

THE *HASHKIVEINU* PROJECT: THE ROLE OF
CHAZZANUT IN TODAY'S REFORM SERVICE

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My thesis, entitled The Hashkiveinu Project: The Role of Chazzanut in Today's Reform Service, explores how *chazzanut*, the traditional, improvisatory style of Jewish chant, can be welcomed in today's Reform service in a way that feels cohesive and modern. To that end, I designed a survey that went out to several Reform congregations within New York, and I received seventy-five responses. The survey sought to engage congregants about the current style and performance of music in their worship services, to get a sense of their musical preferences, and to assess what styles of music they may be open to in the future. To accomplish this, the survey included four listening examples, each featuring a different musical arrangement of the *Hashkiveinu Erev Shabbat* text. These musical examples varied widely in style, including *chazzanut*, classic choral with solo cantor, folk-rock congregational, and a newly composed original arrangement featuring a fusion of different styles, incorporating choir with cantorial *chazzanut*, jazz influences, and a congregational melody. The thesis is divided into four chapters:

Chapter 1: The Journey to Today's Musical Culture

Chapter 2: Survey Methodology

Chapter 3: Analysis and Results of Survey

Chapter 4: Response and Conclusion

I believe that this thesis could contribute greatly to the cantorate as a whole, as it takes a snapshot of our current musical landscape. It also provides great insight into how we might go about creating new melodies and musical arrangements that hearken back to traditional styles in a way that feels seamless and authentic, rather than dated or overly fussy. In this way, cantors can work to keep traditional-styled *chazzanut* alive within our worship services.

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Chapter 1: The Journey to Today's Musical Culture

The American cantorate has gone through many changes over the years. Throughout history, Reform Judaism has strove to embrace modernity while preserving tradition, and this juxtaposition is markedly reflected within its musical history. The cantor, or *chazzan*, has journeyed from virtuoso of complex improvisation, to choir master, to spiritual director of worship whose aim is to encourage congregational singing, often accompanied by folk-styled guitar. The Reform prayer service of today is a complex blend of these differing elements. Each musical style has a distinctive sound, with its own unique qualities and characteristics. Yet they are all inherently Jewish, as they have become a part of our distinguished aural history. Today's widely-ranging musical style demonstrates the Jewish people's fierce dedication to, and deep love of, tradition, while also recognizing the desire to stay current and find tradition's place in a modern society.

The effect of modernity upon Reform Judaism is omnipresent, dating back to the mid- to late-nineteenth century, when American Jewry was greatly influenced by its European counterpart, which was experiencing emancipation in Germany. After being granted citizenship in a post-Napoleonic era, German Jews began to shift how they practiced Judaism. They adopted customs and styles that were similar to their Christian peers, with decorum and propriety on full display. Uniformity was key within the synagogue, affecting its prayer service, liturgy, architecture, and ultimately, its music. The solo, improvisatory *chazzan* became a relic of the past, and a classical performance

style with an emphasis on choral singing became the style du jour, featuring an organist, choir director, chorus, and congregational hymns. The music featured pioneering chazzan-composers such as Louis Lewandowski (1821-94), Samuel Naumbourg (1815-80), and Salomon Sulzer (1804-90) (Slobin 1989, 16-17).

As German Jews emigrated to the United States in the 19th century, they brought their classical reforms with them that had been instituted in Germany. As such, the American expression of Reform liturgical music began to take on a distinctly non-Jewish sound. Music was often performed by non-Jewish professional musicians, accompanied by organ and led by a choir director. While this style of music became extremely popular, some Jewish composers felt that this music had lost its traditional roots. In time, as a response to this trend, composers such as A.W. Binder compiled the third edition of the Union Hymnal in 1932, featuring the return of a “Jewish” sound: “Binder combined the *nusach* (traditional chant) still heard in the traditional synagogues with more contemporary musical elements, creating a choral repertoire that reflected the essence of American Judaism - itself a modern manifestation of an ancient faith” (Goodman 2009, 44).

Thus, compositions that combined high artistic value with Jewish musical tradition became the center of Reform liturgical music from 1930 to the 1960s. Composers such as Max Helfman, Hugo Chaim Adler, Isadore Freed, Heinrich Schalit, and Lazar Weiner wrote complex, sophisticated music featuring soloist and choir, while upholding Jewish aural tradition by utilizing traditional *nusach* and Jewish prayer modes. This resulted in a sound that blended contemporary and traditional elements, combining

the best of both worlds and creating a new standard of Jewish music (Goodman 2009, 44).

It was during this time of musical reinvention within the Reform movement that a competing school and methodology of music was in its heyday in the Conservative Movement. Because *Halacha* (Jewish law) prohibited the use of musical instruments on Shabbat, the Festivals, and the High Holy Days, most of the sophisticated music that was popular within the Reform movement was deemed unusable in a Conservative shul. As such, *chazzanut*, which is the traditional method of unaccompanied chanting, became the defining style of the American Conservative movement. *Chazzanut* features improvisatory styled vocal melismas, masterly high notes, and complex virtuosic technique. This vocal style was a representation and continuation of the Eastern European style of *chazzanut*, as presented by immigrant cantors, with vocal dexterity and commanding presence becoming the cantorial standard (Cohen 2009, 32). As such, the 1920s and 1930s were labeled “The Golden Age of *Chazzanut*,” in which cantors such as Yossele Rosenblatt, Zavel Kwartin and Gershon Sirota incorporated traditional synagogue *nusach* into their liturgy by means of impressively difficult vocal lines (Goodman 2009, 44).

Cantorial singing and *chazzanut* became extremely popular within American Jewry, mainly within more traditional circles of Judaism. The cantor’s ability to create holiness by means of vocal prowess was inspiring. Irene Heskes explains the power of the *chazzan* in her book entitled *Passport to Jewish Music*: “One salient quality that had infused the ‘Golden Age’ cantorial performers was that of melody illuminating words,

indeed transcending them as prayer made transparent through music. In those performances, there was a vocal stamina and control, flexibility of intonation, and concentration upon textual content. It was the cantor's responsibility to interpret and inspire piety, and the cantorial art was a means to those ends" (Heskes 1994, 66).

With the rise of modern technology, the cantor was able to find prominence not only within the synagogue, but also within the landscape of popular culture. The most important scientific development that contributed to the rise of the cantor is the recording, with cantorial albums becoming commonplace in the Jewish community, as well as published transcriptions of cantorial selections. Cantorial recordings featured both religious and secular songs and were strongly marketed to Jews, as listening to such albums was considered an act of Jewish loyalty, creating an environment of ethnic solidarity. The cantor began to find his profession as the subject for popular Yiddish songs, and their *chazonish* vocal stylings were added to Yiddish theatre works. In 1927, the first "talkie" film was made, entitled *The Jazz Singer*, which focused on a *chazzan*'s struggle between the old and the new world. Such developments firmly established the role of the cantor in popular culture, and the *The Jazz Singer* became an iconic hallmark in cinematic history (Shandler 2009, 25-26).

With new media on the rise, the cantor catapulted from communal messenger of prayer to star. He was singing in recitals and vaudeville, his voice was broadcast out the windows of the local music shop, his likeness was used to advertise coffee, and his story was the plot of a major motion picture. Cantors became celebrities, popular figures, and targets of gossip. The *chazzan* was no longer simply a pulpit singer; He was a popular

cultural phenomenon (Shandler 2009, 16-17). Though WWII resulted in the loss of many famous cantors, *chazzanut* continued to remain popular after the war. Cantors such as Moshe and David Koussevitsky, Adolph Katchko, Moyshe Oysher and Moshe Ganchoff kept this tradition alive, releasing recordings and publications of their vocal works via sheet music.

While the *chazzan* and his complex singing was a fixture during the early twentieth century, it began to be perceived as a bit outdated as America neared the mid-1950s and 1960s. The idea of the vocally nimble cantor with his vocal acrobatics and extravagant high notes was becoming passé. What once was considered impressive and passionate was beginning to be considered excessive and indulgent. This sentiment was not only voiced by congregants, but also by the clergy. Rabbi Abraham Joshua Heschel, one of the most influential American rabbis of the twentieth century, proclaimed his dissatisfaction with the overindulgent cantor in a speech delivered to a room full of Conservative *chazzanim* at the Cantor's Assembly 10th Annual Convention in 1957. He was extremely concerned with the state of the affairs, cautioning that the Conservative cantorate had lost its way. He stressed that focusing exclusively on vocal beauty and magnificence was detrimental not only to the cantorate, but also to the congregation: "*Hazzanut* has become a skill, a technical performance, an impersonal affair. As a result, the sounds that come out of the *Hazzan* evoke no participation. They enter the ears; they do not touch the hearts" (Heschel 1972, 62).

Heschel stressed that musical superficialities could not be the centerpiece of Jewish music. Above all, Heschel felt that expression of the liturgy was of the utmost

importance: “The Cantor’s voice must neither replace the words nor misinterpret the spirit of the words. The Cantor who prefers to display his voice rather than to convey the words and to set forth the spirit of the words will not bring the congregation closer to prayer. ‘Be humble before the words,’ should be the cantorial imperative” (Heschel 1972, 65).

Heschel’s vision of a renewed and humbled cantorate was decisive and bold at the time of its proclamation. Yet, the concept of the humble cantor has been idealized throughout history.. The *Aruch ha-Shulchan* (“Laying of the Table”), codified in 1884-1906, is Belarusian Rabbi Yechiel Michel Epstein’s commentary on the *Shulchan Aruch* (“Set Table”), the sixteenth-century codification of Jewish law. Rabbi Epstein states within his commentary that humility must be at the center of the cantorate: “A Sheliach Tzibbur who prolongs the prayers in order to express his delight in giving thanks to the Almighty will be blessed. If his intent is to impress others with his singing, he is doing a terrible wrong” (Friedmann 2009, 68). Heschel echoed this sentiment in his 1957 speech, asserting that the ultimate purpose of the cantor must be prayer to God: “A Cantor who faces the holiness in the Ark, rather than the curiosity of man, will realize that his audience is God. He will learn to realize that his task is not to entertain but to represent the people Israel. He will be carried away into moments in which he will forget the world, ignore the congregation and be overcome by the awareness of Him in whose presence he stands. The congregation then will hear and sense that the Cantor is not giving a recital but worshipping God, that to pray does not mean to listen to a singer but to identify oneself with what is being proclaimed in their name” (Heschel 1972, 65).

As time went on, the vocally overindulgent *chazzan* became a hackneyed stereotype, seen as a hindrance towards authenticity within the American cantorate. Cantors became less and less enamored of their golden-throated predecessors, believing that *chazzanut* created a barrier between themselves and the congregation. While they appreciated the beauty that the quintessential *chazzanim* presented in their singing, the “new” cantor viewed this style as inaccessible to the congregation. Cantor Julius Blackman, writing in 1993, describes this feeling of disconnection in his article entitled *The Hazzan: As Seen from a Seat in the Congregation*: “I grew up listening to and being enthralled by such masters of the cantorial art as Rosenblatt, Kwartin, Hershman, the Kusevitsky brothers, Oysher, etc. When I too became a *hazzan*, I felt that the *hazzanic* input was what gave the service that very special timbre, that special flavor. I still feel that way. However, over the years, I have come to realize that a prayer service is not just a performance, be it a rabbinical sermon or a cantorial recitative. The basic element in a service is the congregation. Prayers should be not just “at” or “to “ the congregation, but also “with” the congregation” (Blackman 1993, 38). Cantors and congregations alike felt this disconnect, desiring something different, something more accessible.

It is only natural that liturgical and musical change was on the horizon in the Reform movement, as at this same time a sea-change was stirring in America. Secular music was undergoing a great evolution with the arrival of folk and rock music, beginning in the 1950s and continuing on through the mid-1960s. Artists such Peter, Paul and Mary, Joan Baez, Bob Dylan, Joni Mitchell, Carole King, and James Taylor became the quintessential sound of folk music, and its styles, elements, and messages began to

spill over into the music of the Reform movement. Uprising and revolt raged within tumultuous times of civil unrest and the Vietnam War, and folk music became the rallying cry of the young demographic involved in a massive social movement.

Rebellion against authority and tradition became a social driving force, creating an antiestablishment sentiment that permeated society in the 1960s and 1970s. Such rebellion became a fixture within Reform Judaism, in which young Reform Jews flouted classical musical traditions by demanding that the music played during informal youth services mesh with the sounds of the times, resulting in sing-alongs and a greater emphasis on English. They struggled with the modal sounds of the cantorate, which felt too Eastern European, foreign, and inauthentic. They were also unimpressed with grand choral arrangements that were also popular at the time. Marc S. Goodman perfectly describes this discontent in his chapter of Jonathan L. Friedmann's book entitled *Perspectives on Jewish Music: Secular and Sacred*: "These compositions were too formal and too stiff to appeal to a youth movement obsessed with change, accessibility, and experimentation. What they craved was simple music that could be easily understood and sung: Music that mirrored the American folk music they heard on the radio." (Goodman 2009, 49).

Accessible music that echoed its folk contemporaries slowly began to permeate American Judaism, firmly implanting itself within the Jewish camping scene of the 1960s. Goodman describes this evolution: "Shabbat services became religious 'sing-alongs' accompanied by guitar, and communal singing cultivated within campers a palpable sense of spiritual community. This style of service, which had become a central

feature of the camp experience, eventually began to enter Reform Synagogue services. As more and more young Jews became accustomed to a participatory camp model, there was a push to use this style of worship in place of the formal, Protestant-like services that had for years been the standard of American Reform Judaism” (Goodman 2009, 51-52).

Folk-influenced music became the dominant style of the Reform movement, gaining momentum in the 1970s and continuing through today. Jewish singer-songwriters such as Debbie Friedman, Jeff Klepper, and Dan Freeland rose to prominence, reinventing the sound of Reform Judaism and slowly influencing the cantorate. Communal singing became the new focus of American Reform Jewry, as congregations sought cantors who could invite the congregation to sing along to music that was accessible and easy to follow. Folk- and rock-influenced style has continued to dominate the Reform Jewish music sounds of today, with current artists including Noam Katz, Noah Aronson, Josh Nelson, Dan Nichols, Ken Chasen, and Craig Taubman producing popular Jewish music that is well known throughout progressive and more traditional Jewish circles.

In today’s contemporary Reform synagogue service, communal singing has become the most commonplace style. On a typical Friday Shabbat evening service, congregants come to synagogue expecting to hear music to which they can sing along, as singing along with the cantor is an integral, welcomed part of the experience. Rabbi Elie Kaunfer discusses this phenomenon in Joey Weisenberg’s book entitled *Building Singing Communities*: “As I’ve visited more *shuls* around America, I’ve begun to notice that congregations of all sizes, locations, and denominations - from small *shtibls* (small *shuls*)

to humongous, formal decorous Manhattan synagogues, from old established *shuls* to new-sprung independent *minyanim* (communal prayer quorums) - are all looking for ways to encourage singing in their congregations, both in *shul* and at home. They want everybody to get more involved in the singing as a collective, to make the large *shul* feel more *heimish* (home-like), to deepen their sense of community, and to create an atmosphere that feels *shabbosdik* (like Shabbat) and spiritual” (Weisenberg 2011, vi).

While communal singing has become the most familiar model of music in today’s worship service, I wondered if harkening back to differing traditional styles of cantorial music would be appreciated and welcomed. With a look towards the future of the cantorate, I sought to answer this question by creating a survey. This survey went out to members of several Reform congregations in New York, with the goal of getting a sense of what style of music they are used to hearing in their current synagogues, and what they could potentially envision and enjoy hearing at their synagogue in the near future. To this end, I recorded 4 different musical arrangements of the *Hashkiveinu Erev Shabbat* text, each featuring a different style of music. The composition date of these arrangements ranged from 1942 to today. The different styles of these four arrangements included *chazzanut*, classic choral with solo cantor, folk-rock congregational, and a newly composed original arrangement featuring a fusion of different styles, including choir with cantorial *chazzanut*, jazz influences, and a congregational melody. Survey methodology and a breakdown of the music utilized within the survey will be the focus of chapter 2.

Chapter 3 will concentrate on the results and interpretation of the responses from the survey, as received from seventy-five individuals. Chapter 4 will continue on with

my thoughts on the survey and what it can mean for Reform Jewish worship, culminating with a newly self-composed *Ufros Aleinu* written as a follow-up to the survey.

Chapter 2: Survey Methodology

Introduction

For the principal focus of my thesis, I have chosen to create a survey entitled The Future of Music in the Reform Synagogue. I intend to dig deeper into the Reform Shabbat service from a musical perspective. I hope to shed light on congregants' engagement with the musical culture of the services, including instrumentation, encouragement of congregational singing and the availability of listening moments, when congregants are invited to experience the music as receptive participants, rather than as vocal participants.

While a good amount of research has come out in the past decade regarding Judaism in America, the synagogue worship service has not been a formally explored focus. A renowned survey came out in 2013 from the Pew Research Center, "A Portrait of Jewish Americans: Findings from a Pew Research Center Survey of U.S. Jews." In this survey, many elements of Judaism were explored, including Jewish population, attitudes, and beliefs and practices. The "Religious Beliefs and Practices" section reported on attendance at Jewish religious services, participation in Jewish practices and traditions, and importance of religion in their lives. Yet it did not focus on the why: Why do they, or do they not, attend Jewish worship services? Does worship, and its music, define a great portion of who they are as Jews? While I understand that attending services is not necessarily essential to being Jewish, I recognize that it is very important

to many Reform Jews, and I wanted to see just how important the music is in their enjoyment of the services, and in their decision to attend them at all.

I focused on the musical preferences of congregants via four listening examples. These samples each utilized the same *Hashkiveinu* textual rubric and featured myself as the singer, in order to create uniformity and consistency while eliminating potential bias toward or against multiple singers, and ruling out listeners' preferences for certain prayers. Through these musical examples, I worked to gather information exploring the role of music in congregants' decisions to attend Shabbat services, as well as their views toward different styles of music and musical representation of text.

The survey was created using Google Forms, and it received seventy-five responses within six weeks. The aim of the survey was to understand with what style of music congregants are familiar, what they currently hear within their synagogues, and what styles they could imagine, or might prefer, hearing in the future. It was emailed to members of several Reform congregations within the five boroughs of New York City. I chose to contain the survey within New York City, to keep its scope from getting too large or unfocused. I sent the survey to Central Synagogue, Congregation Rodeph Sholom, Temple Shaaray Tefila, and Stephen Wise Free Synagogue (all in Manhattan) Temple Israel Reform Congregation of Staten Island, and Congregation Beth Elohim in Brooklyn, with the ability of participants to forward the survey as well to members of other Reform congregations within the five boroughs.

The Survey: Opening Section

The following paragraph was included as an introductory header for the survey:

This survey addresses music heard within the Reform synagogue Shabbat service. All data collected in this survey will contribute to the completion of a master's thesis in the Debbie Friedman School of Sacred Music at Hebrew Union College-Jewish Institute of Religion. It should take about 15 minutes to complete.

All survey answers included in the finished thesis will be anonymous and will be published for academic purposes only.

This survey is intended for MEMBERS OF REFORM CONGREGATIONS, living within the five boroughs of New York City (Manhattan, Brooklyn, Queens, Bronx, and Staten Island).

Feel free to pass this along to others, who are also members of Reform congregations within the five boroughs of New York City.

Please share via this link: <https://goo.gl/forms/DPFqxSH749Wiltmt2>

This opening section of the survey focused on demographics. It collected information regarding the participants' current congregational membership, age and gender, and it included two questions focusing on their Jewish upbringing:

- 1) As a child, did you attend/were a member of any of the following Jewish organizations? Please check all that apply.
 - a) Jewish Day School
 - b) Jewish Day Camp
 - c) Jewish Overnight Camp
 - d) Jewish Youth Group
 - e) Other, with a write in option

- 2) As a child, what denomination of Synagogue did you attend?
- a) Orthodox
 - b) Conservative
 - c) Reform
 - d) Reconstructionist
 - e) Although I was Jewish I did not attend Synagogue
 - f) I was not Jewish as a child, and I did not attend Synagogue
 - g) Other, with a write in option

I selected these questions to get a sense of participants' childhood religious affiliation and participation in Jewish social organizations. This was based on my previous chapter's findings that music at Jewish camps had a great effect on the trajectory of the music of the Reform movement in the 1960s, and I wondered if people who attended Jewish camps or other Jewish organizations as children would favor worship music popularized at these camps, that was both congregational and folk-styled.

The Survey Section 2: The Music Within My Synagogue

This section focused on the music that participants hear at their current synagogues. I sought to get a sense of their frequency of attendance, the importance of the music, instrumentation, and the reasons why they do or do not enjoy the current musical culture of their worship services. I also asked questions seeking to determine whether more traditional styles of cantorial music, including *chazzanut* and choral arrangements, were currently heard in their worship services, and whether or not they would be appreciated or welcomed.

The following questions were included:

3) How often do you attend Shabbat services (either Friday evening or Saturday morning)?

- a) Never
- b) Once a year
- c) A few times a year
- d) Once a month
- e) At least twice a month

4) How important is the music of the Shabbat worship service to your decision to attend services?

Participants selected on a linear scale from 1-5, with 1 being “Not at all important: I would attend regardless of if there were music or not,” and with 5 being “Extremely important: I mainly attend for the music.”

5) How important is the music of the Shabbat worship service to your enjoyment of the service?

Participants selected on a linear scale from 1-5, with 1 being “Not at all important,” and with 5 being “Extremely important.”

6) Which of the following most closely describes the way the music is regularly performed during the Shabbat worship service? Please check all that apply.

- a) Solo Cantor or Rabbi singing/chanting the prayers
- b) Guitar
- c) Piano
- d) Organ
- e) Full band (woodwind, string, percussion, etc.)
- f) Choir

7) How happy are you with the musical elements of your Shabbat worship service?

Participants selected on a linear scale from 1-5, with 1 being “Extremely dissatisfied,” and with 5 being “Extremely satisfied.”

8) Why? What do you enjoy the most? The least?

Participants were able to include a long answer text.

9) How important is it for you to be able to chant or sing along during your Shabbat worship service?

Participants selected on a linear scale from 1-5, with 1 being “Not at all important,” and with 5 being “Extremely important.”

10) To what extent is chanting or singing along encouraged during your Shabbat worship service?

- a) Not at all
- b) A little
- c) Some
- d) A lot

11) *Chazzanut* is a style of prayer in which the Cantor sings ornate, expressive solo vocal lines, during which the congregation is invited to simply listen. How often do you hear *chazzanut* as part of your Shabbat worship service?

- a) Never
- b) Occasionally
- c) Frequently
- d) At every service

12) To what extent would you enjoy *chazzanut* as part of your Shabbat worship service, regardless of how often it is currently used?

Participants selected on a linear scale from 1-5, with 1 being “Would strongly dislike,” and with 5 being “Would strongly enjoy.”

13) Why?

Participants were able to include a long answer text.

The Survey Section 3: Listening Examples

This section introduced three musical examples, each representing a different style of music set to the *Hashkiveinu* text for Friday evening. I selected three contrasting

styles of music, each having had a period of popularity in Jewish American worship. These styles included *chazzanut*, classic choral music with solo cantor, and folk-rock congregational. The arrangements I chose show great vocal and musical diversity, exhibiting variety within their instrumentation, musical texture, vocal range, vocal difficulty, and compositional complexity.

The musical examples were as follows:

- 1) Traditional *Chazzanut*: Compilation of two arrangements by Adolph Katchko: Solo and piano (Katchko 1952, 20).¹
- 2) Classic Choral: Max Helfman: Soloist, choir, and organ (Helfman 1942, 20).
- 3) Contemporary Guitar: *Mah Tov*: Solo and guitar (Zweiback, Brodsky, and Jonas, 1996, 60).

For the traditional *chazzanut* selection, I chose a piece that is somewhat ornate, but could also feel accessible in today's musical landscape. This *Hashkiveinu* is a compilation of two arrangements by Katchko, the first being an unpublished manuscript, and the second as published in *A Thesaurus of Cantorial Liturgy: Part One for the Sabbath and Three Festivals*. It is sung with piano accompaniment, as arranged by Pedro d'Aquino. The arrangement is understated and simple, allowing the voice to be the focal point. It is a listening piece, in that congregants likely will feel encouraged to listen rather than sing, due to the vocal difficulty and recitative-styled, unmetered vocal line.

¹ The unpublished, handwritten manuscript was presented to me by Raymond Goldstein, who is the musical arranger and associate conductor for the Jerusalem Great Synagogue. This manuscript is attributed to Adolph Katchko as edited by the Tel Aviv Cantorial Institute, and it is included in the appendix.

The vocal line is ornamental, yet not so overly fancy as to become off-putting to today's Reform congregant. As such, I believe that this arrangement could potentially fit into a typical *Erev Shabbat* service at a Reform congregation.

I chose Helfman's *Hashkiveinu* for the classic choral selection, as it is representative of the Reform liturgical repertoire style popularized in the 1930s-1960s in America. This famous piece is extremely dramatic, painting the text in an evocative, exciting fashion. It is a virtuosic selection for both soloist and choir, in that there is a great amount of vocal difficulty and artistry on display. It begins and ends in *Magen Avot*, which is a characteristic mode of the Shabbat evening service.

In selecting a contemporary guitar arrangement, I wanted to choose a piece that was potentially familiar to participants in the survey, but I did not want to pick an extremely well known and beloved piece, such as the *Hashkiveinu* by Craig Taubman, as I envisioned that selecting such a ubiquitous piece of music could skew the results of the survey due to its familiarity. As such, I selected the *Hashkiveinu* by the band *Mah Tov*, featuring members Ken Chasen and Josh Zweiback. This piece can be easily sung by a congregation, as it is in a medium key, with easy accessibility.

Mah Tov's Hashkiveinu is the only listening example of the three that uses a shortened version of the text, and it also incorporates an English verse that is related to the text, yet not a direct translation. According to the Pew Survey, 40% of Jews by religion cannot understand the Hebrew alphabet, and for those who do understand the Hebrew alphabet, 26% can only understand some of the words, followed by some of the words (14%), most of the words (13%), all of the words (3%), and none of the words

(3%) (Pew Research Center 2013, 171-172). As such, I envisioned that using a musical selection that features English and an abbreviated Hebrew text, could prove very popular.

In order to create uniformity, some of the texts of the musical selections needed to be modified in their performance for the survey. For both the Katchko and Helfman arrangements, the original published text used the Ashkenazic pronunciation of Hebrew, which was the commonplace style of American practice when the pieces were published. For the recordings, I sang the text in Sephardic Hebrew, which is the common pronunciation within today's American Reform synagogue. I also adapted the Hebrew text to emulate the wording utilized in *Mishkan Telifah*, published by the CCAR Press, the primary publisher of liturgies for the Reform Movement. The translation of the text provided for the survey participants is adapted from the interlinear translation of the *Schottenstein Edition ArtScroll Siddur for the Sabbath and Festivals*.

The following paragraph was included as an introduction header for this section of survey:

In this section, you will listen to 3 musical examples and respond to a series of questions. Each musical example features the *Hashkiveinu* Prayer Text. This text is part of the Friday Evening Shabbat Service.

Please listen to the 3 musical examples, while following along with the translation listed below:

Lay us down to sleep, Adonai our God, in peace,
and raise us up, our protector, to life;
Spread over us the shelter of Your peace.
Set us aright with good counsel from before You,
and save us for the sake of Your Name.

Shield us, remove from us
foe, plague, sword, famine, and woe;
and distance us from sin and wrongdoing.

And in the shadow of Your wings – shelter us.
for God, who protects and rescues us, are You;
for God, who is gracious and compassionate, are You.

Safeguard our going and coming
for life and for peace from now to eternity.
Blessed are You, Adonai, who spreads out a shelter of peace
upon us, and on all people Israel, and upon Jerusalem.

The following questions were included in the survey:

- 1) Which of these is closest to what you hear at your synagogue during your Shabbat worship service?
 - a) Listening Example #1
 - b) Listening Example #2
 - c) Listening Example #3
 - d) None of the above
- 2) Which selection do you feel most closely expresses the MEANING of the text?
 - a) Listening Example #1
 - b) Listening Example #2
 - c) Listening Example #3
- 3) Which selection do you feel most closely expresses the FEELING of the text?
 - a) Listening Example #1
 - b) Listening Example #2
 - c) Listening Example #3

- 4) Which selection do you feel most closely expresses the mood and feeling of Shabbat?
- a) Listening Example #1
 - b) Listening Example #2
 - c) Listening Example #3
- 5) Which example do you enjoy most musically?
- a) Listening Example #1
 - b) Listening Example #2
 - c) Listening Example #3

The Survey Section 4: Final Musical Selection

For the final section of the survey, I sought to gauge participants' interest in a new composition that combined different styles of music together. It included a fourth musical example, which I composed myself as a fusion of vocal jazz choir, traditional *chazzanut*, and contemporary solo. I hoped to determine whether *chazzanut* could be used in a way that would feel fresh and modern, while utilizing traditional elements such as the *Magen Avot* mode. I specifically sought to remain true to the Hebrew, carefully painting the text with my musical interpretation, resulting in four distinctive musical sections. The opening section begins with choir, while creating a melody that could be easily sung in a congregational setting. It then takes off in a pleading *chazzanut* style, inquiring of God to spread over us the shelter of peace, to set us aright with good counsel, and to save us for the sake of His Name.

The next section is a menacing, hushed choral plea for God to shield us from foe, plague, sword, famine, and woe, and to distance us from sin and wrongdoing. This uses a sparse accompaniment with an ostinato pulsing bass line, which feels ominous and haunting. This is followed by a flowing, uplifting solo line by the cantor, providing relief

from the previous section. It asks that God shelter us in the shadow of His wings, as He is gracious and compassionate. The piece concludes with the fourth section, in which the choir sings a melody that could be easily sung in a congregational setting, followed by a cantorial *chatimah*, or seal of the prayer, in the *chazzanut* style.

The following paragraph was included as an introductory header for this section of survey:

Now listen to one final musical example of the *Hashkiveinu* Friday Evening Shabbat prayer. Follow along with the translation listed below:

Lay us down to sleep, Adonai our God, in peace,
and raise us up, our protector, to life;
spread over us the shelter of Your peace.
Set us aright with good counsel from before You,
and save us for the sake of Your Name.

Shield us, remove from us
foe, plague, sword, famine, and woe;
and distance us from sin and wrongdoing.

And in the shadow of Your wings – shelter us.
for God, who protects and rescues us, are You;
for God, who is gracious and compassionate, are You.

Safeguard our going and coming
for life and for peace from now to eternity.
Blessed are You, Adonai, who spreads out a shelter of peace
upon us, and on all people Israel, and upon Jerusalem.

The following questions were included:

- 1) Would you enjoy hearing this at your synagogue: Why or why not?
- 2) How well does this musical example express the MEANING of the text?
Participants selected on a linear scale from 1-5, with 1 being “Not at all,” and with 5 being “Extremely well.”
- 3) How well does this musical example express the FEELING of the text?
Participants selected on a linear scale from 1-5, with 1 being “Not at all,” and with 5 being “Extremely well.”
- 4) How well does this musical example express the mood and feeling of Shabbat?
Participants selected on a linear scale from 1-5, with 1 being “Not at all,” and with 5 being “Extremely well.”

Having designed a survey of this sort, it affords analyses of opinion based on gender, age, size of congregation, and Jewish upbringing and social involvement. The next chapter will include a detailed account of my findings.

Chapter 3: Analysis and Results of Survey

Survey Responses: Demographic

The survey received seventy-five results: Fifty-four men, and twenty-one women. All included results are rounded up or down to whole numbers, and will be listed in descending order, beginning with the highest average of responses. The average age was 65, with the following breakdown of the ages of participants:

20-30: 1
31-40: 1
41-50: 3
51-60: 16
61-70: 32
71-80: 20
Over 81: 2

I only received responses from the five synagogues that were originally polled, which means that the survey was likely not passed onto friends or family from other congregations within New York. The number of responses received from the following congregations are as follows:

Temple Israel of Staten Island: 31
Congregation Rodeph Sholom (Manhattan): 16
Central Synagogue (Manhattan): 15
Congregation Beth Elohim (Brooklyn): 2
Stephen Wise Free Synagogue (Manhattan): 2

Many participants had taken part in Jewish social organizations as a child, with Jewish youth group coming in with the highest number of participants. Childhood participation was recorded as follows:

Jewish Youth Group: 39%
None: 25%
Jewish Day Camp: 17%
Jewish Overnight Camp: 17%
Hebrew School: 11%
Jewish Day School: 4%
Other: 4%

The majority of participants attended Reform or Conservative congregations as children, but there was a relatively close spread within Orthodox and Secular:

Reform: 32%
Conservative: 29%
Orthodox: 15%
Although I was Jewish, I did not attend Synagogue: 15%
I was not Jewish as a child, and I did not attend Synagogue: 7%
Other: 3%

The Current State of Affairs

As I envisioned, music is integral to the worship experience. Congregants who participated in the survey are very active in their Shabbat attendance (73% attend at least twice a month), and as such, they have strong, definitive opinions on the music that is presented within their worship services. Music is very important in their decision to attend services: 82% of participants stated that they mainly attend for the music, and 93% of those surveyed reported that the music of the service is important, or very important to their enjoyment of the service. Congregants overall believe it very important to be able to chant or sing along during their Shabbat worship service (95% rated it as important or extremely important), and find that singing along is strongly encouraged within their

current synagogue Shabbat worship service. Interestingly, but not surprisingly, 79% of those who grew up as Reform Jews stated that it is extremely important that they be able to chant or sing along during their Shabbat worship service. Of the 73% of participants who grew up attending Jewish Youth Group, Jewish Day Camp, or Jewish Overnight Camp, 88% declared that it was important or very important for them to be able to chant or sing along during Shabbat worship services. This supports the information presented in chapter one, in which I described how sing-along, folk-styled music of the 1960s Jewish camping scene influenced the worship style within American Judaism.

Most congregants are extremely happy with the musical elements of their current Shabbat worship service. Several participants made comments mentioning their love of participation: “I like participatory music, enjoy cantorial solos much less.” “I like the music, and that we can sing along.” “I like to participate. I can't stand it when the service is a performance, by either the choir or the Cantor.” “I love it when everyone sings and we all join in. The least is when people just sit around and take no part in the music or service.” One woman focused on how congregational singing made her feel connected to others: “I love to hear the congregants, lead by the Cantor or Rabbi, singing together. The unity within Shabbat is comforting and warm.”

Because so many congregants stressed their love of participation, several reported struggling with the addition of new songs: “For me, the music changes with too much frequency. I don't want to hear one ‘tune’ on the first Friday night of the month, a second tune of the second, a third on the third, etc. Once in a while changing the tune, sure. I can cope with that. Too much changing, not happy.” One woman replied, “I like

the music I am familiar with, and the tunes I am familiar with. I'm less comfortable with new tunes,” and another responded, “The music elevates my level of spiritual involvement. I enjoy the familiarity of the music. New tunes are difficult for me to relate to at times.”

Several congregants addressed issues concerning the instrumentation within the services. Some described the dislike of the organ: “I love the singing and the instruments. Except I don't like the organ (too churchy) and the musical production on the high holidays is too big, too much that it feels more like a performance than a service,” and one woman responded, “I like it best when everyone sings. I did not grow up with organ, and I still have mixed feelings.” This contrasted with the response from a Temple Israel of Staten Congregant, who replied “I love organ music and appreciate all other music played.”

Other congregants reported on their dislike of more “modern” elements of services, such as contemporary melodies, guitar, and synagogue bands: “I enjoy the singing; I do not like the guitar,” and “I enjoy traditional melodies, not music for contemporary and ever changing taste.” One woman responded, “We have two fabulous cantors who are truly inspirational (don't really care for the band),” and one man responded, “It is morphing to become, perhaps, too ‘Broadway’-- we don't always need a band or percussion to accompany the *Sh'ma* or the *Barchu*!”

Several congregants commented on their wishing for more traditional elements, such as more Hebrew: “Prefer singing in Hebrew more than English. I appreciate sung prayer, but not songs per se. To me, those belong elsewhere, not so much in a worship

setting.” Others commented on wanting services to feel more prayerful: “I would like more quiet time for reflection. Love the music that is sung as prayers but do not like the use of modern songs after sermon,” and another responded, “The cantorial voices are beautiful, the choir and instruments fill the space richly. The only thing is that sometimes it can veer a bit into ‘song’ rather than ‘sung prayer’.”

I was interested to gauge the use of, and interest in, *chazzanut* as part of current Shabbat worship services. I was not altogether surprised to discover that congregants generally hear little *chazzanut* in their current worship services, with 73% stating that they hear it ranging from occasionally to never. Of the 45 participants who declared that they hear it occasionally, 42% are members of Temple Israel of Staten Island, 22% are members of Central Synagogue, and 22% are members of Congregation Rodeph Sholom.

Most participants seemed unsure as to whether or not they would like to hear *chazzanut*, with 49% of participants leaving a neutral response. When asked to respond why or why not they would enjoy hearing *chazzanut* within their services, there were many negative answers based on participation: “I like to sing and can't take the high notes in the solos.” “Boring not interactive.” “Take too much of my participation and I feel less satisfied when the service is over.” “I am there to participate.”

Yet I was intrigued to discover that there were several answers that suggested *chazzanut* might be a welcomed change. 37% stated that they would enjoy, or strongly enjoy hearing *chazzanut* as part of their worship service: “It might be something different and enjoyable,” and “It might be nice to listen.” Some specifically cited the potential for a deepening of prayer: “It's nice to sit and be transfixed.” “It allows me to explore

new music and my thoughts in a new way.” “I think it would be interesting and spiritually uplifting to sometimes hear *chazzanut*.” “*Chazzanut* gives me a chance to pray silently.” “I love singing along and it helps me pray, but there are also times when just listening to the cantor in a particularly soulful solo can lead me even deeper into prayer.” Some also alluded a desire for variety: “Occasionally, as a change, it would be enjoyable. I like a variety of experiences.” “I like the full congregation having the option of joining, but also enjoy hearing the Cantor perform more complex, challenging selections.” “I think I would like it occasionally -- a chance just to sit and absorb -- but not a lot.”

Yet some worry that *chazzanut* in their services would prove too performative: “I like the traditional aspect, but not the performance aspect,” and “European *chazzanut* doesn't allow for congregational participation. When done right it's lovely to listen to on occasion--it's a part of the history of Ashkenaz and we should have some understanding of where we've come from--but it's a performance, and the congregation becomes God's frozen people.”

Because most congregants did not have a lot of experience with *chazzanut*, I couldn't help but wonder whether if they heard it in a way that was accessible, they might enjoy the experience.

Response to Listening Examples

Of the three initial listening examples, including Adolph Katchko's traditional *chazzanut*, Max Helfman's classic choral, and *Mah Tov*'s contemporary guitar styles, congregants overwhelmingly responded positively to the folk *Hashkiveinu* by the band *Mah Tov*, which is consistent with congregants' desire for participation and their enjoyment of their current contemporary-styled services. They felt it strongly evoked the meaning and feeling of text, the mood and feeling of Shabbat, and enjoyed it the most musically. Yet, there was some interest in the traditional *chazzanut* by Katchko: 14% enjoyed it the most musically, 16% thought it most closely expressed the meaning of the text, and 19% thought it most closely expressed the feeling of the text. As such, I was very interested to see congregants' response to the *Hashkiveinu* that I composed, in which I attempted to incorporate *chazzanut* into an arrangement that additionally featured some congregational singing, vocal jazz choir, and contemporary styled cantorial solo.

Overall, congregants responded generally favorably to this new composition. 53% of congregants polled found that the composition expressed the meaning of the text well to extremely well, 56% found that it expressed the feeling of the text well to extremely well, and 46% found that it expressed the mood and feeling of Shabbat well to extremely well.

While these results are surprisingly positive and affirmative, many responses commented unfavorably on the new *Hashkiveinu*'s formality, with some suggesting that it might be better suited to the High Holy Days: "Too formal for every week. Once in a while as a change...ok." "Beautifully done, but too solemn for the congregation to join along. I would enjoy hearing this just once in a while, not weekly." "Not so much for a

Shabbat service, because the congregation cannot join in. It would be fine for cantor with choir for the High Holidays.” “This is lovely and I would enjoy it on special occasions. There is no place for participation so I wouldn't want it to be a standard part of the service.”

Others struggled with the new *Hashkiveinu*'s lack of participatory singing: “I like music that is more inclusive - this is more like a concert.” “It would be a nice alternative since it is enjoyable and musically diverse. But, I would not recommend it as the primary *Hashkiveinu*. It is too long and doesn't offer congregational participation.” “I never want to listen. I go to pray, not to hear a concert.” “Definitely not. It reduces the congregation to the status of an audience rather than worshippers.” One comment touched upon several issues, including inclusivity, style, and difficulty: “No, I would not enjoy hearing this version during an *Erev Shabbat* service. I thought the Reform movement was reaching for participation. This, in my opinion is written to be chanted by trained voices. I couldn't sing along if I wanted to. Among other things, I don't have this range. Written to be listened to. I want to participate. Sounds like a great piece for the HHDs ... probably would work very well in that environment. Lastly, way too dramatic for my taste for a regular *Erev Shabbat* service.”

Yet, there were many responses to this new *Hashkiveinu* that were quite positive, commenting on the piece's ability to provide variety, depth, and touching moments for soul searching: “When hearing this, you feel closer to God and you are lifted.” “It is a stirring arrangement. I believe it would touch the soul.” “It has a variety of styles which is fun to listen to: Portions where we can join in and portions to listen to the virtuosity of

the Cantor.” “Absolutely - there is a choir backup which gives it more depth.” “This is the song/prayer that makes me and others weep when we are troubled, afraid, feeling despair, hopeless. This is an uplifting and touching version of the prayer.” In general, those who were open to the idea of *chazzanut* tended to respond favorably to the new *Hashkiveinu*, the final listening example.

In the concluding chapter, I will focus on how these survey results affect my outlook on the current state of Synagogue music, and my thoughts on what this can mean for the future.

Chapter 4: Response and Conclusion

It was extremely interesting to view the wide range of responses received from the survey. While there were many negative views responding to *chazzanut* and other more traditional sounds, many people seemed open to the possibility of something different than the folk-styled congregational style of song that is so popular today. Some responded favorably to my new *Hashkiveinu*, saying that it, or something of its kind, could still retain a place within today's Jewish musical landscape.

Music is a quintessential snapshot of a specific cultural time and place, and *chazzanut* is no exception. Its sound is unlike anything we hear today in mainstream America, making for a counter-cultural choice for ongoing integration in our synagogues. Yet it is one of the key traditional sounds of the Jewish people, and it deserves a home somewhere within our current musical practice. Some disagree, saying that this music has no relevance today. This makes me think of the paradigm of opera and classical music in today's culture. These genres were at the height of popularity in the late eighteenth century, with opera reaching its own "Golden Age" in the mid-to late-nineteenth century. This style of music hasn't been commonplace or mainstream in popular culture for many years. People no longer hold concerts in their home salons for everyday entertainment. Yet each day, throughout the world, there are students and professionals carefully and dutifully practicing, studying, and training to perfectly interpret this music. It means everything to these musicians, such that they honor this music and perform it flawlessly to an audience who expects nothing less than perfection.

All involved in the performance, and all those in the audience, keep the classical genre alive after all these years, because the music is beautiful, and it means something important to them. I can't help but wonder, if we treated *chazzanut* similarly, as a treasured resource worthy of an ongoing commitment, could it hold a similar place in the heart of today's Reform Jew?

There are some cantors who agree with me, including Dan Singer at Stephen Wise Free Synagogue on the Upper West Side of Manhattan, and this is reflected in the worship services that he crafts and leads. When he began working there in 2006, the congregation was in transition, wanting to establish themselves in a way that was different and distinctive: "We wanted to start something that was a little bit more radical, and have that tied into something more ancient: contemporary and cutting edge, but at the same time connected to something ancient, as if we're at the Temple." This meant crafting a well thought-out, intentional sound to their services: "I believe we're writing the soundtrack for the movie that we're in. The music needs to match the scenery. We have a tonality to our service, with our use of modes. There's a *ta'am* (flavor) to it, characteristic to the community that we wanted to build. We wanted to be able to say: 'This is our home, and this is the sound that we have.'"²

To achieve this distinct sound, Cantor Singer includes includes *nusach* and *chazzanut* within all Shabbat worship services at Stephen Wise Free Synagogue, focusing primarily on their fully-realized *Kabbalat Shabbat* service. Yet, he acknowledges that it can be a challenge to include *chazzanut* in today's contemporary worship service:

² Singer, Dan. Interview by Lindsay Kanter, 7 November, 2016. Stephen Wise Free Synagogue, New York, NY.

“*Chazzanut* is a difficult thing to use in its original context. It is hard to make it speak to people of this generation, because there is no paradigm for it that exists in this contemporary format.” As such, he carefully incorporates it into *Kabbalat Shabbat*, using *chazzanut* as a transitional tool at the end of each psalm, while the synagogue band accompanies him. This is interspersed with melodies from the folk/contemporary genre, making an overall sound that is traditional yet contemporary.

Cantor Singer goes on to describe how he carefully utilizes *chazzanut* in a way that complements congregational singing: “I only want the *chazzanut* to emphasize the congregational singing, and to emphasize the words. I add a bit of *chazzanut* sound to standard pieces that congregants already know, such as the final verse of the *Adon Olam*. I like taking things that are familiar and making it feel like *chazzanut*. It's just florid singing that emphasizes certain words. Even the music that sounds totally pop, sometimes they still have an element of *nusach* to it.”

Cantor Singer is very intentional in selecting the music for his service, only adding *chazzanut* in a way that feels appropriate and welcomed. As such, he doesn't feel that the lengthy arranged recitative, as popularized during the Golden Age of Cantors, has much of a place in today's congregational culture: “In terms of long recitatives, I don't think that having fully arranged recitatives from Alter and Katchko is really possible in the context of today's Reform Synagogue. I think there are people who love it, but it's a very small number of people.” Yet he also says: “Anything goes, as long as it's really you, and it's authentic.”

Contributing to the signature sound of his congregation, Cantor Singer is a prolific composer and arranger, utilizing traditional *nusach* within his own contemporary compositions, and notating arrangements of traditional *chazzanut* over chords that his band can easily understand and follow. This allows these traditional musical elements to feel more integrated and seamless within the services at Stephen Wise Free Synagogue.

While Cantor Singer has worked hard to create an environment where *chazzanut* is heard and welcomed, there are other cantors who prefer to distance themselves from such traditions. I spoke with composer and Cantor Meir Finkelstein of Congregation Beth Yeshurun in Houston. He is quite well known, having composed over a hundred and fifty settings for the liturgy, many of which are sung all over the world, his most famous settings being *L'Dor Vador* and *V'al Kulam*. Although I believe that some of his compositions have elements of *chazzanut* and feature many listening moments integrated within congregational melodies, Cantor Finkelstein disagreed, saying that his cantorate and his compositions are a reaction to traditional cantorial music: “Authentic cantorial music, such as that of Yossele Rosenblatt, features recitatives that are florid, repeating words ad nauseam, and while not paying attention to meaning of the prayers. This is a different era that we’re living in, and I don’t find any part of that tradition to have any validity as far as what I want to express. I want to focus on the meaning of prayer in 2016. We don’t owe allegiance to any style of music. It is more important to ask, ‘What am I trying to achieve?’, rather than be loyal to some sort of tradition, which is not relevant to what I am trying to do. Those pieces don’t have a place in our current musical

culture. On a typical Shabbat, people don't have patience for that anymore."³

He also stated how more traditional music, such as complex choral pieces and *chazzanut*, might be more appropriate for the High Holidays, which is a view that I heard many times in response to the *Hashkiveinu* I wrote for the survey. Finkelstein says, "You have people that come three times a year, and for them, it is a lot of nostalgia. There is an opportunity there to indulge a little bit, but I feel that is changing because the congregation wants to be involved: they don't want to be sung to." I couldn't resist asking for totally honest feedback concerning my new *Hashkiveinu*, and he certainly did not hold back with his response: "What you've written is of a very high level, but it is almost like you are writing for your colleagues who would appreciate these kind of things. But how many other people are going to appreciate it? In a sense, it is very elitist. People who refuse to change and 'dumb down' pieces will lose in the end, because they will not have an audience."

After spending many hours studying, thinking about, and writing about *chazzanut*, and after combing through all the survey responses, I have come to understand that my *Hashkiveinu* is unusual in the scope of today's Reform musical landscape. I see that it may be too formal for an everyday Shabbat service at a Reform Congregation in America. It might be more appropriate to High Holy Days or a more specialized service, perhaps one that is commemorating an event, such as Martin Luther King Jr. Day, or Kristallnacht. I believe that it could also work well as a stand-alone piece within a concert. I am still happy that I wrote this piece and am proud to have received

³ Finkelstein Meir. Interview by Lindsay Kanter, 6 January, 2017. Phone Interview, New York, NY.

complimentary responses. Yet, after all the criticism and resistance, I sought to create something I thought many more people might enjoy.

This musical response to the survey data, written as a follow-up to my Hashkiveinu, is entitled *Ufros Aleinu*. The arrangement is a duet, written for 2 voices, with piano and guitar. The text comes from the *Hashkiveinu* prayer and features an English interpretation of the Hebrew:

Voice 1:

*Ufros aleinu sukat sh'lomecha,
V'tak'neinu b'eitza tova mil'fanecha,
V'hoshieinu l'ma-an Sh'mecha.*

Voice 2:

Spread over us the shelter of Your peace,
Set us aright with Your guidance and goodness.
Save us for the sake of Your name.

Voice 1:

*Ushmor tzeiteinu uvo'einu
l'chayim ulshalom
mei]ata v'ad olam.⁴*

Voice 1 + Voice 2:

*Ufros aleinu sukat sh'lomecha,
Spread over us the shelter of Your peace*

*V'tak'neinu b'eitza tova mil'fanecha,
Set us aright with Your guidance and goodness.*

*V'hoshieinu l'ma-an Sh'mecha.
Save us for the sake of Your name.*

⁴ English Translation: Safeguard our going and coming for life and for peace, from now to eternity.

I chose to make this arrangement extremely accessible, by writing in a major key, and in a folk-pop style that encourages congregational participation. If necessary it can also be sung by one voice, by omitting voice 2 in the final section. I included lead-sheet styled chords in the arrangement, so that it can be easily performed with guitar and/or by a less trained pianist. In response to feedback received from the survey, it is much shorter than my original *Hashkiveinu*, clocking in at 2:48, where the first *Hashkiveinu* has an almost five-minute running time. I also chose to include a self-composed English verse that provides a very faithful translation of the Hebrew text, so that congregants can have a better understanding of the Hebrew, and perhaps relate better to both the prayer and the arrangement.

In writing this arrangement, I went in a completely different direction than my *Hashkiveinu*. Where my *Ufros Aleinu* is approachable, my *Hashkiveinu* is more mysterious and perhaps enigmatic. It will not be enjoyed by all listeners in today's context of Synagogue music. Yet I realize, after all the hours spent composing and revising both of these works, that they are both valid pieces of music, and I want there to be a place for both of them in today's cantorate. There can be room for both complex and simpler art. Folk- or pop-styled music can be well-written and sophisticated, while gorgeous, heart-wrenching *chazzanut* can be accessible when integrated very carefully within the liturgy, and within the context of the service itself.

I believe there is room for all of our musical traditions in our sanctuaries. Many styles of music have passed through our doors over the years, and while they differ over

time, they are a part of our history. *Chazzanut* is far too memorable, distinctive, and affective to simply become a relic of the past. If can we integrate our more traditional styles of music in a way that is intentional, thoughtful, and beautiful, I believe that this sound can still have a home, in some way, in our ongoing musical landscape. This is my hope.

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APPENDICES

Hashkiveinu, by Adolph Katchko

TAKI EP. Hashkiveinu by Adolph Katchko

pp lento

Hash-ki- vei- nu A-do-noy E-lo- hei-nu L'sho- lom

V' ha- a- mi- dei- nu Ma- kai- nu L'cha- yim U- f' - ros

O- lei- nu Sa- kas Sh'- lo- me - cho

V' sak- nei- nu B' ei- tso To- vo Mil- fo- ne - cho

V' ho- shi- ei

V' HO SH' EI NU E- ma- an Sh' me - cho

mf

V' ho- gen Ba- a- dei- nu V' ho- ser Me- o- lei- nu

ff

O- yev De- ver V' che- rev V' ro- ov V' yo- gon

V' HA- SER SA- TAN MIL- FA- NE- NU U- ME A- CHA- RE-

NU

U- v' tzeil K' no- fe- cho

Hashkiveinu (2)

Tel. ED

Tas-ti-rei - nu Ki Eil Shom-rei-nu
 U-ma-tzi-lei-nu O-to Ki Eil Me-lech
 Cha-nun V'ra-chum O-to

39

ושמור צאתנו

U - sh' - mor tse - se - nu u - vo - e - nu l' - cha - yim ul' - sho -
 lom me - a - to v' - ad o - lom.
 U - f' - ros o - le - nu su - has sh' - lo - me - cho. Bo - ruch a -
 to A - do - noy ka - po - res su - has sho - lom o -
 le - nu v' - al kol a - mo Yis - ro - el v' - al
 Y' - ru - sho - lo - yim. ka - po - res su - has sho - lom
 o - le - nu v' - al kol a - mo Yis - ro - el
 v' - al Y' - ru - sho - lo - yim.

HASHKIVEINU

Andante teneramente

p

Alto Solo
or
Cantor
(Bartitone)

Choir
(a cappella)
or
Organ

Hash : ki - vei - nu A - do - nai — E - lo - hei - nu i - sha - som v'.

ha - a - mi - dei - nu — mal - lei - nu i - cha - yim ul .

mp

ros a - lei - nu — su - kat shlo - me - cha v'tak - nei - na b' - ei - tzah to - vah mil -

16 *pp*

C

fa - ne - cha v' - ho - shi - e - nu I - ma - un sh' - me - cha

pp

v' - ho - shi - e - nu

Più mosso con energia

20 *f* *mp*

S

V'ha - gein v'ha - gein v'ha - gein

f *mp*

A

V'ha - gein v'ha - gein v'ha - gein ba - dei - nu

f *mp*

T

V'ha - gein v'ha - gein ba - dei - nu

f *mp*

B

V'ha - gein v'ha - gein ba - a - dei - nu v'ha - gein ba - dei - nu

ORGAN

f *mp* *legatissimo*

con *l'ad* senza *l'ad*

C *v'ha - seir... mel - a - lei - nu*
 S *ba - a - dei - nu v'ha - seir v'ha - seir*
 A *ba - a - dei - nu v'ha - seir v'ha - seir*
 T *ba - a - dei - nu v'ha - seir v'ha - seir*
 B *ba - a - dei - nu v'ha - seir v'ha - seir*

drammaticamente
 C *o - yeiv de - ver de - ver v' - che - rev Cresc. v' - che - rev v' -*
 S *o - yeiv de - ver v' - che - rev v' - che -*
 A *o - yeiv de - ver v' - che - rev v' - che -*
 T *o - yeiv de - ver v' - che - rev v' - che -*
 B *o - yeiv de - ver v' - che - rev v' - che -*

30

C

ra - av v' - ra gon

S

rev v' - ra - av o - yelv de-ver de - ver - v' -

A

rev v' - ra - av o - yelv de-ver de - ver - v' -

T

rev v' - ra - av o - yelv de-ver de - ver - v' -

B

rev v' - ra - av o - yelv de - ver

990250-68

Cantor or Tenor Solo Quasi recitativo

V - ha-

che - rev v' - che - rev v' - ra - av v' - ya - gon.

che - rev v' - che - rev v' - ra - av v' - ya - gon.

che - rev v' - che - rev v' - ra - av v' - ya - gon.

v' - che - rev v' - che - rev v' - ra - av v' - ya - gon.

seir sa-tan mil - fa - nei - nu, anil - fa - nei - nu u-mei-a-cha-rei - ma

colla voce

senza

mil - fa - nei - nu u-mei-a-cha-rei nu

poco più mosso, ma sempre dolcissimo

pp Ov - tzell k-na -

pp Ov - tzell k-na -

pp Mm

pp Mm

poco più mosso, ma sempre dolcissimo

pp

pp

62

S fe - cha - k' - na - fe - cha tas - ti - rei - nu

A fe - cha - k' - na - fe - cha tas - ti - rei - nu

T mm - mm - tas - ti - rei - nu

B mm - mm - mm

63

S uv - tzeil k' - na - fe - cha uv - tzeil k' - na -

A mm - mm - mm - k' - na

T uv - tzeil k' - na - fe - cha uv - tzeil k' - na -

B mm - mm - mm - k' - na -

34

rit.

S fe - cha tas - ti - rei - nu.

A fe - cha tas - ti - rei - nu.

T fe - cha tas - ti - rei - nu.

B fe - cha tas - ti - rei - nu. *f animato* ki Eil shom - rei - nu u - ma - tzi - lei .

rit.

38

f

S a - tah, a - tah a - tah, a -

A a - tah, a - tah a - tah, a -

T a - tah, a - tah a - tah, a -

B nu a - tah, a - tah, ki Eil shom - rei - nu u - ma - tzi - lei - nu a - tah, a -

f

34

S
A

tah ki— Eil— me - lech, me - lech— cha - nun, cha - nun— v' - ra -

T

tah ki— Eil— me - lech, me - lech— cha - nun, cha - nun, cha -

B

tah ki— Eil— me - lech, me - lech— cha - nun, cha - nun, cha -

35

S
A

chun, v' - ra - chum a - tah, a - tah.

T

nun v' - ra - chum a - tah, a - tah.

B

nun v' - ra - chum a - tah, a - tah.

ALTO SOLO or CANTOR (Baritone)

Tempo I

36

C

U - shmor tzei - bei - nu u - vo - ei - nu f' - cha - yim u - f' - sha - lom.

990250-68

f *animato* *poco a poco rit.*

C Mei - a - tah mei - a - tah mei - a - tah

S *f* v' - ad o - lam v' - ad o - lam

A *f* v' - ad o - lam v' - ad o - lam

T *f* v' - ad o - lam v' - ad o - lam

B *f* v' - ad o - lam v' - ad o - lam

f *poco a poco rit.*

con 2da *a tempo* *molto dim. al fine*

C v' - ad o - lam

S *fp* mei - a - tah v' - ad v' - ad o - lam v'

A *fp* mei - a - tah v' - ad v' - ad o - lam v'

T *fp* mei - a - tah v' - ad o - lam o -

B *fp* mei - a - tah v' - ad o - lam o -

a tempo *molto dim. al fine*

128

pp

S ad o - lam v' - ad o - lam o - lam v' -

A ad o - lam v' - ad o - lam o - lam v' -

T lam o - lam o - lam o - lam v' -

B lam o - lam o - lam v' -

129

pp

C o - lam..

ppp

S *ritardando* ad o - lam v' - ad o - lam..

A *ritardando* ad o - lam v' - ad o - lam..

T *ritardando* ad o - lam v' - ad o - lam..

B *ritardando* ad o - lam v' - ad o - lam..

ppp

ritardando

Hashkiveinu, by Mah Tovu

Hashkiveinu/Sh'ma

Hebrew text from evening service liturgy

"Hashkiveinu" music by
JOSH ZWEIBACK

"Sh'ma" music by JOSH ZWEIBACK
and STEVE BRODSKY

"Shelter Us" music & original lyrics
by LARRY JONAS

♩ = 104 **Flowing**

(Recorded version is played 1/2 step lower.)

Hash-ki - vei - nu A - do - nai E-lo-hei - nu I'-sha - lom, I' - sha - lom,

v' - ha' - a - mi - dei - nu, Mal-kei - nu, I' - cha - im.

U - fros a - lei - nu su - kat sh'lo - me - cha, u -

fros a - lei - nu su - kat sh'lo - me - cha. A -

men.

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57 D Bmi F#mi G

Shel - ter us ___ be - neath ___ Thy wings, ___ O A - do - nai. ___

61 G A D G D A

Guard us from ___ all harm - ful things, ___ O A - do - nai. ___

65 D Bmi F#mi

Keep us safe ___ through-out ___ the night, ___ 'til we wake with

68 G G A D G

morn-ing's light. ___ Teach us, God, ___ wrong ___ from night. ___

71 D A7 D Bmi

A - men. ___ A - men. ___

75 F#mi G G A7

A - men. ___ A -

78 D G D A7 repeat to fade

- men. ___ A - men.

Hashkiveinu, by Lindsay Kanter

Hashkiveinu

Lindsay Kanter

Andante ♩ = 50
mp

Soprano
Hash-ki-vei-nu A-do-nai E-lo-hei-nu I' - sha - lom v' - ha-a-mi-dei-nu shom-rei-nu

Alto
Hash-ki-vei-nu A-do-nai E-lo-hei-nu I' - sha - lom v' - ha-a-mi-dei-nu shom-rei-nu

Tenor
Hash-ki-vei-nu A-do-nai E-lo-hei-nu I' - sha - lom v' - ha-a-mi-dei-nu shom-rei-nu

Bass
Hash-ki-vei-nu A-do-nai E-lo-hei-nu I' - sha - lom v' - ha-a-mi-dei-nu shom-rei-nu

7


S.
I' - cha - yim hash-ki-vei - nu I' - sha - lom v'-

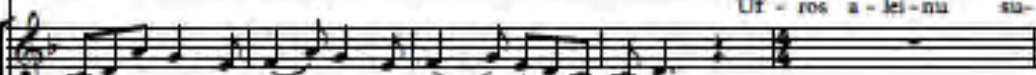
A.
I' - cha - yim hash - ki-vei - nu I' - sha - lom

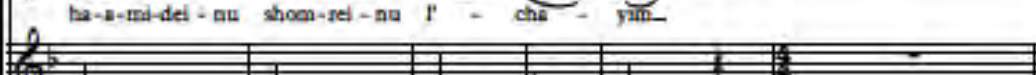
T.
I' - cha - yim hash - ki-vei - nu I - sha - lom

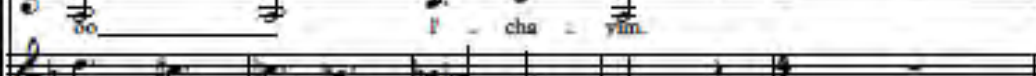
B.
I' - cha - yim hash - ki-vei - nu, hash-ki - vei-nu I' - sha - lom

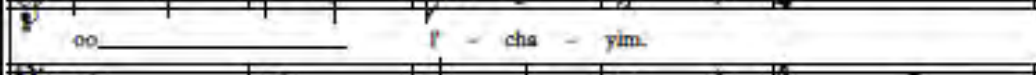
13 **Slowly, Freely**

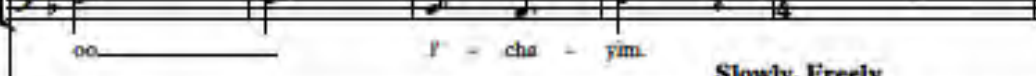
Cantor 

S. 
 ha-a-mi-dei - nu shom-rei - nu l' - cha - yim.

A. 
 oo l' - cha - yim.

T. 
 oo l' - cha - yim.

B. 
 oo l' - cha - yim.

Pno. 

18 **Slowly, Freely**

Cantor 
 kat shlo-me - cha v'-ta - k' - dei - nu v'-ei-tsa to-

S. 
 oo mf

A. 
 oo mf

T. 
 oo mf

B. 
 oo mf

Pno. 

20 3

Cantor *mp*
yah mi-f fa-ne-cha v' ho-shi - ei - nu f - ma an. *mp*

S. *mp*
f - ma-an

A. *mp*
f - ma-an

T. *mp*
f - ma-an

B. *mp*
f - ma-an

Pno. *mp*

23

Cantor

ma an_ sh' - me cha_ rit. - - - -

S.

f - ma-an sh'-me - cha_

A.

f - ma-an sh'-me - cha_

T.

f - ma-an sh'-me - cha_

B.

f - ma-an sh'-me - cha_

Pno.

mp rit. - - - -

26 Quite Fast and Ominous $\text{♩} = 130$

S.

pp V' ha gein ba-a - dei - nu_

A.

pp V' ha gein ba-a - dei - nu_

T.

pp V' ha gein ba-a - dei - nu_

B.

pp V' ha gein ba-a - dei - nu_

Pno.

Quite Fast and Ominous $\text{♩} = 130$

soft

30

S. *mf*
 v' ha-seir me-a - lei - nu_ o-yeiv de - ver v'-

A. *mf*
 v' ha-seir me-a - lei - nu_ o-yeiv de - ver v'-

T. *mf*
 v' ha-seir me-a - lei - nu_ o-yeiv de - ver v'-

B. *mf*
 v' ha-seir me-a - lei - nu_ o-yeiv de - ver v'-

Pno.

34

S. *mp*
 che-rev v'-ra - av v'-ya-gon v'-har-cheik mi-me - nu_

A. *mp*
 che-rev v'-ra - av v'-ya-gon v'-har-cheik mi-me - nu_

T. *mp*
 che-rev v'-ra - av v'-ya-gon v'-har-cheik mi-me - nu_

B. *mp*
 che-rev v'-ra - av v'-ya-gon v'-har-cheik mi-me - nu_

Pno. *mp*

38

S. *v'har-cheik mi-me-nu a-von va-fe-sha a-von*

A. *v'har-cheik mi-me-nu a-von va-fe-sha a-von*

T. *v'har-cheik mi-me-nu a-von va-fe-sha*

B. *v'har-cheik mi-me-nu a-von fa-fe-sha*

Pno.

42

S. *va-fe-sha v'har-cheik mi-me-nu a-von va-*

A. *va-fe-sha v'har-cheik mi-me-nu a-von va-*

T. *a-von va-fe-sha v'har-cheik mi-me-nu a-von va-*

B. *a-von fa-fe-sha v'har-cheik mi-me-nu a-von va-*

Pno.

pp *rit.*

sff *pp*

46 7

Strolling $\text{♩} = 60$

mp

Cantor: *Uv' - tzeil k' na - fe - cha tas-ti*

S.: *- fe - sha*

A.: *- fe - sha*

T.: *- fe - sha*

B.: *- fe - sha*

Pno. **Strolling** $\text{♩} = 60$

mp

51

Cantor: *rei nu ki Eil shom rei nu u - ma : ts lei nu a*

Pno.

56

Cantor: *rah. Ki Eil cha - nun v' ra - chum a -*

Pno.

60 **Andante** $\text{♩} = 70$

Cantor

S. *rah.* *mp*
U-shi'-mor tzei-tei-nu u - vo-ei nu l' - cha-yim

A. *mp*
U-shi'-mor tzei-tei-nu u - vo-ei nu l' - cha-yim

T. *mp*
U-shi'-mor tzei-tei-nu u - vo-ei nu l' - cha-yim

B. *mp*
U-shi'-mor tzei-tei-nu u - vo-ei nu l' - cha-yim

Andante $\text{♩} = 70$

Pno.

64

Cantor *mp*
Ba - ruch a-tah A-do

S. *mp*
u - l' sha-lom mei-a-tah v' ad o - lam

A. *mp*
u - l' sha-lom mei-a-tah v' ad o - lam

T. *mp*
u - l' sha-lom mei-a-tah v' ad o - lam

B. *mp*
u - l' sha-lom mei-a-tah v' ad o - lam

Pno. *mp*

68

Cantor

naí ha-po - reis ha-po - reis ha-po

Pno.

71

Cantor

reis su - kar sha - lom a - lei - nu v' - al

S.

Hm

A.

Hm

T.

Hm

B.

Hm

Pno.

72

Cantor

kol a-mo Yis-ra-el v' - al Y-

Pno.

74

Cantor

ru - sha - la - yim.

S.

A - men

A.

A - men

T.

A - men

B.

A - men

Pno.

mf

Ufros Aleinu, by Lindsay Kanter

Ufros Aleinu

Lindsay Kanter

Liltingly ♩ = 100

Piano *mp*

Soprano *mp*

Piano

Soprano

Piano

Uf ros a - le - nu su - kat sh' - lo - me

- cha v - ta - k - nei - nu b' ei - tzah to -

11 D D

Soprano

va mil-fa-ne - cha - v - ho - shi-ci-

Piano

14 Am⁷ D Am⁷

Soprano

- nu - l' - ma - an sh' me - cha -

Piano

17 F C Am D

Soprano

l' ma - an - sh' me - cha -

Piano

mf

21 *mp* D Am⁷ D Am⁷ 3

Alto

Spread ov - er us the shel - ter of Your Peace

Piano

25 C G D

Alto

Set us a - right with your gui - dance and good - ness.

Piano

29 Am⁷ D Am⁷

Alto

Save us for the sake of Your Name

Piano

33 F C Am D

Alto

for the sake of Your Name.

Piano

mf

37 F C

Soprano

Ush-mor tzei-tei - nu u - vo - ei - nu

Piano

pp subito

41 G D(3254) D

Soprano

I - cha yim u - T - sha - lom,

Piano

45 5

Soprano F C

mei - a - tah v' - ad o - lam

Piano *mp*

48 G A (SUB)

Soprano v' - ad o - lam.

Piano

52 A *mp* D Am⁷ D

Soprano Uf ros a - le nu su kat sh' lo me

Alto D Am⁷ D

Spread ov - er us the shel - ter of Your

Piano *mp*

56 *Am*⁷ C G

Soprano
cha - v - ta - k' - nei - nu b' - ei - tza -h to -

Alto
*Am*⁷ C G
peace. Set us a - right with your

Piano

59 D D

Soprano
va mil - fa - ne - cha - v - ho - shi - ci -

Alto
D
gui - dance and good - ness. Save -

Piano

62 7

Soprano Am⁷ D Am⁷

- ru - I - ma - an sh' me - cha -

Alto Am⁷ D Am⁷

us for the sake of Your Name,

Piano

65

Soprano F C Am D

I - ma - an sh' - me - cha.

Alto F C D

for the sake of Your Name.

Piano

69 **rit.** F C Am D

Soprano
F I - ma - an - sh' - me - cha.
C D

Alto
for the sake of Your Name.

Piano
rit.

|||

75 responses

2019-01-10 10:00

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Summary

Synagogue of which I am currently a member:

Central Synagogue
Temple Israel Reform Congregation of Staten Island
Congregation Rodeph Shalom
Rodeph Shalom
Temple Shaaray Tefila
Temple Israel
Temple Israel of Staten Island
Central
Congregation Rodeph Shalom
Temple Israel Reform Synagogue of Staten Island
Central Synagogue
Central
Stephen Wise Free Synagogue
Shaaray Tefila nyc
Central Synagogue
Stephen Wise
Temple Shaaray Tefila, New York, NY
Central Synagogue
Temple Shaaray Tefila - NYC
Shaarey Tefilah NYC
Temple Shaaray tefila
Temple Israel Reform Congregation
Temple Israel, SUNY 10301
Temple Israel Reform congregation of Staten Island
Temple Israel
Temple Israel Reform Congregation of Staten Island
temple israel of staten island
Temple Israel Reform Congregation Staten Island
Temple Israel of Staten Island

Temple Israel Reform of Staten Island
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 Temple Isreal Reformed Congregation of Staten Island
 Temple Israel Reform Congregation of Staten Island
 Temple Israel SI
 Temple Israel Reform Cong. S.I.
 Temple Israel Reform Congregation SI
 TEMPLE ISRAEL REFORM CONGREGATION OF STATEN ISLAND
 Congregation Beth Elohim, Brooklyn
 Congregation Beth Elohim
 Rodeph Shalom of NYC
 Redeph Shalom
 Congregation Rodeph Shalom

Age:

69
 65
 73
 76
 67
 55
 80
 60
 54
 64
 63
 62
 68
 57
 66
 61
 72
 71
 59
 52
 75
 48
 65+
 77

53
58
44 years old
46
50
79
78
27
65#
70
Senior
74
39
85

Gender:

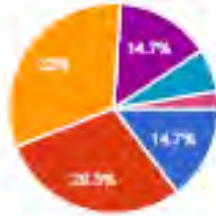


1) As a child, did you attend/were a member of any of the following Jewish organizations? Please check all that apply.



Jewish Day School	3	4%
Jewish Day Camp	13	17.3%
Jewish Overnight Camp	13	17.3%
Jewish Youth Group	28	38.7%
Other	32	42.7%

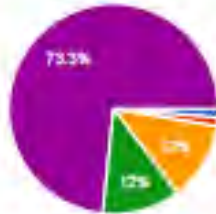
2) As a child, what denomination of Synagogue did you attend?



Orthodox	11	14.7%
Conservative	22	29.3%
Reform	24	32%
Reconstructionist	0	0%
Although I was Jewish, I did not attend Synagogue	11	14.7%
I was not Jewish as a child, and I did not attend Synagogue	6	6.7%
Other	2	2.7%

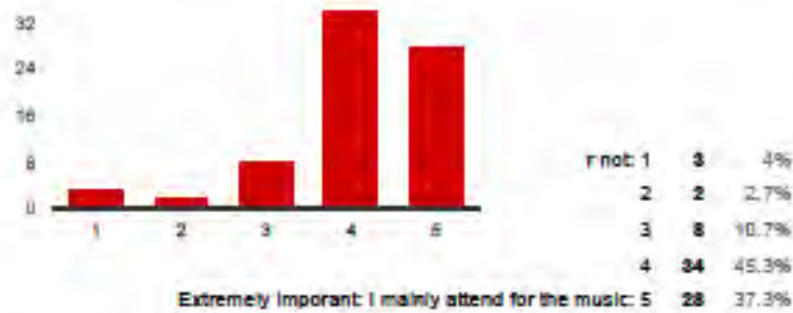
The Music Within My Synagogue

3) How often do you attend Shabbat services (either Friday evening or Saturday morning)?

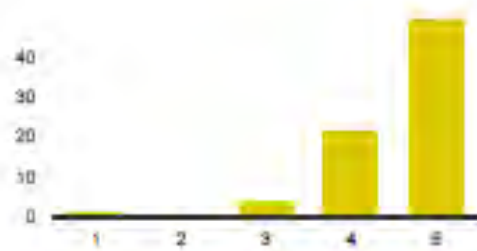


Never	1	1.3%
Once a year	1	1.3%
A few times a year	8	12%
Once a month	8	12%
At least twice a month	66	73.3%

4) How important is the music of the Shabbat worship service to your decision to attend services?

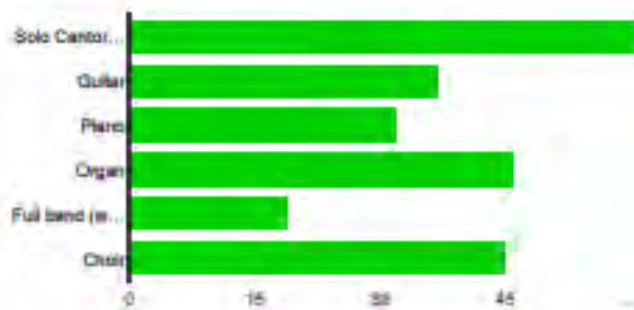


5) How important is the music of the Shabbat worship service to your enjoyment of the service?



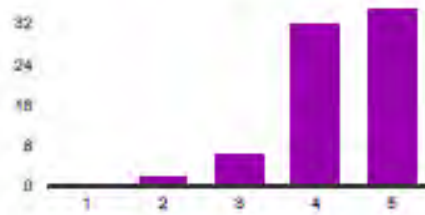
Not at all important: 1	1	1.3%
2	0	0%
3	4	5.3%
4	21	28%
Extremely Important: 5	48	65.3%

6) Which of the following most closely describes the way the music is regularly performed during the Shabbat worship service? Please check all that apply.



Solo Cantor or Rabbi singing/ chanting the prayers	81	81.3%
Guitar	37	49.3%
Piano	32	42.7%
Organ	48	61.3%
Full band (woodwind, string, percussion, etc.)	18	25.3%
Choir	46	60%

7) How happy are you with the musical elements of your Shabbat worship service?



Extremely dissatisfied: 1	0	0%
2	2	2.7%
3	6	8%
4	32	42.7%
Extremely satisfied: 5	36	46.7%

8) Why? What do you enjoy the most? The least?

Most: The melodies/harmonies; everyone singing together. Least: Learning the songs when new to the service or when all songs are used - they should be posted on the temple's web site for those of us who were not raised in the tradition

I enjoy sacred music in all formats: congregational chant; solo cantor; cantor, choir and organ; cantor, choir and combo.

The cantorial voices are beautiful, the choir and instruments fill the space richly. The only thing is that sometimes it can veer a bit into "song" rather than "sung prayer".

Prefer singing in Hebrew more than English. I appreciate sung prayer, but not songs per se. To me, those belong elsewhere, not so much in a worship setting.

The music is uplifting, transporting. Woodwinds and violin with the piano/organ and voices are exceptional and I love to sing along with as much as possible

I would like more quiet time for reflection. Love the music that is sung as prayers but do not like the use of modern songs after sermon.

I love the singing and the instruments. Except I don't like the organ (too churchy) and the musical production on the high holidays is too big, too much that it feels more like a performance than a

service.

I love the music so much and I love how cantor and rabbi and others perform it!

Brings joy to the service

The full participation of the congregation

I love that the tunes are accessible (easy to follow) and the Rabbi and Cantors have beautiful voices. I also value the opportunity to participate in the community choir.

We have two fabulous cantors who are truly inspirational (don't really care for the band)

I enjoy the singing; I do not like the guitar.

The beautiful voices of the cantors and Rabbi are part, to me, of the concept of Shabbat as a day to forget the rest of the world. There is nothing I don't like.

Choirful band

The music is an integral part of the Shabbat morning minyan service. Not sure it's possible to separate various elements of the service into those enjoyed the most or the least. It's a complete package.

Our cantors' voices

Our Cantors have excellent musical taste but there are one or two melodies about which we disagree, but it's all right; we can't always be in perfect harmony.

Family singing

Uplifting nature of beautiful music beautifully presented (and we sing along)

Jewish music has always moved me the most

It is beautiful and encourages prayer. I have no complaints.

I enjoy when we do different prayers to different melodies

The music is everything for me. I love the sound of the prayers set to music and enjoy the organ accompaniment. Our student cantors have elevated the prayers with their lovely voices.

Choir participation with cantor

The cantor is not that good

I like the music I am familiar with, and the tunes I am familiar with. I'm less comfortable with new tunes.

Music that is familiar and "singable" and new music which can be easily learned is preferred. Occasionally, a beautiful cantorial solo is enjoyable, but I prefer interactive services, not performances!

Services with cantorial and/or choir music lift me up spiritually, especially during HHD services, which evoke wonderful childhood memories.

The music elevates my level of spiritual involvement. I enjoy the familiarity of the music. New tunes are difficult for me to relate to at times.

I love it when everyone sings and we all join in. the least is when people just sit around and take no part in the music or service

Enjoy: Sim Shalom - soothing. Least: L'cha Dodl - too long

Beautiful voices, no complaints

I enjoy singing and clapping along

The guitar playing
 Singing along!
 Love the cantor's voice and choice of selections
 We sing a variety of songs
 The different melodies.
 The singing add such enjoyment
 I love organ music and appreciate all other music played
 more meaning
 The music brings life to my prayers. The least enjoyable is when the music is loud.
 Most of the music invites everyone to participate in singing so that everyone is invigorated. Some
 versions of some music may be sung only by the cantor because that particular melody is
 unfamiliar to the congregation. That's fine because we enjoy listening to her fine voice. But
 sometimes the cantor will teach the new melody to the congregation. The least? - Not applicable.
 Music is well integrated with the service.
 Enjoy enthusiasm of student cantor as well as her ability
 I find the music uplifting. The cantor's solos are incredible beautiful.
 I like our present Cantor but the Cantor I was close to in our congregation and who my now adult
 children sang with in her youth choir, is not there any more.
 Music adds to the spirituality of the service and sense of community.
 I enjoy the haunting melody of some music and the joyous melody of others
 I LOVE TO HEAR THE CONGREGANTS, LEAD BY THE CANTOR OR RABBI , SINGING
 TOGETHER. THE UNITY WITHIN SHABBAT IS COMFORTING AND WARM.
 Singing along, upbeat music, upbeat, enthusiastic leaders
 I strongly value being able to participate. So I appreciate that new tunes are not being dropped on
 congregants frequently and without acknowledgement. Now they are taught for several weeks
 before being added to the rotation.
 I like to participate. I can't stand it when the service is a performance, by either the choir or the
 cantor.
 Truthfully I prefer a male voice
 For me, the music changes with too much frequency. I don't want to hear one "tune" on the first
 Friday night of the month, a second tune of the 2nd, a third on the third, etc. Once in a while
 changing the tune, sure. I can cope with that. Too much changing, not happy.
 I like the music and that we can sing along.
 It's joyful
 I like participatory music, enjoy cantorial solos much less
 The cantors' duets
 It is all in Hebrew, all participatory and new music is always introduced.
 One thing I do not like is how often they change the melody of the songs throughout the year.
 I most enjoy the music when it encourages participation and least when it does not.
 most: variety of music; least: no opinion

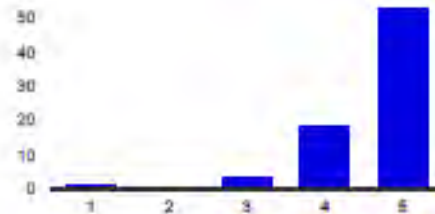
I enjoy traditional melodies, not music for contemporary and ever changing taste.

Upbeat, inspirational, some old some new

It is morphing to become, perhaps, too "Broadway"— we don't always need a band or percussion to accompany the Sh'ma or the barchu!

I like it best when everyone sings. I did not grow up with organ I still have mixed feelings

9) How important is it for you to be able to chant or sing along during your Shabbat worship service?



Not at all important: 1	1	1.3%
2	0	0%
3	3	4%
4	18	24%
Extremely important: 5	53	70.7%

10) To what extent is chanting or singing along encouraged during your Shabbat worship service?



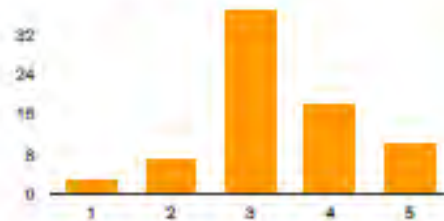
Not at all	0	0%
A little	1	1.3%
Some	11	14.7%
A lot	63	84%

11) Chazzanut is a style of prayer in which the Cantor sings ornate, expressive solo vocal lines, during which the congregation is invited to simply listen. How often do you hear Chazzanut as part of your Shabbat worship service?

Never	9	12%
Occasionally	48	61.3%
Frequently	12	16%
At every service	8	10.7%



is part of your Shabbat worship sed?



Would strongly dislike: 1	3	4%
2	7	9.3%
3	37	49.3%
4	18	24%
Would strongly enjoy: 5	10	13.3%

13) Why?

I enjoy services in which a variety of musical formats/styles are used. Chazzanut is one musical format/style of Jewish sacred music.

I love singing along and it helps me pray, but there are also times when just listening to the cantor in a particularly soulful solo can lead me even deeper into prayer.

I think I would like it occasionally -- a chance just to sit and absorb -- but not a lot.

I enjoy it tremendously and would hate it to disappear from services but the new melodies and approaches are also important

I have no idea how to answer this question. I don't know if I've even heard it.

The cantors' voices stir wonderful emotions

I just like the way it is now. Don't need more Chazzanut

I like being able to sing everything

I go to services so I can chant/sing - not just listen

I like the traditional aspect, but not the performance aspect.

As long as the synagogue has the voices it has, I would enjoy solos. I am an opera goer, perhaps this is why.

Because I like to sing along

It's not currently the minhag of the minyan, and I'm not sure it would be a welcome addition by any of the regular attendees.

Our cantors have the best voices

European chazzanut doesn't allow for congregational participation. When done right it's lovely to listen to on occasion—it's a part of the history of Ashkenaz and we should have some understanding of where we've come from—but it's a performance and the congregation becomes God's frozen people.

Jewish Music is very Important

Adds to the variety of the service; ensure Cantor doesn't get bored

I can get lost in the moment.

Our cantors have magnificent voices, but it is not essential to me.

I like to hear different songs and different prayers at a service. I do not like when the services are the same every week, or with very limited variations

It might be something different and enjoyable

I like participatory service rather than solos.

Boring not interactive

See question #8.

I enjoy singing along our Shabbos prayers.

I think it would be interesting and spiritually uplifting to sometimes hear Chazzanut.

It allows me to explore new music and my thoughts in a new way

Nice to listen to

It might be nice to listen

Like to listen to the melody.

I love to hear chanting of prayers

Change to the normal routine

Cantor has a beautiful voice

I find it very relaxing

Chazzanut gives me a chance to pray silently.

We get to hear the true talent of our cantor and it is enjoyable.

The problem is that if the congregation does not understand/know the meaning of the passage being sung, it can become boring.

I've enjoyed the mixture of known and new music with simple and complex tunes

Those are usually beautiful expressive melodies.

I like to sing and can't take the high notes in the solos

I would enjoy it if singing with the Cantor was equally included.

It adds to the spirituality of the service but participating in the singing does that as well.

I like to sing along. I also enjoy fine singing by the cantor

Enjoy listening to the Cantor but would also like to sing a long.

CANTORS' VOICES BRING THE NEXT LEVEL OF WORSHIP TO THE PEOPLE. IT IS ANGELIC TO ME.

occasionally, as a change, it would be enjoyable. I like a variety of experiences

Chazzanut harks back to tradition and our cantor has an amazing voice. However, it is very important to me to be able to participate in the service, not observe it, so I appreciate a little chazzanut but don't want to be crowded out by it.

I am there to participate.

I have always loved hearing a male voice

Like to participate. The music is very much a part of the spirituality I feel during the service. Take too much of my participation and I feel less satisfied when the service is over.

I like to sing.

Like to participate

Sounds too much like a concert

I prefer to participate with the Cantors leading

Solo voices are wonderful but this is not pediatric Judaism or an operatic performance. We are praying together. I personally enjoy chazzanut in every service but not as the entire service.

I like to join in the singing and find it difficult not to do so.

Worship services are not supposed to be a performance

I like the full congregation having the option of joining, but also enjoy hearing the Cantor perform more complex, challenging selections.

It's nice to sit and be transfixed

I enjoy a more participatory service— led by a cantor but participation encouraged

I like to sing communally

Listening Examples

Please listen to the 3 musical examples, while following along with the translation listed below:

Listening Example #1: Adolph Katchko

Listening Example #2: Max Helfman

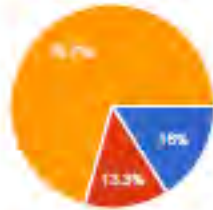
Listening Example #3: Mah Tov: Chasen and Zweiback

1) Which of these is closest to what you hear at your synagogue during your Shabbat worship service?



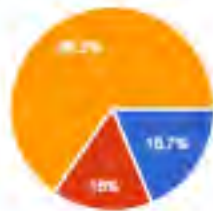
Listening Example #1	5	6.7%
Listening Example #2	5	6.7%
Listening Example #3	68	78.7%
None of the above	8	8%

2) Which selection do you feel most closely expresses the **MEANING** of the text?



Listening Example #1	12	16%
Listening Example #2	10	13.3%
Listening Example #3	63	70.7%

3) Which selection do you feel most closely expresses the **FEELING** of the text?



Listening Example #1	14	18.7%
Listening Example #2	12	16%
Listening Example #3	48	65.3%

4) Which selection do you feel most closely expresses the mood and feeling of Shabbat?



Listening Example #1	8	8%
Listening Example #2	7	9.3%
Listening Example #3	82	82.7%

5) Which example do you enjoy most musically?



Listening Example #1	10	13.5%
Listening Example #2	5	6.8%
Listening Example #3	68	78.4%

Final Musical Selection

Now listen to one final musical example of the Hashkiveinu Friday Evening Shabbat prayer. Follow along with the translation listed below:

Listening Example #4: Lindsay Kanter

1) Would you enjoy hearing this at your synagogue: Why or why not?

Yes, it's very lovely.

See 2-5 below.

Yes, but perhaps at a holiday service, not on Shabbat, as it doesn't really fit with the style of music Central does on Shabbat, which tends more towards pieces the congregation can sing along with (rare exceptions are pieces sung after silent prayer).

Yes, but because of its length, more in a concert setting than as part of a service

Absolutely. This is the song/prayer that makes me and others weep when we are troubled, afraid, feeling despair, hopeless. This is an uplifting and touching version of the prayer

Maybe, or not necessarily. It sounds overly complicated and busy for what I have thought is a peaceful bed-time prayer. I don't read or understand Hebrew, so it is impossible for me to answer 2,3,4 below. My answers will be based on just having heard example #4 once. Note that for me, hearing something several times, i.e. becoming more familiar with it, usually makes me like it better.

The middle section is not soothing and feels agitated- doesn't express to me the feeling and meaning of the text.

Don't like it

Just doesn't appeal to me that much.

Sounds somber too heavy

Probably not – sounds hard to sing along

No because I go there to sing - not listen - and this is a listening piece. (In my opinion.)

Too formal. I think it's particularly meaningful for the congregation to be able to sing this.

I would like very much to hear this at my synagogue.

It would be a nice alternative since it is enjoyable and musically diverse. But I would not recommend it as the primary Hashkiveinu. It is too long and doesn't offer congregational participation.

Because its very melodic:

Probably would not enjoy hearing this rendition because it would be hard to sing along.

No - I don't like the melody

Once in a while it would be lovely because it showcases what a musically trained good voice can do. It would be a horror with a "song leader" voice. But, again, it's performance and there's no allowance for congregational participation.

Maybe depending upon time of presentation.

Yes—Eruv Shabbat (we have a full choir), not Saturday a.m. (just us and the Cantor)

Yes. It is lovely and carries me.

Sounds like Gregorian chant, which I enjoy, but not in synagogue. Also hard to sing along with

No

Not especially. I feel it drags.

Yes! It is a stirring arrangement. I believe it would touch the soul.

Too formal for every week. Once in a while as a change..ok

Too formal Not Jewish sounds like a christian church

Yes, because it's beautiful.

Not so much for a Shabbat service, because the congregation cannot join in. It would be fine for cantor with choir for the High Holidays.

Though I am open to all styles of the same prayer, I do enjoy #3 the most probably because the melody is what I am most used to hearing.

Yes. It evokes both the meaning and the feeling of Shabbat peace and of God's presence as a protecting force. However, I would also enjoy alternating this with the arrangement that I am more familiar with.

when hearing this you feel closer to god and you lifted

Yes, occasionally. It provides another perspective on the words.

no too operatic

I like music that is more inclusive - it is more like a concert

They were all good but I like Cantor Lindsey

Not really I like more upbeat

Love your voice, Lindsey. .But prefer the 3rd version . More modern sounding and soft, resembling a lullaby.

Absolutely - there is a choir backup which gives it more depth

No Too ornate for our Temple

because it is beautiful

Yes. Nice melody.

yes because of Lindsay's voice

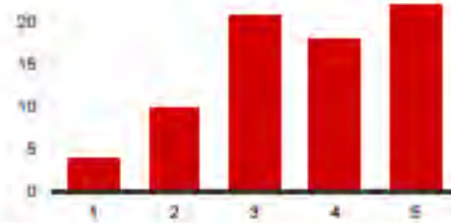
I would enjoy this arrangement because of the chanting which is soothing for me.

Beautifully done, but too solemn for the congregation to join along. I would enjoy hearing this just once in a while, not weekly.

While enjoyable, the length/pace does not fit the pace of our Shabbat Service. It, and #1 and #2, seem to fall into what you called Chazzanaut. Since the congregation would not be singing, it could be a "drag" on the flow of the service. (Most, including myself, cannot translate Hebrew — we would read the provided translation far faster than the music's pace, and then have to wait for the tune to end to resume praying. If it became a regular part of services, it could be a trigger for reflection, but as an infrequent instance it could lose its attractiveness unless introduced properly.) Those 3 arrangements more generally fit the High Holy Day services, when our congregation expects to hear impressive songs from a Cantor's repertoire. As for the next questions, they are very subjective. They all express meaning and feeling and mood and can score well on their own, but in reality they do not stand alone - each works best when they are integrated into overall style of music of a regular service. I would have expected 1, 2 or 4 in the congregation I grew up in, and maybe even with the Cantor our congregation had from when we joined in 1977 through 1990, but our faster paced music of the last 25 years on Shabbat does not "fit" these very long pieces. BTW, the reason for the 4, rather than 5, on the well-performed piece, is it is difficult to get into the "mood" to absorb the music — so it is hard to feel exactly how it would feel in a well placed service setting.

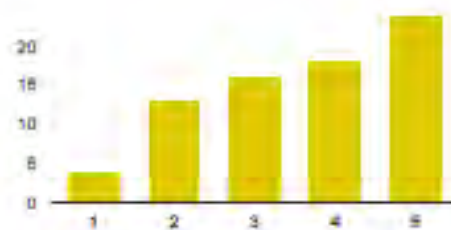
Yes it has a variety of styles which is fun to listen to. Portions where we can join in and portions to listen to the virtuosity of the cantor

No, I find the melody overdone.



Extremely well: 5 22 29.3%

3) How well does this musical example express the FEELING of the text?



Not At All: 1 4 5.3%

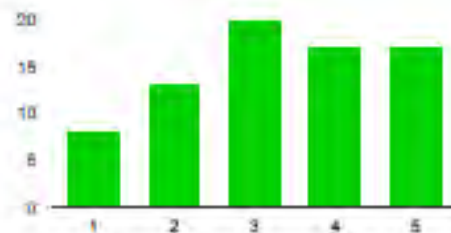
2 13 17.3%

3 18 21.3%

4 18 24%

Extremely Well: 5 24 32%

4) How well does this musical example express the the mood and feeling of Shabbat?



Not At All: 1 8 11.7%

2 13 17.3%

3 20 26.7%

4 17 22.7%

Extremely Well: 5 17 22.7%