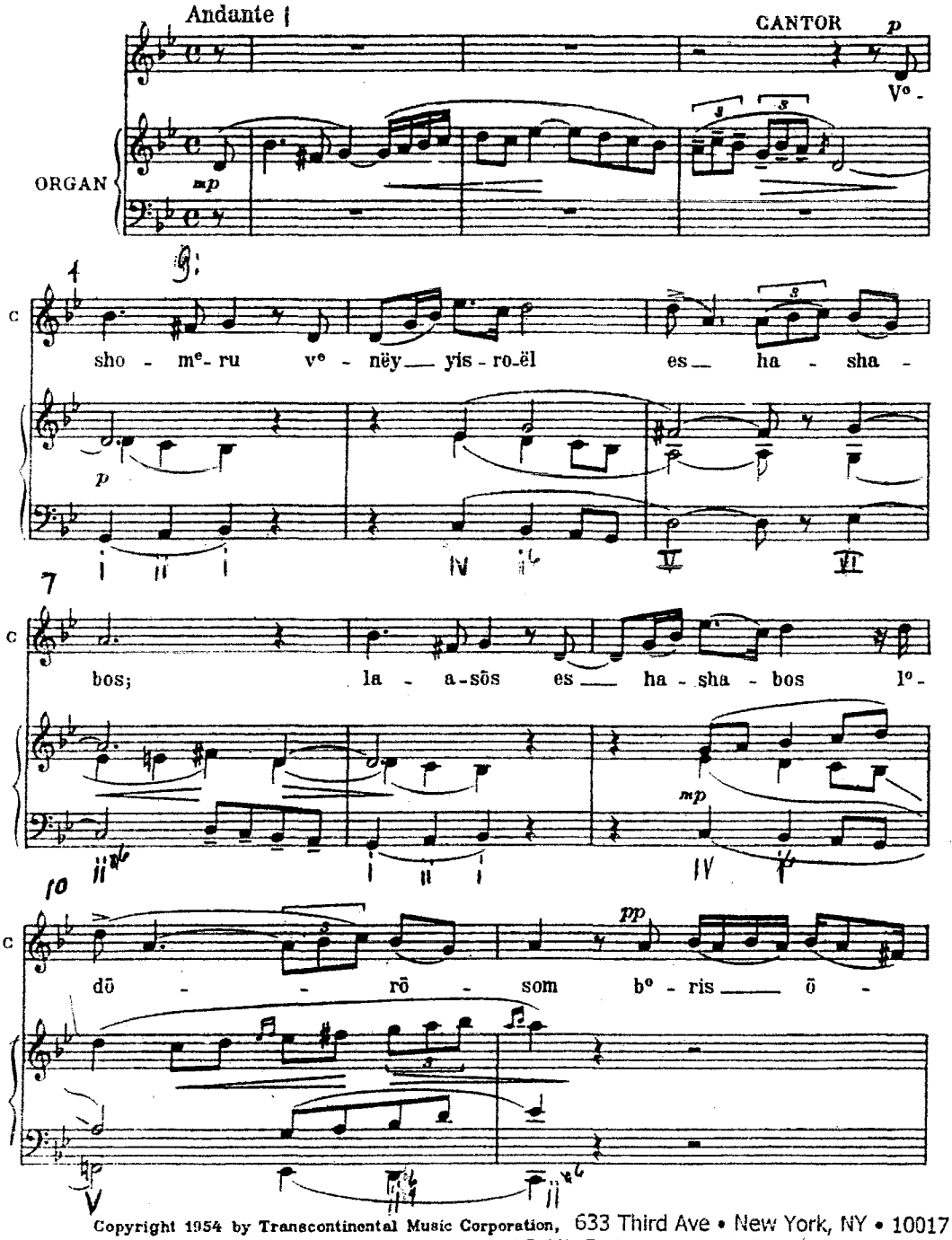
MUSICAL EXAMPLE #11

V'SHOMRU

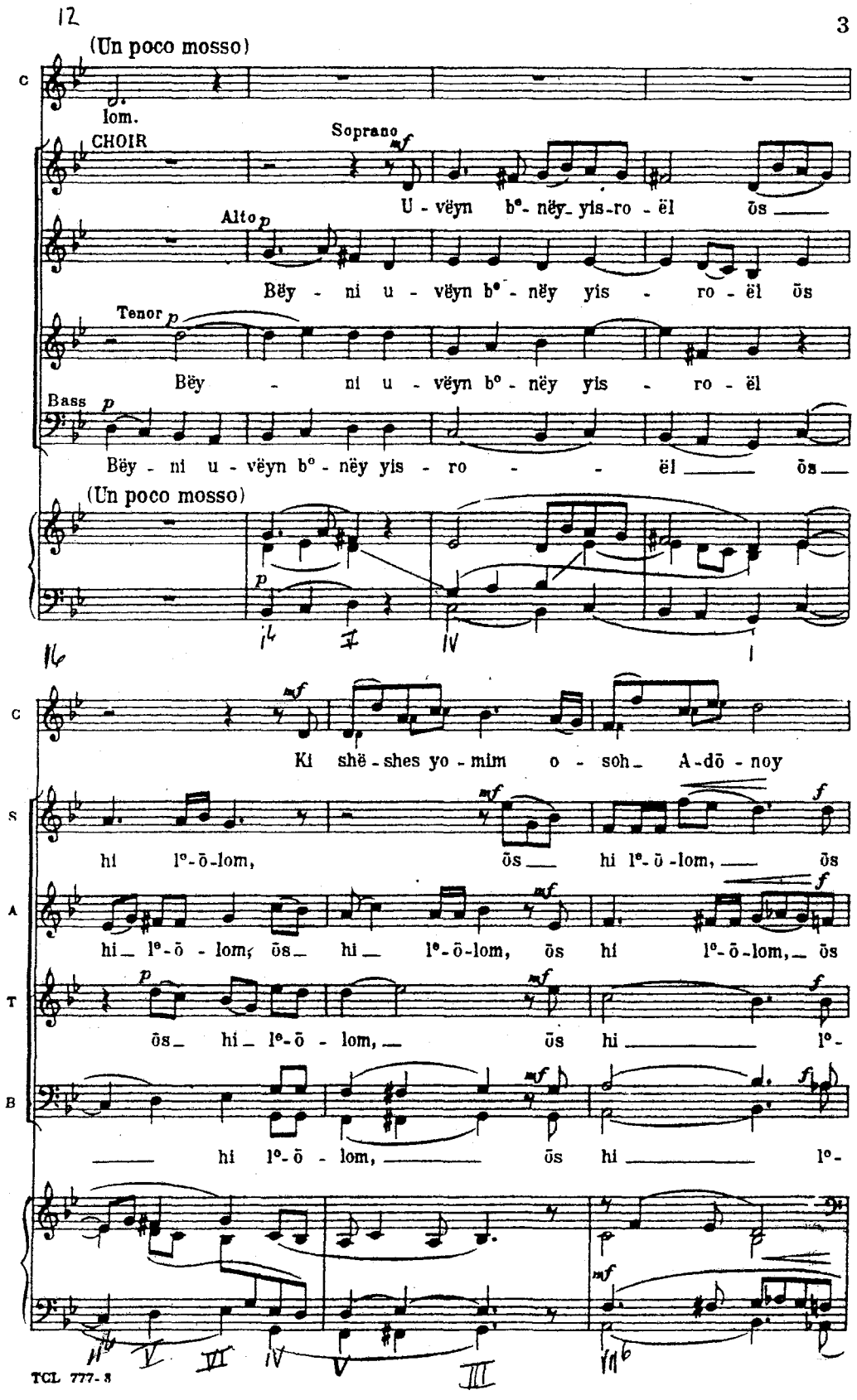
For Cantor (Tenor or Baritone), Mixed Voices and Organ

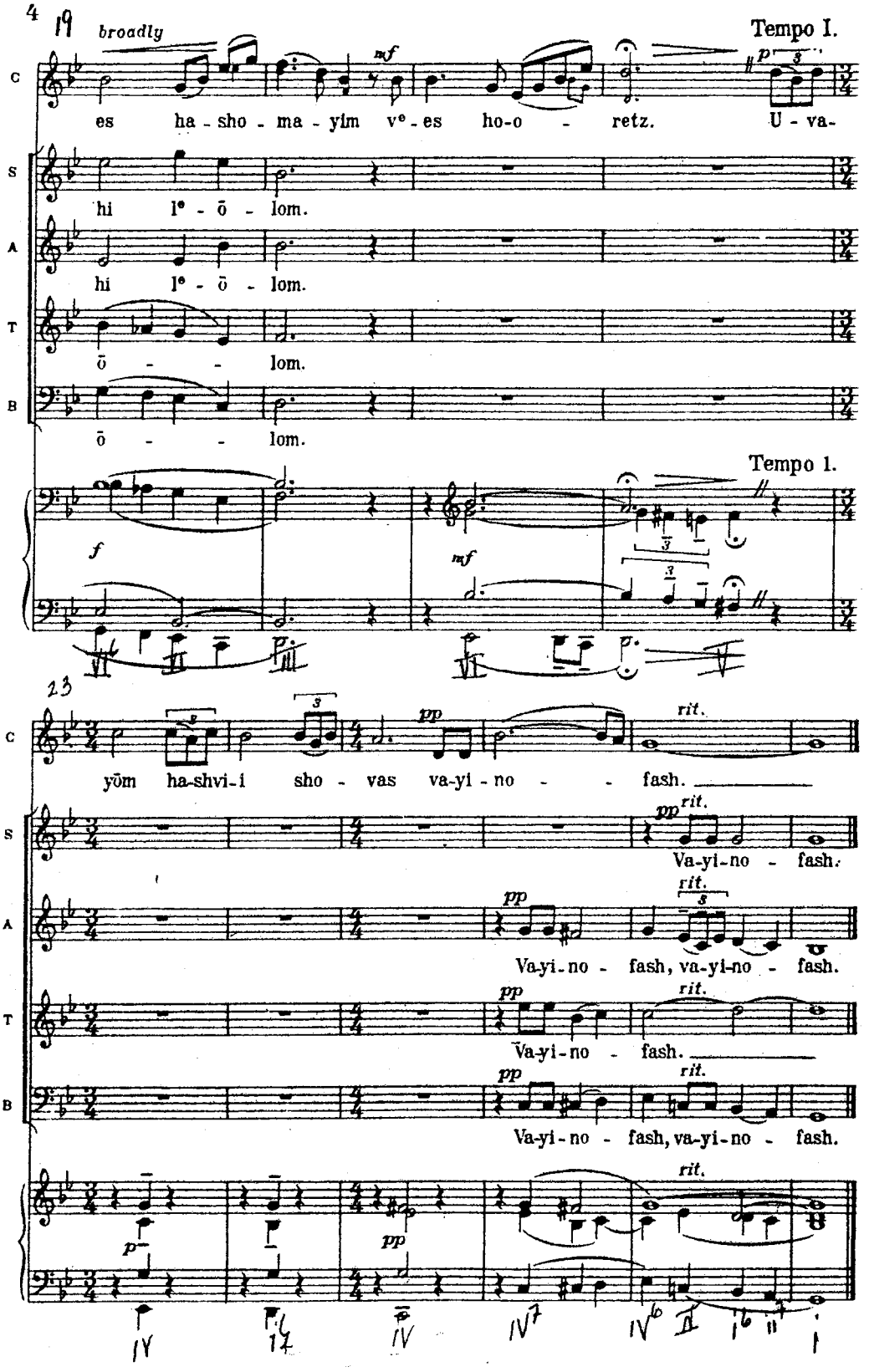
Duration: 2 min.

After a Melody by
LOUIS LEWANDOWSKI,
freely transcribed by
HERBERT FROMM



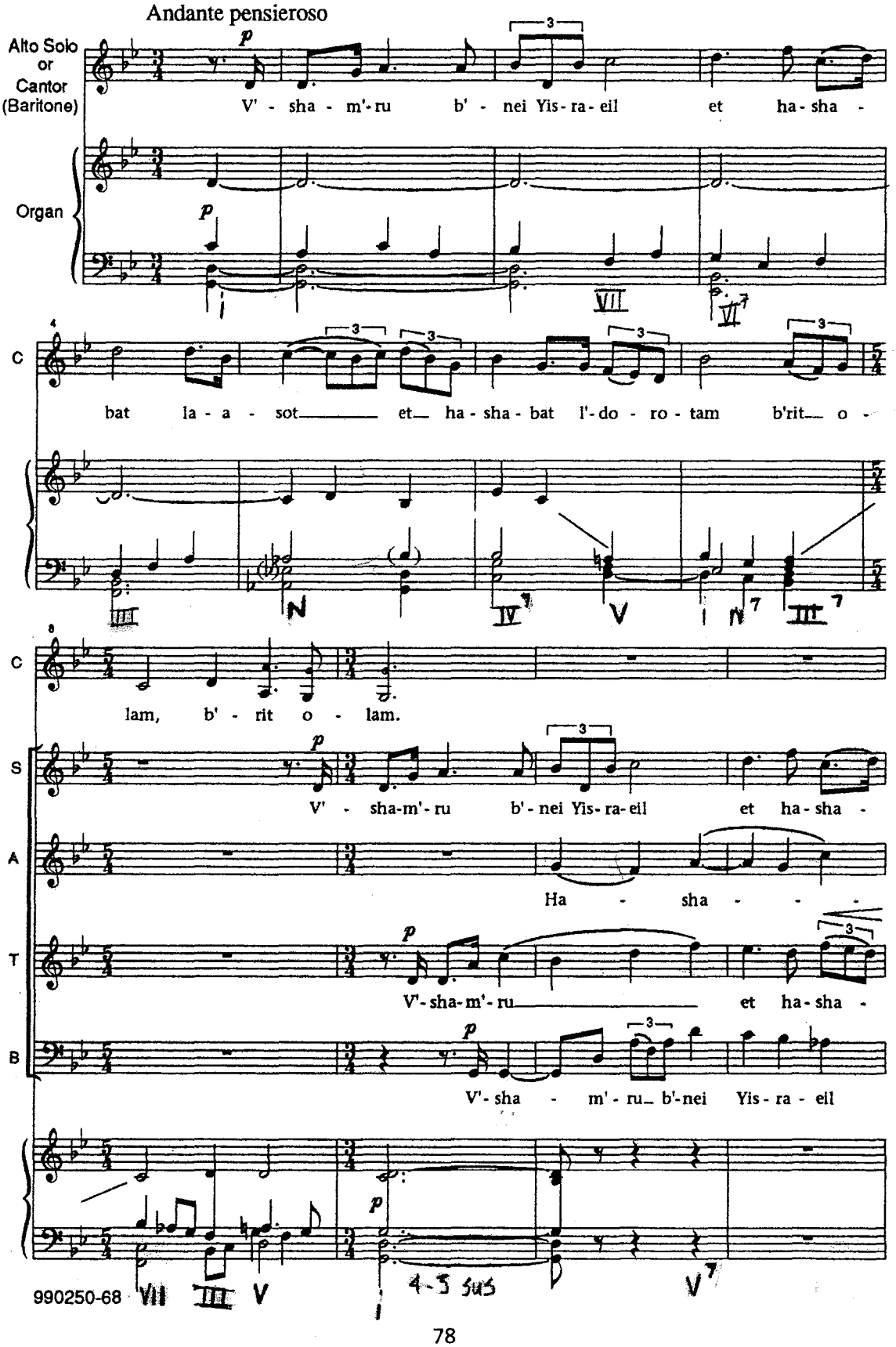
TCL 777-3

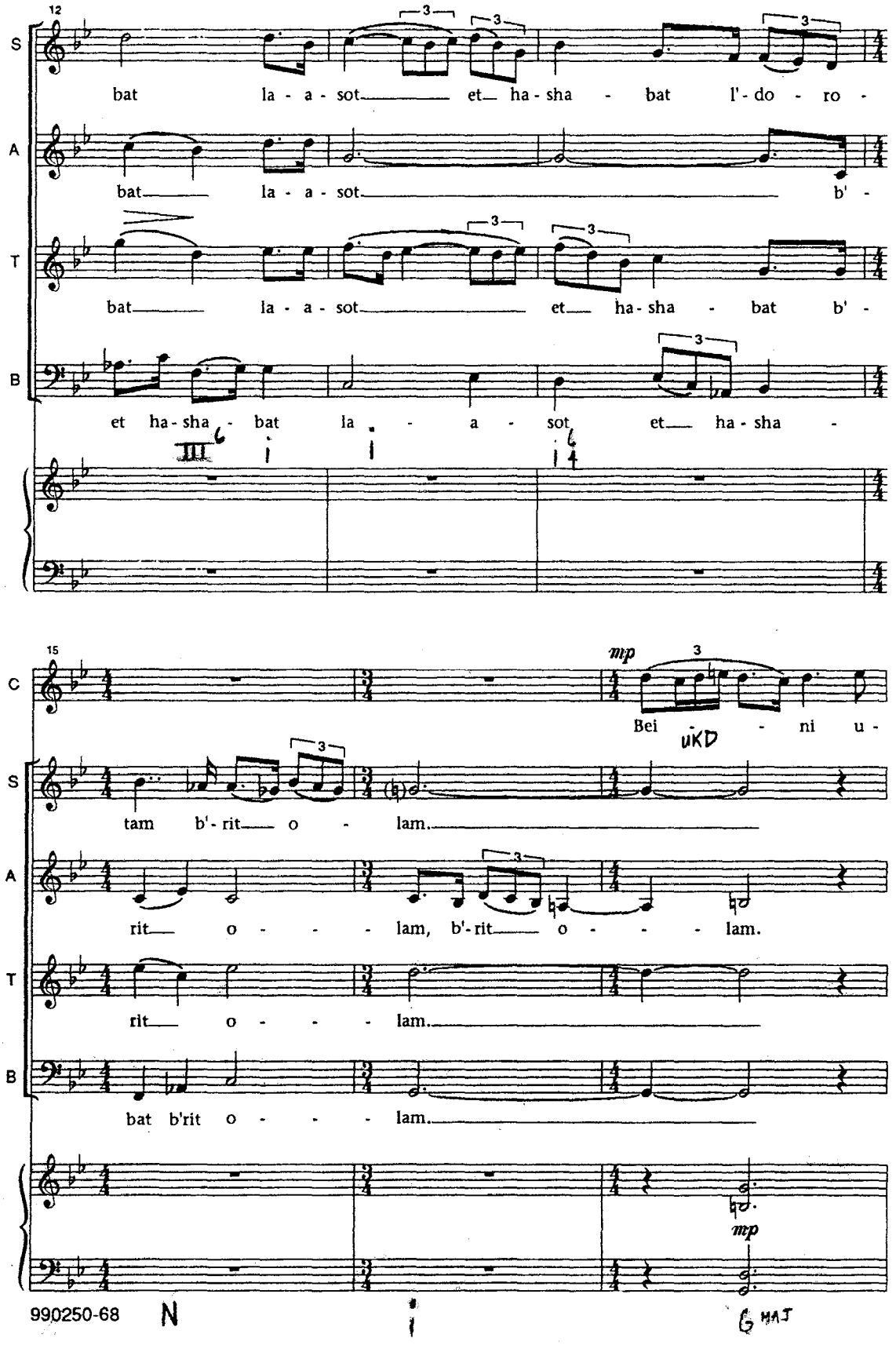

12
3
(Un poco mosso)
C
lom.
CHOIR
Soprano
mf
U - vëyn b°- nëy_ yis-ro - ël ōs
Alto
p
Bëy - ni u - vëyn b° - nëy yis - ro - ël ōs
Tenor
p
Bëy - ni u - vëyn b° - nëy yis - ro - ël
Bass
p
Bëy - ni u - vëyn b° - nëy yis - ro - ël ōs
(Un poco mosso)
p
16
C
mf
Ki shë - shes yo - mim o - soh_ A-dō - noy
S
mf
f
hi l°-ō-lom, ōs hi l°-ō-lom, ōs
A
mf
f
hi l°-ō - lom, ōs hi l°-ō-lom, ōs hi l°-ō-lom, ōs
T
p
mf
f
ōs hi l°-ō - lom, ōs hi l°-
B
mf
f
hi l°-ō - lom, ōs hi l°-
mf
TCL 777-8

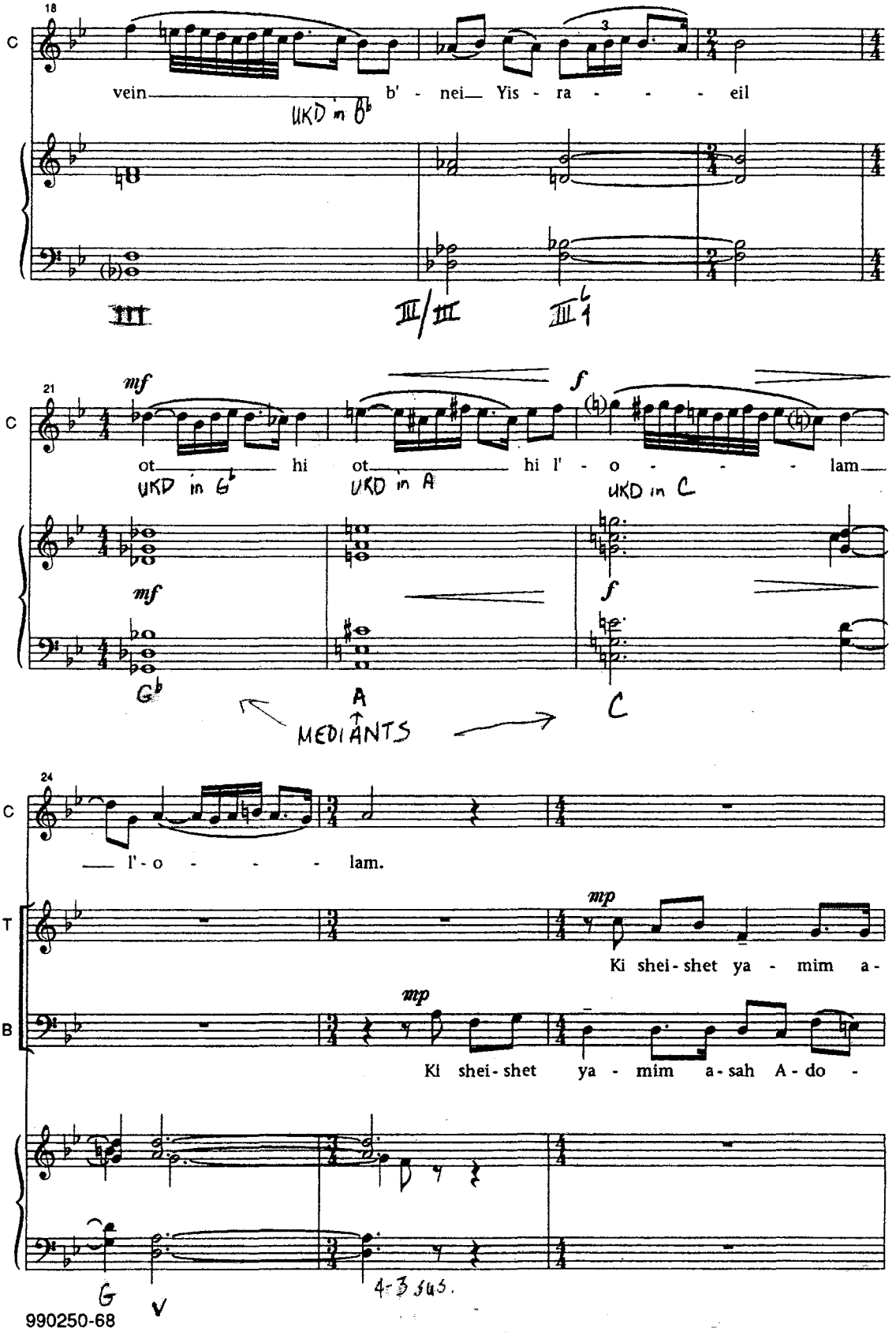

4
19
broadly
Tempo I.
C
es ha - sho - ma - yim v° - es ho-o - retz. U - va-
S
hi l° - ō - lom.
A
hi l° - ō - lom.
T
ō - - lom.
B
ō - - lom.
Tempo 1.
23
C
yōm ha-shvi-i sho - vas va-yi - no - - fash.
S
Va-yi-no - fash.
A
Va-yi-no - fash, va-yi-no - fash.
T
Va-yi-no - fash.
B
Va-yi-no - fash, va-yi-no - fash.

TCL 777-8

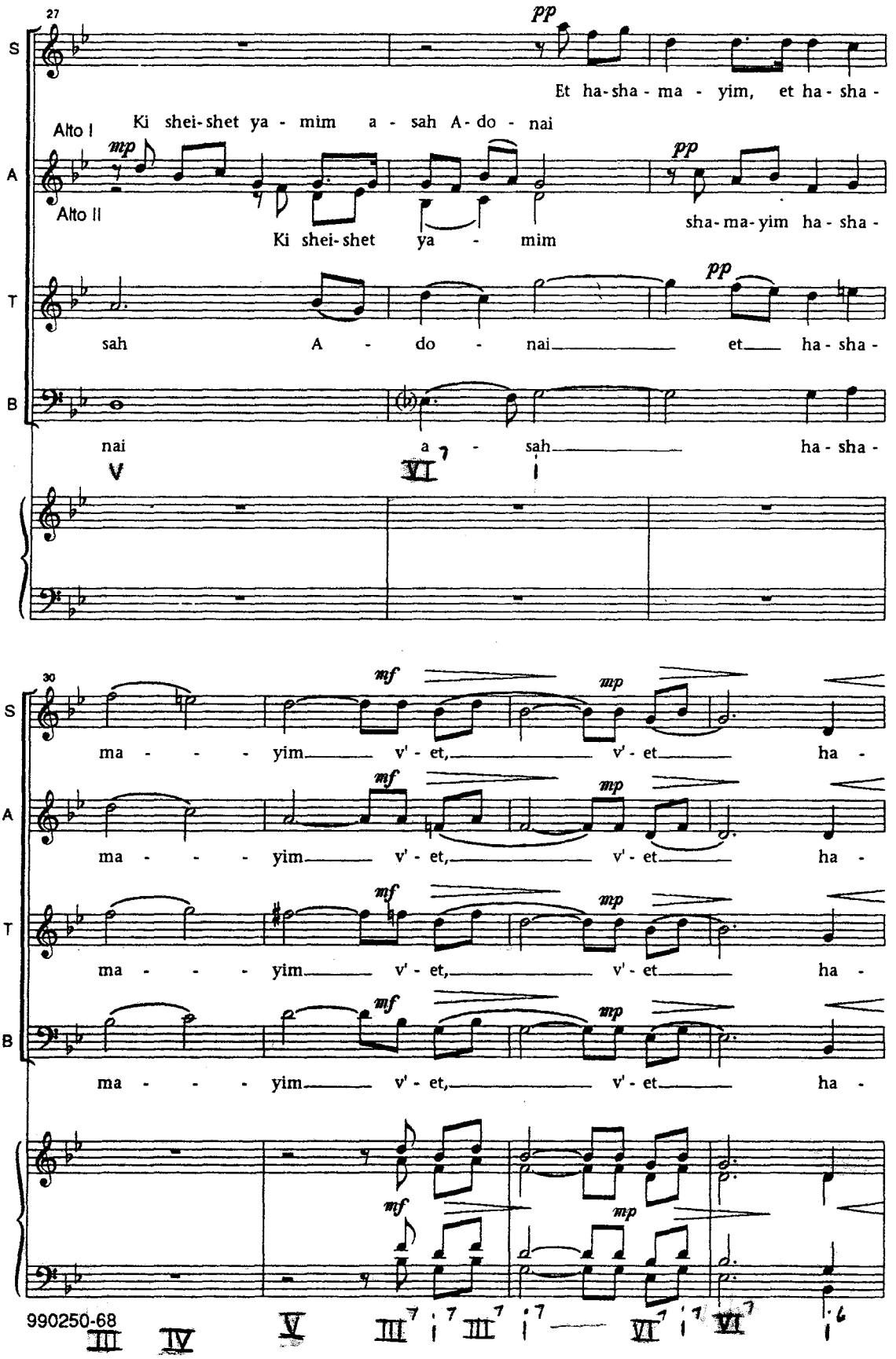
V'SHAM'RU

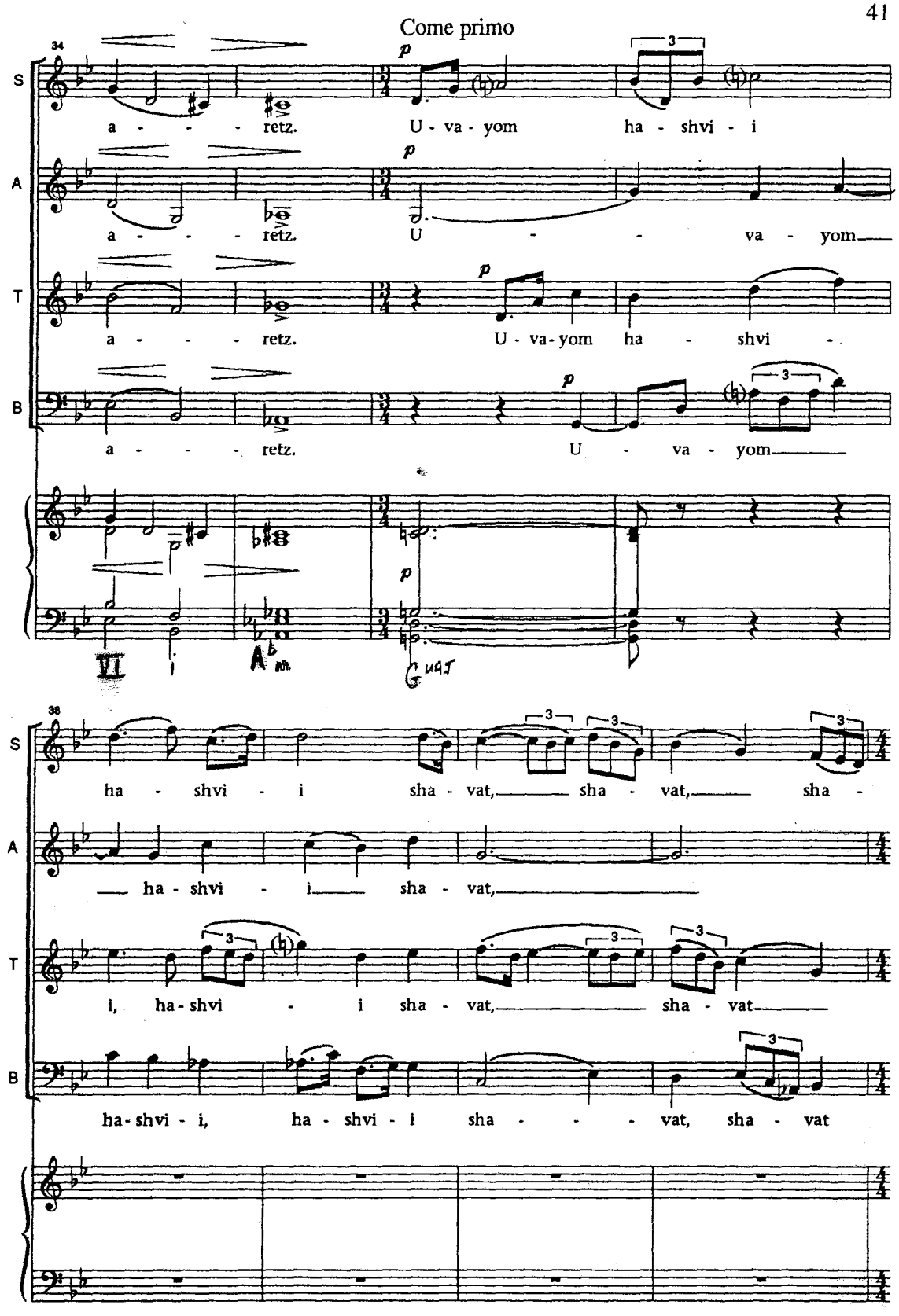

Andante pensieroso
Alto Solo or Cantor (Baritone)
V' - sha - m'-ru b' - nei Yis-ra-eil et ha-sha -
Organ
bat la - a - sot et ha-sha-bat l'-do-ro-tam b'rit o -
lam, b' - rit o - lam.
S
V' - sha-m'-ru b'-nei Yis-ra-eil et ha-sha -
A
Ha - sha - - -
T
V'-sha-m'-ru et ha-sha -
B
V'-sha - m'-ru b'-nei Yis-ra-eil
4-3 sus
990250-68

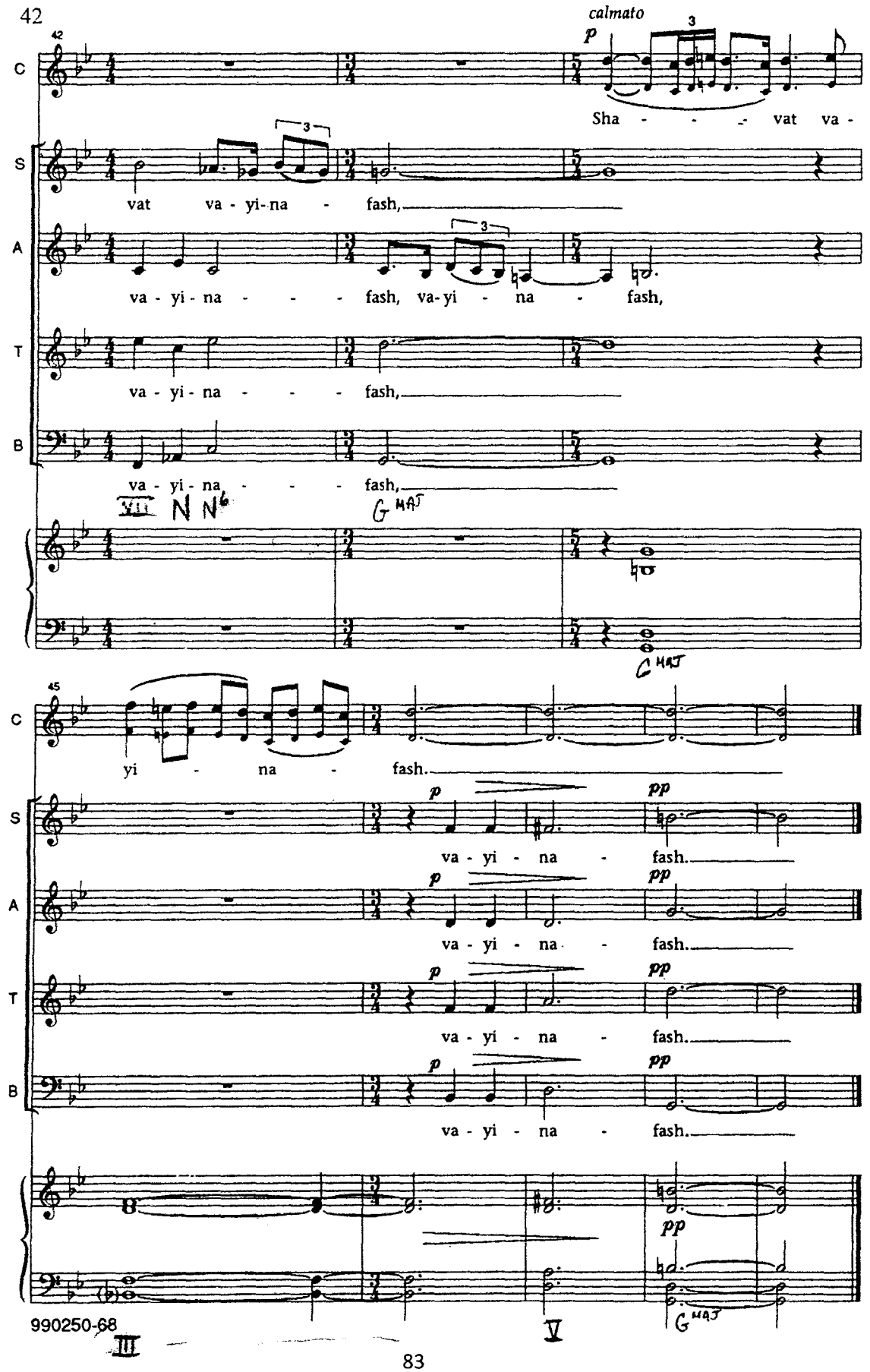

12
S
bat la - a - sot et ha - sha - bat l' - do - ro -
A
bat la - a - sot b' -
T
bat la - a - sot et ha - sha - bat b' -
B
et ha - sha - bat la - a - sot et ha - sha -
III
i
i
i
15
C
mp
Bei - ni u -
UKD
S
tam b' - rit o - lam.
A
rit o - - - lam, b' - rit o - - - lam.
T
rit o - - - lam.
B
bat b'rit o - - - lam.
mp
990250-68
N
i
G MAJ


18
C
vein b' - nei Yis - ra - - - eil
UKD in B♭
III
III/III
III♭
21
C
mf
f
ot hi ot hi l' - o - - - lam
UKD in G♭
UKD in A
UKD in C
mf
f
G♭
A
C
MEDIANTS
24
C
l' - o - - - lam.
T
mp
Ki shei - shet ya - mim a -
B
mp
Ki shei - shet ya - mim a - sah A - do -
G
V
4-3 sus.

990250-68


27
S
A
T
B
pp
Et ha-sha-ma-yim, et ha-sha-
Alto I
Ki shei-shet ya-mim a-sah A-do-nai
mp
Alto II
Ki shei-shet ya-mim
sha-ma-yim ha-sha-
sah A-do-nai et ha-sha-
nai a-sah ha-sha-
V
VI
I
30
mf
mp
ma-yim v'-et, v'-et ha-
990250-68
III
IV
V
III7
III7
VI7
VI7


Come primo
34
S
A
T
B
a - - - - retz.
U - va - yom ha - shvi - i
a - - - - retz.
U - - - va - yom
a - - - - retz.
U - va - yom ha - shvi -
a - - - - retz.
U - va - yom
VI
i
A♭m
G maj
38
ha - shvi - i sha - vat, sha - vat, sha -
ha - shvi - i sha - vat,
i, ha - shvi - i sha - vat, sha - vat
ha - shvi - i, ha - shvi - i sha - - - vat, sha - vat



990250-68

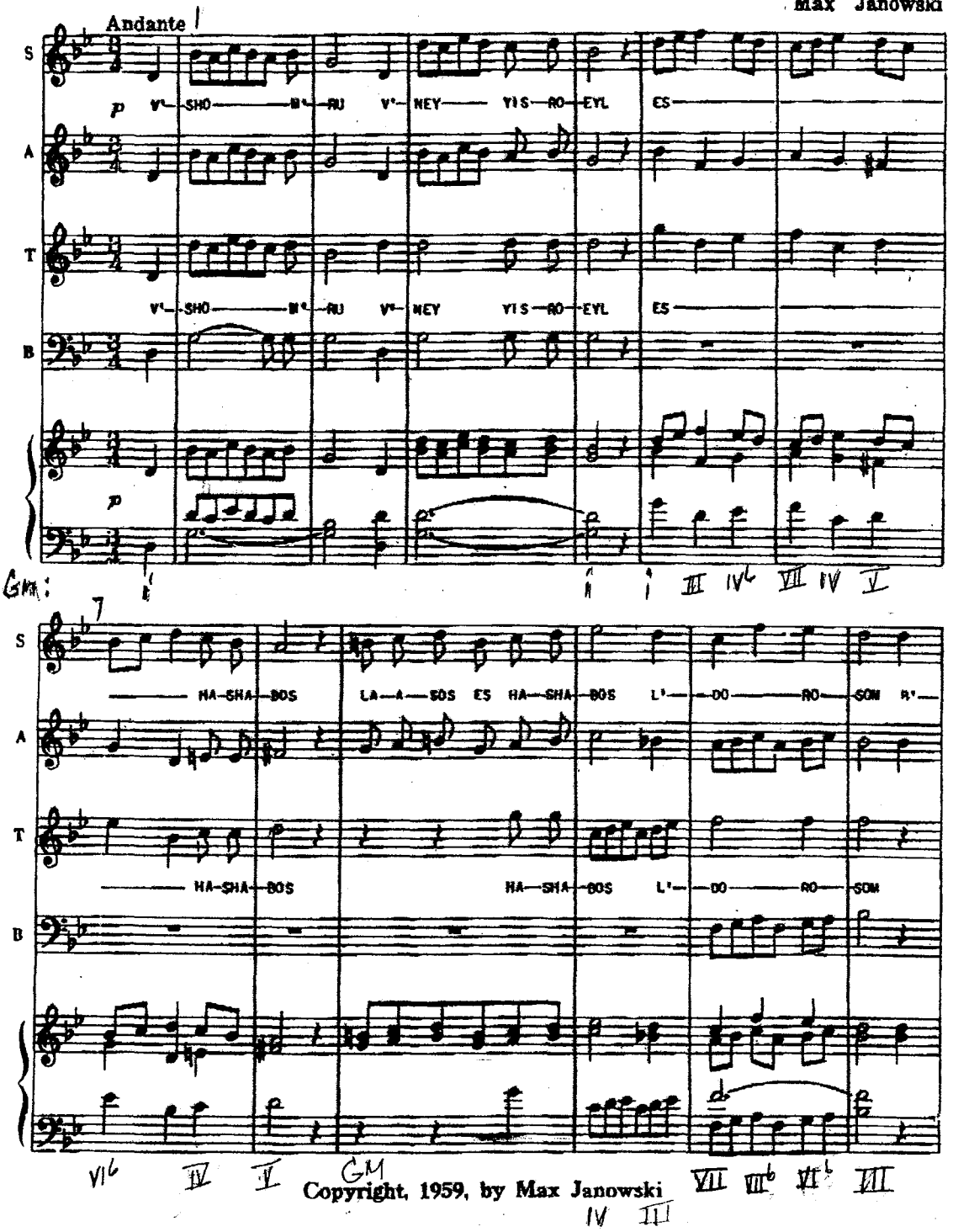
III V

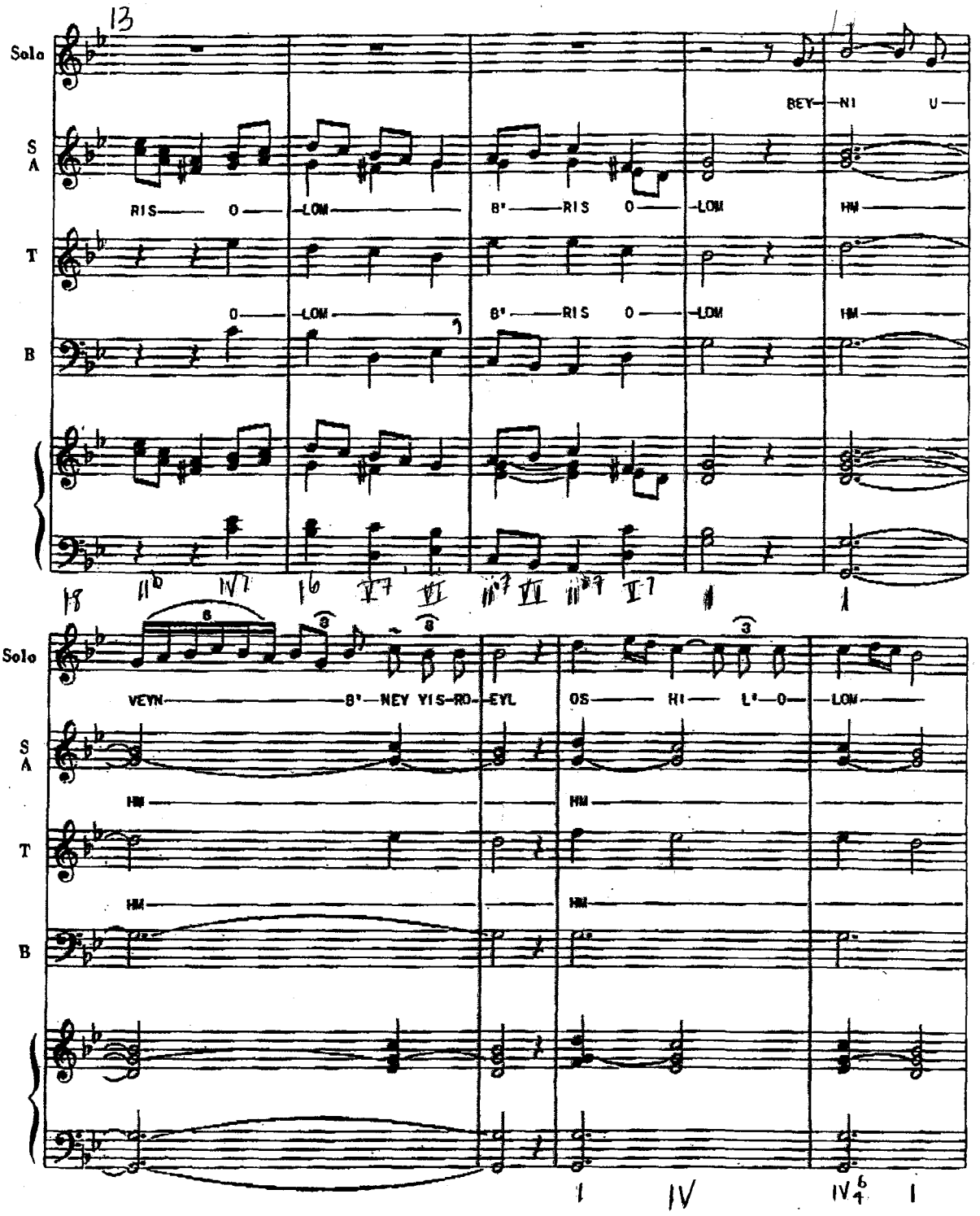
MUSICAL EXAMPLE #13

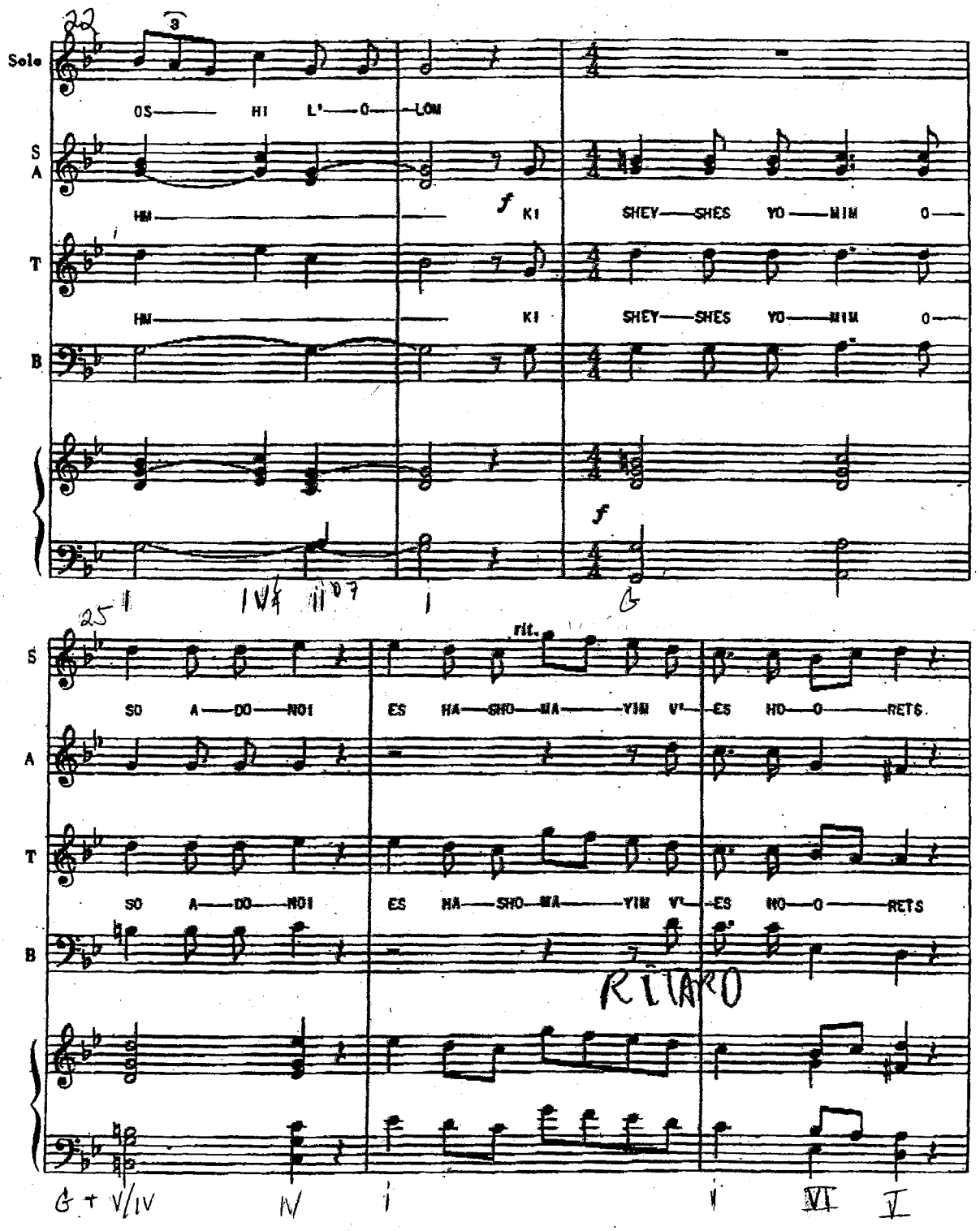
V'shom'ru

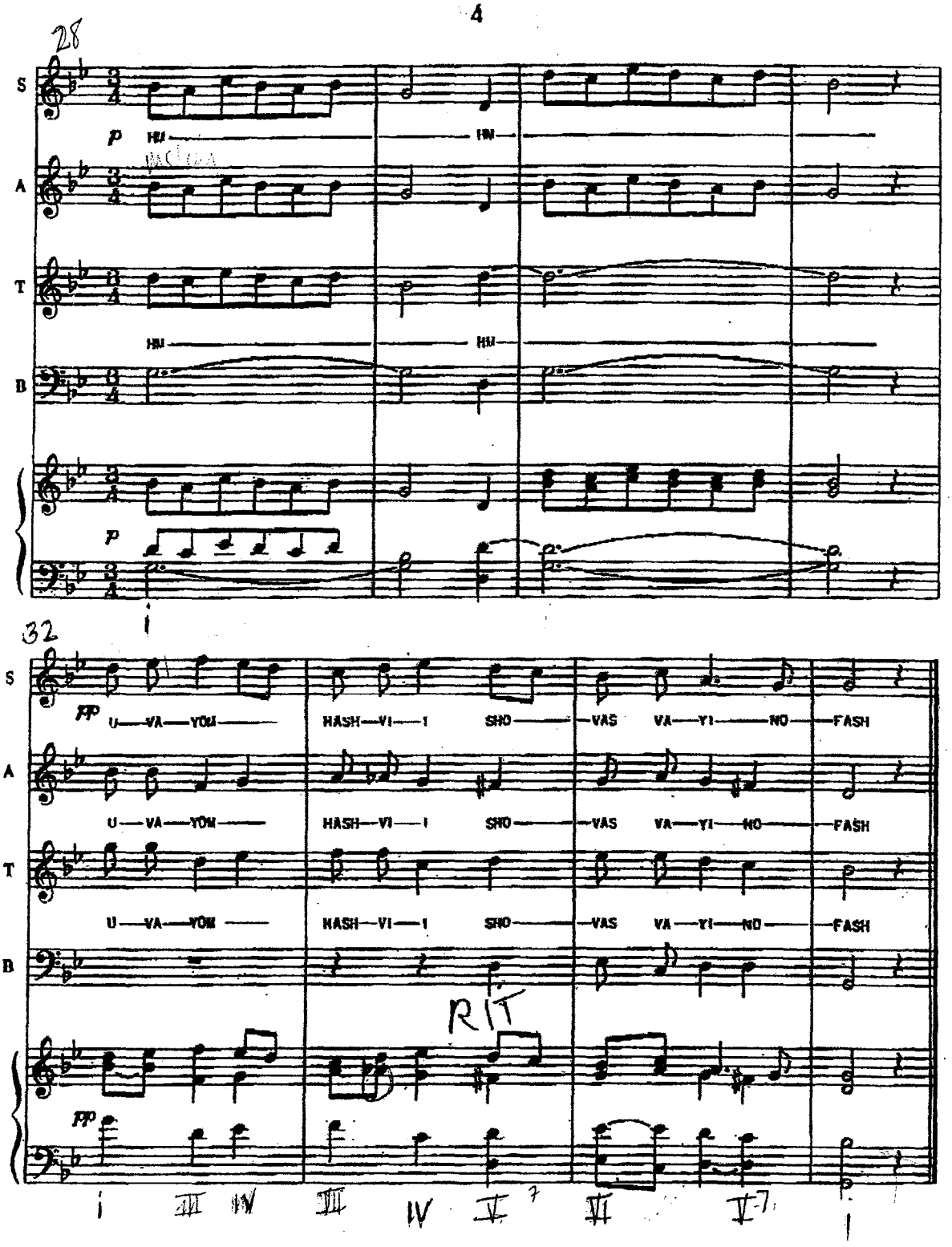
Dedicated in Friendship to Nate and Molly Slutzky

Max Janowski




13
Solo
S
A
T
B
RIS O LOM B' RIS O LOM BEY NI U
O LOM B' RIS O LOM HM
VEYN B' NEY YIS-RO-EYL OS HI L'O LOM
HM
HM
HM
HM


Solo
S
A
T
B
OS HI L'O LOM
HM KI SHEY SHES YO MIM O
HM KI SHEY SHES YO MIM O
f
f
I IV6 ii07 I G
rit.
SO A DO NOI ES HA SHO MA YIM V' ES HO O RETS.
SO A DO NOI ES HA SHO MA YIM V' ES HO O RETS
RITARD
G + V/IV IV i i VI I


28
S
A
T
B
p
HU
HU
HU
HU
p
i
32
S
A
T
B
pp
U—VA—YOM
HASH—VI—I
SHO
VAS
VA—YI—NO—FASH
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