THE IDIOM OF MAX JANOWSKI: THEN AND NOW

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Table of Contents

Chapter 1 – Introduction and Historical Background

Max Janowski is one of the most prolific American Jewish composers of the twentieth century. Perhaps best known for his setting of *Avinu Malkeinu*, Janowski was a master at creating high art music from traditional Jewish texts. Though trained as a classical musician at the Klindworth-Scharwenka Conservatory in Berlin, he cites everyone from Bach to Mozart to Art Tatum to Ella Fitzgerald as his musical influences.[1] However, his real love was that of Jewish music. According the *Hyde Park Herald*, "Nearly all of Janowski's compositions are in the Hebrew language as well as a Hebrew idiom."[2] The famed *Avinu Malkeinu* melody, for instance, finds "its roots in the Jewish ethnic folklore."[3] This thesis explores the idiom in which Janowski built his massive body of work, including his compositional idiosyncrasies, referred to as "Janowski-isms," and his use of Jewish modes and trope structures. It also explores how that idiom has is being experienced and interpreted today.

Janowski's musical and compositional credo was, "If you have real talent it is a compulsion; you must make it your life. If you have choices then the talent is not real."[4] In order to fully appreciate this credo, as well as his love of creating Jewish music, it is essential to understand his background. Janowski was born on January 29, 1912, in Germany.[5] Between a mother who was an opera singer and a father who sang chazzanut, Janowski was

[1] Max Janowski, interview by Bobbi Moss, May 9, year unknown, transcript of tape recording, Chicago Jewish Archives.
[2] "Composer Janowski Has Stern Musical Credo," *Hyde Park Herald* (Chicago, IL), Dec. 10, 1980.
[3] Max Janowski, interview by Bobbi Moss, May 9, year unknown, transcript of tape recording, Chicago Jewish Archives.
[4] "Composer Janowski Has Stern Musical Credo," *Hyde Park Herald* (Chicago, IL), Dec. 10, 1980.
[5] *Treasures from the Janowski Archives*, ed. Cantor David Berger (Chicago: KAM Isaiah Israel, 2016), 11.

exposed to and fell in love with Jewish music at a very early age. His parents desired for him to be a concert pianist, and he received a scholarship to the Klindworth-Scharwenka Conservatory. After graduating from the conservatory, he escaped the Hitler regime by winning a piano contest, which led him to become a professor at the Mosashino Music Academy in Tokyo, Japan. In 1937, he immigrated to the United States.

When he first arrived in New York, his uncle, David Janowski, a master chess player, introduced him to an official from the United Synagogues of America, now the United Synagogue of Conservative Judaism. He was commissioned to write a piece for their silver anniversary pageant tour called "The Sun Goes Down." While in Chicago, he learned of an opening for a music director at KAM Temple, Kehilat Anshei Maariv. He was appointed to the position two weeks later, in 1938.[6]

When Janowski began his tenure at KAM, worship was heavily influenced by the Classical Reform tradition and the Protestant church.[7] In fact, much of the congregation's music consisted of Protestant hymns that had made their way into the *Union Hymnal*. Janowski and Rabbi Joshua Liebman brought many traditional elements to KAM (which were considered innovative), including the return of Shabbat services to Friday evening rather than Sunday morning and the instruction of Hebrew in the religious school.[8] Janowski worked at these innovations from a musical perspective by composing pieces that to him felt and sounded Jewish, music that in his view conjured up "some identification with Jewish

[6] Max Janowski, interview by Bobbi Moss, May 9, year unknown, transcript of tape recording, Chicago Jewish Archives.
[7] Cantor David Berger in discussion with the author, November 13, 2016.
[8] Jenny Leigh Izenstark, "The Life and Music of Max Janowski" (master's thesis, Hebrew Union College – Jewish Institute of Religion, 1993), 6.

values."[9] While at KAM, Janowski composed hundreds of pieces to this effect.

Most of the pieces that Janowski composed were for choirs with soloists, as that is how he led services at KAM.[10] He used almost exclusively his own music. He preferred soloists to cantors, and he preferred tenors and sopranos to basses and altos. His most beloved of these singers was Bea Horowitz, the daughter of Cantor Anshel Freedman, with whom he recorded several pieces. She appeared as a soloist in several of his performances, both in concert halls and at services at KAM.[11] Janowski mostly wrote for commissions, most of which came from KAM itself, but he also accepted commissions from other area synagogues. Additionally, he directed several synagogue choirs in the Chicago and Milwaukee areas, both Reform and Conservative, and these choirs performed mostly his music.[12]

While Janowski's life came to an end in 1991, his musical empire has persisted through the succeeding decades. KAM, which became KAM Isaiah Israel after a merger in 1971, now includes other composers in their worship, but Janowski's music continues to form a large part of the congregation's repertoire, even if not necessarily in its original form. His music is used in synagogues throughout the United States and in places as far away as Israel. Sometimes, it is heard in its original form, and other times it is modified. Some composers and arrangers have been inspired by Janowski to rearrange his music in a way that speaks to them. Other composers, including the author of this thesis, have been inspired by

[9] Max Janowski, interview by Bobbi Moss, May 9, year unknown, transcript of tape recording.
[10] Cantor Cory Winter (retired cantor) in discussion with the author, September 21, 2016.
[11] Barry Serota, liner notes to *The Art of Beatrice Horowitz*, Beatrice Horowitz and Max Janowski, Musique Internationale CM655, CD, 2002.
[12] Cantor Cory Winter (retired cantor) in discussion with the author, September 18, 2016.

Janowski in their creation of original compositions. Thus, Janowski's idiom has persisted in the world of contemporary Jewish music.

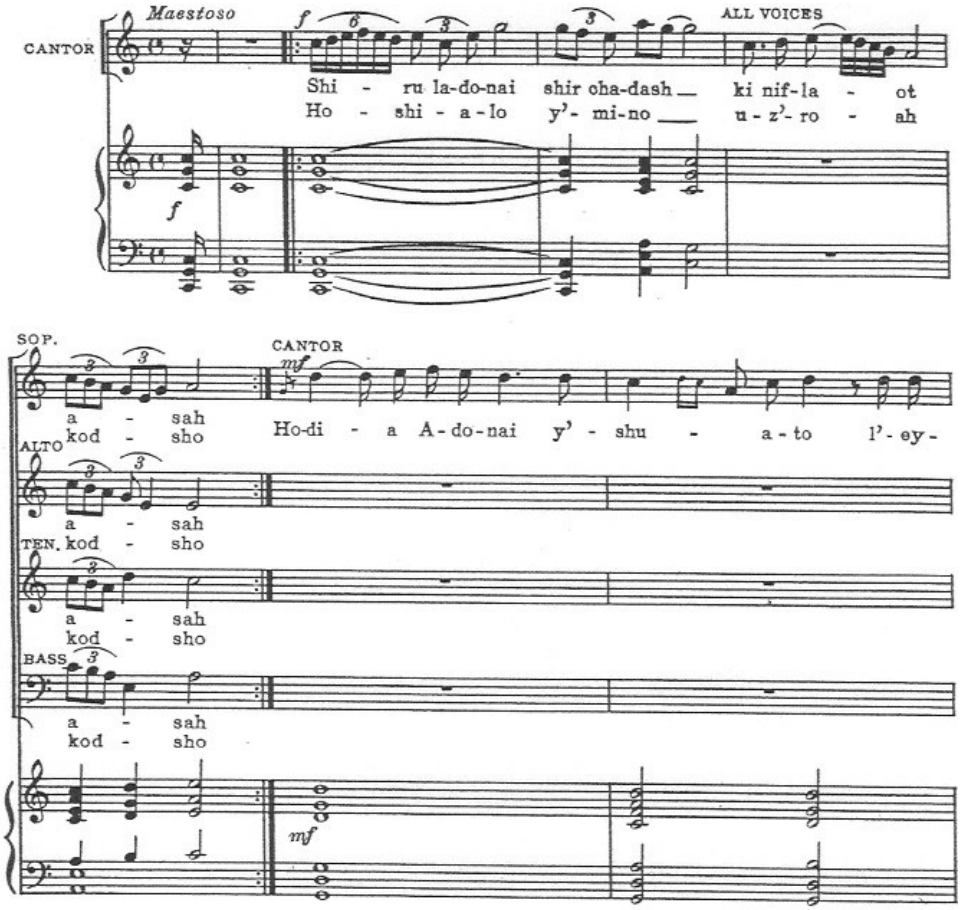
Chapter 2 – Identifying Janowski-isms

Although Max Janowski's oeuvre is enormous and varied, we can see many similarities between his pieces, whether they are original settings of liturgy or existing poetry or arrangements of existing Jewish folk music. These similarities include his use of choir interspersed with a soloist or as its own accompaniment, his use of specific patterns in the accompaniment, and his relationship to tonality.

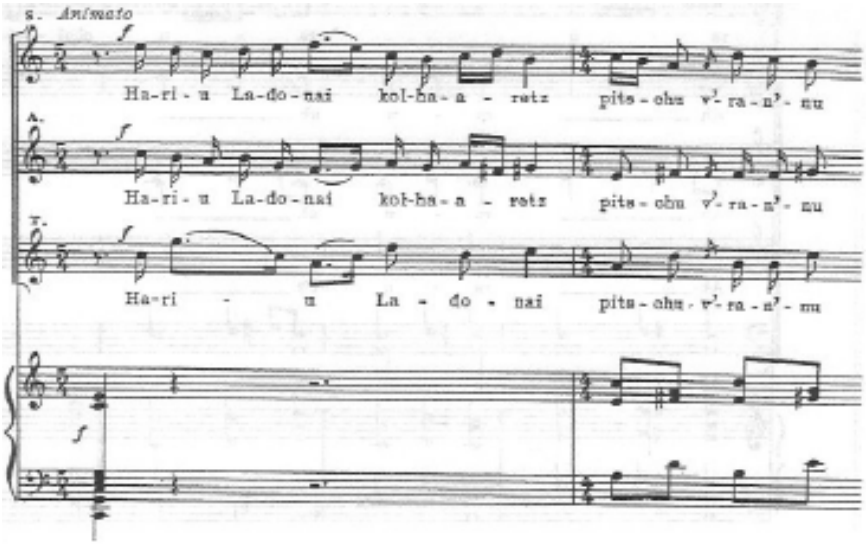
Perhaps the most noticeable characteristic of Janowski's music is the interplay between a soloist and a choir. Sometimes, this soloist is labeled as a "solo," whereas other times it is labeled as a "cantor." According to Cantor Cory Winter, friend of Janowski, most of Janowski's pieces were written for one or more soloists, such as a friends or a students, rather than for cantors, because he was not fond of cantors and "put up with them" as a "necessary evil."[13] He was primarily a choir director, and he favored tenors and sopranos. Pieces that have a solo labeled "cantor" were most likely commissioned by the cantor of a synagogue other than KAM-II.

This interplay is prominently displayed in the opening measures of Janowski's "Shiru Ladonai," a setting of Psalm 98 from Kabbalat Shabbat. It was originally included in Janowski's "Cantata for Peace," which is composed of four movements and was composed in 1947. The last movement, Janowski's well-known "Sim Shalom," was published in 1948, while the rest of the cantata was published in 1962.[14] After two measures of an open C-chord introduction, "Shiru Ladonai" opens with two measures of solo by the cantor, followed by two measures of choral response in the key of A minor.

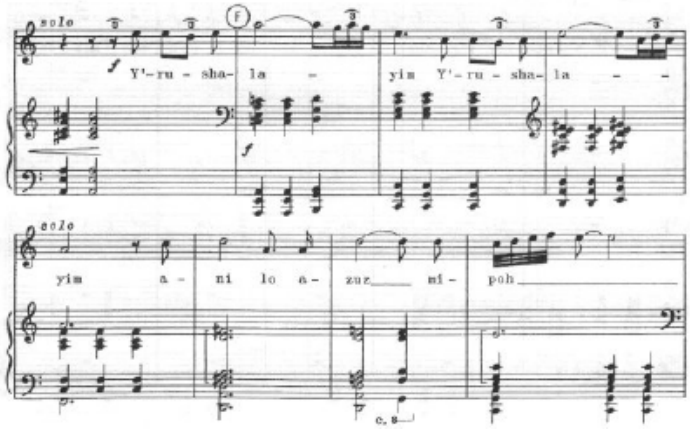
[13] Cantor Cory Winter (retired cantor) in discussion with author, September 21, 2016.
[14] Ibid.



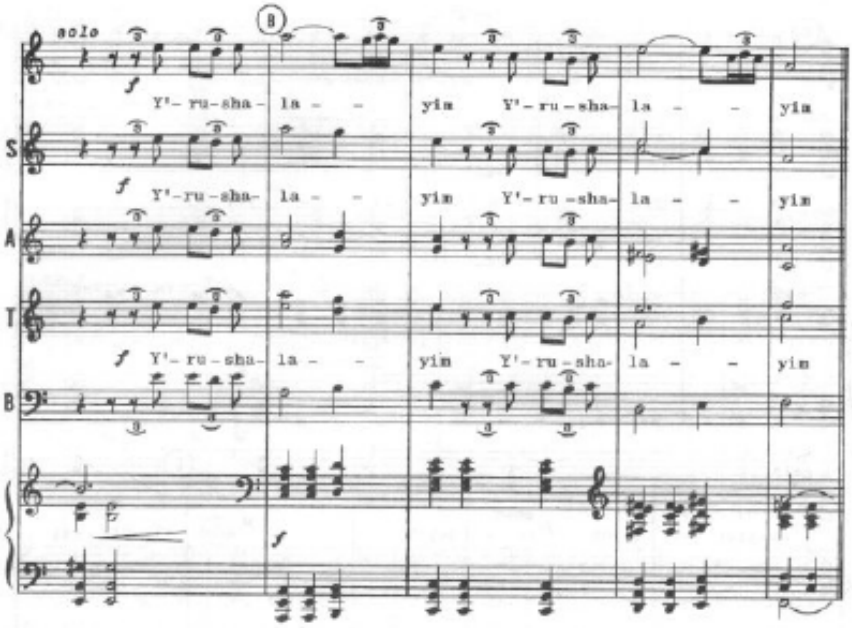
The piece then continues with a solo by the cantor. Beginning with the text “Zachar chasdo v’emunato l’veit Yisraeil,” the choir takes over from the cantor for a refrain that is repeated throughout the piece. On the second repeat of the refrain, the cantor takes over the melody, with the choir acting as an accompaniment. The cantor modifies the melody so that it is an embellished version of the original motif, complete with Janowski’s signature triplets, and then continues with the text. The choir then again returns with the first two measures of the “Zachar chasdo” refrain. The “Hariu L’adonai” section is dominated by the choir. The end of the piece, however, is dominated by the cantor. Beginning with the text “lifney Adonai ki va lishpot ha’aretz,” the cantor has a long, cantorial solo that includes Janowski-esque triplets and quintuplets. The solo ends with the original “zachar chasdo” refrain. The choir appears at the very end of the piece in the form of a coda.



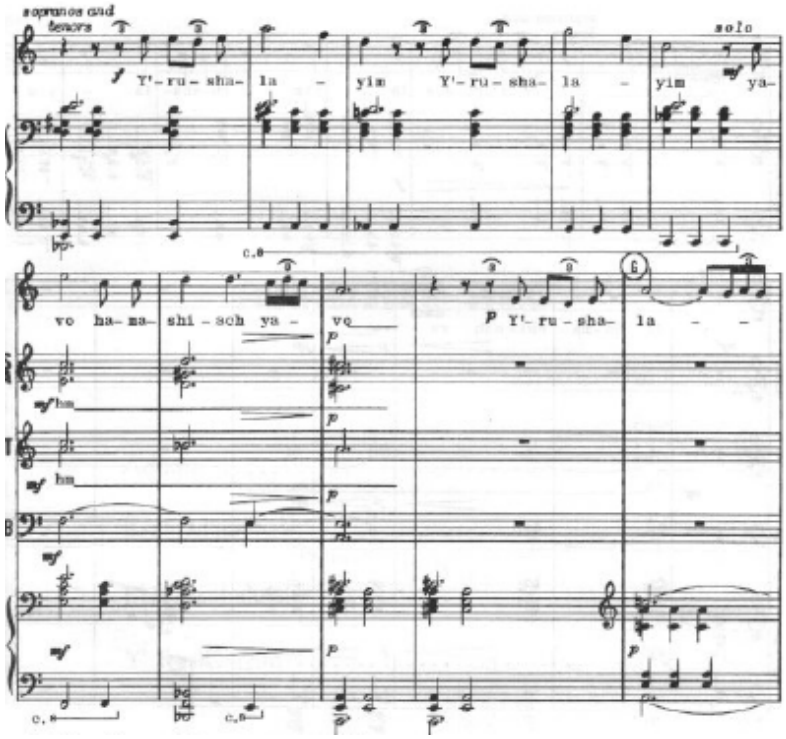
"Y'rushalayim" is Janowski's setting of a poem by Israeli poet Avigdor Hameiri. It was included as part of his *Four Hebrew Songs* suite from his oratorio *La'achuzat Olam*, written in 1960. Janowski had originally written a new arrangement of the Israeli folk song "Y'rushalayim," composed by Moshe Rapaport. However, he later decided that he "could do a better job" of setting the text.[15] The first "verse" of the piece is a soprano or tenor solo, singing a lyric AABB melody. The choir joins in on the first "Y'rushalayim" refrain. The soloist sings an embellished version of the melody over them, which also contains Janowski's standard triplets.



[15] Ibid.

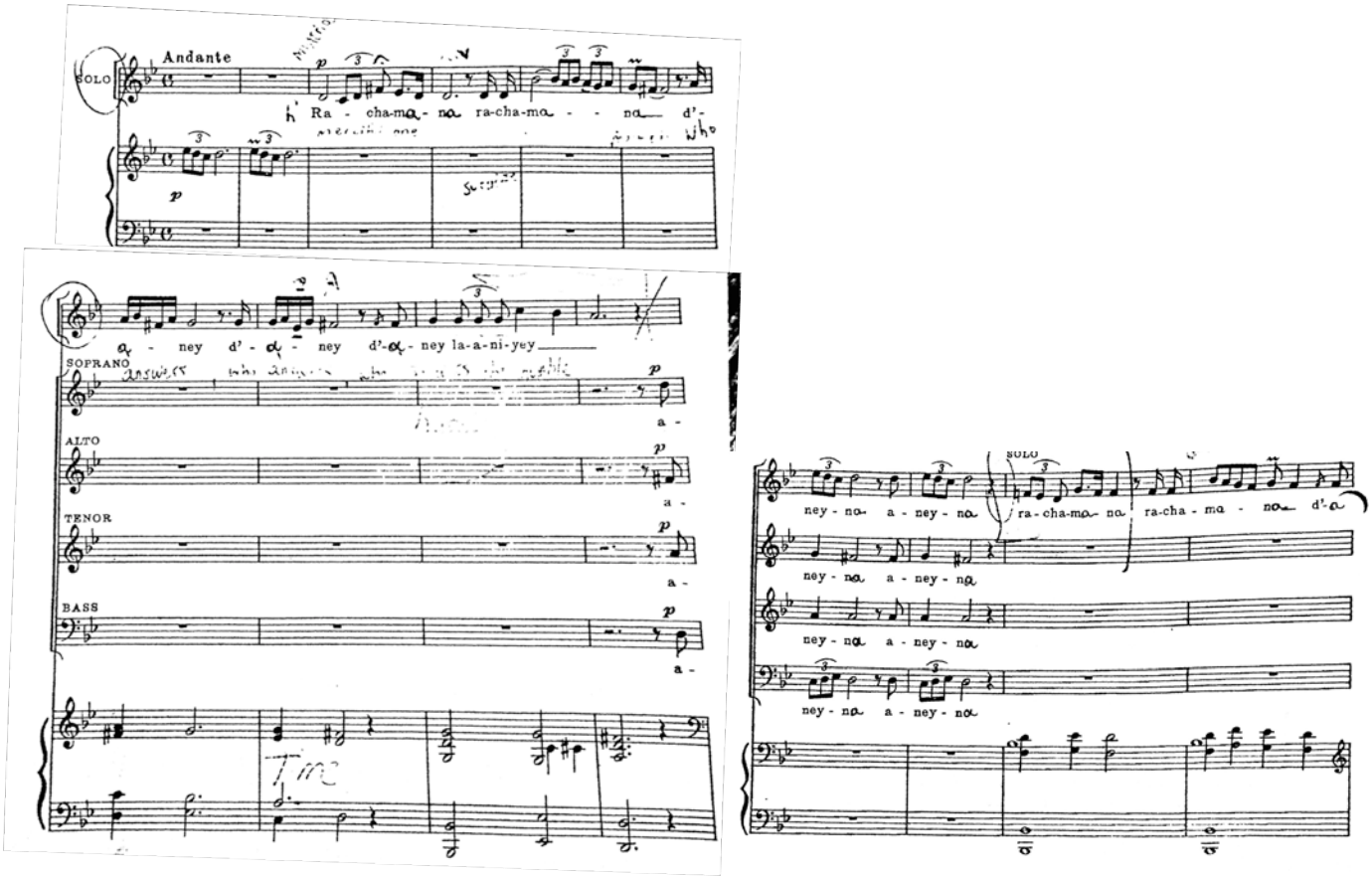


For the second verse, the soloist again sings alone, this time with “ah’s” accompanying him or her, another hallmark of a Janowski piece. The soloist continues alone for the following “Y’rushalayim” refrain, but the melody is then taken over by the sopranos and tenors, though it quickly returns to the soloist with humming underneath.



The melody shifts back and forth between the sopranos and tenors and the soloist throughout the rest of the piece, ultimately residing with the soloist with hums underneath.

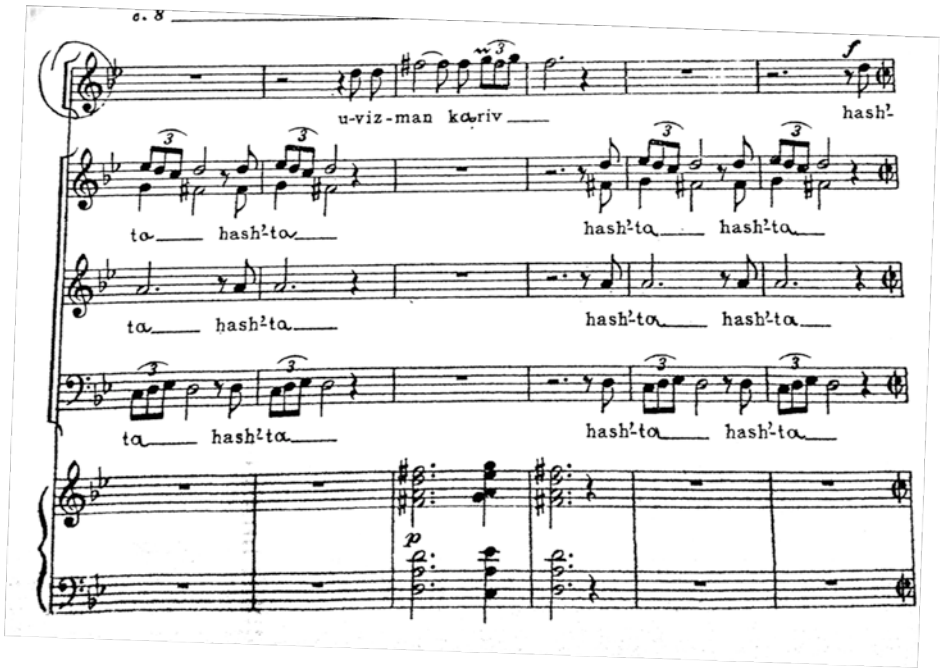
"Rachamana" is a piece for S'lichot published by Beth El Ner Tamid Synagogue of Milwaukee, WI, though it was originally written as a manuscript.[16] It begins as a call and response between solo and choir. The soloist sings, in a chazzonishe style, the various phrases beginning with "rachamana," while the choir responds with "aneina."



However, when the text begins to deviate from that formula, Janowski's call and response formula also changes. For the text "rachamana p'ruk, rachamana sheiziv," the choir sings "rachamana," whereas the soloist sings the following words. The text "hash'ta ba'agala" is given completely to the choir and repeated many times. The call and response resumes when

[16] Ibid.

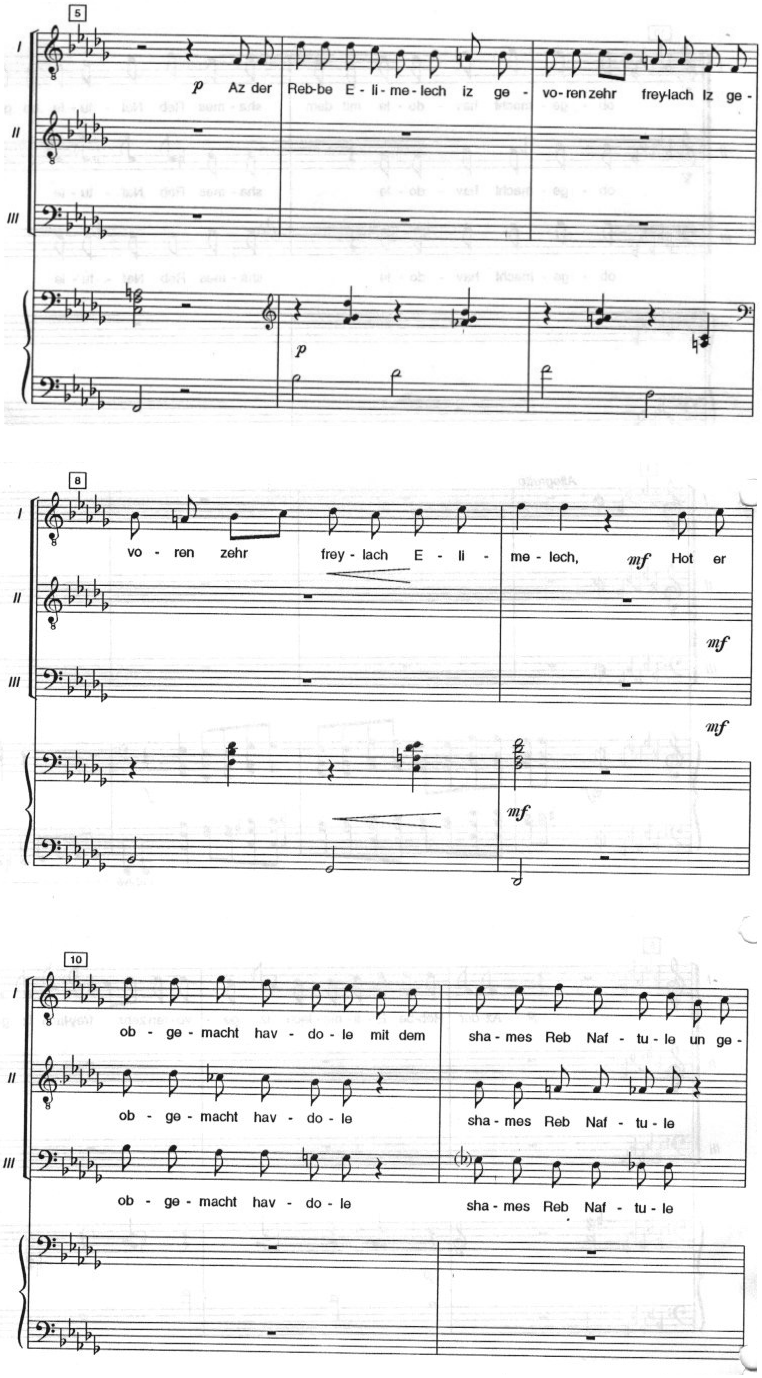
the text “uviz’man kariv” is included, with the choir continuing to sing “hash’ta,” and the soloist singing “uviz’man kariv.”



Finally, to end the piece, the cantor sings the words “hash’ta ba’agala uviz’man kariv” on top of the choir’s repetition of “hash’ta.” Finally, they end together on “uviz’man kariv,” finally ending the call-and-response and singing together.

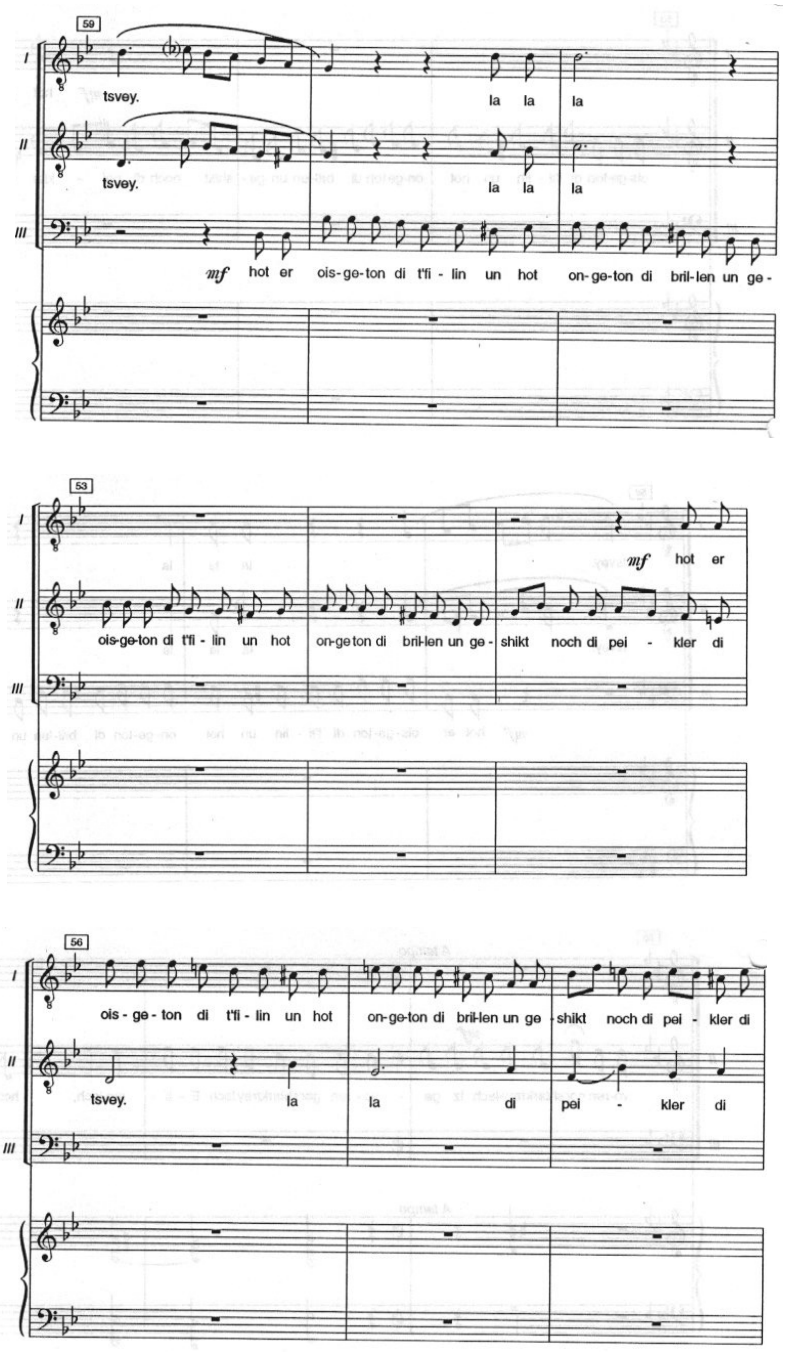
“Der Rebbe Elimelech” is one of Janowski’s many Yiddish folk song arrangements. Despite Janowski’s disdain for cantors, he would invite cantors to KAM-II for concerts, and he composed several pieces for either three male cantors or two male cantors and a mezzo soprano soloist.[17] This piece is written as a trio and does not contain the standard solo and choir arrangement, but the melody does shift between each of the voices. The piece begins with the melody in voice I, and then adds the other two voices homo-rhythmically in the second half of the verse.

[17] Ibid.



For the next first, voice III has the melody for the first two measures, with “ah’s” in the other voices, until it is joined by the other voices, and the melody is once again given to voice I. Once the piece modulates in the third verse, in measure twenty-six, voice III takes over the melody, with the other voices singing “bam bam bam” above it. The fourth verse is sung in

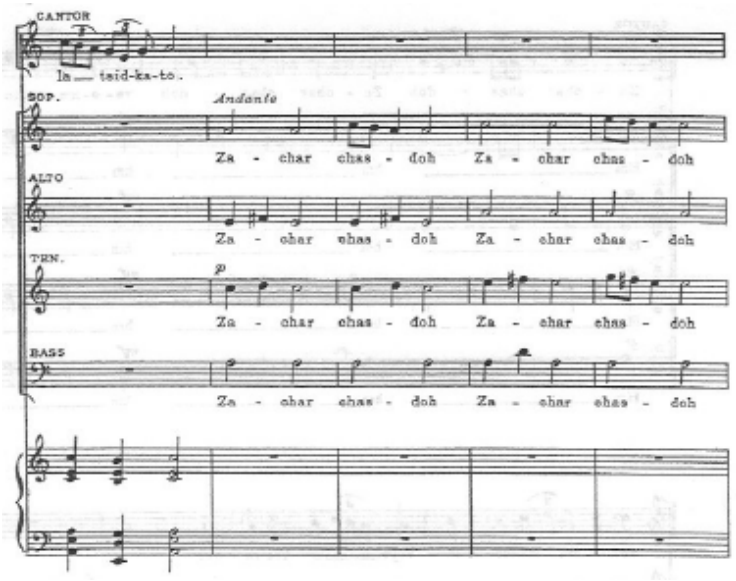
unison until the last few words of the verse. The piece again modulates on the sixth verse, and the melody is given to voice II. On measure fifty-five, voice I begins to sing contrapuntally with voice II. Voice II joins in on measure fifty-nine.



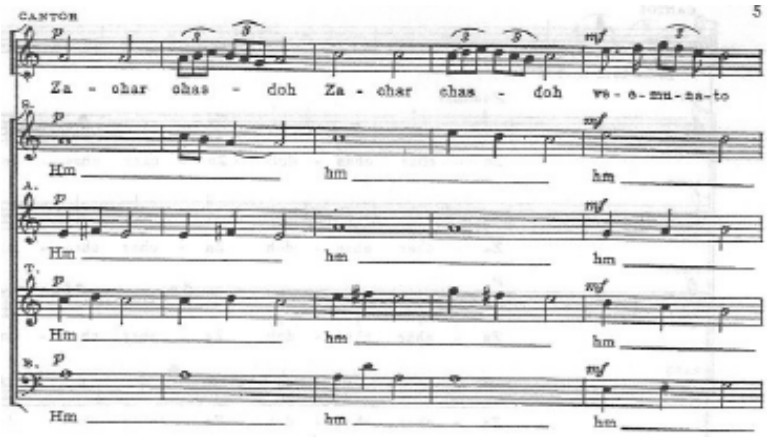
Then, at the final modulation, the voices sing together for the rest of the piece.

Janowski's interplay between soloists and choir is one of the cornerstones of his work. This sometimes works by way of call and response, while other times, the music vacillates between large choral sections and large solo sections. This serves to elevate Janowski's music and give it the sense of having meshorerim.

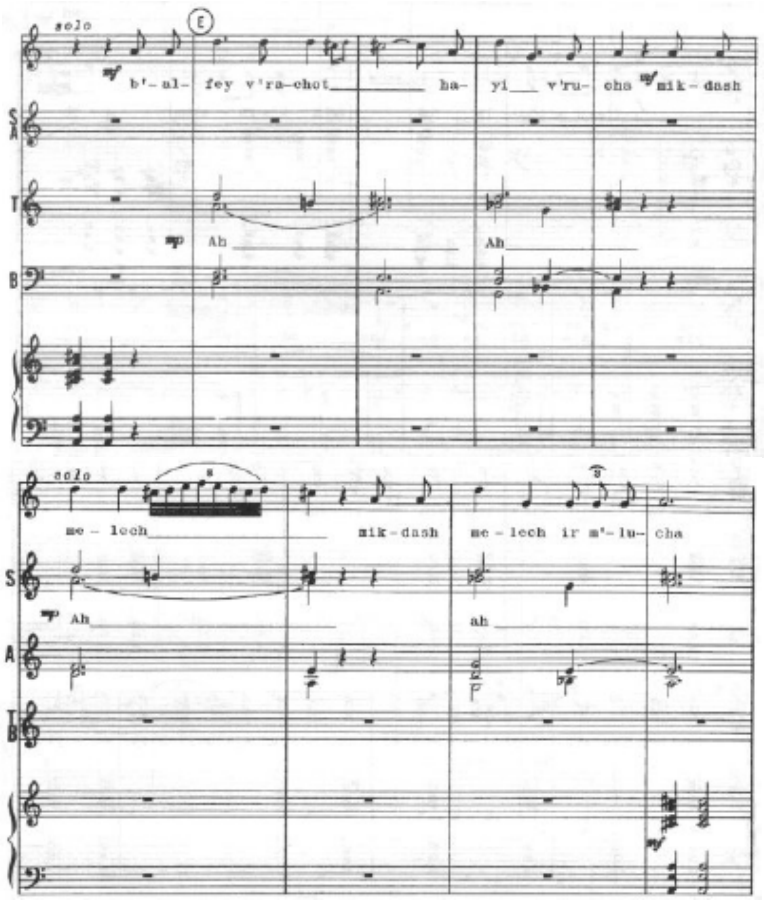
Another so-called Janowski-ism is the use of the aforementioned choir as its own accompaniment. The most well known instance of this is in the iconic, dramatic final refrain of Janowski's "Sim Shalom," but it is present in many of his other pieces as well. For example, Janowski uses this device throughout "Shiru Ladonai." The first choral refrain is entirely a cappella: the sopranos sing the melody while the other voices act as an accompaniment, albeit also singing the same words homo-rhythmically, providing the harmonies that identify this section of the piece as being in the key of A Dorian.



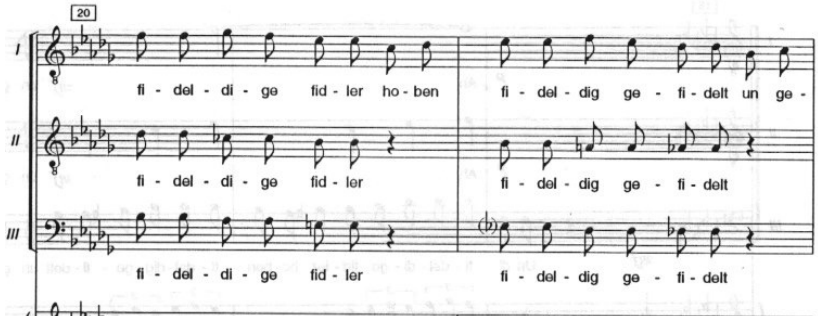
When the cantor re-enters with the embellished melody, the choir again provides accompaniment, this time humming. Janowski uses the choir instead of the piano or organ in this instance.



Janowski also uses this tool in “Y’rushalayim,” though with a much more limited scope. Throughout most of the piece, the solo or choir provides the melody, with the piano or organ providing the accompaniment. However, during the second verse, there is a small section in which the choir is used as the sole accompaniment to the solo. This section begins with the phrase “b’alfei v’rachot hayi v’rucha.” As was previously stated, Janowski has an affinity for the use of “ah’s,” both in solo and in choir parts. In this case, Janowski uses the “ah’s” as an accompaniment to replace the piano or organ accompaniment.



This device is also used in “Der Rebbe Elimelech,” usually when the three voices are singing homorhythmically. The first instance of this is when voices II and III join voice I for the second half of the first verse (pictured on page 12). It then occurs in the second verse beginning with the phrase “un di fideldige fidler hobn.”



The device is then saved until later in the piece, when the piece has modulated twice and built in drama and excitement. Beginning in measure 52, the piano accompaniment suddenly drops out, and voice II is left alone. In measure fifty-three, with the aforementioned

contrapuntal entrance of voice I, voice II becomes a sort of accompaniment for voice I.

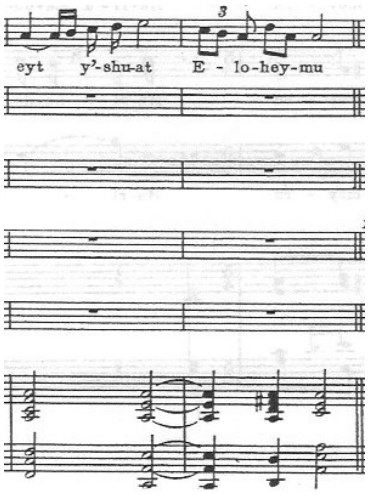
The device of choir as accompaniment is used much more sparingly in "Rachamana," but it adds just as much height and drama to the piece. It is primarily used in the call and response "aneina" and "hash'ta" sections of the piece (pictured on pages 10 and 11). In these sections, the choir not only responds to the soloist, but it temporarily replaces the piano accompaniment, which drops out in every one of these responses. This draws attention to the choir rather than to the piano accompaniment. The use of choir as accompaniment in Janowski's music serves to enhance both the solo voices and the piano or organ accompaniment.

Additionally, Janowski uses several devices in his accompaniment throughout his body of work. According to Cantor Cory Winter, much of Janowski's work can be played on either organ or piano, though many of Janowski's later works were composed exclusively for piano because the organ began to go out of fashion.[18] According to accomplished pianist and organist Pedro d'Aquino, many of the low bass notes that we have come to expect from Janowski would not be playable on an organ except with a sixteen or thirty-two foot stop.[19] Therefore, d'Aquino assumes that even Janowski's pieces containing long, sustained chords, usually indicative of a piece written for organ, were written from the perspective of a pianist. Janowski's background as a classical pianist confirms this assumption.[20] However, D'Aquino has stated that he would play many of Janowski's pieces on organ rather than piano, especially those pieces containing long, sustained chords.

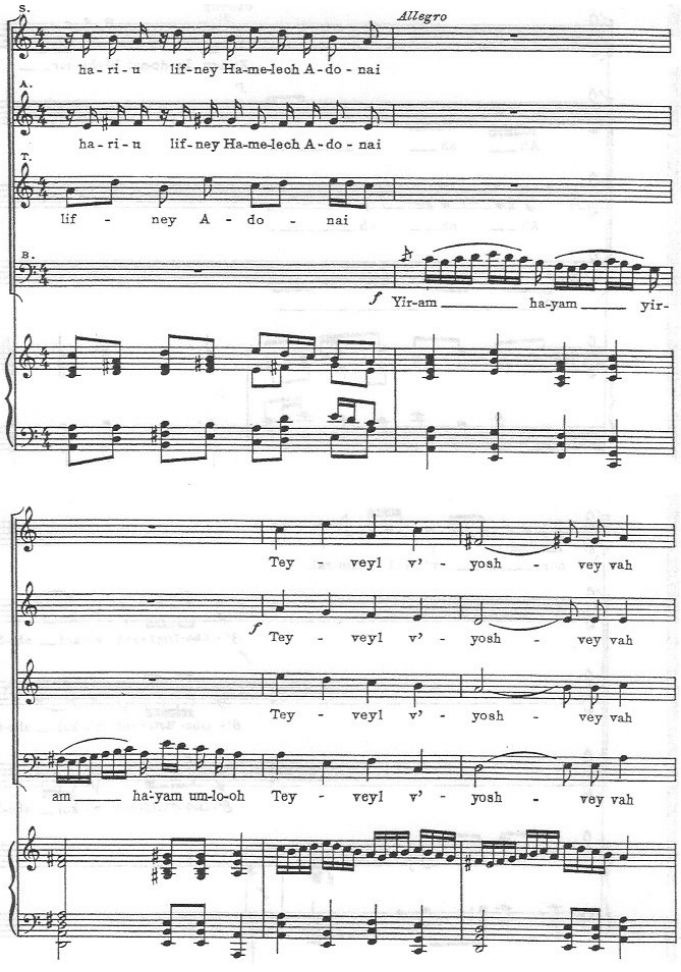
[18] Ibid.
[19] Pedro d'Aquino (pianist and organist) in discussion with the author, September, 20, 2016.
[20] Cantor Cory Winter (retired cantor) in discussion with author, September 21, 2016.

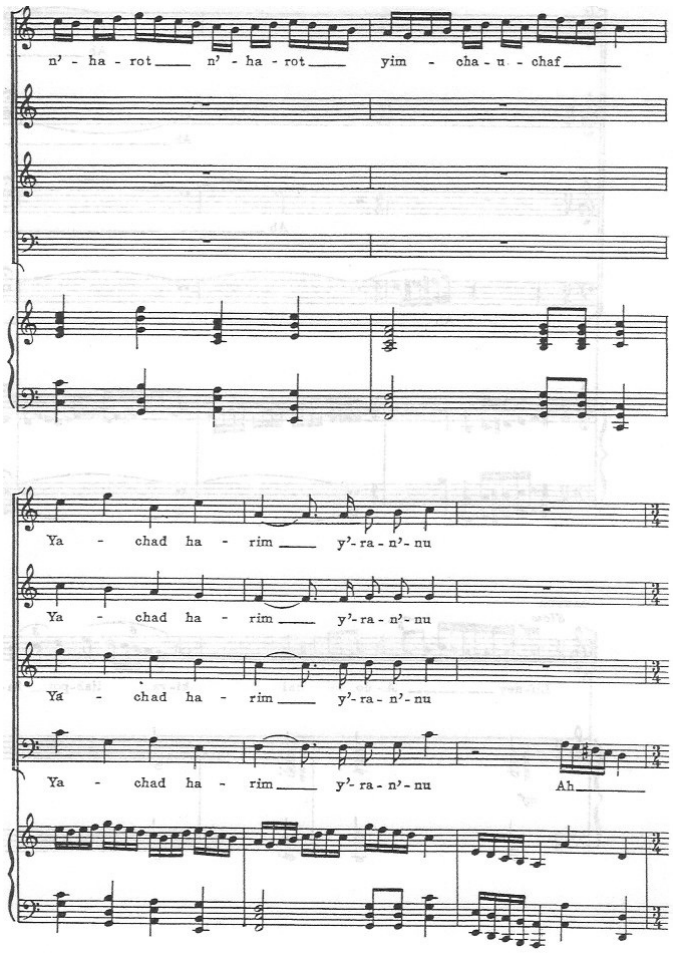
These long, sustained chords, often with open fifths and low bass notes, are one of the easily identifiable figures that Janowski uses in his accompaniment. Rarely does one attend a service on Erev Rosh Hashanah without hearing the iconic, low, sustained chords that identify “Avinu Malkeinu,” perhaps Janowski’s most well known piece. The other device often seen in Janowski’s accompaniment is the utilization of a motive found either elsewhere in the piece in the vocal line or the continuation of a sequential motive from the vocal line. The former is most famously used in Janowski’s “Tavo L’fanecha.”

“Shiru Ladonai” utilizes both of these devices. The opening phrase (pictured on page 7) begins on an open C chord, and the following phrase ends on an open A chord. The next phrase sits on an open G chord, while the following sits on an open D chord. All of these chords are sustained for at least two beats, and most of them have a bass note either at the bottom of or below the staff. Though the chords later become filled with thirds, this type of steady, sustained accompaniment continues throughout most of the piece. Because of the sustained, open chords, D’Aquino hypothesizes that this piece was written for organ, though measures like the following would be difficult to play on organ because of the C below the staff.



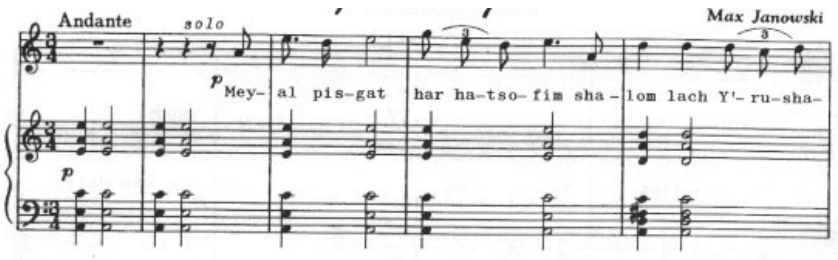
Later in the piece, Janowski utilizes his other common accompaniment device: The motive beginning on the words “yiram hayam” moves from the bass part to the accompaniment. It then moves from the accompaniment to the soprano part before returning to the accompaniment.



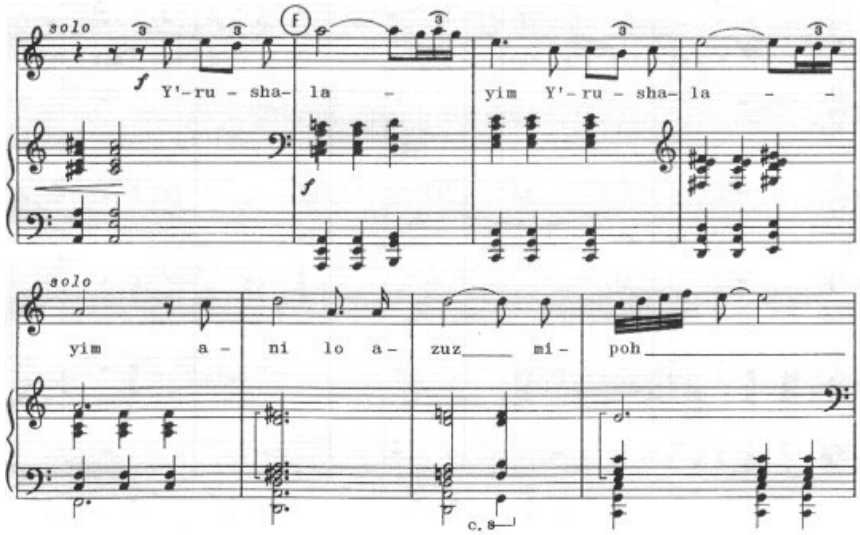


The motive is then used as a transition to the next section of the piece, which resumes the original accompaniment of steady, stretched, sustained chords.

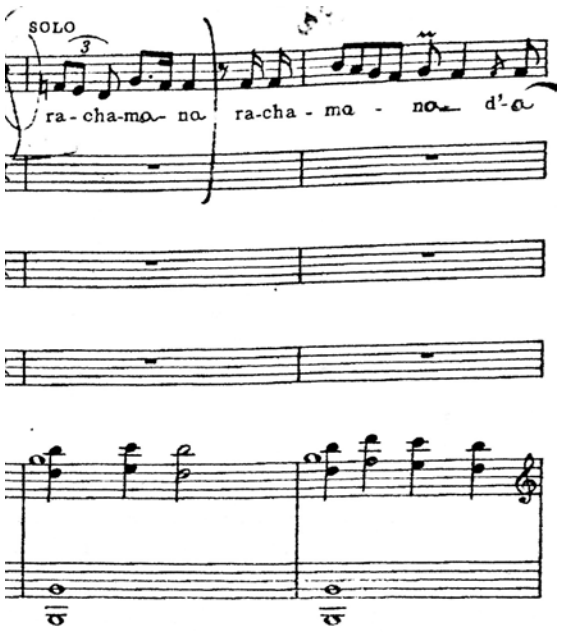
"Y'rushalayim" is another piece that both d'Aquino and Winter posit could be played on either the organ or the piano. Like "Shiru Ladonai," the piece begins with sustained, open chords. Written in ¾ time, the accompaniment contains quarter note chords followed by half note chords, creating the effect of a heartbeat. These open A chords continue for several measures.



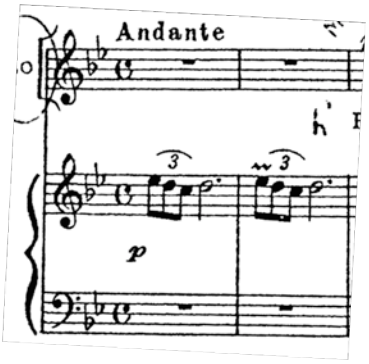
The accompaniment continues in this vein throughout the piece, much as “Avinu Malkeinu” continues with a similar accompaniment throughout. There are occasionally measures of heightened drama that include steady quarter notes, also a noteworthy part of a Janowski accompaniment. As this drama increases, we see the low bass notes that were also present in “Shiru Ladonai” (and that present a challenge to the organist).



“Rachamana” uses a similar accompaniment style to both “Shiru Ladonai” and “Y’rushalayim.” As we see in the accompaniment for the previous example, while this piece begins with more fully realized chords than the other two pieces, we see several open fifths and octaves as well, especially in the third measure. Furthermore, while the solo sits in the same range as most of Janowski’s pieces, that is to say tenor or soprano, the bass notes are even lower than they are in the previous pieces, making the piece even more difficult to realize on organ.

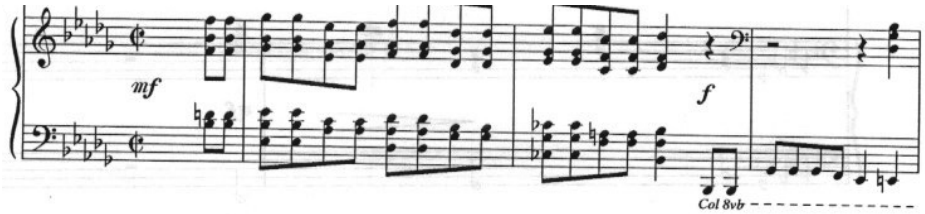


This piece also contains the same sustained chords and repeated quarter notes present in Janowski's other work. Additionally, the "aneina" motive, previously discussed, appears in the first two measures of introduction and is almost reminiscent of the introduction of "Tavo L'fanecha," especially as it includes Janowski's oft-used turn occurring on an oft-used triplet.

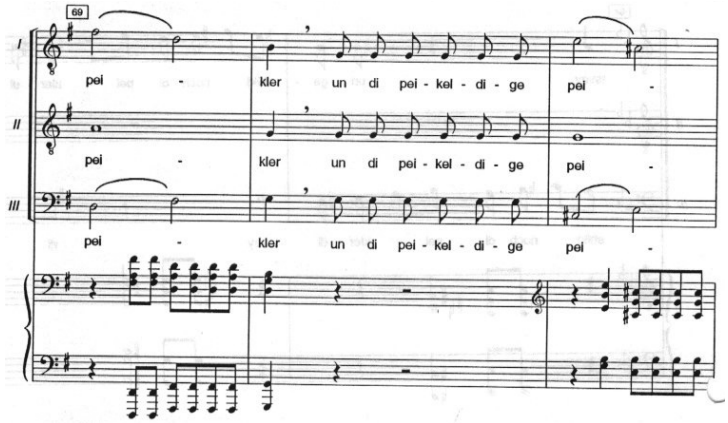


"Der Rebbe Elimelech," which according to d'Aquino was more obviously composed for piano, does not contain the same sustained, open chords or steady quarter note accompaniment that the other pieces contain. However, like the other pieces, the accompaniment of this piece contains several motives and figures present in the voice. The beginning of the piece, for instance, contains a sequence of eighth notes that alludes to the

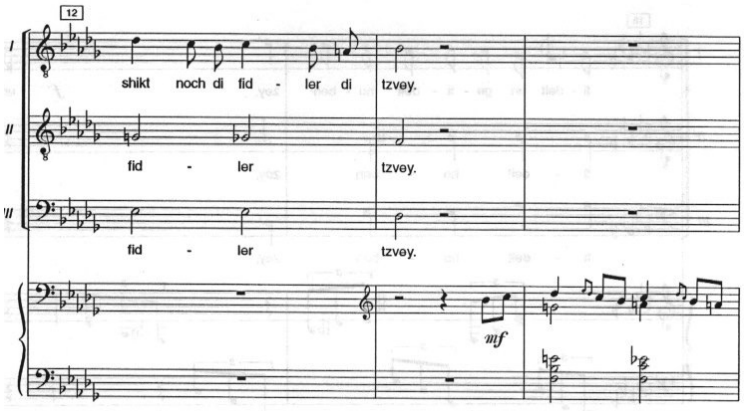
melody, which is also based on eighth notes. In these measures, the Janowski-esque lower bass notes are also present. These notes are more easily realized on a piano than on an organ.



This figure repeats throughout the piece, especially during the final climactic section.

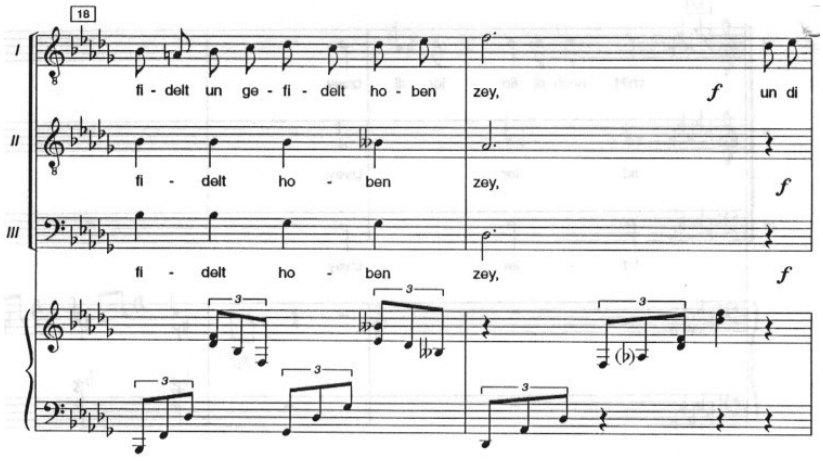


At the end of several of the verses, we see an embellishment of the melody present in the treble clef of the piano.



Additionally, in this arrangement of a folk song, in which Janowski left the basic melody as-is, Janowski used his signature triplets in the accompaniment rather than in the vocal parts.

For example, in the second verse, he accompanies the voices with a sort of call and response triplet on each beat.

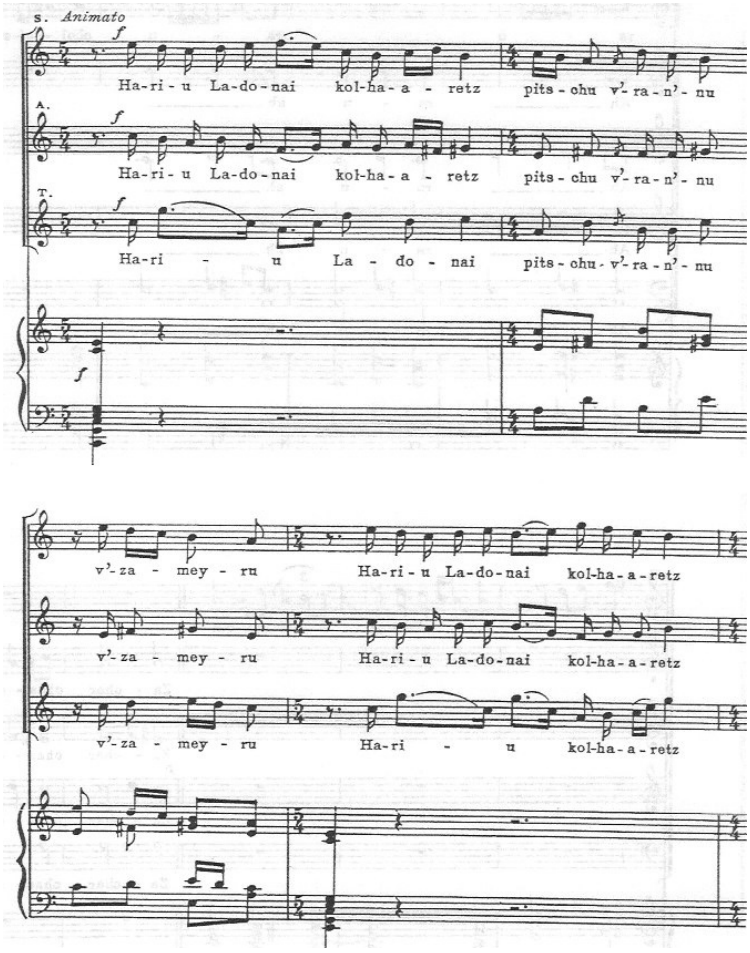


The long, sustained chords with low bass notes add heightened drama to Janowski's music. His use of steady motives throughout the accompaniment that are sometimes pulled from the vocal motives serve to add consistency and familiarity to his music. Finally, his use of open fifths allows him to move freely through different modes and tonicizations.

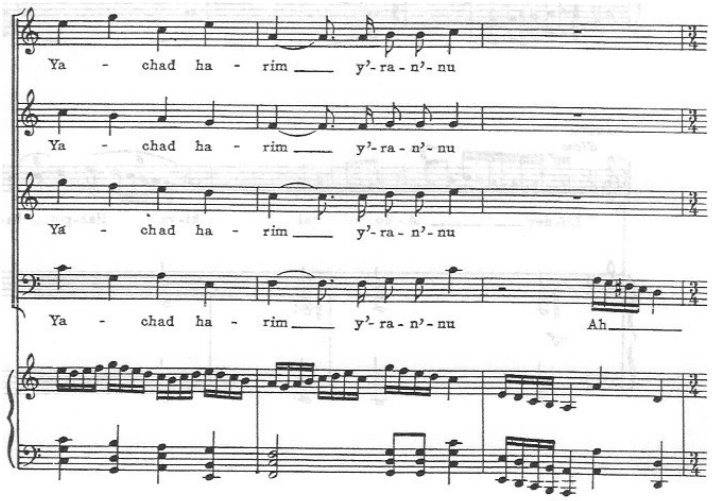
To that end, a final Janowski-ism is that music plays with tonality. He seamlessly moves in and out of keys and tonicizes different pitches without the listener realizing what has happened. For example, in "Avinu Malkeinu," he seamlessly moves from F minor to Bb minor with a single F major arpeggiation in the vocal line that acts as a dominant of the Bb minor key. Such shifts in tonality are common throughout Janowski's music.

In "Shiru Ladonai," Janowski hovers around the key of A minor and keys that are related to it. The piece appears to begin in C major, but by the second phrase has cadenced in A minor (pictured on page 7). The same chord progression occurs on the next two phrases. When Janowski reaches the "zachar chasdo" refrain (pictured on page 14), the piece has settled into an A minor sort of key. However, the inner voices contain an F#, alluding to a Dorian scale and giving the piece a vaguely modal quality. When Janowski reaches the

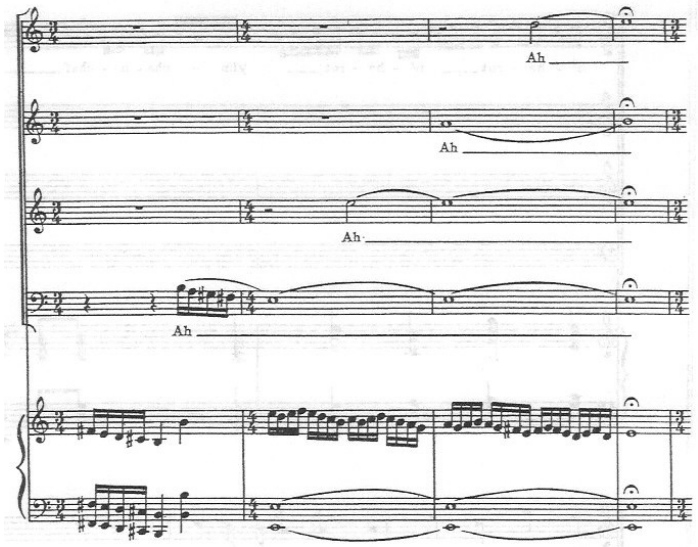
"Hariu Ladonai" section, the piece has acquired a G# as well, thereby modulating into A melodic minor, though the piece also alludes to C major.



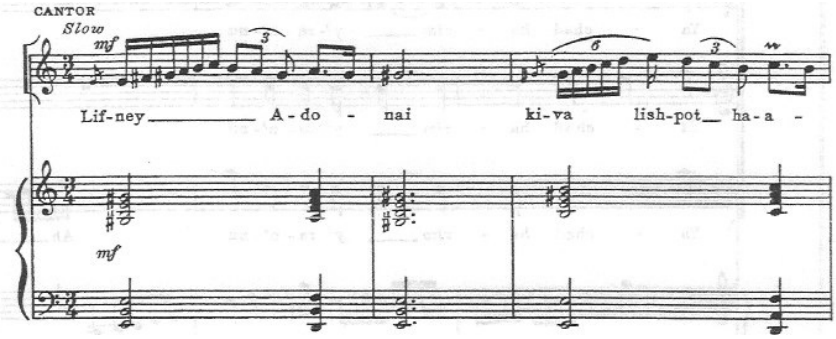
The melodic minor ends with the phrase "yachad harim y'raneinu."



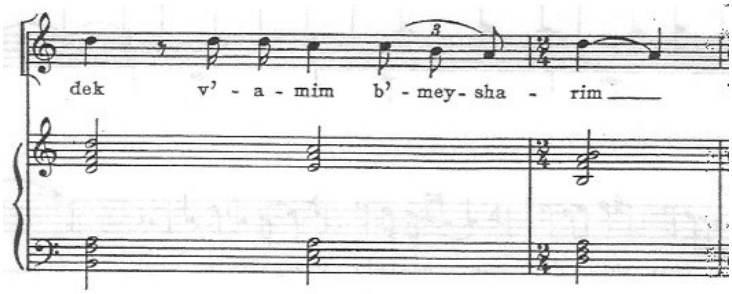
Then the piece launches into an ascending chordal sequence of A minor to D major and B minor to E major. The E major then acts as a dominant to the original A minor.



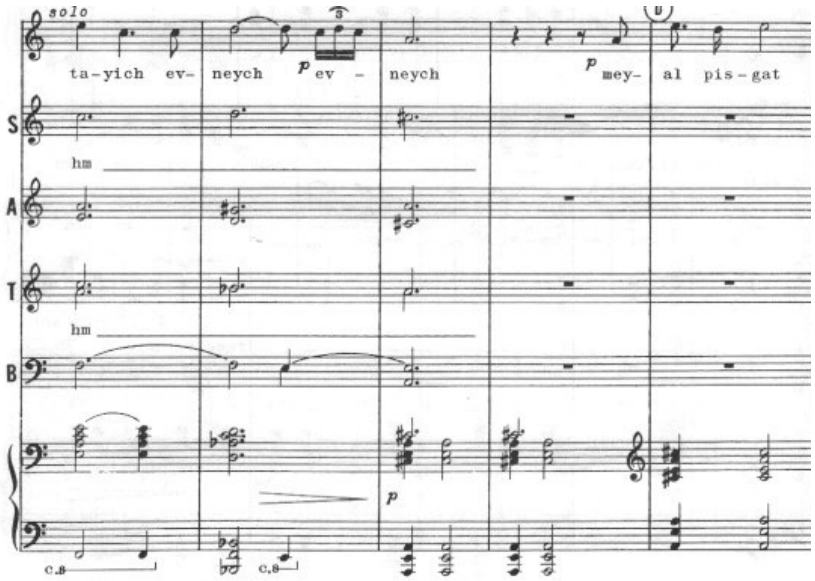
The next section, beginning “lifnei Adonai,” begins in E Ahavah Rabbah, which acts as a relative dominant key of A minor.



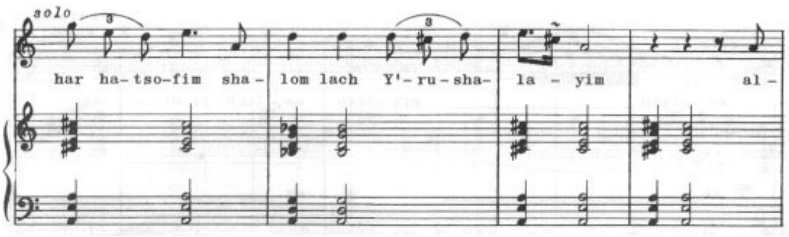
The piece then resolves to A minor using a clear Magein Avot cadence. Janowski remains in this key, with the aforementioned Dorian allusion, for the rest of the piece.



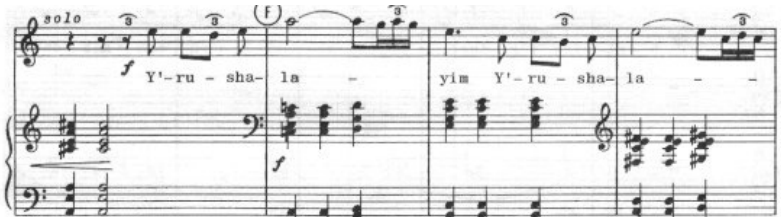
"Y'rushalayim" also plays with the tonality of A. The piece begins in A harmonic minor and remains there through the first verse and refrain. However, the piece transitions into A Ahavah Rabbah for the second verse. The dominant chord on the second to last measure of the first refrain, an E major chord, resolves to an A major chord rather than an A minor chord on the word "evneich." However, rather than assuming that the piece is now in A major, we can assume that it is in the Ahavah Rabbah mode because of the Bb that occurs two measures previously.



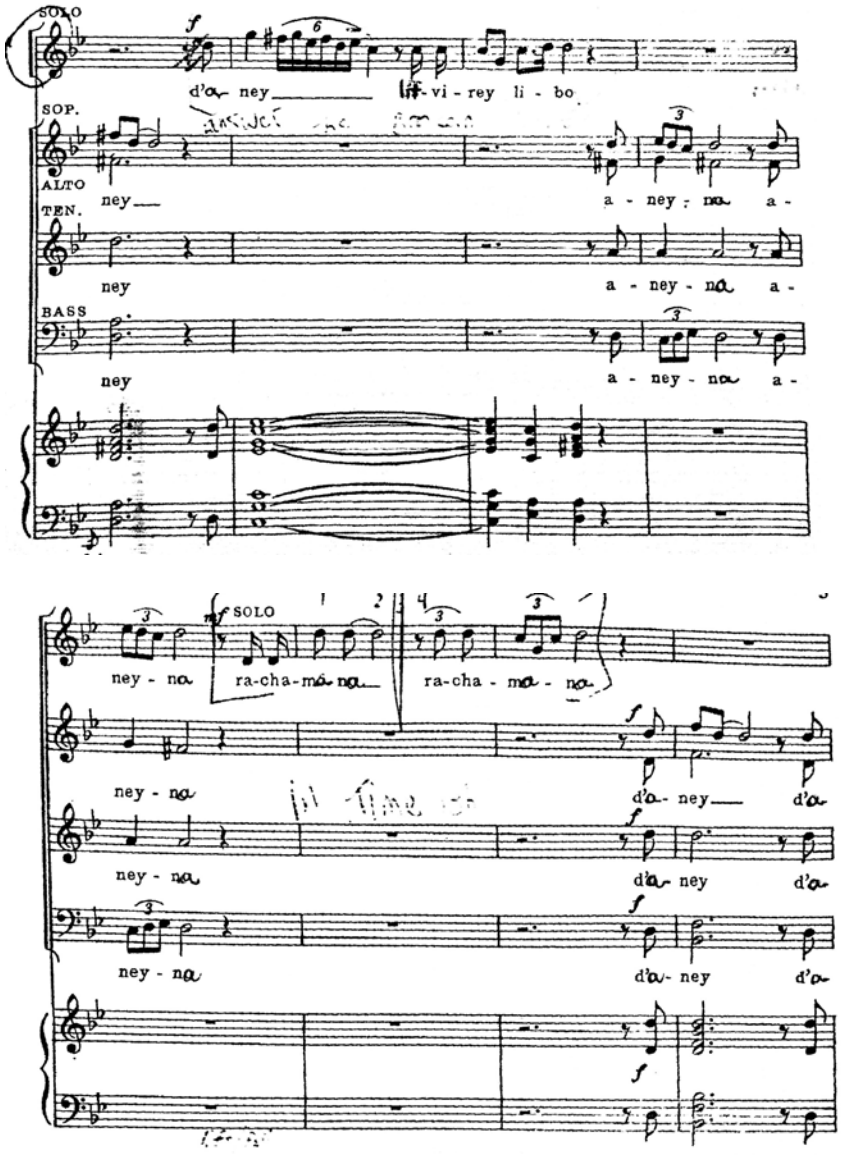
By the following phrase, the piece has settled into A Ahavah Rabbah.



The piece then moves into A melodic minor at the second refrain, simply by removing the C#. It remains there for the rest of the piece and ends on a Picardy third.



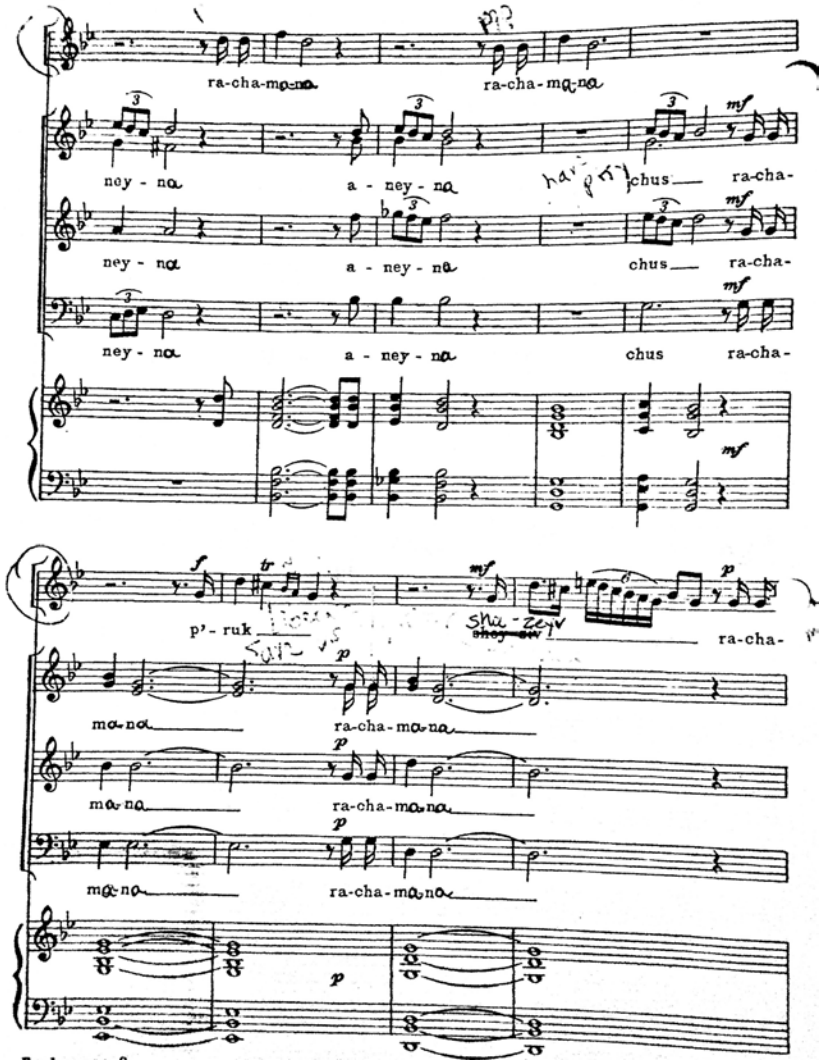
Like much of Jewish music, including Janowski's music, "Rachamana" alternates between D Ahavah Rabbah and G minor. However, Janowski makes these transitions in a unique fashion. The piece begins in D Ahavah Rabbah and remains there through the second occurrence of "aneina." It tonicizes D minor by removing the F# and eventually cadences in Bb major.



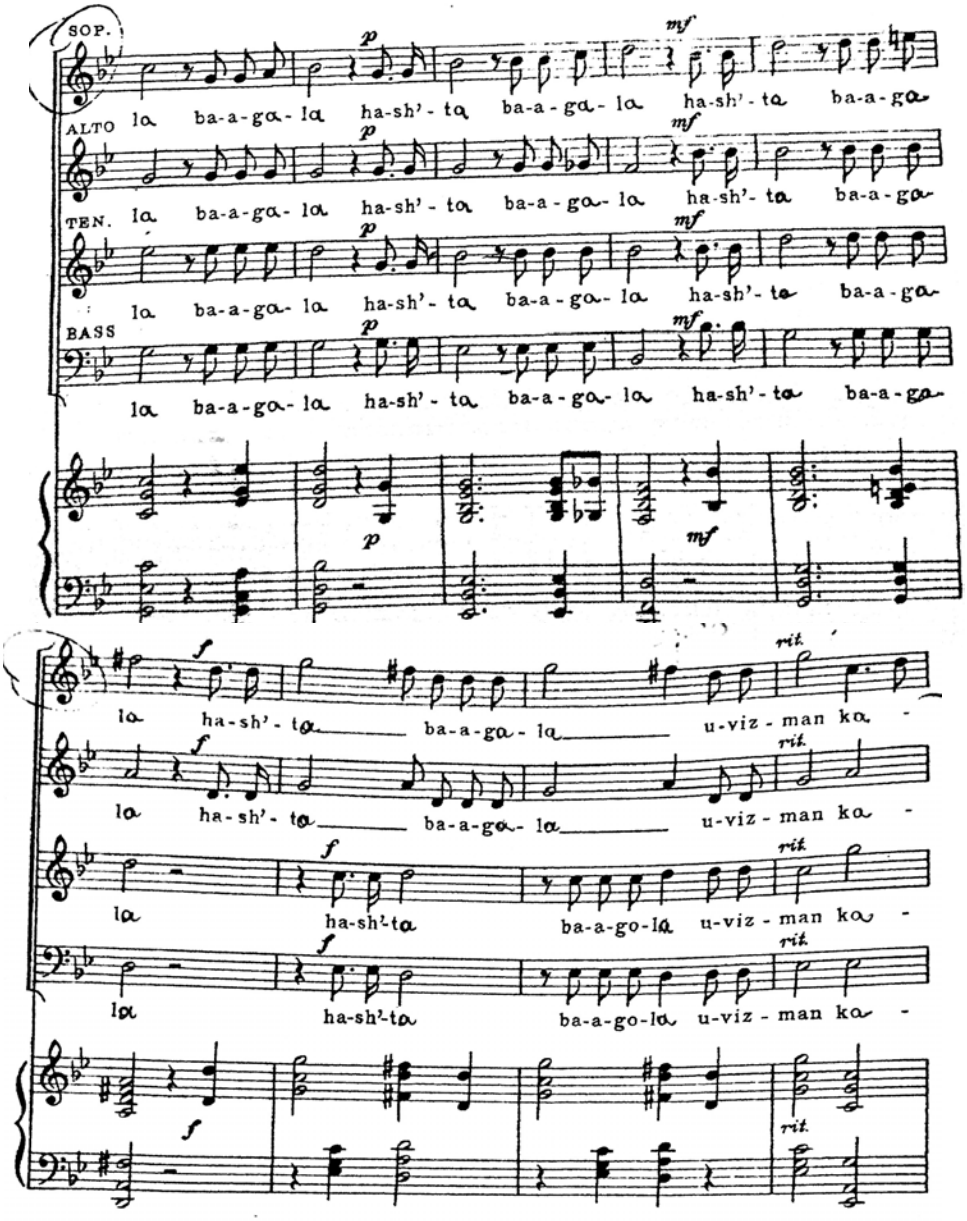
Bb is the relative major of G minor, and the reintroduction of the F# allows the piece to cadence on the subdominant of G minor, which also acts as the VII chord of D Ahavah

Rabbah. This section ends in D Ahavah Rabbah.

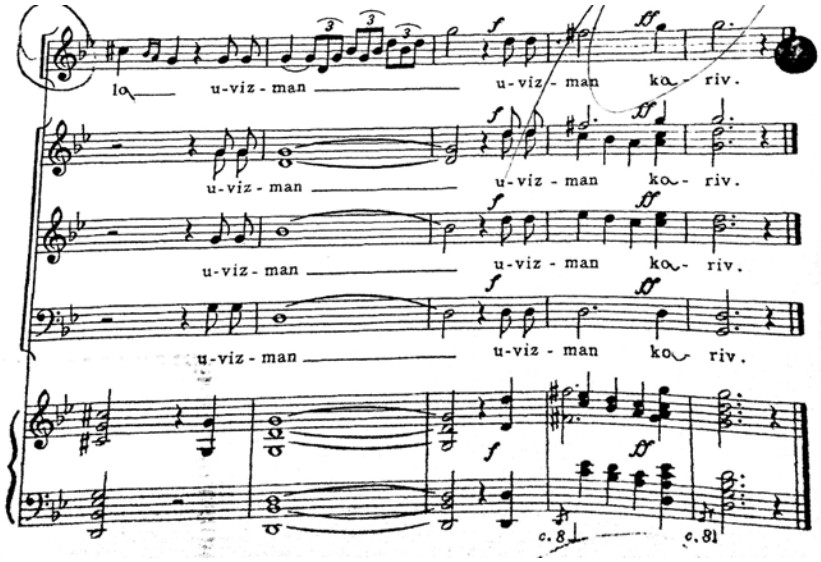
On the word “chus,” the piece suddenly modulates to Gm, which is related to D Ahavah Rabbah. On the words “p’ruk” and “sheiziv” we see Ukranian Dorian. This serves to solidify the G minor tonality.



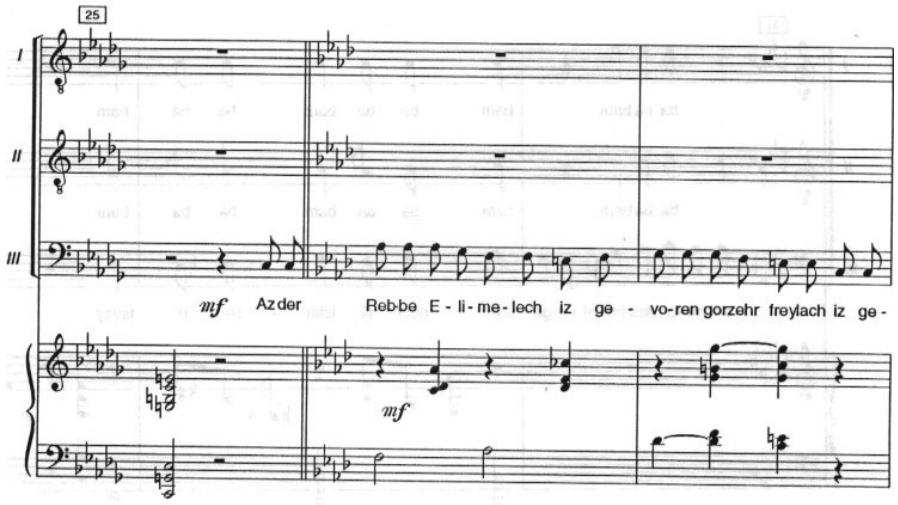
On the words “hashata ba’agala,” an F natural leads to a cadence in Bb major, followed by an E natural and a F#, cadencing in D major. However, we soon learn that this is only a half cadence, for the D major chord again resolves to G minor, where the piece remains until the final recitation of the word “ba’agala” by the choir. (see next page)



It then returns to D Ahavah Rabbah. The piece does not return to G minor until the final declaration of "uviz'man kariv," where the D major chord acts as a dominant of the G minor, thereby allowing the final cadence of the piece to be in G minor.



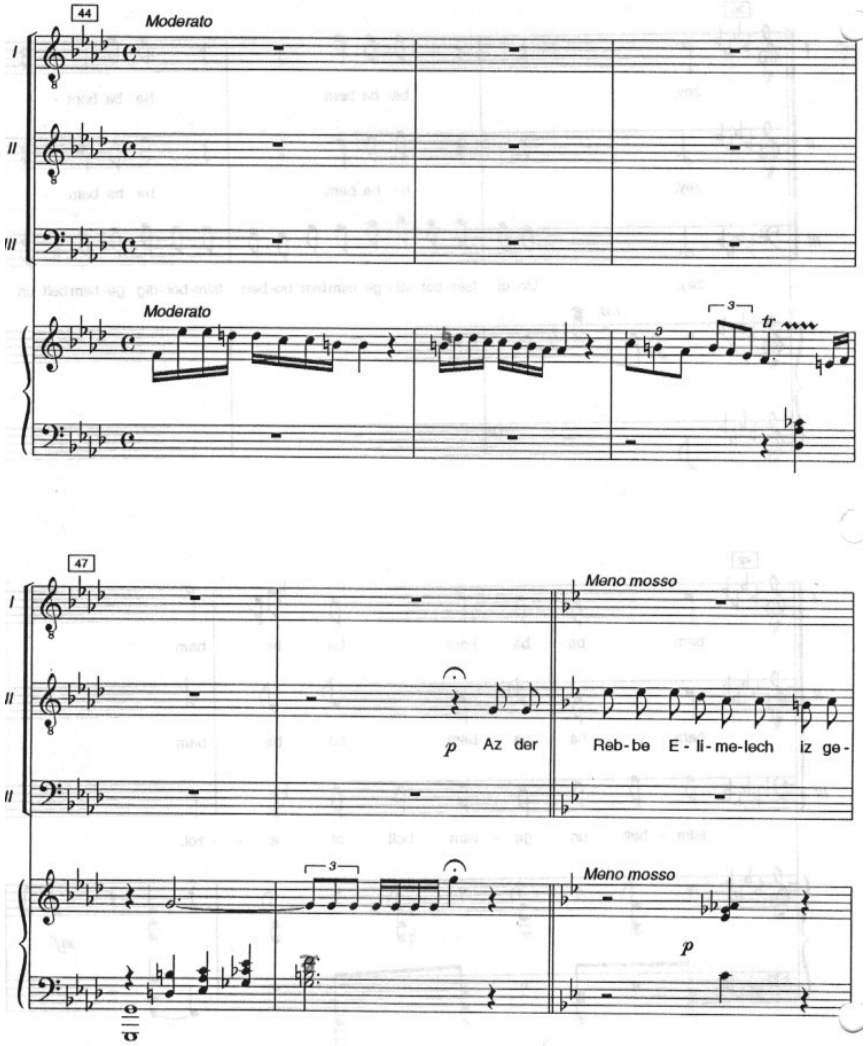
"Der Rebbi Elimelech" begins in the key of Bb harmonic minor and remains there for the first two verses. The chord progression is what one would expect from a piece based in tonal harmony. At the beginning of the third verse, the piece modulates from Bb minor to F minor, the opposite modulation of that in "Avinu Malkeinu." This is accomplished by raising the fourth and sixth scale degrees, resulting in a C major chord, which is the dominant chord of F minor. As this is not a usual chord in Bb major, this is somewhat of a direct modulation. The piece remains here for three more verses before modulating to C minor, another

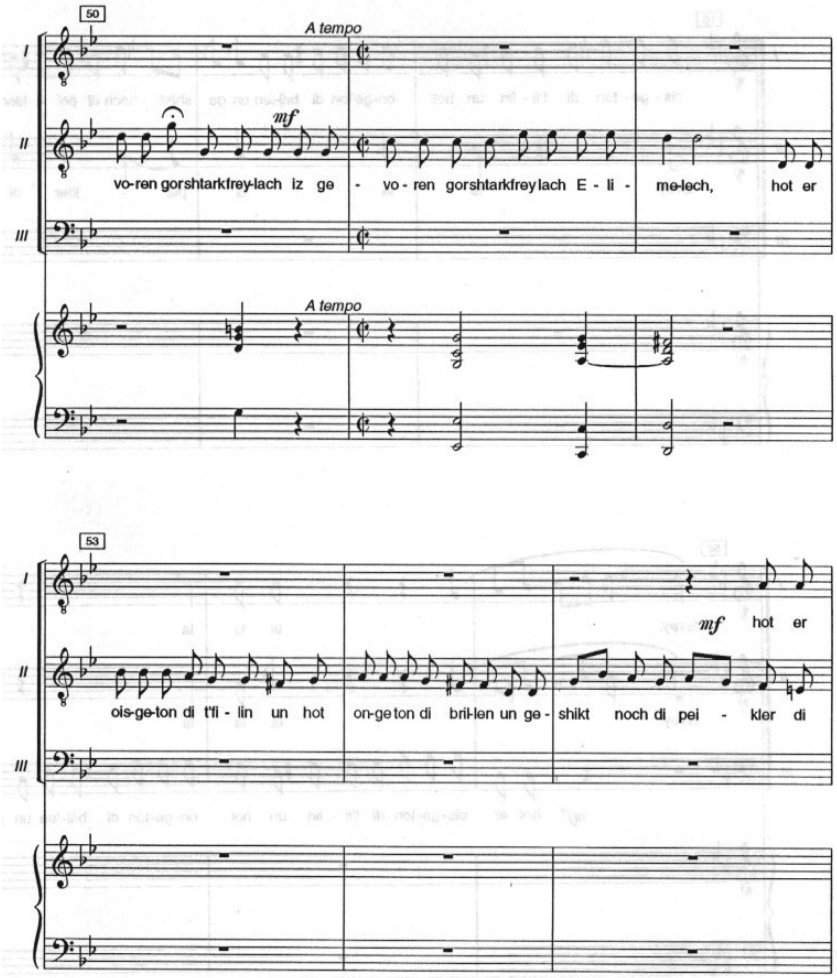


transition of a fifth. However, rather than simply modulating directly step-wise, Janowski chooses to use F Ukrainian Dorian as a transition to the modulation. From this, he migrates to

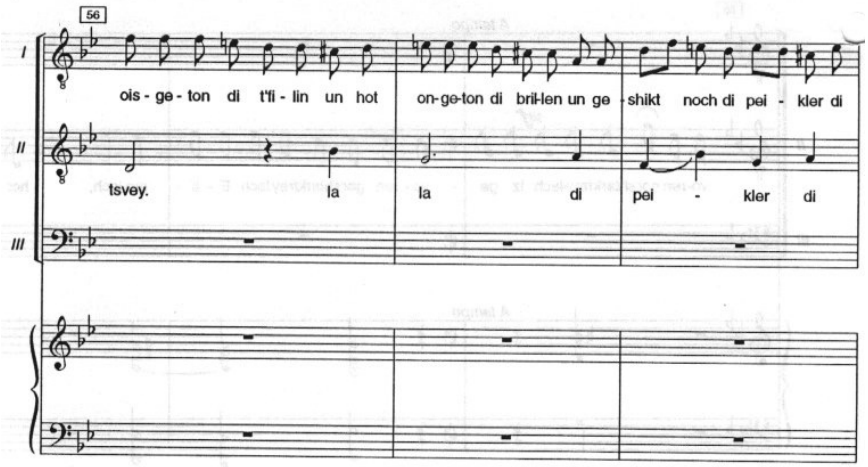
a Db seventh chord, which acts similar to a dominant chord for G major. After many colorful chords in between a G pedal, the G major resolves to C minor, as indicated by the presence of the Ab in the accompaniment and the tonicization of the vocal line.

However, on the following “Elimelech,” instead of moving toward a G, the vocal line descends to a D with a D major chord in the accompaniment. This leads to a modulation to the key of G minor, where it remains for one system.

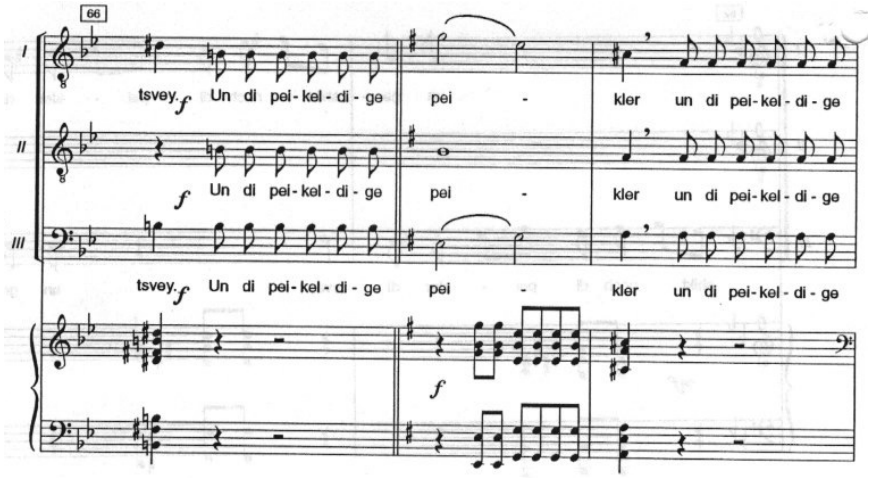




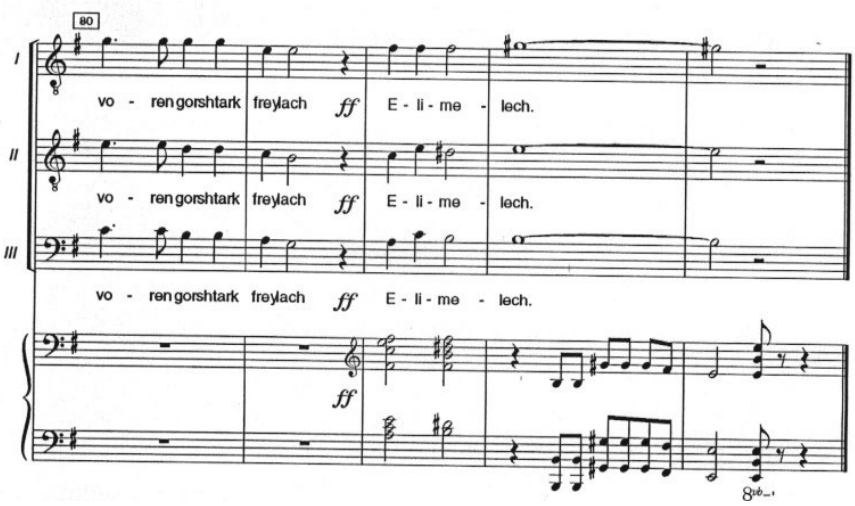
Then, the addition of an E natural and a C# transitions the piece to D minor, continuing a circle of fifths that had begun with the previous modulations.



However, the piece again quickly moves through the circle of fifths until there is a half cadence on a B major chord.



While the piece appears to modulate to E minor, it remains in this key for only one measure. In reality, the piece again travels through a circle of fifths containing E minor, B minor, F# minor, C# minor, G# minor, and D# minor. Each of these keys is tonicized for approximately one measure until the piece eventually circles back to E minor. Janowski uses this device with the rest of the remaining verses. The end of the piece is solidly in E minor, and the piece ends with a Picardy third.



Janowski often transitions between various modes and tonalities. Often, his modulations are either parallel to or related to the original tonic. Other times, his music

directly modulates to entirely unrelated keys. In both instances, these modulations serve to interpret the text and add musical interest to the pieces.

Each of these devices that Janowski used to compose his music – characteristic interplay between soloists and choir, choir as its own accompaniment, characteristic styles of accompaniment, and seamless and rich re-tonicization and modulatory harmony – shall henceforth be known as a "Janowski-ism." Janowski used each of these Janowski-isms to bring life to our Jewish texts and traditions. It is with this technical skill that Janowski was able to create some of the most beautiful synagogue music of the twentieth century, which continues to be an important part of synagogue music today. This allowed Janowski to become one of the most prolific American Jewish composers of the twentieth century, and perhaps of all time.

Janowski's Use of Jewish Modes

When Janowski arrived at KAM in 1938, the music there was "virtually indistinguishable from that of a Protestant church." Janowski worked to infuse "traditional Jewish elements" into his music and focused on restoring both the Jewish modes and the Hebrew texts to the services.[21] As such, in much of his liturgical music, one can distinctly hear various Jewish modes, including Magein Avot, Ahavah Rabbah, Adonai Malach, and Ukranian Dorian. At times, these modes are used simply to give the music a Jewish flavor. According to Cantor David Berger, who, as the current cantor at KAM Isaiah Israel, has taken it upon himself to engage with and understand the nature and legacy of Janowski's music, Janowski's definition of Jewish music is that, "If you were to take away the text, and the music still sounds Jewish to you, then it is Jewish music."[22] Other times, Janowski composed music utilizing the correct Jewish mode for the liturgical text that he was setting. Such is the case with the two pieces presented in this chapter.

R'tzei Vim'nuchateinu is a setting of liturgy from the M'ein Sheva section of the Friday evening service. It was written in 1960 for Beth El Ner Tamid Synagogue, a Conservative synagogue in Milwaukee, Wisconsin. Because it was written for a Conservative synagogue, it was written in such a way that it was possible to sing it completely a cappella. According to Cantor Cory Winter, this piece is one of Janowski's "best examples of pieces that could be used in either Reform or Conservative ritual."[23] While in a Conservative synagogue this piece would have been done without accompaniment, when Janowski taught

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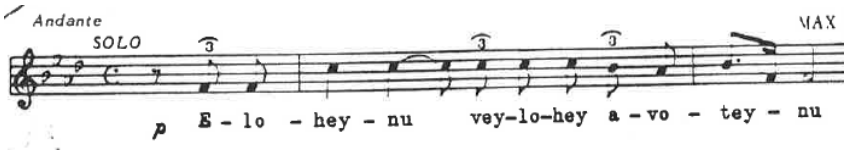
[21] Jenny Leigh Izenstark, "The Life and Music of Max Janowski" (master's thesis, Hebrew Union College – Jewish Institute of Religion, 1993), 9.
[22] Cantor David Berger (cantor at KAM Isaiah Israel) in discussion with the author, November 13, 2016.
[23] Cantor Cory Winter (retired cantor) in discussion with the author, November 19, 2016.

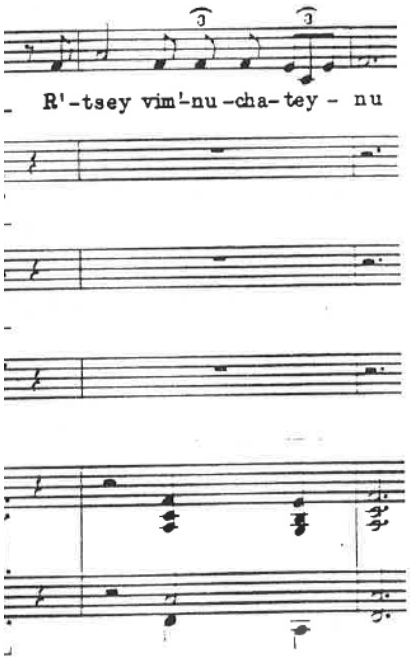
this piece to volunteer choirs at Reform synagogues, in order to make it easier for the choirs, the sections of the piece in which the choir hums would have been replaced by piano accompaniment.

Because the text of R'tzei Vim'nuchateinu, which is chanted aloud only during the M'ein Sheva blessing in a traditional Friday evening service, one would expect that Janowski would have composed this piece in the Magein Avot mode. Janowski did just that. The Magein Avot mode appears to be identical to natural minor, but it contains distinct identifying phrases. For example, a standard opening phrase in F Magein Avot would be a movement from the tonic to the fifth scale degree, whereas a standard concluding phrase would be a movement from the fourth scale degree to the tonic. Both of these phrases are present in the opening of the piece.

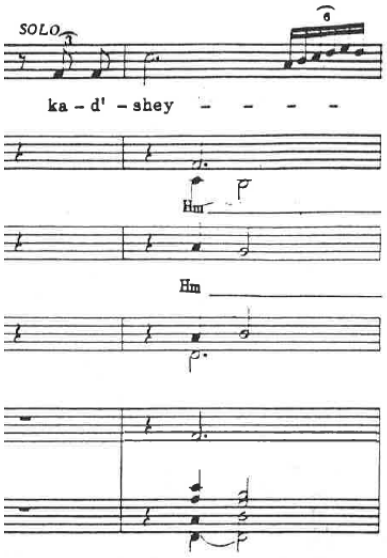


Then, throughout the next phrase of the piece, he moves back and forth between i chords and VII chords, ending with a VII to i cadence on the word "vim'nuchateinu." According to Isadore Freed, prolific Jewish composer and specialist in the area of Jewish modes, a VII to i cadence is common in Magein Avot, as it emphasizes the lowered seventh.[24]

[24] Isadore Freed, *Harmonizing the Jewish Modes* (New York: The Sacred Music Press, 1958), 41.



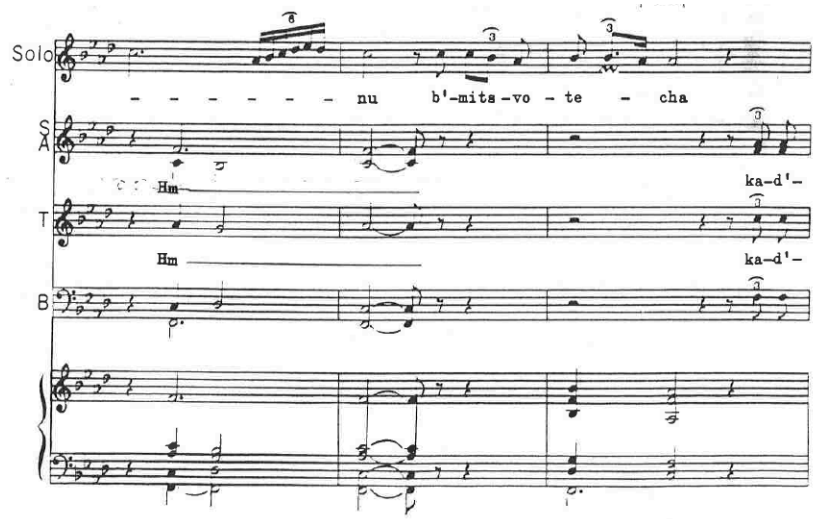
This is then followed by a secondary opening phrase and what Freed would define as a pausal phrase[25] on the word "kadsheinu," in which the vocal line rises to the seventh scale degree and settles on the fifth.



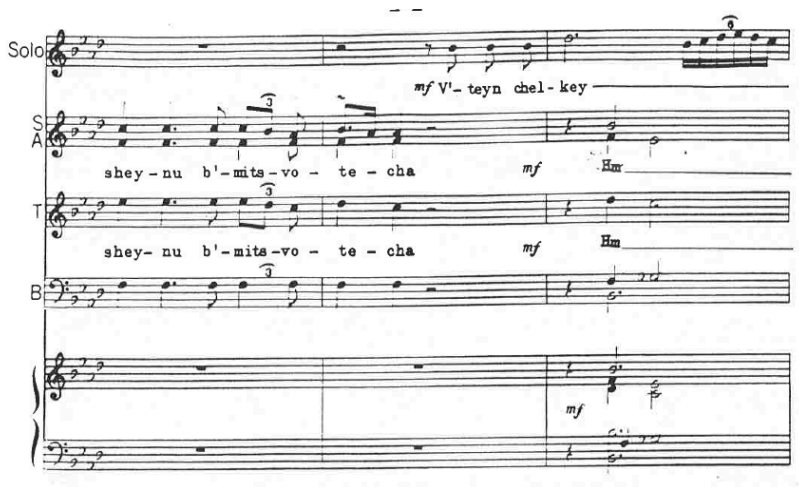
This is followed by another pausal phrase on the word "b'mitzvotecha," in which the melody line resolves from the fourth scale degree to the third scale degree. This is harmonized with a

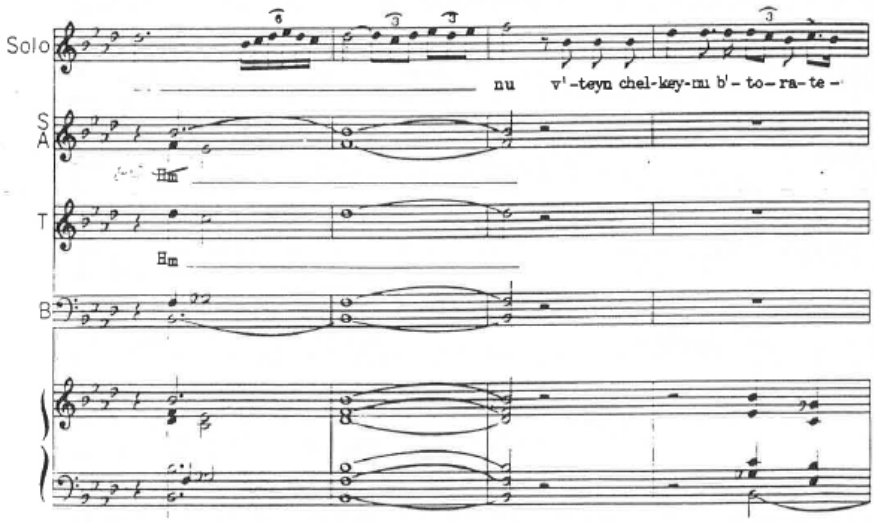
[25] Ibid.

ii half diminished 4/2 chord moving to a i chord, also a common cadence in Magein Avot according to Freed.

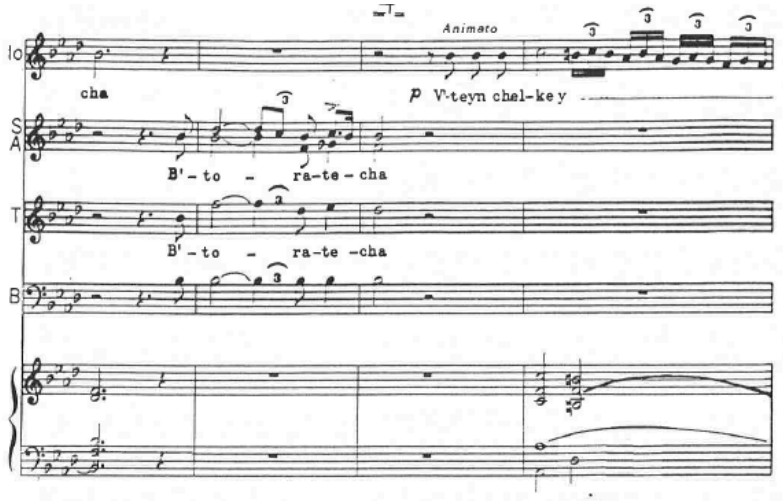


On the words, "v'tein chelkeinu," the piece modulates from F Magein Avot to Bb Magein Avot. He does this by using a i7 chord in the choir on the word "kadsheinu," which acts as iv7 chord in Bb Magein Avot. This is a fairly common modulation in Magein Avot. Janowski establishes the new key by using an extended opening phrase that, when broken down, can be seen as a simple movement from the tonic to the fifth scale degree. Within this extended opening phrase, Janowski again uses the ii diminished to i cadence.

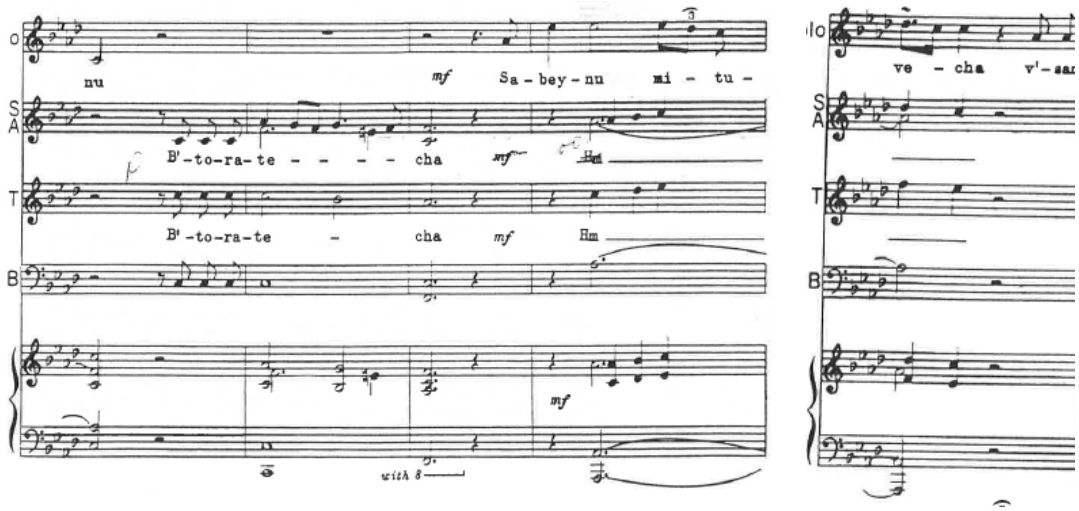




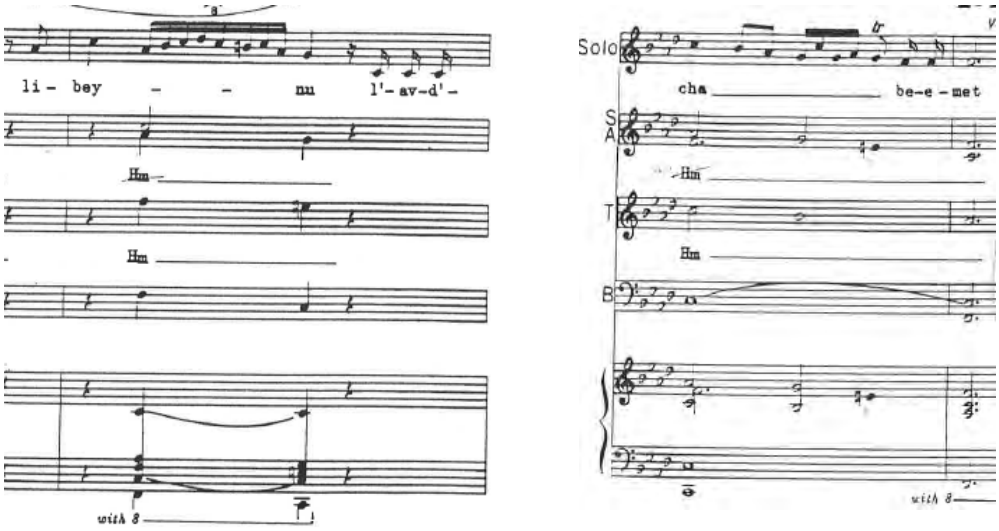
On the phrase “v’tein chelkeinu,” Janowski returns to the original key of F Magein Avot through direct modulation. He establishes the original tonality by first writing a melisma in the Ukranian Dorian scale, a scale that looks like a regular Dorian scale but with a raised fourth scale degree in order to emphasize the fifth scale degree. Ukranian Dorian is often used within Magein Avot in order to emphasize the fifth. It also gives the scale a distinctly Jewish flavor. In this case, Janowski harmonizes the Ukranian Dorian melisma with a German sixth chord, which reminds the listener of Janowski’s classical music roots. On the word “b’Toratecha,” Janowski uses a vii° to i cadence, also alluding to classical music, as this is a cadence normally used in harmonic minor rather than in Magein Avot.



On the words “sab’einu mituvecha,” Janowski modulates to Ab major, which is similar to the Jewish mode of Adonai Malach. According to Freed, this is a common modulation in Magein Avot.[26] Here, Janowski uses the common IV to I cadence.



On the word “libeinu,” he directly modulates back to F Magein Avot with a i to V half cadence and finally cadences on i with the word “be’emet.”

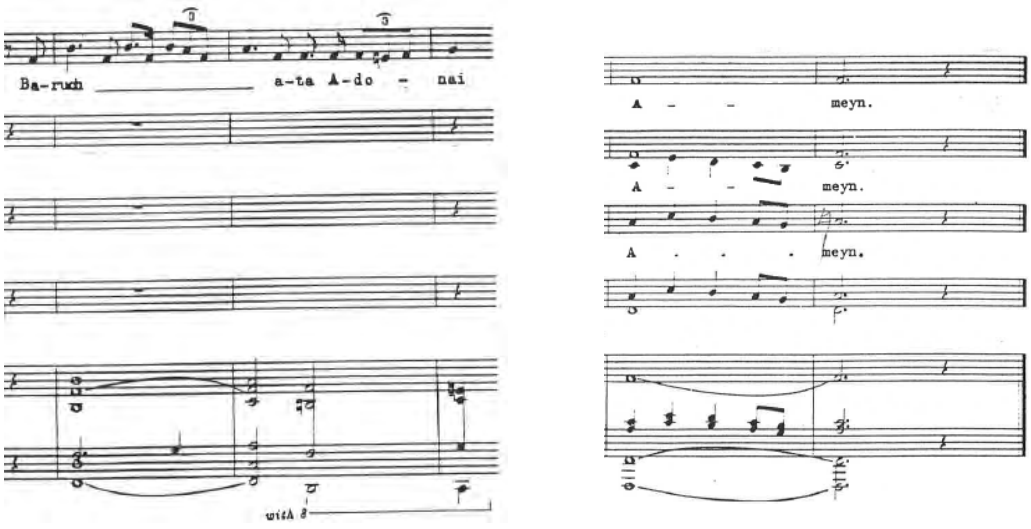


While this is in keeping with the structure of harmonic minor rather than Magein Avot, this perfectly sets up the next section of the piece, which is a congregational tune. In this section,

[26] Isadore Freed, *Harmonizing the Jewish Modes* (New York: The Sacred Music Press, 1958), 42.

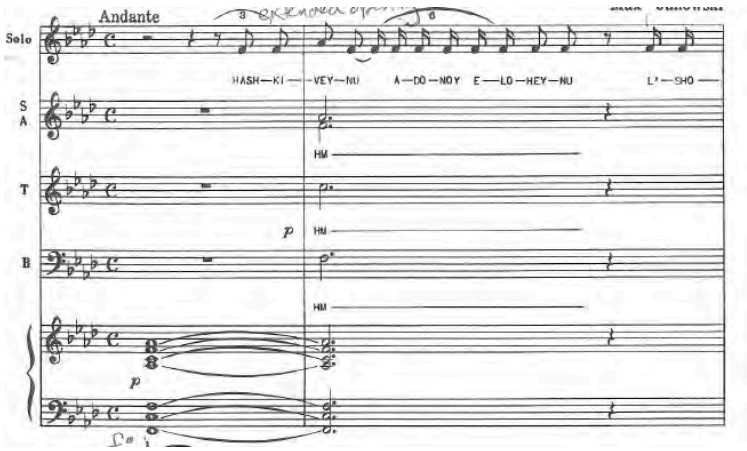
Janowski is more concerned with melody than with staying in the correct mode.

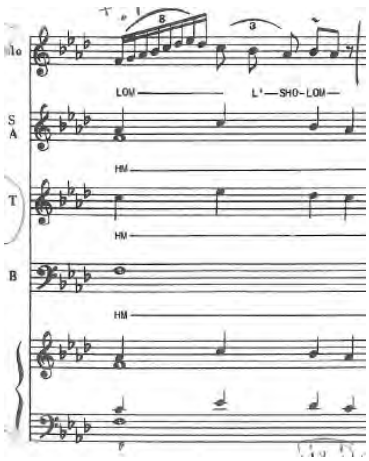
Janowski returns to the traditional modal structure when he reaches the chatimah of the piece. On the word “Baruch,” Janowski moves from the tonic to the fourth scale degree, a traditional opening in Magein Avot. However, in order to remind us that we are in minor and that he is a classical composer, he moves through a chord progression of iv6 to i to an Italian sixth chord and to a major V chord on “Adonai,” a common progression in harmonic minor. Only on the “amen” at the end of the piece does he return to a traditional chord progression in Magein Avot mode: i to i7 to iv to i to ii°, and finally back to i.



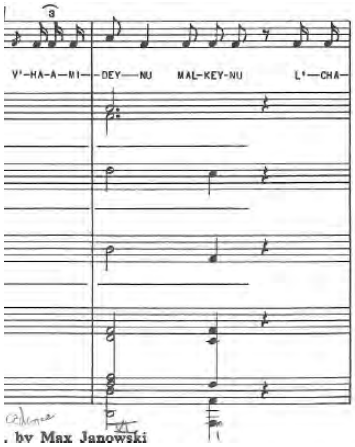
Janowki’s Hashkiveinu was written in 1959 in honor of Bea Horowitz’s father. It was dedicated to Cantor Anshel Freedman, who taught in an informal Chicago cantorial school. Like R’tzei Vim’nuchateinu, Hashkiveinu contains a substantial amount of humming. Therefore it is useable in a Conservative congregation that does not use instrumentation on Shabbat. However, unlike R’tzei Vim’nuchateinu, when doing this piece with choir in a Reform congregation, Janowski left the humming in because he believed it to be a “rich

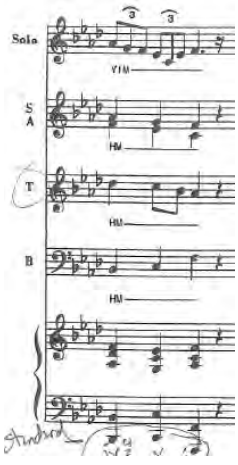
setting."[27] Because the text of Hashkiveinu occurs during Friday evening Ma'ariv, one would expect it to be written in the Magein Avot mode, and the piece indeed begins in F Magein Avot. The piece begins with an extended opening phrase that moves from the tonic to the third scale degree. This is a standard opening in Magein Avot, although in this case Janowski uses quite a bit of embellishment. On the word "shalom," Janowski uses a iv to i cadence, standard in Magein Avot.





The following cadence, on the word "l'chayim," is a iv 4/3 to v to i cadence, also standard in Magein Avot.



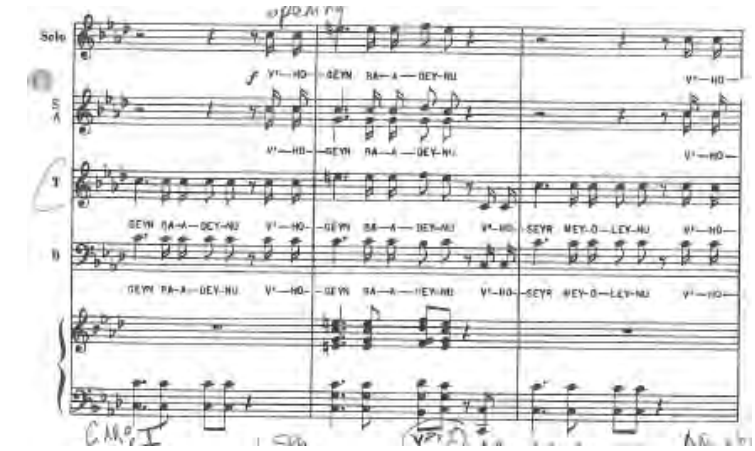


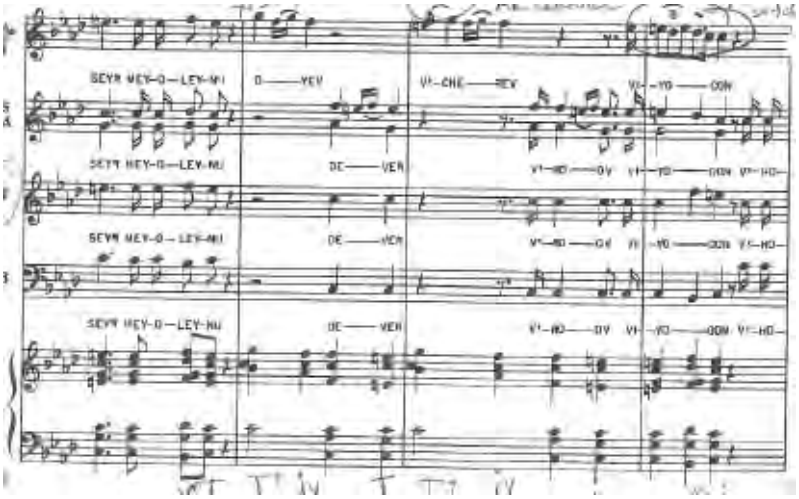
[27] Cantor Cory Winter (retired cantor) in discussion with the author, November 19, 2016.

The next section of text, “ufros aleinu sukat sh’lomecha, v’tak’neinu b’eitza tovah mil’fanecha, v’hoshieinu l’ma’an sh’mecha,” contains both the same vocal line and the same harmonic progression.

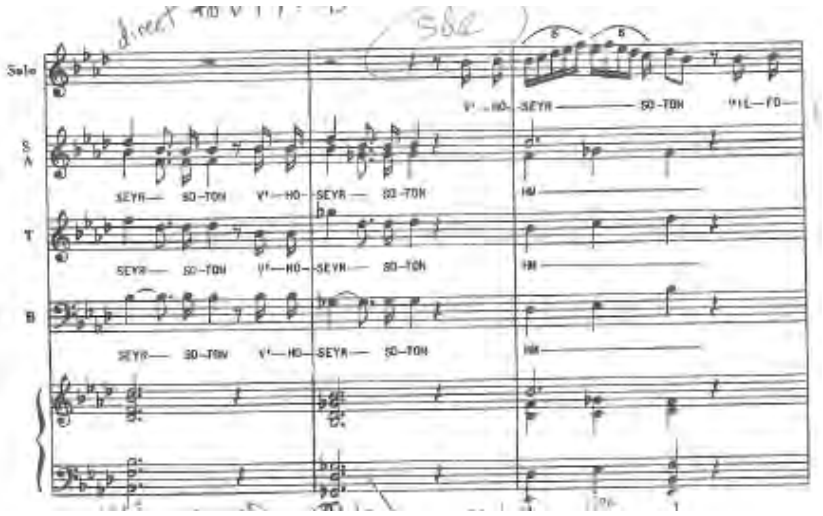
On the text “v’hagein ba’adeinu,” the piece modulates to C Ahavah Rabbah. Ahavah Rabbah resembles a Phrygian mode but contains a raised third. According to Isadore Freed, a modulation to Ahavah Rabbah on the fifth scale degree of Magein Avot is common.[28] The movement from the tonic to the third scale degree is common in Ahavah Rabba,[29] and Janowski does this on the choral repetitions of “v’hagein ba’adeinu” and “v’haseir meialeinu.” This gives the piece heightened drama, as the text asks G-d to guard us and keep our enemies away from us. On both of these phrases Janowski uses a v half diminished 7 to i cadence, a common cadence in Ahavah Rabbah.[30] This section of the music ends with a typical concluding phrase in Ahavah Rabbah, with the third scale degree moving to the first scale degree by way of a triplet containing both the second and third scale degrees, followed by second scale degree, which lands on the first scale degree. This also contains a v half diminished 7 to i cadence.

[28] Isadore Freed, *Harmonizing the Jewish Modes* (New York: The Sacred Music Press, 1958), 42.
[29] Isadore Freed, *Harmonizing the Jewish Modes* (New York: The Sacred Music Press, 1958), 14.
[30] Isadore Freed, *Harmonizing the Jewish Modes* (New York: The Sacred Music Press, 1958), 25.

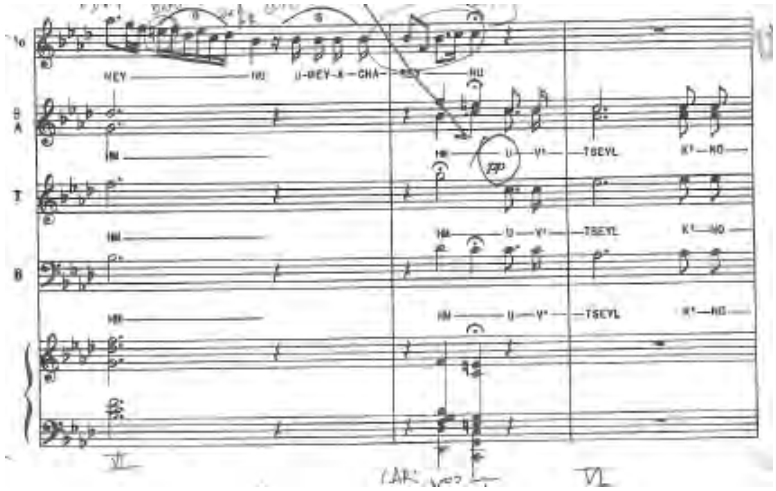




The piece then directly modulates to Bb Magein Avot on the text “v’haseir Satan,” a piece of traditional text asking G-d to remove Satan from us that would have allowed the piece to be used in a Conservative synagogue. This modulation is not common in Ahavah Rabbah, but it is common in Magein Avot, which reminds us of the original mode. The piece lands strongly on the Bb tonality in the soloist’s repetition of “v’haseir Satan,” using a ii°6 to i cadence to establish the tonality.

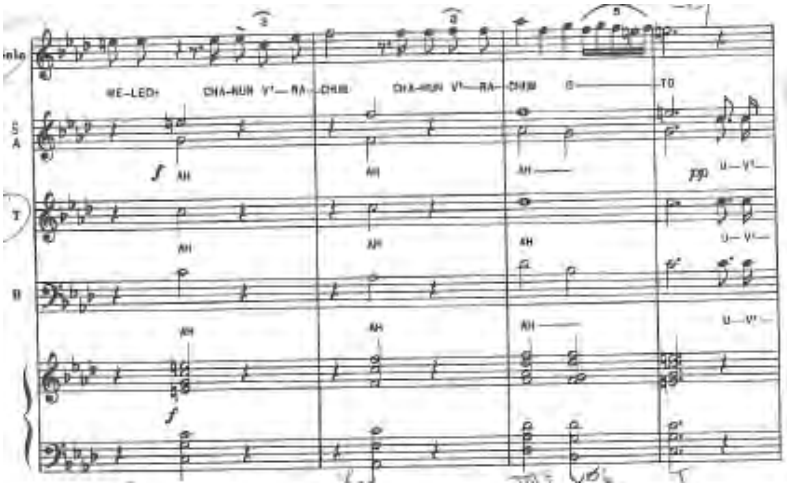


The following phrase, on the word “mil’faneinu,” can be seen as either a Ukranian Dorian scale in Bb Magein Avot, or a C Ahavah Rabbah scale. This ambiguously modal phrase can be seeing as being in both modes. While it ends on a Bb tone, the phrase then quickly moves to a C tone, which allows Janowski to return to C Ahavah Rabbah though a cadence of G half diminished 7 to C major.



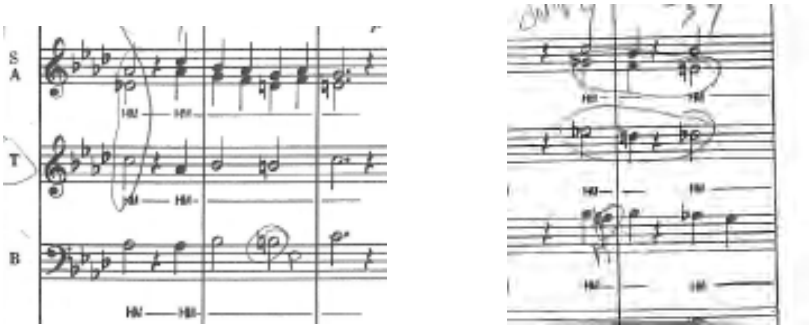
The piece settles into the C Ahavah Rabbah through the next bit of text and remains functionally on a C major chord. When the character of the text changes, and we hear the words “ki Eil Melech chanun v’rachum atah,” “for G-d is our gracious and compassionate Ruler,” a message of comfort, the harmony begins to move. The words “Melech chanun” are on top of a I chord, and the word “v’rachum” moves to a iv chord. The repetition of the

words “chanun v’rachum” moves to a VII6/5 chord, followed by a v half diminished 6/5 chord. This finally resolves on a I chord on the word “atah,” whose vocal line is a standard pausal phrase of Ahavah Rabbah.[31] The use of this harmonic scheme, and the fact that it is so representative of the Ahavah Rabbah mode, draws attention to the text in its relative simplicity. The listener feels a sense of majesty and awe at the text but is comforted in the familiarity of the harmonic progression.



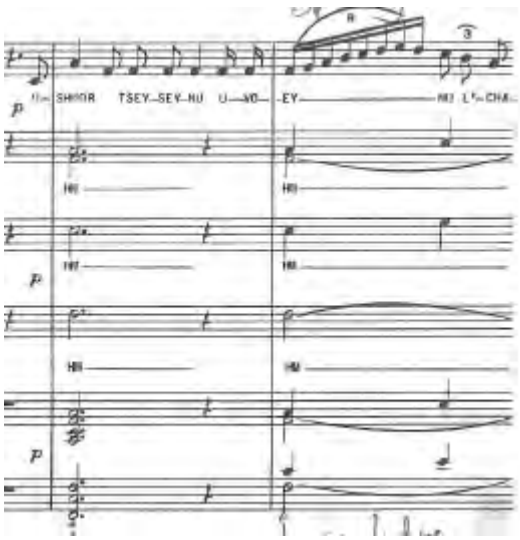
The piece remains in this mode until it returns to F Magein Avot on the text “ush’mor tzeiteinu.” Janowski accomplishes this through a series of chromatic hums in the choir part. The soprano line remains within the mode. The alto line goes from G to Gb to F to E. The tenor line moves from E to Eb to D to Db. The bass line contains a chromatic A natural.

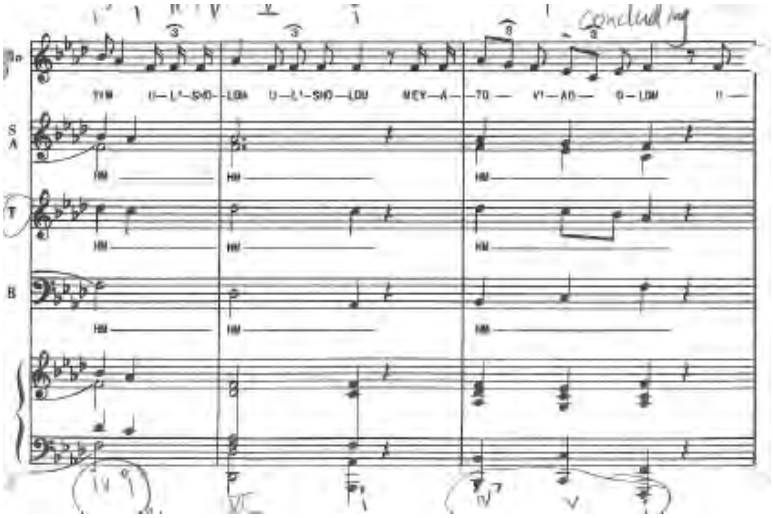
[31] Isadore Freed, *Harmonizing the Jewish Modes* (New York: The Sacred Music Press, 1958), 14.



The humming then returns to the tonality of F Magein Avot. It remains in this tonality until the final hum, which is a major V chord. This allusion to the harmonic minor once again reminds us of Janowski's classical background.

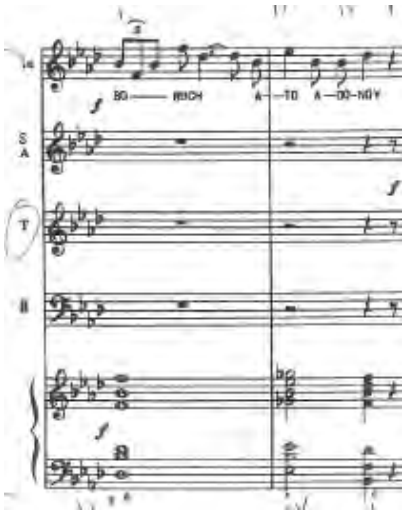
The character of both the text and the piece return to the beginning sentiment and harmony beginning on "ush'mor tzeiteinu." Both here and in the beginning of the piece, we are asking G-d to guard and shelter us. Therefore, Janowski not only returns to the original mode of F Magein Avot, but he also returns to the original melodic line, including the opening and concluding phrases we saw in the beginning of the piece. Here, the opening phrase occurs on the words "ush'mor tzeiteinu uvoeinu l'chayim," and the concluding phrase occurs on the words "v'ad olam." Here, we see the same Magein Avot cadences that were present in the beginning of the piece.





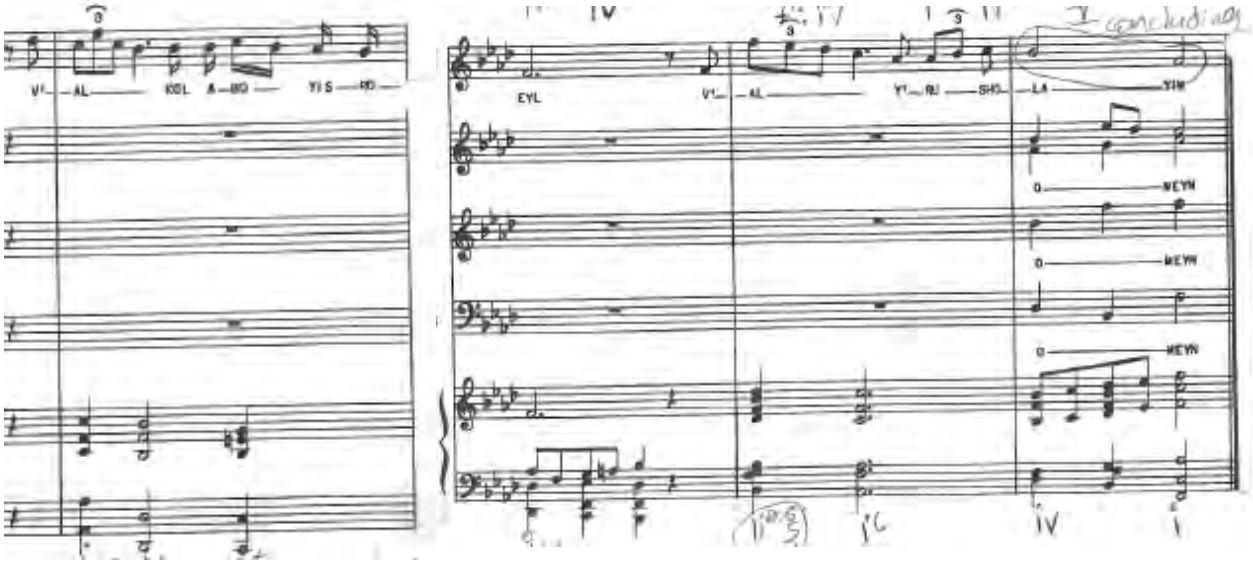
The next line of text, “ufros aleinu sukat sh’lomecha,” uses the same melody line and harmonic progression, which also echoes the motives of the beginning of the piece.

On the beginning of the chatimah, Janowski modulates to Bb Magein Avot, which, as previously stated, is a common modulation in Magein Avot. The extended opening phrase on the words “Baruch atah Adonai” contains a standard i to iv to i cadence.



For the words “haporeis sukat shalom aleinu,” Janowski remains in Bb Magein Avot. He returns to F Magein Avot on the phrase “v’al kol amo Yisrael,” using the Bb minor chord as a pivot chord between the two modes. Bb minor is a i chord in Bb Magein Avot and a iv

chord in F Magein Avot. The piece officially settles into the F Magein Avot tonality on the word “Yisrael.” However, there is a iv chord supporting the vocal line. This then moves to a ii diminished 6/5 chord and a i6 chord on the word “v’al.” While this is, as previously stated, is standard cadence in Magein Avot, the tonic chord in the first inversion suggests that it is not the final cadence of the piece. On the final word, “Y’rushalayim,” the solo line of the piece is set with a traditional Magein Avot concluding phrase, which moves from the fourth scale degree to the tonic. This is supported in both the choir and the accompaniment by a iv to i chord progression, also a standard chord progression in Magein Avot.

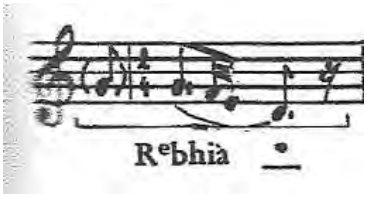


Janowski’s use of Jewish modes adds a sense of *Yiddishkeit* to his pieces, furthering his objective of creating music that speaks to the Jewish soul. Janowski did not always use the correct mode for the text, preferring instead to use the modes as a means to instill a

Jewish flavor in the music, but as we can see above, he often did use the modes correctly. This transports the listeners into the time and space in which they are praying.

Chapter 4 – Janowski's Allusions to Trope

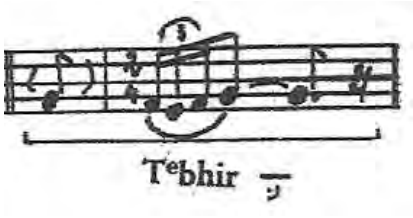
As Janowski attempted to explain the essence of his ubiquitous *Avinu Malkeinu* to his student, Cantor Richard Cohn, he stated, "It's *rebiah*," or what modern students of trope in the Reform movement would call *r'vi'i*.[32] This is to say that Janowski used the structure of an inverted *r'vi'i* structure when composing the opening motive the piece. This figure is obviously the generative musical idea of the piece, and its descending form can be discerned within the recurrent quintuplets, which, more than only an embellishment, have the flavor of a composite trope melody. Janowski's understanding of trope was codified in Solomon Rosowsky's book, *The Cantillation of the Bible*, and cantillation melodies and rhythms often made their way into his music. For example, in Rosowsky's book, we find this diagram explaining the *r'vi'i* trope:[33]



This descending line and its inversion took on special significance to Janowski because of its association with cantillation. The same figure is part of the Kiddush for Three Festivals, so it's no wonder that the composer felt his Avinu Malkeinu sounded particularly Jewish.[34] He

[32] Cantor Richard Cohn (Director, Debbie Friedman School of Sacred Music at Hebrew Union College – Jewish Institute of Religion) in discussion with the author, November 10, 2016.
[33] Solomon Rosowsky, *The Cantillation of the Bible* (New York: The Reconstructionist Press, 1957), 497.
[34] Max Janowski, interview by Bobbi Moss, May 9, year unknown, transcript of tape recording, Chicago Jewish Archives.

was further inspired by the *t'bir* trope, also known as *t'vir*:[35]



Janowski interprets the fundamental rhythm of this trope in the signature triplets found throughout his oeuvre.

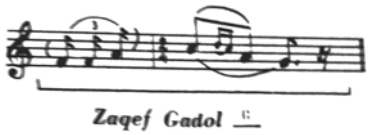
While these trope-derivative motifs are present in all of Janowski's work, they are especially prominent in his *parasha* pieces. When Janowski composed at KAM, he wrote a piece each week for the *parashat hashavu'a*, taking one or two verses from the *parasha*, setting them for solo and choir, and performing them as a sermon anthem. These pieces were archived at KAM by Cantor Miriam Eskenazy, who served at KAM prior to Cantor David Berger. In addition to the weekly *parasha* pieces, Janowski wrote an oratorio for each book of the Torah, incorporating a piece for each *parasha*.[36]

Contained in his *B'reishit* oratorio, written in the late 1940's or early 1950's is *Vayachalom*, which speaks of Jacob's dream. The original Torah text stating, "And he dreamed, and behold, there was a ladder situated on the ground," looks like this:

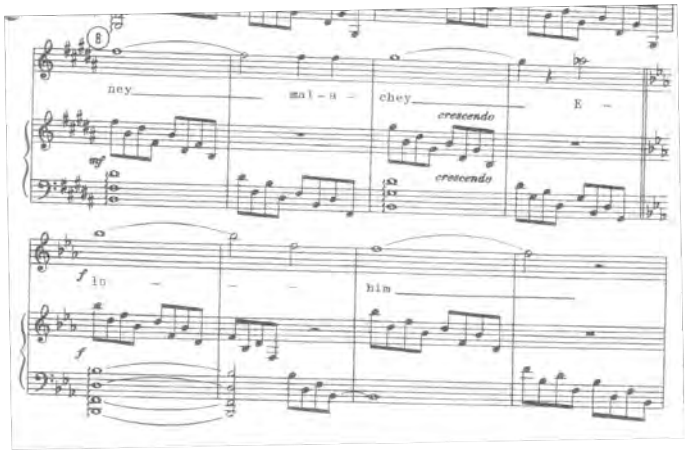
We see that the trope includes *r'vi'i, mapach, pashta, munach, katon.* While not present in the original text, the most prominent trope found throughout this piece is *zakef gadol*, which

[35] Ibid, 498.
[36] Cantor Cory Winter (retired cantor) in discussion with the author, November 19, 2016.

according to Rosowsky, looks like this:[37]

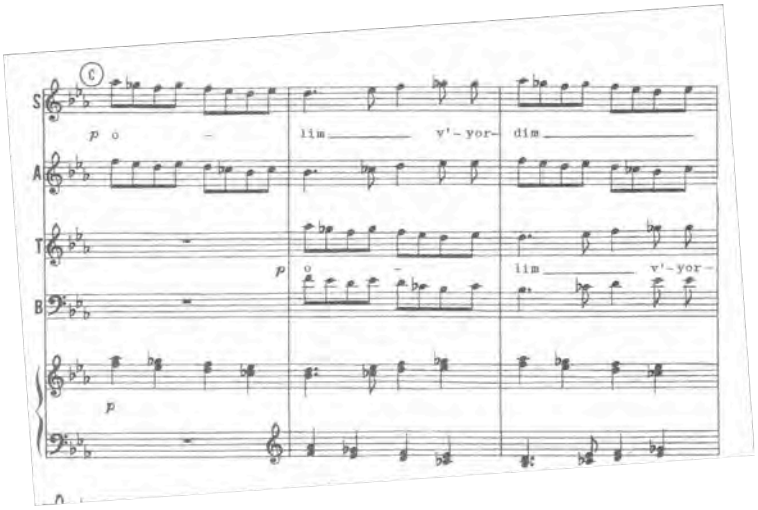


This is seen throughout the piece in the form of ascending and descending fourths and fifths. This figure suggests the imagery of the ladder reaching toward the heavens, and connecting the earthly to the divine. It is seen here in both the piano and the voice on the word "Elohim."

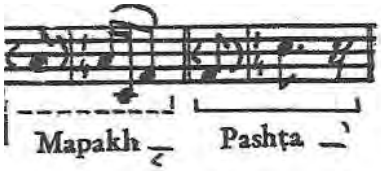


The same is present in the words "olim v'yordim," which speaks of the angels' ascent and descent, again rises and falls by fourth and fifths, also indicative of the *zakef gadol*. While the most prominent feature here is the eighth note movement, the line ultimately moves in fourths.

[37] Solomon Rosowsky, *The Cantillation of the Bible* (New York: The Reconstructionist Press, 1957), 244.

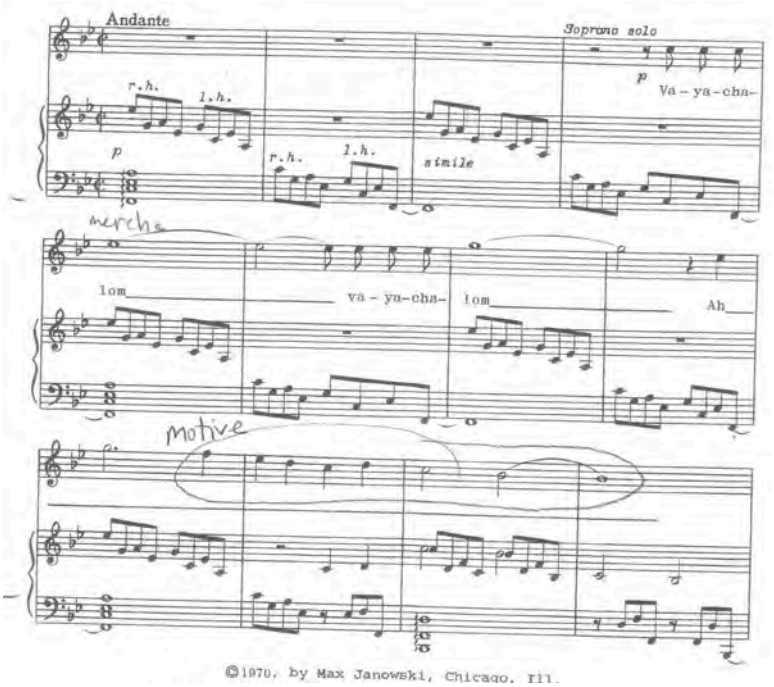


Also prominent in this piece is the combination of a *mapach* and an inverted *pashta*, which are present in the original text.[38]

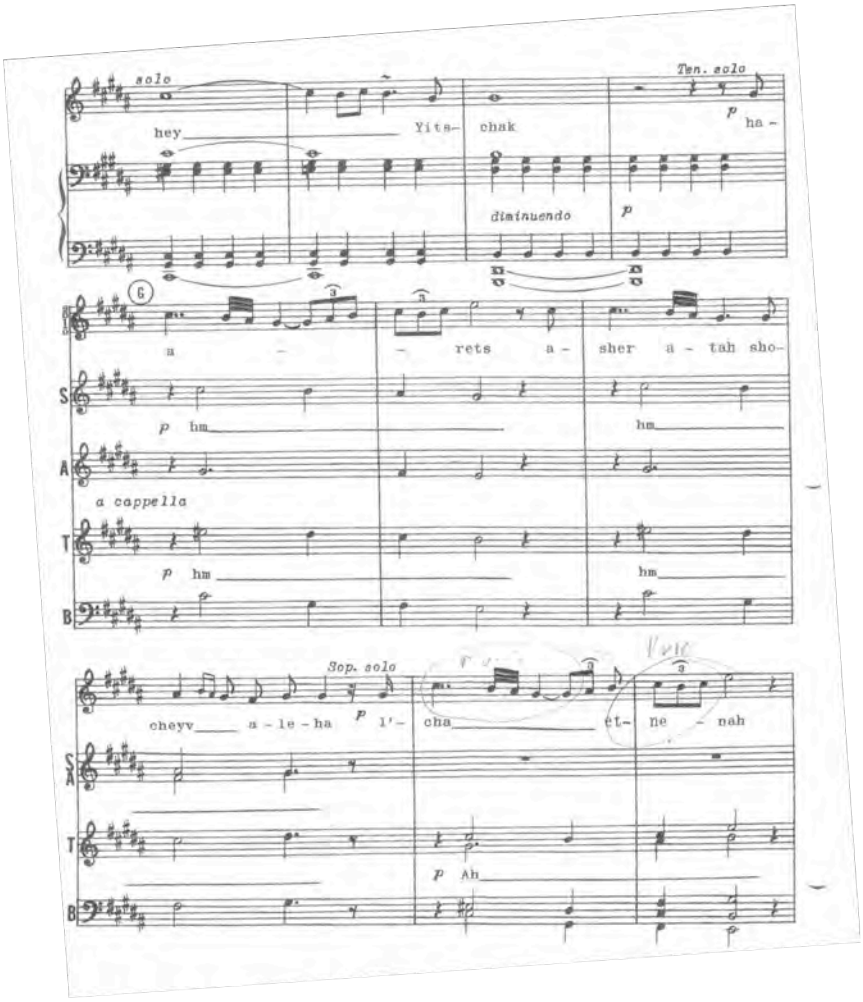


This trope phrase is most notably found in the accompaniment, beginning with the opening of the piece. Since *katon*, also called *zakef katon, which* is a part of this trope clause, is closely related to *zakef gadol*, it would make sense that these tropes would precede the *zakef gadol* trope found later in the piece.

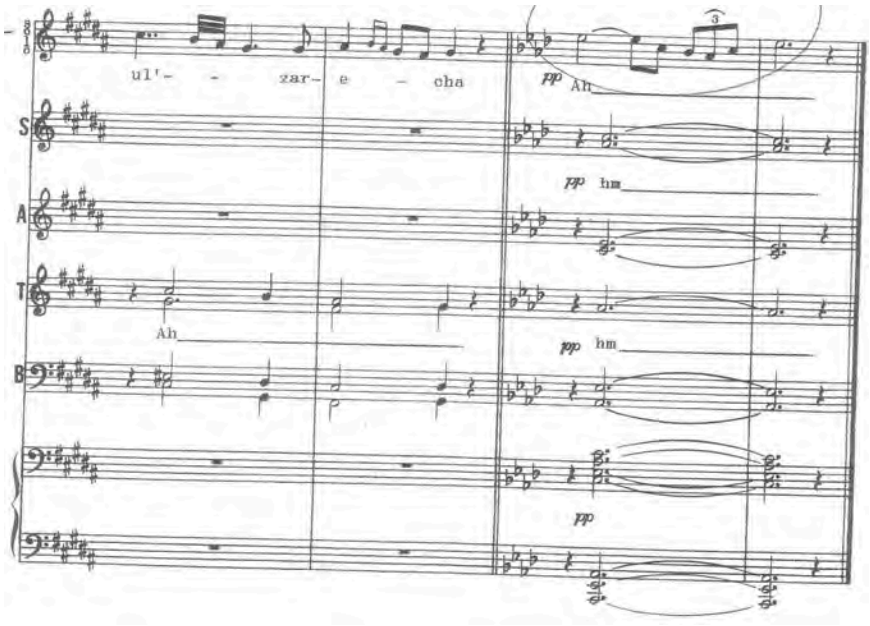
[38] Solomon Rosowsky, *The Cantillation of the Bible* (New York: The Reconstructionist Press, 1957), 499.



While many of Janowski's pieces revolve around figures related to *r'vi'i* and *t'vir*, and one would expect that *r'vi'i* would be prominent given the fact that it occurs on the word "vayachalom" at the beginning of this *parasha*, we do not clearly find these tropes until near the end of this piece, when we are introduced to this section of text, which reads, "The land upon which you are lying I will give to you and to your seed." Here, we see the trope *r'vi'i* on the word "ha'aretz," pointing musically to the earth, and Janowski uses this as the basis for a series of cascading *r'vi'i* tropes followed by *t'vir*-derived figures.



The syllables "ha'a" begin on a *r'vi'i* which becomes a *t'vir* as it moves toward "retz." The same occurs on the words "l'cha etnenah." Rather than ending on what Rosowsky calls a *silluq* and a modern Reform Jew would call a *sof pasuk*, signaling the end of the verse, Janowski chooses to end on a phrase citing the earlier *zakef gadol*, which is used as a pausal trope but usually signals that a new trope clause is to follow. This ensures that this music about Jacob's dream ends with an ascending angel.



One can only speculate on why Janowski chose to suddenly modulate during the last two measures of his piece and to end on the dominant note in Ab major, as well as why he chose to end on a *zakef gadol* rather than on a *sof pasuk*. Perhaps Janowski sought to indicate that Jacob's journey was only beginning.

Although not a *parasha* piece, *V'hasneh Einenu Ukal*, a piece about Moses and the burning bush, is taken from the Torah and clearly utilizes trope. The piece was commissioned by Thomas Lewy, a baritone soloist at KAM whose wife was the first violist of the Chicago Lyric Opera Orchestra.[39] It was originally written as an orchestral piece with a prominent viola solo, but Cantor Cory Winter created an orchestral reduction for piano and cello in order to publish it. Lewy became the cantor at Temple Judea of Skokie, and this piece was performed at his installation by members of Chicago Symphony and Lyric Opera Orchestras and a professional pick-up choir.

[39] Cantor Cory Winter (retired cantor) in discussion with author, September 21, 2016.

There are several instances throughout the burning bush text in which we see the word "sneh" in one form or another, and each of them has a distinctive trope:

מִתּוֹךְ הַסְּנֶה

וְהִנֵּה הַסְּנֶה בֹּעֵר בָּאֵשׁ

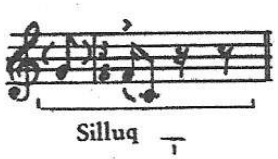
וְהַסְּנֶה אֵינֶנּוּ אֻכָּל׃

מַדּוּעַ לֹא־יִבְעַר הַסְּנֶה׃

מִתּוֹךְ הַסְּנֶה

The phrases translate as "within the thorn bush," "and behold, the thorn bush was burning with fire," "but the thorn bush was not consumed," "why does the thorn bush not burn up," and "within the thorn bush." Based on the trope present here, we can imagine that Janowski would make use of the tropes *etnachta, pashta, tipcha, sof pasuk,* and *r'vi'i* in the piece. According to Rosowski, the *mercha tipcha munach etnachta* clause looks like this:[40]

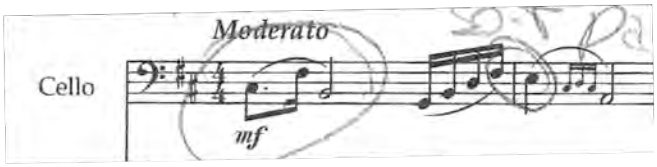
The *silluq,* or *sof pasuk,* part of a related clause looks like this:



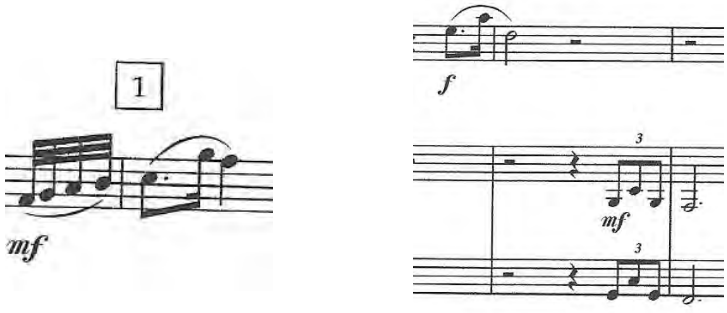
These trope formations are found throughout the piece. Many instances of these tropes are

[40] Solomon Rosowsky, *The Cantillation of the Bible* (New York: The Reconstructionist Press, 1957), 496-497.

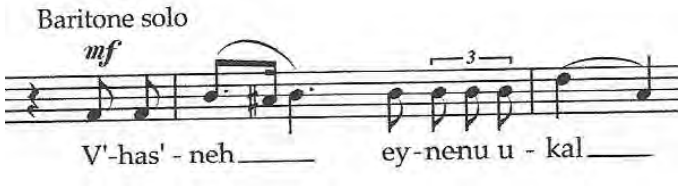
present in the cello part, especially in the instrumental opening of the piece. For example, the piece opens with an ascending fourth on an eighth note followed by a dotted sixteenth note, an expanded version of the *tipcha* motive. This is followed by an augmented *sof pasuk* in the form of a descending fifth.



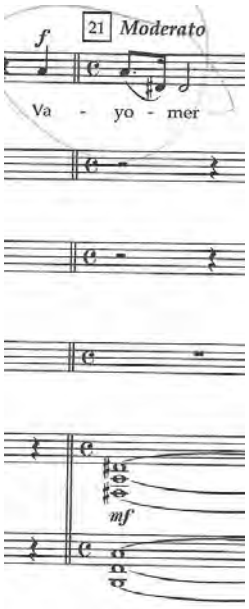
The same *tipcha* formation is found several more times throughout the instrumental opening in different contexts and on different pitches.



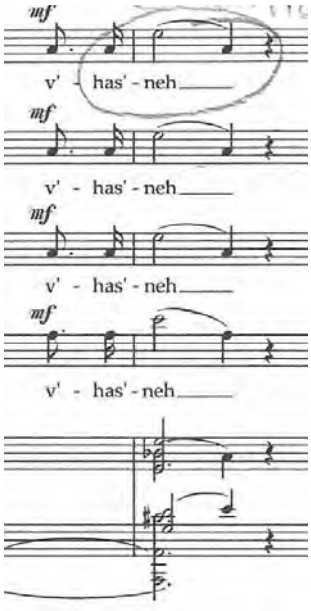
The same motive is found in the vocal line throughout the piece. Here, it is present in the baritone solo, though the *sof pasuk* is in its literal form as a descending fourth rather than a descending fifth, and might in this context be better described as a *katon*, which has similar melodic content to a *tipcha*, but with a different rhythmic formulation,



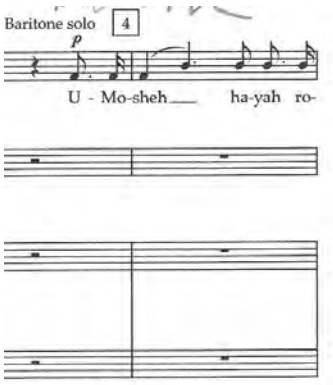
At times we see the augmented *sof pasuk* by itself, such as here, also in the baritone solo.

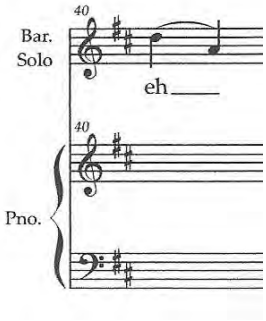


We also occasionally see the *pashta* motive by itself, seen here as an ascending fifth in each choral part. Here, it is similar to the original trope.

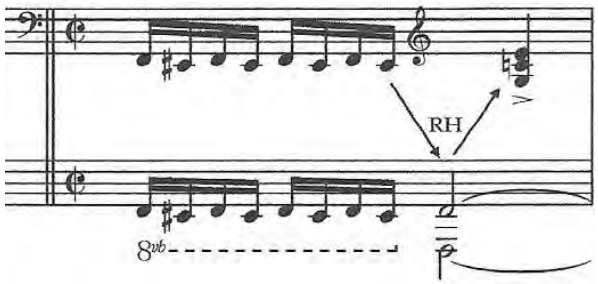


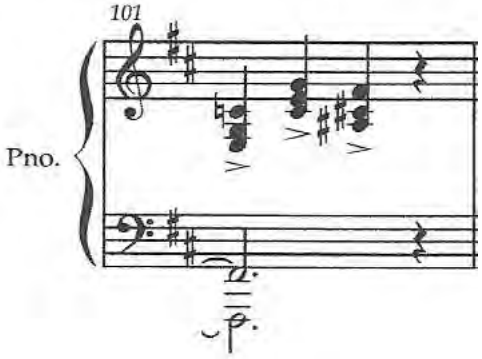
Ascending leaps followed by descending leaps are also present in this piece and can be seen as part of the *mapach pashta munach katon* clause. For example, after the instrumental opening, the baritone has an upward leap of a fourth, stays on the B as a chanting tone, and then leaps downward by a fourth.



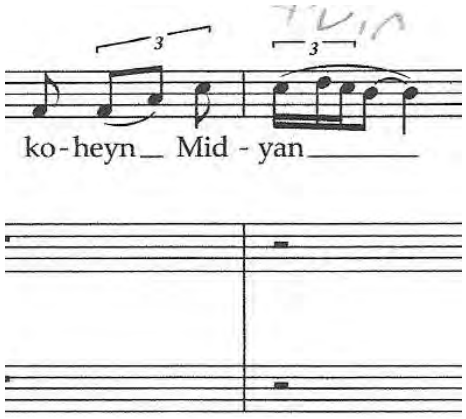


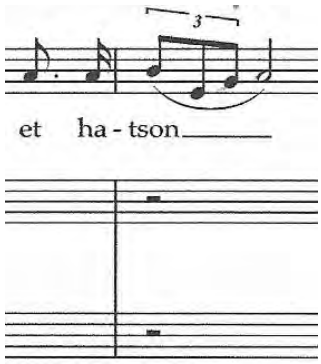
These leaps in the solo and choral parts become a motive that is present throughout the piece and represent the tropes *pashta* and *katon*. Additionally, we see an extended *munach katon* within the piano part. Indicative of a *munach* is a stepwise turn on a sixteenth note. Here, we see many such sixteenth notes together, suggesting an extended *munach*. This is followed by descending block quarter note chords, signifying a resolution to *katon*. This motive occurs during both choral and instrumental sections of the piece.





Although it is not a prominently featured trope in the burning bush text, Janowski utilizes the *t'vir* trope, in the form of his signature triplets, throughout the piece. This is most prominently seen within the baritone solo, and we first notice it toward the beginning of the piece, as in the following examples:





As can be seen in pieces such as *Vayachalom* and *V'hasneh Eineinu Ukal,* the Torah trope that had become an innate part of Janowki's musical consciousness influences his compositional style, especially when the text comes from the Torah itself. Like his use of modes, Janowski's use of trope-inspired figures gives his music a distinctive Jewish character and connects the listener to the origins of the text.

Chapter 5 – Janowski in Perpetuity: New Arrangements

Janowski's music is still heavily used in synagogues both in concert and in worship. However, it is not always used in its original form. According to Cantor David Berger at KAM Isaiah Israel, there is a strong precedent for rearranging Janowski's music. "Even in his own time, he rearranged everything," notes Berger.[41] "His music is melody driven," Berger adds, allowing it to work in many different contexts and in many different forms. For instance, Jonathan Miller, Founder and Artistic Director of Chicago A Cappella, recalls a time when Janowski taught him and a professional quartet at a Conservative synagogue, B'nai Jacob Synagogue, how to both sing his music a cappella and "grab" the important notes of the piece when it split into more than four parts.[42] This meant that the quartet learned how to make sing complete chords within the music. Janowski also arranged his own music in later years to be sung by children's choirs, two-part choirs, and soloists, and to be played by various instrumentalists.

This precedent has allowed for the use of Janowski's music in new ways. Even at KAM Isaiah Israel, Janowski's music is often used in a form other than the original. According to Cantor Joanna Alexander, a former congregant at KAM, this began even before Janowski's death. In contrast to the high choral aesthetic of Janowski's early years at the synagogue, in the 1980's, when Alexander was a child, services included significant congregational participation, and only approximately two singers accompanied him. Furthermore, while the service music had previously been exclusively played on organ,

[41] Cantor David Berger in discussion with the author, November 13, 2016.
[42] Jonathan Miller (Founder and Artistic Director of Chicago A Cappella) in discussion with the author, December 29, 2016.

Janowski now also used piano as well.[43] After Janowski's death, although much of his music remained and continues to remain in the canon of KAM's worship music, the way in which his music is used in services has changed drastically. Beginning with KAM's first cantor, Cantor Deborah Bard, who began her tenure in 1996, KAM began to integrate non-Janowski music into its services, and the worship aesthetic began to change as a result.

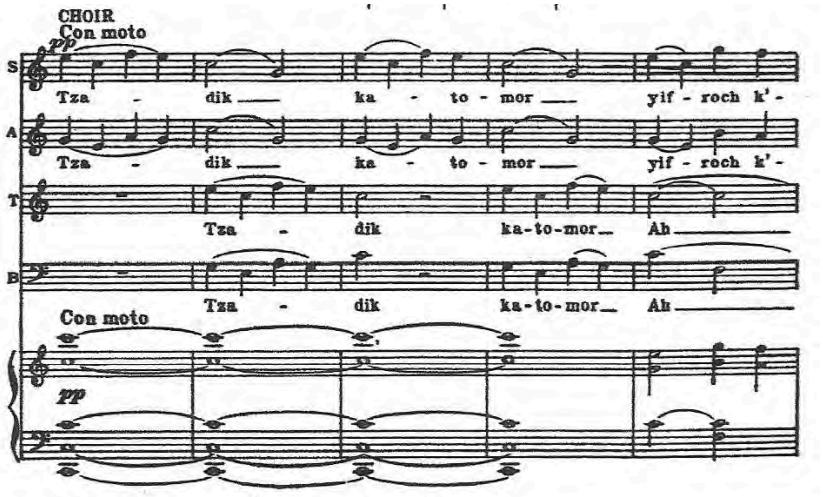
The most significant changes have come from Berger, who has introduced new music in a variety of styles into the congregation's worship. While a significant amount of Janowski's music is still used, other composers are prominently featured in the worship, especially on Saturday mornings. Organ is now only used on the High Holidays. On a typical Shabbat, Berger accompanies himself on guitar or is accompanied by a piano. Therefore, it is not possible to sing Janowski's music in its original form. On the Friday evening I attended at KAM in the past year, the music included only Janowski's candle blessing, Bar'chu, Sh'ma, Tzadik Katamar, Mi Chamocha, and Aleinu. The Saturday morning service I attended included only Janowski's Torah service music. In all cases, this music was sung either a cappella or accompanied by Berger on guitar, rather than in the original settings.

In May 2016, to commemorate Janowski's twenty-fifth yahrzeit, Berger released a new compilation of Janowski's music entitled *Treasures from the Janowski Archives*, with the goal of perpetuating Janowski's music for the future. This book contains both previously unpublished pieces that Berger uncovered in the Janowski archives at KAM and new arrangements of previously published pieces. Berger elected to include two of his own guitar arrangements of Janowski's choral pieces. One of these, Tzadik Katamar, I was fortunate to hear in my time at KAM. This piece was originally part of a longer setting of Psalm 92,

[43] Cantor Joanna Alexander in discussion with the author, January 2, 2017.

which was published in 1947 in Janowski's service *Avodath Hakodesh Shel Kehilath Anshe Maariv*.[44] Berger felt drawn to the piece, which he found "simple, but also interesting" and "powerful in the way that it moves and flows" but according to him, "no one had ever looked at that piece before."[45] In fact, when Berger brings a newly-found Janowski piece to services, he often asks the congregation whether they had heard the piece before, and this piece had never made it into the regular rotation of Janowski's music. When Berger first saw this piece, it reminded him, structurally, of Louis Lewandowski's well-known setting of the same text. Because KAM started out as a congregation with German sensibilities, Berger believes that Janowski's piece was written as a response to Lewandowski's.

Janowski's original piece was written in the key of C, with the soprano singing the melody.



[44] *Treasures from the Janowski Archives*, ed. Cantor David Berger (Chicago: KAM Isaiah Israel, 2016), 101.
[45] Cantor David Berger in discussion with the author, November 13, 2016.

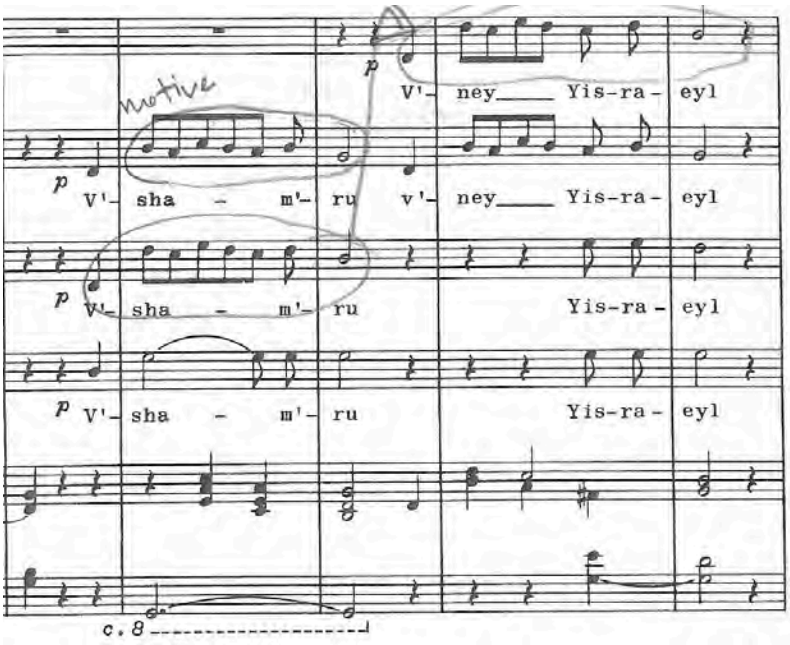
According to Berger, this high key and the fact that it is written for choir and organ make the piece inaccessible to the average congregation for use during a regular Shabbat service. Berger moves the piece down a seventh, placing it in the key of D. Furthermore, he replaces the choir and organ parts with guitar chords based on Janowski's original harmony, resulting in a simple lead sheet.

According to Berger, this allows the piece to become more accessible for cantors and congregations. This is in line with Berger's vision of preserving Janowski's music.

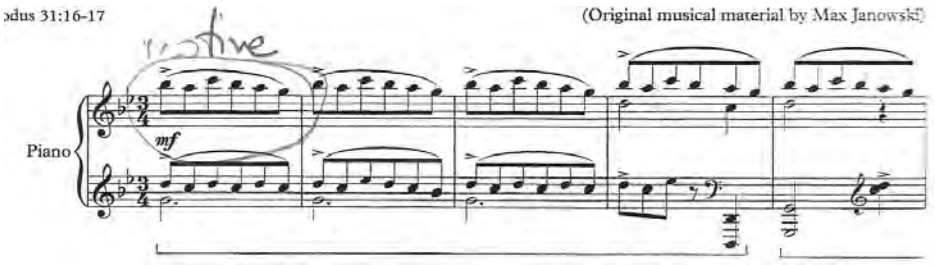
Another element of Berger's vision of the renewal and preservation of Janowski's music is the commissioning of new arrangements of Janowski's music by renowned composers for use in the synagogue.[46] Accordingly, Berger commissioned Cantor Jonathan Comisar, an accomplished composer of Jewish music, to create a new arrangement of Janowski's V'shamru, which is often used at KAM. Comisar's arrangement was originally

[46] Ibid.

written for a memorial concert at KAM on May 1, 2016. He chose to arrange this piece because he was drawn to the main motive of the piece, a cascade of eighth notes, seen here:

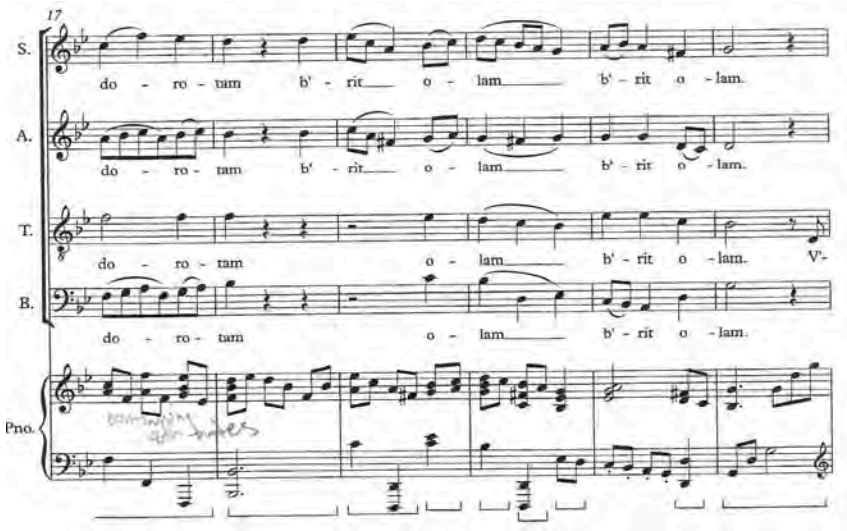


Comisar thought of this motive as "the creative engine of this piece." "I took that to the nth power, and this piece was a celebration of those eighth notes," explains Comisar.[47] Comisar begins the piece with an introduction inspired by the almost perpetual eighth note motion.

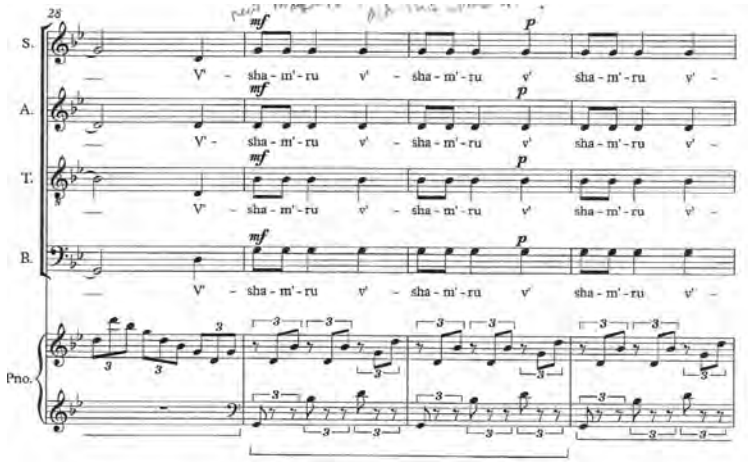


Following this introduction, Comisar continues this eighth-note motion. Furthermore, as can be seen below, Comisar utilized the eighth-note motion in the accompaniment even when Janowski did not. This motion not only doubles the voices but also continues even when the voices are quiescent.

[47] Cantor Jonathan Comisar (composer) in discussion with the author, December 1, 2016.

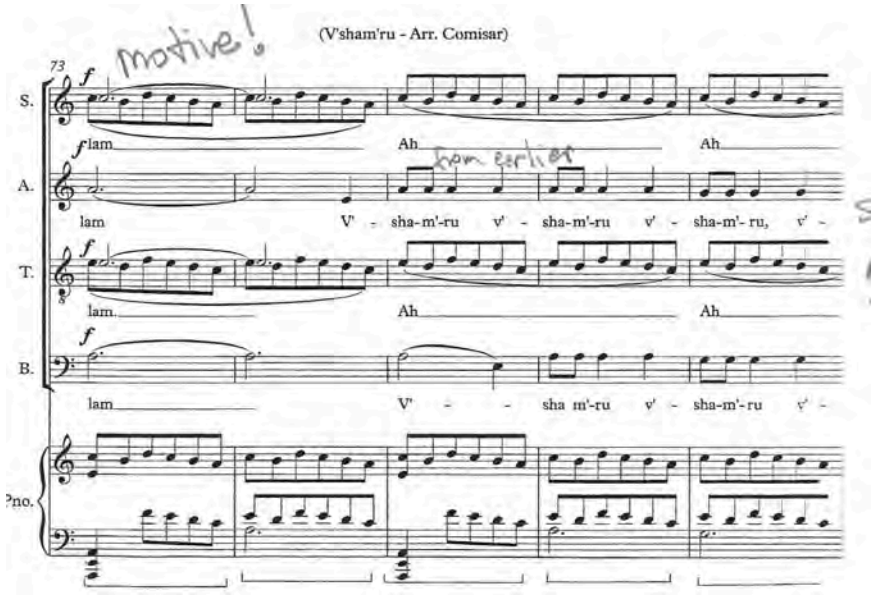


Comisar uses the original "V'shamru" motive as a refrain. Janowski does not use any sort of refrain, preferring to move the text along. Comisar, on the other hand, believes "this piece deserves it." "It's kind of an infectious motive," Comisar recognizes.[48] Additionally, Comisar creates a second motive that is not part of Janowski's original piece. To Comisar, this is reminiscent of a Russian chorale.

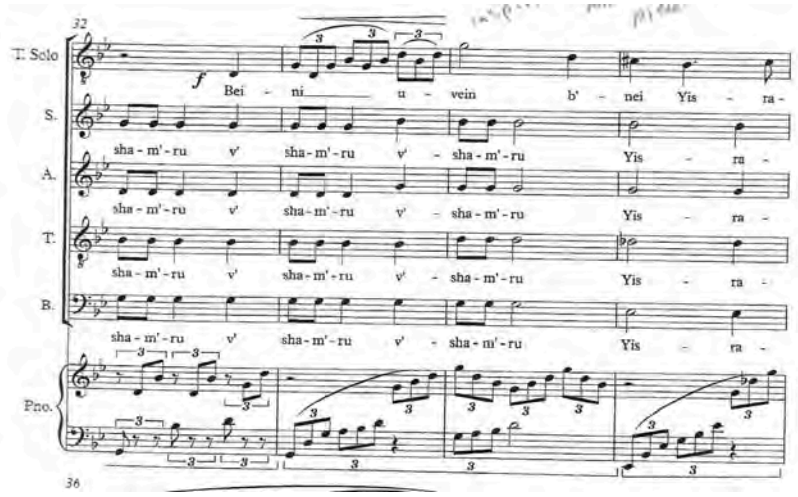


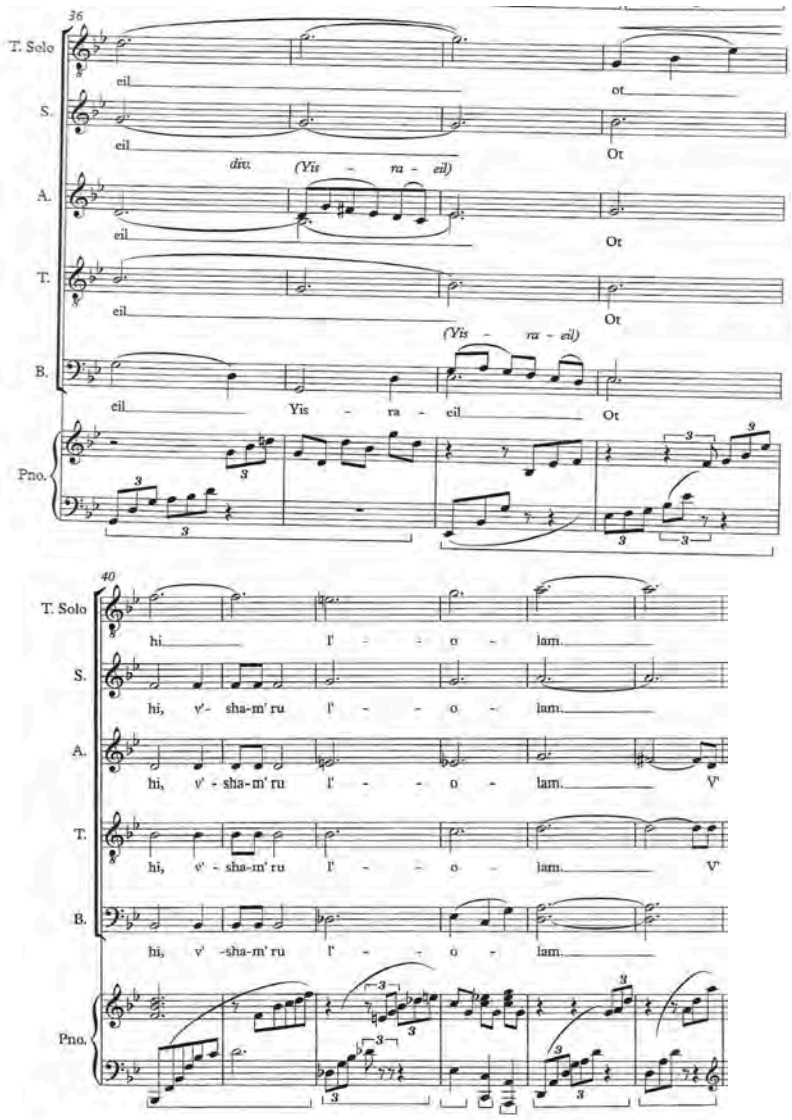
[48] Ibid.

At times he utilizes both motives simultaneously.

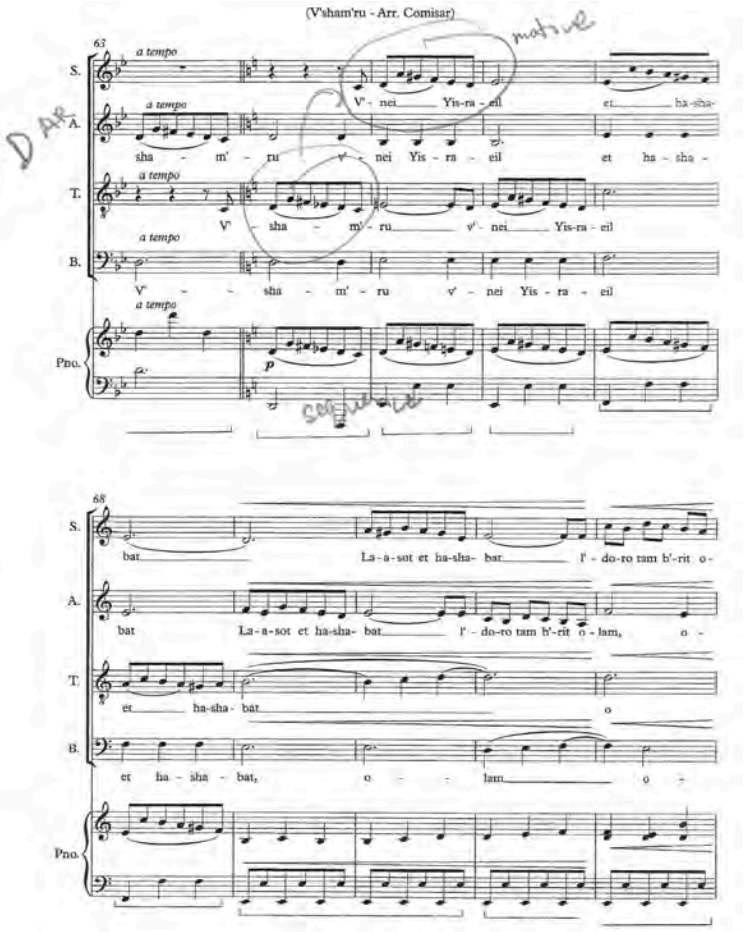


For the intermediate sections of the piece, Comisar deviates from Janowski's original score. For example, see Janowski's setting of the text "beini uvein." Comisar somewhat maintains the original harmonic structure, but he deviates from the melody. He begins in G minor with eight note triplets that cycle upwards. He then moves to a III chord and then to a dominant chord.



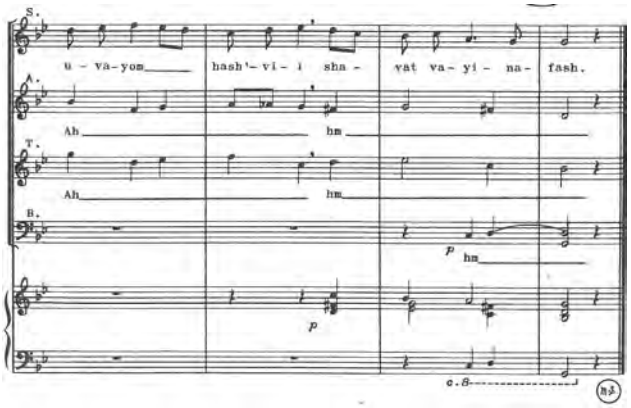


In the “ki sheishet yamim” section, Comisar maintains the structure of the original piece with slightly different notes and harmonizations. However, he soon modulates into A minor. He begins by using the dominant chord of G minor, D major, to transition into D Ahavah Rabbah. He does so while maintaining the eighth-note motive. This becomes a sequence in which we hear an E Ahavah Rabbah scale. Comisar utilizes an Fmaj7 chord in order to delay the resolution to A minor, thereby heightening the harmonic tensions and delaying gratification.



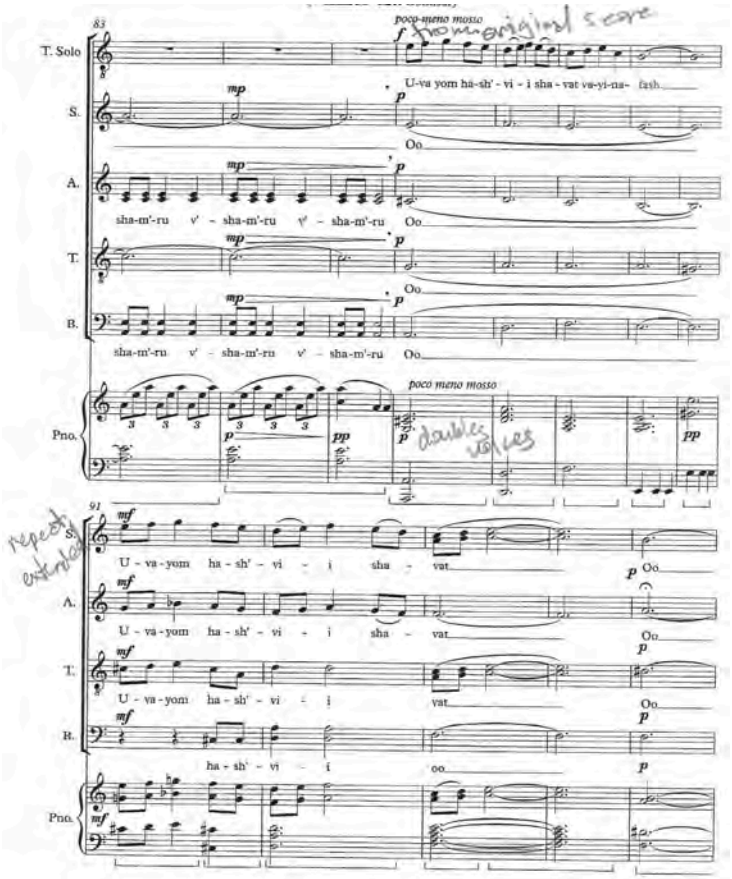
When the piece arrives in A minor, it becomes almost likea cacophony of both motives, which Comisar refers to as "exuberant."[49]

When Comisar arrives at "uvayom hash'vi'i," he returns to Janowski's original score, which appears as such:

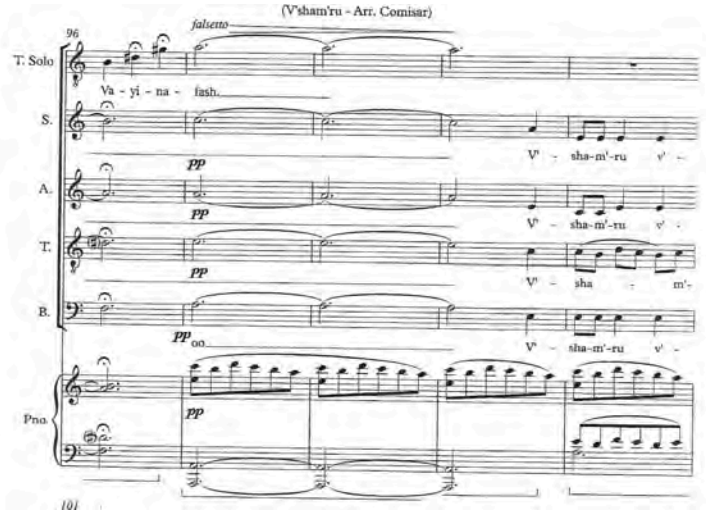


[49] Ibid.

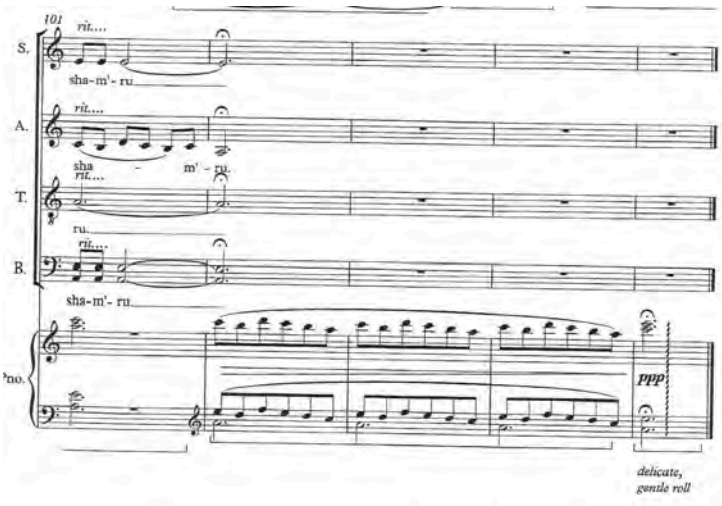
However, Comisar expands upon and repeats this section.



He then ends the phrase with the soloist singing a high A, moving through the borrowed tone of D# with a French 6th chord in the piano.



The piece ends with the simultaneous use of both Janowski's original motive and Comisar's second motive.



Comisar considers his arrangement to be an elevation of Janowski's original piece. By arranging this piece for Janowski's twenty-fifth yahrzeit concert and including it in the newly published Janowski collection, Comisar and Berger are helping to perpetuate Janowski's music.

Jonathan Miller of Chicago A Cappella, a secular professional Chicago-based a cappella group, also has a vested interest in preserving and perpetuating Janowski's music. Miller first met Janowski when he began attending religious school at KAM in the fifth grade. He began singing in junior choir, and Janowski first asked him to sing a solo on a Friday night when he was twelve years old. When he was seventeen he began singing in one of Janowski's myriad High Holiday choirs, at Central Synagogue of the South Side Hebrew Congregation. He later became a bass in Janowski's quartet at B'nai Jacob Synagogue. In

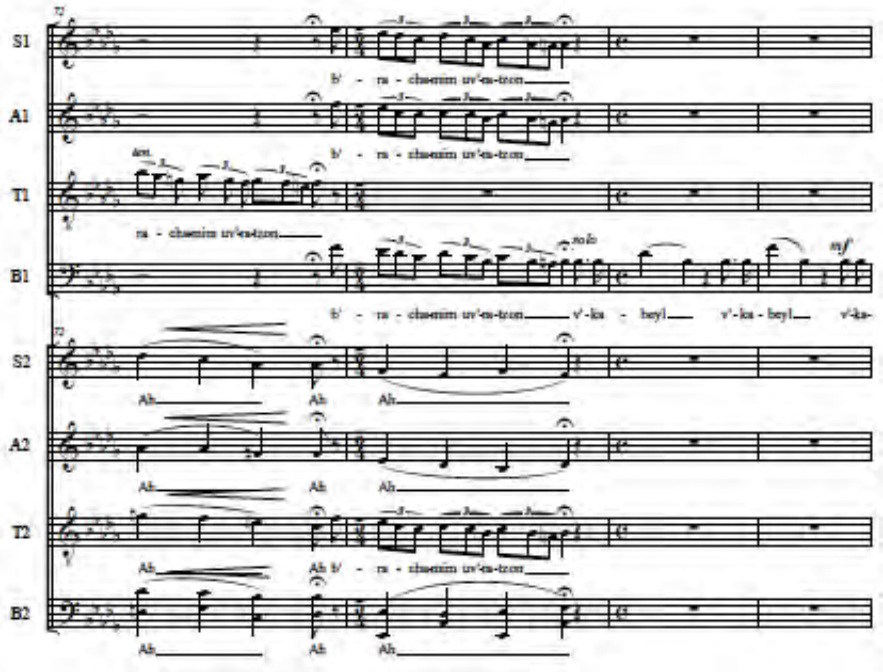
1997, he became the editor of Friends of Jewish Music, the organization that published and sold Janowski's music.[50]

Because of his established relationship with Janowski, he decided to bring Janowski's music to Chicago A Cappella. When the group was founded in 1993, they performed Janowski's a cappella arrangement of Yossele Rosenblatt's Chassidic Kaddish at their first concert, which Miller had been singing for years in Janowski's choirs. Then, in 2007, for a concert entitled *Days of Awe and Rejoicing*, Miller introduced two more Janowski pieces to the group: Avinu Malkeinu, arranged by then Musical Director Patrick Sinozich, and Janowski's own arrangement of the N'ilah Chatzi Kaddish. In 2012, the group performed a concert entitled *Genius in the Synagogue*, which consisted only of Miller's arrangements of Janowski's music. In performing this concert, Miller's goal was to revive Janowski's music and bring it to new audiences.

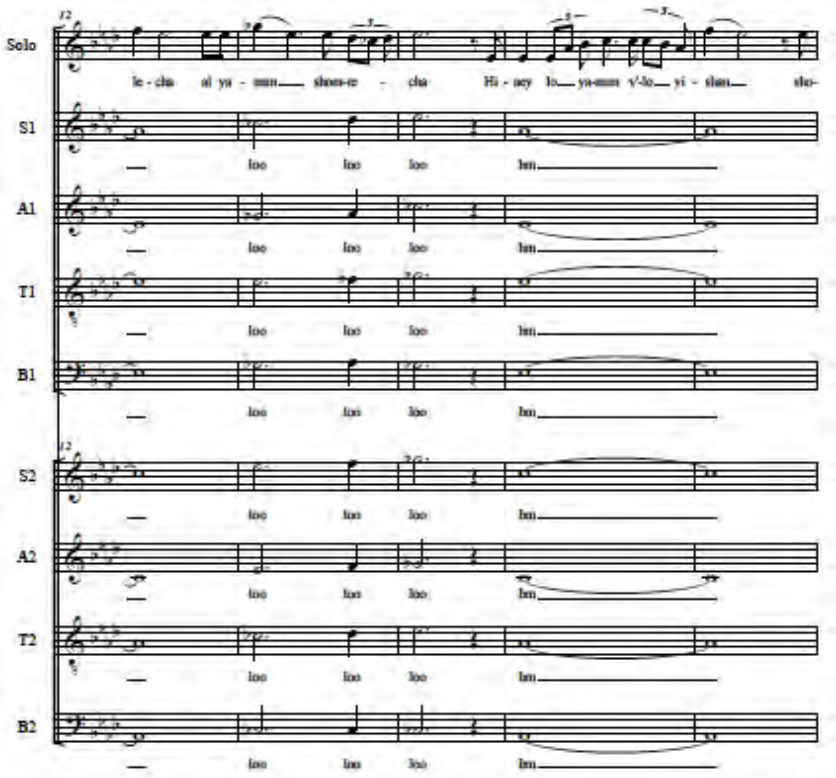
In arranging Janowski's music for Chicago A Cappella, Miller takes care to preserve the integrity of the original arrangements. He often arranges pieces for double choir, with the first choir mimicking Janowski's choral arrangement and the second choir imitating Janowski's accompaniment. According to Miller, in arranging these pieces, "The real challenge is to take essence of what was in the organ part and distribute it among a second choir."[51] Despite his expertise, Miller is humble. "It's never going to sound like Max," he contends. "He was a virtuosic pianist." An example of Miller's double choir arranging can be seen in his arrangement of Sh'ma Koleinu, which was his favorite of Janowski's pieces to adapt. "The process of arranging that was amazing," he says. "The intricacies of the piece are

[50] Jonathan Miller (Founder and Artistic Director of Chicago A Cappella) in discussion with the author, December 29, 2016.
[51] Ibid.

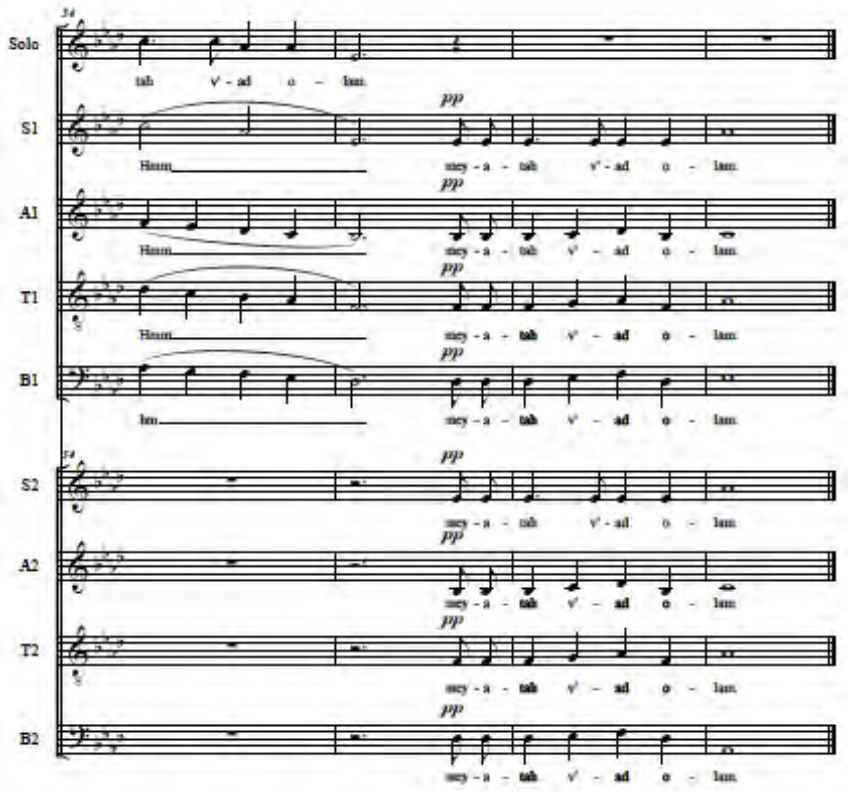
incredible, and I enjoyed picking it apart. I felt like I was in Michelangelo's studio watching him work." Much like Janowski, Miller utilizes humming and "ahs," especially in the accompaniment, as can be seen in this example from Sh'ma Koleinu.



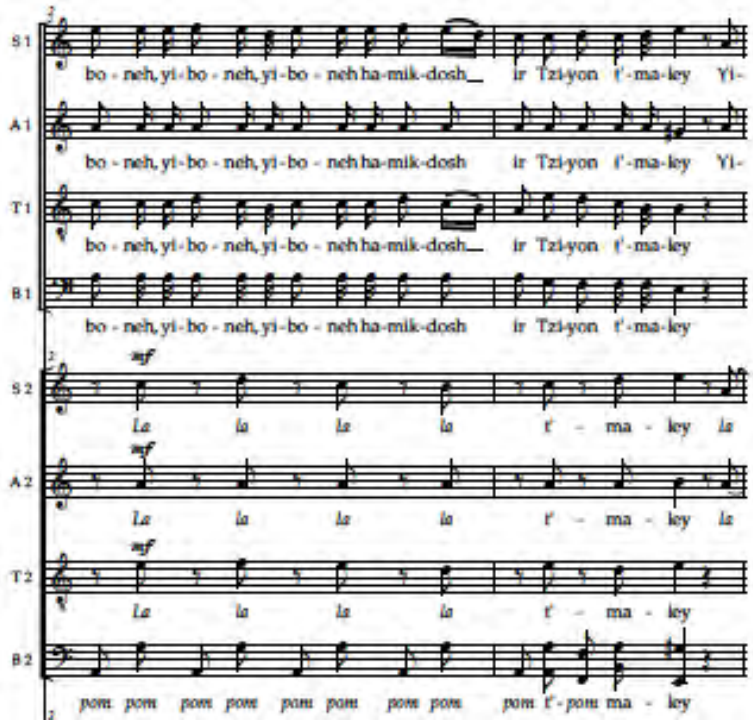
While humming and "ahs" are used to replace sustained or legato accompaniment, when Miller would like a more percussive sound, he prefers to use the syllables "loo" or "loom." The "l" helps the listener to better hear the movement of the notes. This is present in his arrangement of Esa Einai.



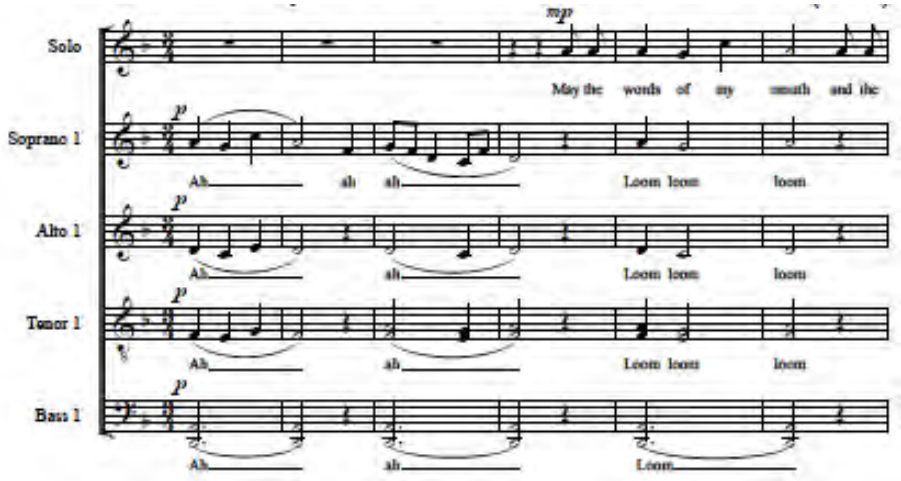
While Miller generally keeps the choral part in the first choir and the accompaniment in the second choir, he sometimes breaks this pattern in order to enhance the piece. For example, at the end of a piece, he generally prefers if both choirs sing words, as can be seen at the end of Esa Einai.

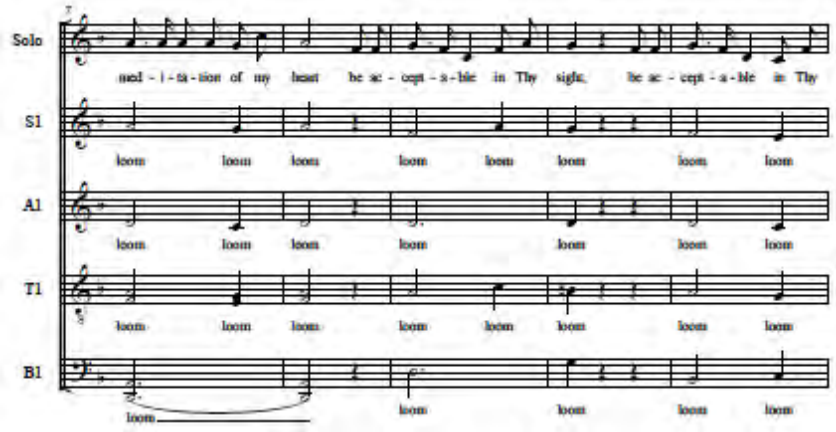


Most of Janowski's concert pieces were originally written for piano rather than organ. When arranging one of these pieces, in order to imitate the percussiveness of the piano, he chooses syllables such as "pom" and "la." Furthermore, rather than using sustained notes in the second choir, he uses eight notes, eighth rests, and staccatos. This can be seen in his arrangement of Yiboneh Hamikdosh, which was also written in a standard double choir style.



Some of Miller's arrangements deviate from the double choir format, especially if arranging a piece that was originally written for solo voice and piano. For example, in his arrangement of May the Words, he took more liberty because there was no choir in Janowski's original piece. However, this piece utilizes many of the other arranging techniques found in Miller's other arrangements, including similar usage of "ah" and "loom."





In rearranging these classic Janowski pieces and performing them in front of new audiences, Miller is striving toward the same goal of renewing and perpetuating Janowski's music, as is the case with Cantors Berger and Comisar.

Chapter 6 – Janowski's Legacy in the Form of a New Composition

As has been demonstrated, Janowski's music continues to flourish in the synagogue in various forms. His use of the Jewish sounds of modes and cantillation, as well as his use of classical composition techniques to turn Jewish texts into high art music for use in worship and concert settings, have allowed his music not only to persist into the twenty-first century, but also to inspire future composers. According to Cantor David Berger, one of the ways in which we can perpetuate Janowski's music is "through the composition of new music."[52] He composes new music for use at KAM in honor of Janowski's legacy. He utilizes the correct modes and composes pieces for choir, two of Janowski's signature characteristics.

I, too, have been personally inspired by Janowski to use the techniques discussed in this thesis in my own composition. The piece that will be discussed in this chapter, "Im Eshkachech Y'rushalayim,"[53] was inspired by Janowski's "Y'rushalayim." "Y'rushalayim" is a setting of a well-known poem by Avigdor Hameiri, a Russian-born Zionist who made aliyah to Israel. While Janowski's setting was written in 1960 and published in 1970, the poem was most decidedly written before the State of Israel gained independence, though the exact year is unclear. Hameiri's poem is a love poem directed at Jerusalem, speaking of her beauty and his loyalty toward her. He uses messianic overtones to convey his love. The poem and Moshe Rappaport's setting have become so ingrained in the Israeli folk canon that any Israeli would be aware of its existence, with many believing that both the text and the Rappaport's fold melody are *miSinai*.

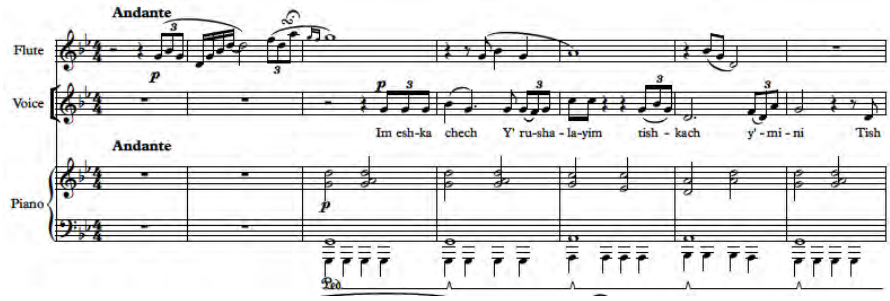
Yehuda Amichai, who wrote the text of "Im Eshkachech Y'rushalayim," based on Psalm 137:5, as set here, postdated Hameiri. While Amichai was born in Germany, he made

[52] Cantor David Berger in discussion with the author, November 13, 2016.
[53] For the full score, see Appendix B

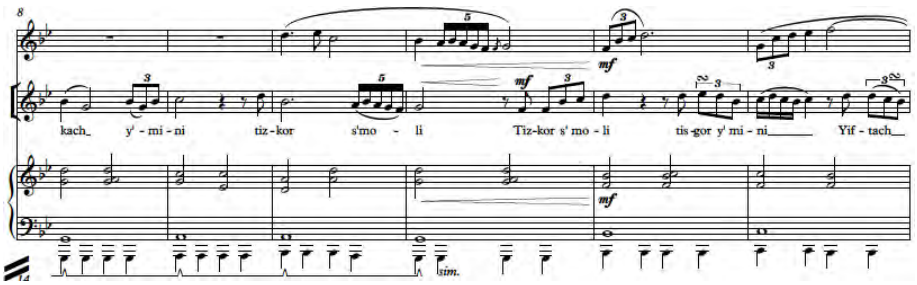
aliyah early in life, eschewing his German past and becoming one of Israel's most renowned poets. He "belongs to the group of writers who founded 'Israeli literature' in the 1950's an early 60's . . . Of his generation, only Amichai attained the unofficial status of national poet.'"[54] "Im Eshkachech Y'rushalayim" was written somewhat after Israel gained independence, which gives Amichai a different perspective on his beloved city. Because of Amichai's concealment of his childhood in Germany, preferring to think of himself as fully Israeli, it would follow that he would want to write a poem based on a child-like nostalgia for Jerusalem. However, while Hameiri's poem consists of sheer praise for Jerusalem, Amichai's memory is murkier. He desires to cling to his past relationship with Jerusalem, but he is not sure of the correct manner in which to do so. As an adult, he understands Jerusalem's many complexities, and he is therefore unable to fathom how he can best relate to her. This poem spoke to me because of the complicated nature of life in Jerusalem in 2017. It is a beautiful city, but it is marred with divisions between Jews and non-Jews, and even among different sects of Jews. My relationship with Jerusalem is both one of love and of pain. Janowski chose to set a poem that described one aspect of Jerusalem. If he were alive in today's climate, he might choose to set Amichai's poem as well.

In addition to my intentional choosing of this text, I was inspired by Janowski's idiom. Like many of Janowski's pieces, such as "Rachamana," "Im Eshkachech Y'rushalayim" opens with a motive that is present in several sections of the piece, specifically the first section and the last section. I chose to place the introduction in the flute part. The piece continues with open chords and a low bass line, similar to the organ part of Janowski's "Shiru Ladonai."

[54] Nili Scharf Gold, *Yehuda Amichai: The Making of Israel's National Poet* (Waltham, Massachusetts: Brandeis University Press, 2008).



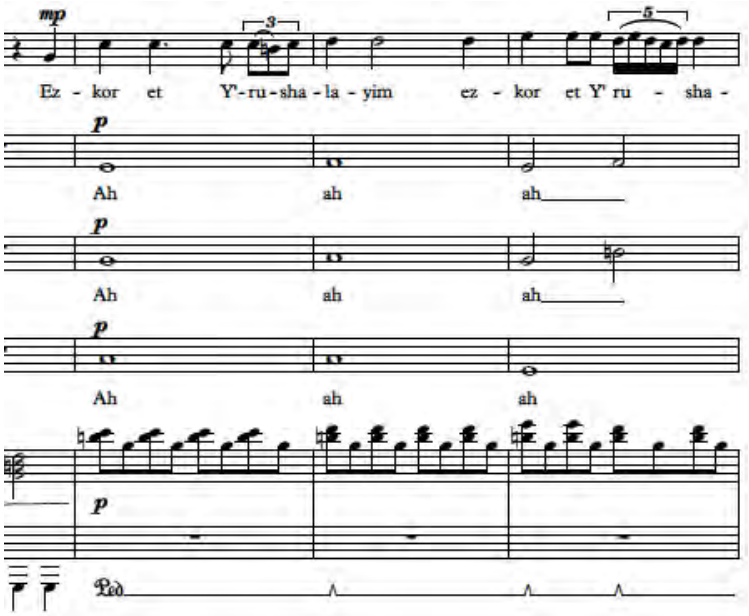
I chose to use piano instead of organ, both because Janowski used almost exclusively piano in his concert pieces[55] and because piano is more commonly used in synagogues than organ in 2017 due to the changing musical tastes of congregations. Furthermore, as can be seen above, I used Janowski's signature triplets, adopting the rhythm from the familiar *t'vir* trope. Additionally, I used Janowski's blended trope-inspired descending tetrachord, written here (see example below) as quintuplets.



The first verse of the piece is in G minor and is sung only by the cantor or soloist. However, in the second stanza, I make use of two of Janowski's most-used devices: modulation and introduction of a choir. In this case I modulate to the fourth scale degree, C minor, which is common in many of Janowski's pieces that are written in minor or Magein Avot. Examples of this include his modulation from F minor to Bb minor in "Avinu Malkeinu" and his several modulations from F Magein Avot to Bb Magein Avot in "R'tzei

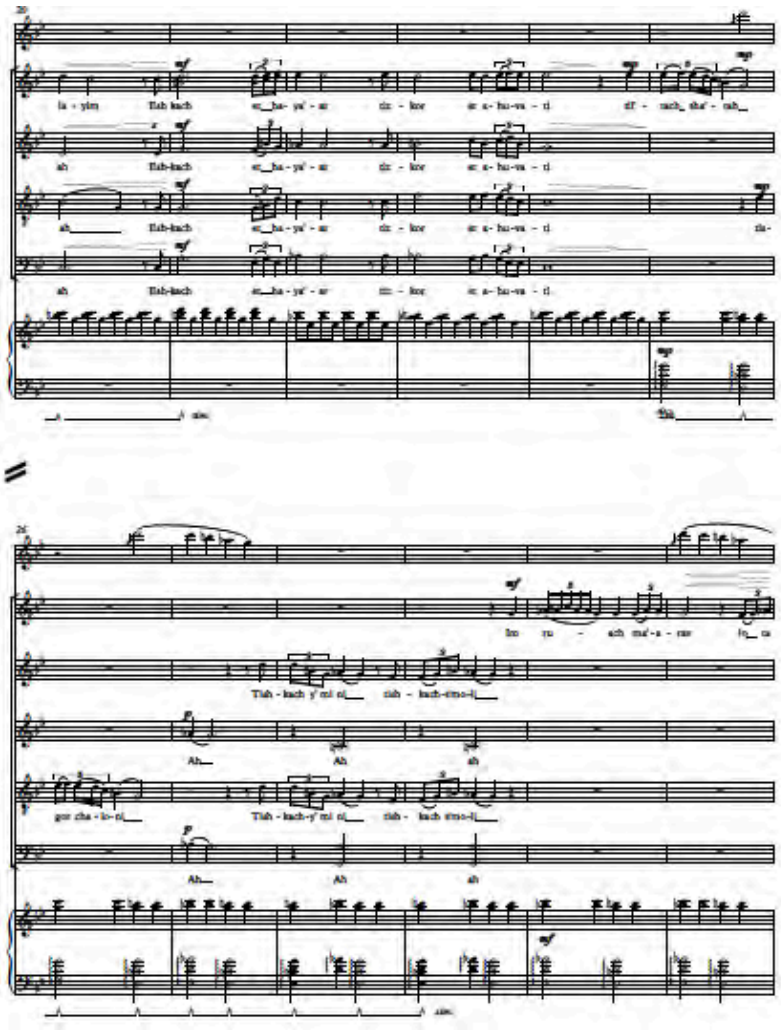
[55] Cantor David Berger in discussion with the author, November 13, 2016.

Vim'nuchateinu." In this section, I broke from Janowski's tradition of using low bass notes and utilized the upper register of the piano in order to create a dream-like state.

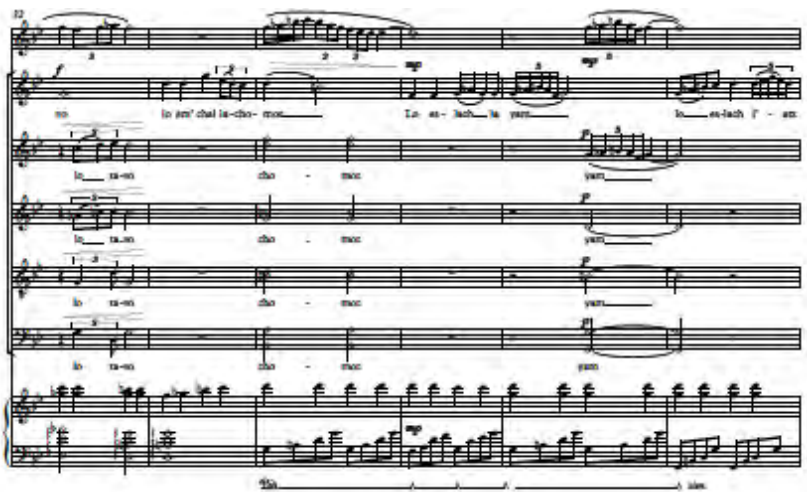


I then modulate into G Ahavah Rabbah by using a G major chord as the dominant chord of C minor. While there is no specific traditional reason to do this, according to Cantor David Berger, Janowski utilized the Jewish modes even when composing non-liturgical music. "Janowski's definition of Jewish music was music where you could strip away the text and it would still sound Jewish," says Berger.[56] The modulation can be seen in the following example.

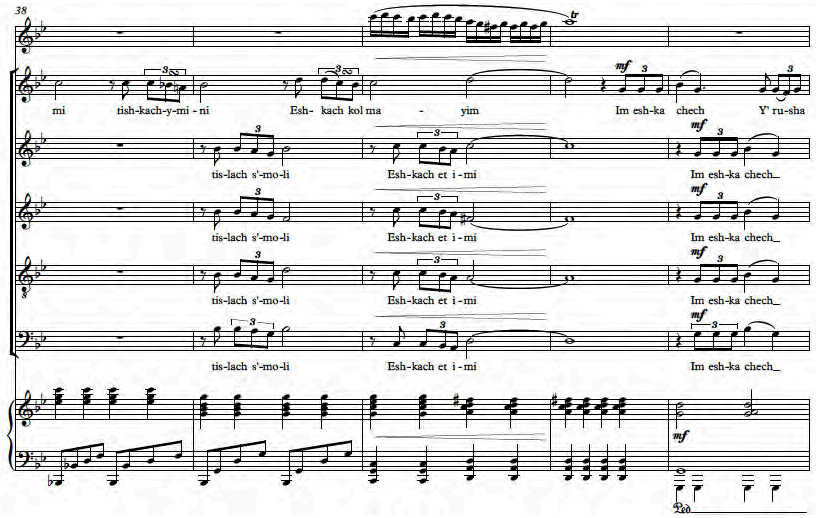
[56] Cantor David Berger in discussion with the author, November 13, 2016.



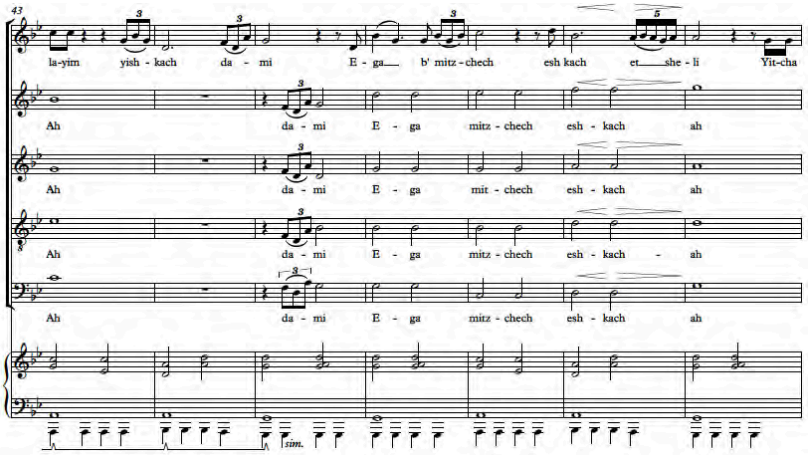
Janowski's music not only includes alternating solo and choir parts, it often includes interplay between the soloist and the choir. Therefore, after a section where only the choir sings, I reintroduced the solo, which sings over the choir, as seen below.



In this section, I also modulate to the original key of G minor. I do this by using the tonic chord of G Ahavah Rabbah and cadencing on C minor on the word “l’atzmi.” I then introduce the notes Bb and A natural in the following measure, neither of which are present in C harmonic minor but which are both present in G minor.



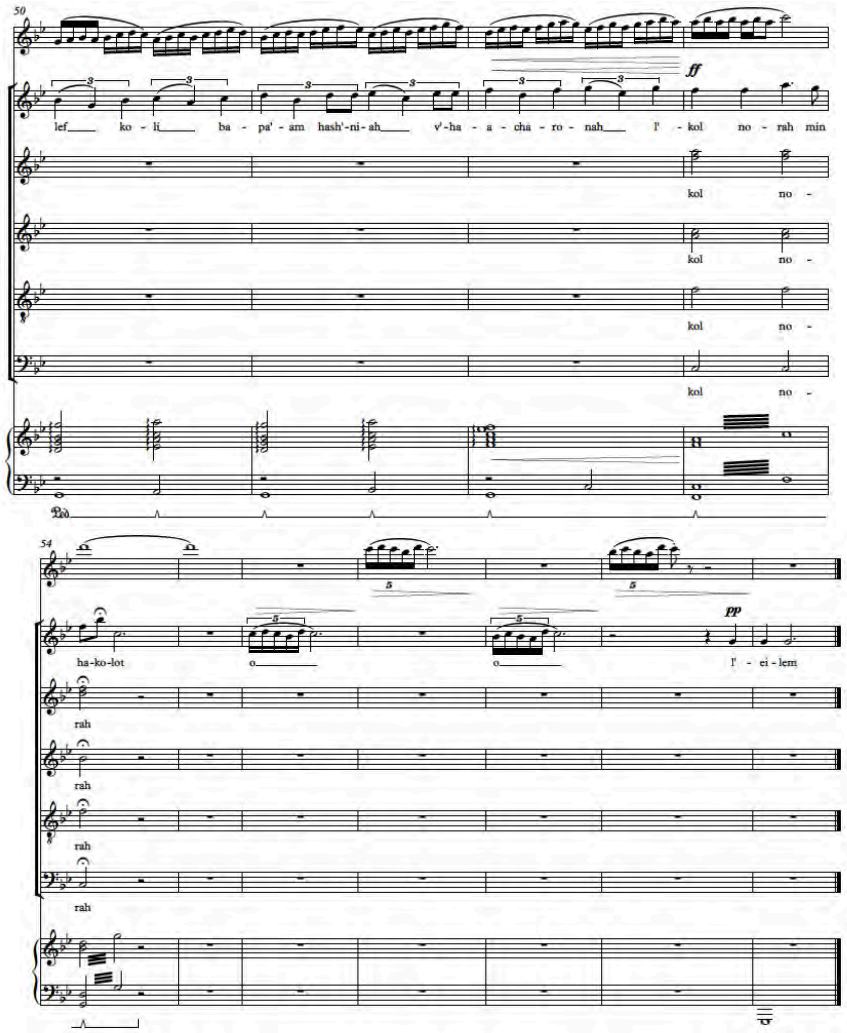
When I return to the key of G minor, the soloist and the choir are fully integrated. I return to the original accompaniment of open chords and low bass notes. I also use Janowski’s signature “ahs” in the choral part.



In the final section of the piece, I utilize Janowski’s triplets, which are present in the rest of the piece, but I stretch them out; rather than using eighth-note triplets, I use quarter-note triplets. I also use an ascending melodic sequence in order to create drama and move toward

the climax of the piece, which occurs on the phrase “kol nora min hakolot.”

I end the piece using Janowski’s signature quintuplets in order to create a long decrescendo to the final word of the piece, which means “silence.” In order to emulate Janowski’s use of modes, the vocal line moves from the fourth scale degree to the tonic, a standard conclusion in Magein Avot.



Conclusion

Janowski’s impact on the Jewish music world is immeasurable. He has a massive body of work that is still in use both at KAM and in other synagogues. New works of his are

being unearthed and resurrected to this day. His compositional style is unique and serves to perpetuate the music that he saw as Jewish. While the Jewish musical landscape has changed significantly since Janowski began composing, and even more since his death, Janowski's music continues to be an undeniable presence in synagogue repertoire. Some synagogues, such as KAM, are updating his repertoire in order to allow it to be used by the musicians and singers they have available. Some composers, such as Cantor Jonathan Comisar and Jonathan Miller, have rearranged Janowski's music to give it a fresh take and bring it to new audiences. Others compose music inspired by Janowski in order to perpetuate his legacy in the Jewish music world. It is my hope that Janowski's musical impact will continue throughout the generations.

Appendix A
Janowski Interview from the Chicago Jewish Historical Society
May 9, Year Unknown
Transcribed by Sara Kheel

Sydney: Good morning.

Janowski: Good morning.

Sydney: Thursday, May 9th. We're in the chapel of KAM Isaiah Israel Congregation, and the interviewer will be Bobbi Moss.

Bobbi Moss: Good morning, ladies and gentlemen. This is for posterity, and I feel this is a most auspicious day. A sunny morning, May 9th, I am in the small chapel at KAM Isaiah Israel Congregation with the distinguished Max Janowski. (laughter) We are ready to have for posterity and for all the future generations to come some of the insights and background and anecdotes from this great and scholarly person, this inspiring person, this gifted and accomplished human being. Of course he's giving me the green light to keep going. It's all spontaneous, so what we are going to say now, we hope that you will enjoy learning a bit about Janowski, his life, his influences, his cherished, thoughtful tidbits that he wants to pass onto you, what he considers his favorite work. Oh, we have lots to talk about, so everyone just sit back and relax, and Mr. Janowski and I will now begin talking. Good morning.

Janowski: Good morning, my dear. You look beautiful.

Moss: Why thank you. You're very kind to say so.

Janowski: Well, I suppose.

Moss: All right, Mr. Janowski, tell us if you will, which city has been the most influential in your life? Was it Chicago? Was it your early hometown, Berlin? Your stay in Tokyo as a professor? Your New York stint? Give use a little insight into the city that's had the most influence in your life.

Janowski: Well, I believe the city that I like best belongs to the country called music, and I hope I have made some friends. . . They may not think so, but I like to be with Mr. Bach, Mr. Mozart, Mr. Beethoven, and Mr. Rachmaninoff, Mr. Schumann, Mr. Schubert. I try to mention as many as I can (unintelligible) If you wanted to name one hundred great composers who are essential as we sit here (unintelligible) or at least they think they do, and people are singing, which of course was their profession, and yet, how many great singers were there? I mean, outstanding.

Moss: Good question.

Janowski: It's a hard thing. So, the city is, the city, my favorite city is music. And the land in which that city is located I suppose is (unintelligle). (laughter)

Moss: Well, your early days in Germany, were you a part of a musical home? Was your environment full of (unintelligible) love of music every day?

Janowski: That's right. Since I can remember, I heard various music, chazzones perhaps, it is, you understand, what you would call the cantorial singing. My father, alav hashalom, that means may he rest in peace, and he probably (unintelligible) I've got to be careful and he was instructing cantors. And of course my mother, she is still alive, and she is one hundred and twenty years and three months, that is what we say, we say a hundred and twenty years and three months. What may pose a problem is why three months and somebody said, well, it shouldn't be a sudden death.

Moss: Your mother's an opera singer.

Janowski: Yes, and as a matter of fact, I don't know how old she is, I would never dare ask a lady her age. She would probably lie to me anyhow.

Moss: Not necessarily.

Janowski: Oh, I think she would. Well, how old is mother? I tell you, she is about as old in a certain sense as you are, and all of us here. Because my tradition says, Hakadosh Baruch Hu, that means the Holy One praised be He, kol yom, every day, m'chadeish ma'asei v'reishit, renews the world of creation. (unintelligible) Anyhow, it's all done anew every day. Therefore, you and everybody else is exactly one day. So my mother today is one day old. Now it may be there are longer days than some others, but she's one day old.

Moss: But was the early atmosphere so stimulating that it wanted you to be a composer, that it encouraged you, your family, your influence? Or was it light in itself? Did it take you, that sort of contest you won. . .

Janowski: Mmmhmm

Moss: Did you enjoy those days?

Janowski: In Japan? (unintelligible) I think it was wonderful, wonderful days. And people, as I had met them, seems to me, all over the world are the same. People learn to emphasize the things that they have in common, and not spend so much time accentuating those things that may be different. Maybe we wouldn't have to sit down and leave and find out what we can do to keep each other content. (unintelligible) So, I thought Japan was terrific, absolutely terrific. And if you are interested in some movements of the physical nature, we have enough earthquakes there to bang people around. My very first, my very first night in Japan, I spent in a hotel and around midnight, I think it was, I woke up and I felt that I was moving, very gently. And then it struck me. Ah, an earthquake!

Moss: In honor of your arrival.

Janowski: In honor of my arrival.

Moss: Wow, see? You even moved the mountains.

Janowski: Yes, well I think it moved me, but . . . (laughter) And so I thought what is the big deal, this is such a nice experience. Then I did experience other ones. But anyhow, Japan is a gorgeous, gorgeous country (unintelligible)

Moss: (unintelligible)

Janowski: I could tell you a story, and I could tell you how much it was. My dad, alav hashalom, passed on in Japan. And you need for a Jewish funeral a minyan, it's the minimum of ten people. Then we were at the cemetery, and I only had nine. And believe it or not, out of the pathways of the cemetery, all of a sudden came a man and his son, and he said to me, "I know that Chaim Janowski has passed on." I said, "How did you know that? There was no advertisement." And his son had just celebrated his bar mitzvah, and now instead of nine people I had a minyan. Honestly. And when I looked for him, (unintelligible) Well, as Golda Meir used to say, aleha hashalom, of blessed memory, if you don't believe in miracles, you are not a realist.

Moss: How was New York?

Janowski: Well, New York, I hated New York. There were many people at the harbor, but I knew there was nobody waiting for me. So, when you see so many people, and nobody's waiting for you, you become a bit lonely. And of course, there was the question of making contacts, which interestingly enough, I made quite a chess player. My uncle, David Janowski, of blessed memory, was a great chess player. He was one of the great grand masters of chess. And I knew that he used to hang out, (unintelligible) here's a pretty good description of my uncle, I think, at the Manhattan Chess Club. And so I had a picture of my uncle, and I went up to the chess club, and I showed it to a man who had one of these longer plays, who was somewhat advanced, chronologically speaking. And he said, "My goodness, this is David Janowski." And I said, "Well, he's my uncle." And he said, "Do you play chess?" I said, "No." You talk about David, I don't play chess. (laughter)

Moss: I stand by David.

Janowski: How about playing a game of chess? And I said I would try and he said, "You know, what is it that you are doing?" And I said, "I compose, I play the piano, a klei zemer as we would say, a klezmer, a musician." That's all kinds of things. And so he said, "You might be interested to meet somebody," and he introduced me to somebody by the name of (unintelligible) Cohen, of blessed memory. He was affiliated with the United Synagogue of America, and they were preparing for the silver anniversary, the twenty-fifth anniversary. And he said, "I understand you're a musician. Why don't you come over, play for us, show us a little bit. And so I went over to the seminary, played. He gave me a script, it was called the Pageant. Is that what we call it, pageant?

Moss: Pageant.

Janowski: And I thought to myself, this is something so strange, it was the *Pageant of Youth*. And I composed one of the numbers, I think it was something, something like "The Sun is Going Down," was it? Very sober and stern. (unintelligible) He was seated on the bench, the sun was shining. Anyway, I composed it, made it work, and the people there they liked it and commissioned me to do the whole work. It was performed in Chicago, and two weeks later, somebody mentioned to me that there was an opening at KAM temple. And, well, somebody timed it, whatever quality time, right. And so, I came to KAM temple, which was at that time on (unintelligible) Blvd. and 50th St., that's the (unintelligible), and I became the director of music at the temple.

Moss: Do you think that was the launching of the greatest and most productive time in your life?

Janowski: Yes, I would say so. Although the actual, let's say, priming of my interest in Jewish music if I even needed that was around the time of, we spoke Hebrew at home, and my father, of blessed memory, was a great community scholar, and because it was natural thing to live as a Jew, not just in your home, and you're surrounded by Jewish culture and Jewish singing, most of it I owe to my father. I could've learned much more, but sometimes I was dumb, or sometimes it would come to my mother that I would never do as good as somebody else, you know that. So, but anyway, I managed to retrieve and also to retain some of his teachings. (unintelligible) Just a few little tidbits just because I mentioned in the introduction there were tidbits. He used to say to me, "Mordechai ben Chaim," which is my Hebrew name, which means Mordechai the son of life, he used to say, "More is more, and better is better, but more is not better." It's a good thing to remember. At least it seems necessary. He also used to tell me, "You know Max, what you have, one can take, but not what you are. Therefore, rather than trying to have, to accumulate, try to be." Well, I tried to . . .

Moss: You lived by that.

Janowski: I tried to. It's not easy though. But anyway, a great early great teacher was my father. I was his son, and also his student.

Moss: Did you have sisters and brothers?

Janowski: Well there was a sister from a previous marriage of my dad, but she passed on at an early age, so I think of myself as a ben yachid, an only son. Yes, the only son. But I cannot be sure there was not another.

Moss: By your mother?

Janowski: Well, mother wasn't around very much when she was an opera singer.

Moss: (unintelligible)

Janowski: (unintelligible) And my father was determined to see to it that I would not be mentally (unintelligible). And the only way to do that was to make me as independent as possible, you see. And, yes, no, he wouldn't let me starve, but I did earn money by playing for chazzonim, cantors at an early age. In my father's eyes when you became ten years old you should be already head of the household. But anyway. . .

Moss: What took you so long, Max?

Janowski: That's very true, very true. And it did come in very, very handy. Honestly, you could say I was scheduled, or programmed, my whole career as a concert pianist.

Moss: Was that your wish or theirs?

Janowski: I tell you I don't remember. By the time, by the time that we thought about that, I was already playing quite well, and there was no reason to believe there was something else I should do, although my father had noticed I had a talent for composition. My mother wanted very much for me to be concert pianist because to her it was very important for people to know how great her son is.

Moss: She already knew; she just. . .

Janowski: Well, she wanted the information of the masses, you know, and I from an early age wanted the input of people to know myself. That's it, I wasn't really interested in what other people were thinking. I realized that if you sit in concert halls, I go there for people to enjoy it. If I wouldn't want that I should stay home. However, their opinion as to whether the music is good or it's not good cannot be a deciding factor because if they are experts in their own field, they are not experts in the way the music is played. And very often when I thought I didn't play very well, people said, "My goodness! How gorgeous!" But then many people see music more than the hear it. In other words, when they see the fingers over the keyboard it looks impressive. So, their opinion did not interest me too much, but I do realize and appreciate (unintelligible), people do want to be entertained. If you really want to make music, (unintelligible)

Moss: (unintelligible)

Janowski: Well, these are, the appointments is myself. Aren't they? Don't you have to (unintelligible) before you get to make appointments.

Moss: (unintelligible)

Janowski: Well, I don't really have a reaction. (unintelligible) Well, even if to learn how not to. One of the greatest chess players of all time, his name was Jo. . . J.O.

Moss: Jose.

Janowski: Jose Casablanca. A beautiful man. A fantastic chess player. You know, his greatest strength was that he always knew which move must . . .

Moss: (unintelligible)

Janowski: To get eliminated. Everything else was very simple.

Moss: Tell me.

Janowski: Please.

Moss: When you met your wife. . .

Janowski: Yes.

Moss: They say behind each man, behind each great man. . .

Janowski: Mmm.

Moss: . . . is a good woman.

Janowski: Mmhmm.

Moss: Do you feel fate stepped in that time and do you suppose that perhaps she has provided the emotional nourishment (unintelligible).

Janowski: Right, let me tell you how I feel. There still is, I suppose, a fear that if a woman will do a certain job, be it the job market or whatever she does, she may not always have the same pay like a man. This is a problem of society to be sure, and I'll tell you why (unintelligible). My tradition teaches me that a man shall cling to his wife. It doesn't say the wife shall cling to the man. It says the man shall cling, so I was holding onto mother's skirt maybe or something. And he shall be of one flesh. Well, that says very clearly that there is no differentiation of. . . This is more important a lesson probably. This is one creation, and it is absolutely, totally equal. There is no other way of looking at it. And certainly in modern times we have woman judges. And it was considered back already thousands of years a wonderful achievement. The (unintelligible) was asked (unintelligible). She wasn't tall. She was handsome. Oh yes, yes. So, what I'm trying to say is simply this. If something is wanted but not really needed, then you may talk and talk of luxury. Well, I have a Chevrolet; I sure would like a Porsche, what have you. When in fact all that is needed is I think a Chevrolet. I happen to have a . . .

Moss: A Royce.

Janowski: No, no. I tell you about me. I would never want a Rolls Royce or anything, for much simple reason. I tell you, I find beauty is to do the most with the least. And if my car gets me where I want to go in a happy state of mind, and it should be a good place that I am

going to . . .

Moss: Right.

Janowski: That is much better than to drive in a (unintelligible) luxury car and maybe going to a funeral. That doesn't interest me. So, I go back to answer your question, there's a kind of emotional support. Since we did get together, there is no question in my mind that we needed each other. And once we talk in terms of need, you cannot differentiate between more important and less important. While it may feel wonderful to be wanted, I think it is heaven to be needed.

Moss: May I use that as a quote?

Janowski: You may use it.

Moss: And give you footnote credit. (laughter) It's related to my work. Would you repeat it again?

Janowski: Well I say that while to be wanted gives you wonderful feeling, to be needed is absolutely heaven.

Moss: Very well said.

Janowski: It's lucky that I remember. (laughter) You know the story of the fellow who comes to the doctor and says, "Doctor, I can't remember anything from one moment to the next." And the doctor says, "When did you first notice that?" And the patient says, "What?" (laugther)

Male voice: May I go back to . . .

Janowski: Please.

Sydney: You were talking about your early . . . Did you have what we call formal training in terms of composition? As far as the writing? Classes? Or this was done at home?

Janowski: Yes. You know that I have trouble remembering your first name?

Sydney: Sydney.

Janowski: Sydney! I always want to call him Leonard.

Sydney: Sydney. I was taking the violin, that was why. (unintelligible)

Janowski: Well, your passion is a very valid one because that is the way our educational system, which I call academia, is built. You have classes in everything. Now, I was once invited to be at an improvisation class. What did I call it? Oh yeah, I called it creative ear.

Supposing we have somebody who can play a storm on the piano, and then you say we have somebody who comes along who would like to accompany a simple little melody. Could you provide a few harmonies, something like that? A total (unintelligible), you say. So I did tell my students, or as I prefer to call them partners, how can I say students (unintelligible), but partner (unintelligible). Ah, yes. So what happened? I mentioned before, it's hard to name one hundred great composers. And mind you, not just talking Bach. There are other geniuses, of course! To me, Rachmaninoff is not one of the greatest ones. Wonderful, Art Tatum, Ella Fitzgerald, I mean these are very creative people. And, so now, if indeed composition could be taught, and that's what you mean by formal training, you go to composition class, and you have books there that gives you examples, which I think are taken actually from the works of the masters. Now, after all, here, if I may demonstrate, do I have to go to a class about Mr. Bach writing a fugue, right? I look at the *Well Tempered Clavier*. (plays Bach fugue) I can't quite tell you. He starts off (plays piano), one fifth higher comes the next voice. But I didn't have to buy a book to read it. I go the *Well Tempered Clavier* by Mr. Bach, I see it right there. I take it from the horse's mouth, you see?

Moss: But did you learn in school (unintelligible)? Was there basic music education?

Janowski: Well yes, no, yes. My basic education really, well, wasn't a (unintelligible), it doesn't matter. My father taught me the first I think two years of piano. And then one day he said, "Max, you play better than I do, so you need a better teacher." I'm going to give you an idea about my father. And then we went to a teacher, and I think after one year my father came and listened to the lesson and he said to the teacher, "My son plays better than you do. Goodbye."

Moss: Onto another teacher.

Janowski: And by that time I had reached the mature age of ten, I'd say. And there was a possibility of getting a scholarship if you were good enough and that would place in Berlin at the Klindworth-Scharwenka conservatory. Now Scharwenka was very, very wonderful. I suppose Klindworth was too but I don't know him, so Mr. Klindworth, I apologize. And I went there. My father, alav l'shalom, gave me his one-way ticket to go there, that was the best way to Berlin. And my father's who idea was very simple. He says, "Look, that I think you have talent isn't the important point. The people at the academy have to feel that you have talent. Now if they don't feel that you have talent, can you tell me why I should be paying?" he said. That's useless!

Moss: He's very pragmatic.

Janowski: Well, to pay for what is opinion of people is not particularly talented is, why invest that kind of money in such real estate? The estate isn't there, this is real.

Moss: Except, Mr. Janowski . . .

Janowski: Call me Max.

Moss: Max, people have said to aspiring actors and actresses that they don't have talent, and they have somehow proven their teachers wrong ten years later when they got the break.

Janowski: Yes, that is true.

Moss: That is always one man's opinion.

Janowski: Yes, that is true.

Moss: It is not at all decisive of what you're going to do.

Janowski: That is true. But you see, what my father is basically saying is that if they weren't able to recognize that I did have the talent, the time that it would take them to learn that I did have talent, he didn't want to pay for their time.

Moss: At school you found that your professors recognized . . .

Janowski: Yes they did.

Moss: Acknowledged you.

Janowski: It was a lucky thing because I would have to ask my father to send me some money for the train back.

Moss: And you only had a one-way ticket.

Janowski: I had a one-way ticket, so . . .

Moss: Did you like Berlin?

Janowski: Well, at the time, it was a little (unintelligible), and before you get, how you say, acclimatized.

Moss: Acclimated.

Janowski: Acclimated. What did I say?

Moss: Acclimatized is fine too. (unintelligible)

Sydney: No, that's correct.

Janowski: And that time before my family moved from Breslau to Berlin, so it took a little time. But I did feel good about the fact that I didn't have to ask for money to come back. And all I needed was, you know, three meals or something like that, right? It was done.

Moss: Once in Chicago, your first commission came from KAM Isaiah Israel.

Janowski: Yes, though at that time it wasn't KAM Isaiah Israel.

Moss: It was just KAM.

Janowski: It was just KAM Temple. I think the merger took place, I may be wrong, I think maybe fifteen years later, something like that. Yes, that was the *Avodath Hakodesh*. It was a Friday evening and Saturday morning service.

Moss: Did they give you (unintelligible) to create? Did they give you guidelines?

Janowski: No, no. It's a very hard thing to give guidelines to somebody who supposedly has some creative ability. You either do it on your own, or you don't do it. I don't think you can have that kind of marriage where you may have the talent but someone is giving you lines.

Moss: I mean, do they specify, "This is for this a function of this type or a service or a confirmation?"

Janowski: That could've been, that could've been. But I thought of a Friday night and a Saturday morning service. And I tell you, when you don't ask any questions, you don't get any answers, and (laughter) . . .

Moss: Where did you get the inspiration for the *Avinu Malkeinu*?

Janowski: Now, this has a story to it, as a matter of fact. At one time, I was at Rabbi Jacob Weinstein, my friend and teacher, of blessed memory. I was at his apartment. As a matter of fact, I stayed at his apartment for a couple of weeks. For one reason or another, he didn't need it. And I sat down at his kitchen table, and I faced the refrigerator. I'm not making this up, as a matter of fact. And there were some goodies in his refrigerator, and I helped myself to some of his goodies, and I put them on the table, and I had my music paper that I always have with me because you never know when an idea comes, because ideas know how you think, that's it. And then I (hums), and then I wrote the *Avinu Malkeinu*.

(break in the tape)

Moss: Has the *Avinu Malkeinu* been the most enthusiastically received work?

Janowski: Well, I would say that is a pretty good assessment. It is a tune that has its roots in the Jewish ethnic folklore, you could say. It so happens that I wrote it, but I was influenced by the locality of authentically ethnic Jewish folk music. And we have a very rich (unintelligible) of Jewish music. And even if you just play it without singing it, I think you might be able to relate to at least the notion that it calls to some identification with Jewish values.

Moss: (unintelligible)

Janowski: Yes, yes, therefore you have to really be careful to really play it well and sing it well. You can't become too schmaltzy with it, you know

Moss: It's become almost traditional on the High Holidays.

Janowski: As a matter of fact, the record that I made before, the one that you have excerpts from, (unintelligible) and it was in certain years, which goes now in Pennsylvania. What was the city? You better erase that part. (laughter) Performed by Keneseth Israel, performed in Elkins Park. Elkins Park.

Moss: Pennsylvania.

Janowski: Yes. They commissioned me to write a piece of music in memory of their former rabbi, Rabbi Bertram Korn. And there he mentions that the *Avinu Malkeinu* actually has become a tradition. In other words you become a legend, however you live to see the legend.

Moss: Beautiful. Did you see?

Janowski: Well, I never thought too much about that. You know, once it's done, I have no connection. *Avinu Malkeinu* is at this point to me black notes on white paper. Some may think it's good, some may enjoy it. You know, as a listening audience, you also bring your own mood, right? And so, I have to really be moved to listen to it. I think that all of my music is better. It doesn't always make for great music, for sure, but I can assure you that music that is written poorly can never be great but has the best chance in the world to be lousy. Anyway . . . (laughter) So, I think I have written better music. I think if things are good, this one is not to compare.

Moss: And they stand the test of time.

Janowski: Yeah, perhaps.

Moss: (unintelligible)

Janowski: Yeah, (unintelligible) some pleasure, and identification. I do stress identification. It's very important that we know who we are.

Moss: Do you think that Jews in Chicago are at all today (unintelligible) with being Jewish (unintelligible)?

Janowski: Well, certainly, as you say, that fact that we have maybe *Yisrael*, maybe not *Yisrael*, the state of Israel, that certainly has been a really shocking development. To have a place that you can call your own, there's nothing like it because it is infinitely better to be at peace in the (unintelligible) than to be a guest in the big mansion and have to listen to the cries of (unintelligible). So, yes, the state of Israel is perhaps the most important event as far as the Jew is concerned that has taken place in our time. But it doesn't quite conceal the need or the demand that one should know individually who am I. And I don't believe this has to

do with Judaism in particular. Rabbi Hillel used to say, "*Im ein ani li, mi li?*" If I am not for myself, who will be, right? That's, as we talk about, the appointment that you make with yourself. There are many roles that a person can fulfill, there are many outlets or many branches they may have, but you must take care of the tree. That is right. You must take care of the tree because if the tree is not healthy, I don't see how the branches can be. So, you can be a doting dad, a doting brother, and then in this particular thing that is absolutely essential, sin. Sin his whole life. Not in relationship to other things, in relationship to yourself.

Moss: Your own person.

Janowski: Your own life. And I know you say (unintelligible) you must help him to do it. But you must know, who am I, and sometimes, and you know we all have secret places, and secret places of the house (unintelligible). The fact of the matter is we very often have places we coming to knowing who am I. Even just we ask the question from ourselves. Who am I? So, I would say to any person, it's very, very important, you know what you have written on Sunday if you haven't written all week. You cannot unlock the mysteries of the whole Torah if you (unintelligible). Why am I doing this? And who is here? And what happens in that story? And who am I? And where am I going? And also where did I come from? (unintelligible)

Moss: Sounds like you give yourself daily sort of moments of truth.

Janowski: Yes.

Moss: And you and your creator (unintelligible).

Janowski: That's correct.

Moss: And you assess the situation on a daily basis.

Janowski: I've been assessed. Assessing.

Moss: You've been assessed, and you're assessing.

Janowski: Yeah.

Moss: Do you find that an essential part of your day?

Janowski: Well, if I don't have that, you see, then the roots begin to loosen, and instead of the branches being moved everybody wilts, and begin to tremble, and (unintelligible).

Moss: Do you feel (unintelligible), or do you feel that you've been in any other parts of the city where you've been able to arrange and grow and blossom (unintelligible)?

Janowski: Well, there's an expression that wherever surrounds you, even if you don't want to, it touches you.

Moss: Yeah?

Janowski: Now, whether or not you are being influenced by that particular touch, but certainly, once you go outside or inside or any place, you cannot help but breathe in the air. We have to do that, where it is polluted or otherwise.

Moss: Partake of it.

Janowski: That's right. So, since you mentioned the word "culture" and cultural surroundings, I have a little trouble with thinking in terms of cultural surroundings. Let me say it this way. I think many people really agree or think that Germany is a land of culture, at least it used to be a land of culture. France, England, well finally all countries you might say are lands of culture. Well, first of all, a land of culture would be that the people there have the wherewithal to understand that they are laws of culture. Well, it's (unintelligible), but I think we know which places (unintelligible). Their whole country was involved, willingly or unwillingly, but they were involved. And this incredible murder of some eleven or twelve million people took place.

Moss: It doesn't sound very civilized.

Janowski: Does it?

Moss: It sounds barbaric.

Janowski: Right. All to (unintelligible) that to a certain degree, their whole world slipped by. And they allowed it to happen. So the world "culture" had become very heavy at that point. What do we mean? Okay, I talk about culture, I would say the following: that all countries at different times have had people who have brought culture to this particular country, but the country by osmosis does not become cultural. And maybe that was a roundabout answer, but nonetheless, you see, would I have been productive in any kind of the suburb as I was in the Hyde Park/Kenwood area? Honestly, I don't believe it would have had too much to do with it. By and large as I've traveled around the world somewhat, the desires of people simply been the same. Most people don't count. (unintelligible)

Moss: Most people want to (unintelligible) help.

Janowski: That is only after they lose it that they realize that's what (unintelligible) is for, (unintelligible). But until such a time, that they grieve alone, walk alone, that they see that their greatest possession, also they take for granted.

Moss: (unintelligible)

Janowski: It's because I see, well . . .

Moss: Give me an example.

Janowski: Well, anything. For instance, the custom of Shavuot, it's (unintelligible), isn't it?

Moss: (unintelligible)

Janowski: Yeah. There is the *z'man matan Torateinu*, that is the time and the law of giving Torah. When Ten Commandments, it was given. And one of them said, "*Lo yih'yeh l'cha elohim acheirim*." You shall not make yourself different gods. We read about that, don't make yourself different gods. Well, but they do make different gods. Stocks are different gods, and bonds are different gods, and real estate are different gods, and whatever it is. The material acquisitions, as you can see from the history of this world, I mean after all, the so-called annexation of other countries, acreage, whether it's mine or yours doesn't make any difference. What are people fighting about? What is the daily, what is the fight when the daily bread? That is why Hebrew developed *lechem*. *Lechem* is part of *milchamah*. *Milchamah* means war, and part of that word is *lechem*, bread. We fight the war in order to earn our daily bread. What is it, that social ascent or rather decline on the social ladder. You get promoted, and you get more money and more prestige, and maybe it's a better car, or maybe people address you as "sir." Oh yes, power in all it's senses. They had the dictators, and the power behind them was maybe very (unintelligible), fragile. (Unintelligible) this has worked for them, and they want to be like (unintelligible), and to a very large degree, they (unintelligible), I mean it's not necessary. We are all . . .

(break in tape)

Janowski: Women, or a woman, to have done that, no I don't say that is the only reason that a person will do it, but certainly they are not theories, one including that he (unintelligible) to (unintelligible). Yes, I kind of do, but I, you know But what greater example is there of a truly (unintelligible) reaching up for that goal? To dominate. To kill. It's not so much that you kill, the power that you have, the ability that you can honor the murder of millions of people.

Moss: (unintelligible)

Janowski: Of course.

Moss: They would execute your orders without question. (unintelligible)

Janowski: That is true. But anyhow, this is what took place, so . . . The power of, the power of the person the power of the world. I know in Hebrew, I know it may be a little technical, but we see three letters, *dalet, bet, reish*. Usually that has to do in some form of (unintelligible) speaking. *Ani dibarti*. I spoke. *Ani m'dabeir*. I speak. Or *vay'dabeir Adonai el Moshe*. And spoke, I'll give you the Hebrew syntax, *vay'dabeir*, and spoke, *Adonai*, G-d, *el Moshe*, to Moses. And yet, these three root letters, because Hebrew is based on root letters, some of them an example: *Mazal-i* (?) will have its root in *mazal*, *tazal-I* (?) and so on, and so forth. And so we have that. And yet, these same root letters, *dalet, bet, reish*, also, well, it's technical, when the little dot is taken out of one letter, instead of pronouncing it *dalet,*

bet, reish, we say *dalet, vet, reish*. But it remains the same letter. Means pleading. Now how, how can we relate the word play, welp, to the meaning of word? What does play and word have in common? Because propaganda is made of words and can cause people to do the most atrocious things in the world. When you libel somebody, that uses words, and it becomes a play.

Moss: And that when we say a good name.

Janowski: Ah, *shem tov bashemen tov*. A good name is more precious than oil. *Bashemen*, oil.

Sydney: Can I reword a question?

Janowski: Please!

Sydney: I'd like to take another approach. Rather than the cultural influence, has Chicago been productive, let's say, in some way, of the . . . have there been other musicians or an atmosphere of some kind in terms of either music in general or Jewish music?

Janowski: Well, there have been very fine organizations here, and these organizations still exist, but its founder, my friend of blessed memory Chaim Reznik, he founded what is known as the Halevi Choral Society, the Halevi Choral Society. They're just of course not the same manager, but as in the existence. But needless to say, all major cities, of course there is a Chicago Symphony, there are quite a number of very excellent smaller groups that perform. I'm not much of a theatergoer. I can't talk about that. Of course I don't read very much, I lose my time for writing. Maybe in a certain sense, I'm not too educated.

Moss: (laughter)

Janowski: Well, I have never read Shakespeare. I don't say this proudly. But I am reminded without any comparison one of the greatest chess players of all time, a friend of the family, Dr. Emmanuel Lustig of blessed memory. He was chess champion of the world for twenty-eight years, as my grandfather says. And they asked him, "Tell me, how come that you never look at the chess games and know they are recorded? Oh, there's a vast library of chess books. You never look at the games of other masters." He said, "Well, I had to use the time in a better manner." And he proved it, no he was a great advocate of what he called the method. He advocated don't cram your brain with all kinds of information. Rather, know where you can find the information. Use your brain for purposes good replication. I tried to understand what might that mean. You see, any encyclopedia can feed you as far as information is concerned, but the encyclopedia cannot really meaningfully interpret it as your needs may create. So, here's where I read, "You shall not have other gods before me." What do I learn from it? I learn that you want to have a single-minded purpose, that is once you have found out what can I do this. What can I do this? And concentrate on that. And don't run at the other thoughts. Follow that which you think.

Moss: That you can do the best.

Janowski: That you can do the best. You are also going to read the book of Ruth, where it is said, Boaz is (unintelligible) but anyhow, there's a person who says to this young lady, who was little Ruth, he says, "You know, you did very well. You did decide to go with Naomi, your mother-in-law, to support her, to be of help. And maybe it wasn't all good (unintelligible) but one thing's for sure. You didn't run after the boys if they're rich or if they're poor. You went with Naomi, your mother-in-law." So, what you're really asking, what you're coming down to, is simply to focus on that one thing. You know, usually on Chanukah, we light eight candles. We start with one candle and we progress up to the eighth candle. Which, on the surface of it, seems to make a lot of sense. Yet, there was a great sage, by the name, he was a contemporary of Hillel, his name was Shamai, and he thought it was eight candles . . .

Moss: That went down.

Janowski: . . . that went down to one. Well, I tell you what I learn from it, you know, I can only speak for (unintelligible) or for my own house so to say. I learn from it, and I'm sure you know this Bobbi because I (unintelligible), I learn from it that when you start out, and I can give you another good example when I finish with this one, when you start out, you usually start out with a number of ideas. It's not that you're at a loss for ideas; what you have to work out is which one do I really want to come and focus on, concentrate upon. What is the core of it? (unintelligible)

Moss: (unintelligible)

Janowski: (unintelligible) But if you like it once in a while. (laughter) So, you know this from your own profession, Bobbi, when you are conducting an interview. Yes, we are doing this, totally, how you say, (unintelligible), we haven't practiced for this interview, but you have practiced and studied. In other words, I ought to say to my friends, when I address them, I have prepared absolutely nothing, but I hope I know something about the subject matter. And yes, I can help on this interview, Bobbi. You are superb. Very, very good. First of all, you let me talk. (laughter)

Moss: That makes me a queen for the day. But you're interesting.

Janowski: It's all right.

Moss: We want to hear.

Janowski: No, no, but you see, you can broach a subject. You don't confuse a person. First of all, you're lucky that you (unintelligible). No, no, it's an incredible thing. So, often, you see on the radio, TV where the interviewer wants to impress the people how great . . .

Moss: This person . . .

Janowski: . . . he or she is, you see. I think that all of us are sufficiently qualified, and feel

comfortable with the thought, that we can hope (unintelligible).
Moss: Tell me now.

Janowski: Sure.

Moss: When you sit down to create, do you have in mind the lyrics to the composition you are about to do, or do you first write your music and then add lyrics?

Janowski: No. No, it comes, in most cases it comes from the lyrics. There have been cases where music has been composed (unintelligible), he takes the music and, like Tchaikovsky, and they will interpret it. Yes, and I'm sure words have been written to it. But basically, and it's a wonderful question. It makes you a terrific interviewer. It's a wonderful question, because . . .

Moss: I need a written note for you for CBS, NBC, and ABC. (unintelligible) Don't you think that would be a good endorsement?

Janowski: I think that is fine.

Moss: I mean, I want that. Without fail. Unsolicited testimonials. (laughter) Now I'll take the gun out your head.

Janowski: Yes, that's fine, yes. (laughter) What makes a great song? And those very good at, perhaps for many years to all these (unintelligible), you know. The answer is very simple. What makes Schubert a great songwriter? You take a song like "Du bist die ruh," which, means "you are quietude." Is that a good? The manner in which you are really addressed. You are serene. Serenity, you say. (unintelligible) Though, that's the greatness of the great ones. The statement is being made through (unintelligible). And the potential of that statement is being developed as logically, and by that I don't mean only using brain, but the heart well as we say, in our traditions, a wise heart. The power of the intellect is linked to the generosity of the heart.

Moss: I like that.

Janowski: Do you?

Moss: I'm going to put it down. May I? (laughter) Con su permito?

Janowski: Absolutely, you're welcome to do that. So, I'll repeat.

Moss: Thanks.

Janowski: I say the power of the intelligence is linked to the generosity of the heart.

Moss: Excellent. Did you want to give us a little example?

Janowski: Yes. Mr. Schubert, right? I liked your concession that he is the best. You are serenity. Now, you'll hear in a moment, from the very first note, you get that feeling.

Moss: All right.

Janowski: All right.

Moss: Here we go.

Janowski: You may know the song. You might have sung it. Here's how it sounds. (plays Schubert on piano) At once, I immediately (unintelligible). You take a song with C. Some people say you have a C in the chord. Here it is. (plays piano) All it takes is genius up there and he talks about the (unintelligible), he talks about the (unintelligible). Here's another one! (plays piano) That's impressionist. This is the greatest. You make the statement, and you develop its potential. And I'll record you a very cute story. A fellow came to me and said, "You know Max, I want to write this, but I don't know how to write music." So, of course you get the idea he's not very serious because if you really have it in you, you want to get the tools to do it. But anyhow, and he said, "Can you please show me?" Not too afraid, he was nonsense at this stuff, but you see here you can learn. He says to me, "You know Max, now I know the difference between me and Beethoven." He picked the light one. Between me and Beethoven. (laughter) I say, "What is the difference?" He said, "Well you see, I have symphonies in my head. But when I put it down on paper, all I get are four notes. And Beethoven takes four notes (hums Beethoven's 5th Symphony) and he makes a symphony."

Moss: Very well said. (unintelligible) Do you have a favorite modern day composer that you'd like to tell us about? (unintelligible)

Janowski: Well, must we talk about music they way we talk about, you know, we talk about that which has opened the doors. We have the key to unlock the door.

Moss: Regardless of who it is.

Janowski: Oh, it has nothing to do with it, absolute zero, I mean . . .The idea of a super race, you know, where the people achievement, there is totally unsupported avenue.

Sydney: (unintelligible)

Moss: And you're bringing in Nietzsche and his Übermensch.

Janowski: Übermensch, yes, that, yes Nietzsche. You know the, the super race. My goodness, I think that this terrific gentleman by the name of Jesse Owens.

Moss: Yeah?

Janowski: Yeah, I thought he taught with the (unintelligible). That a man of a different color could actually be at the feet the white supremacy. Certainly, I think John Lewis

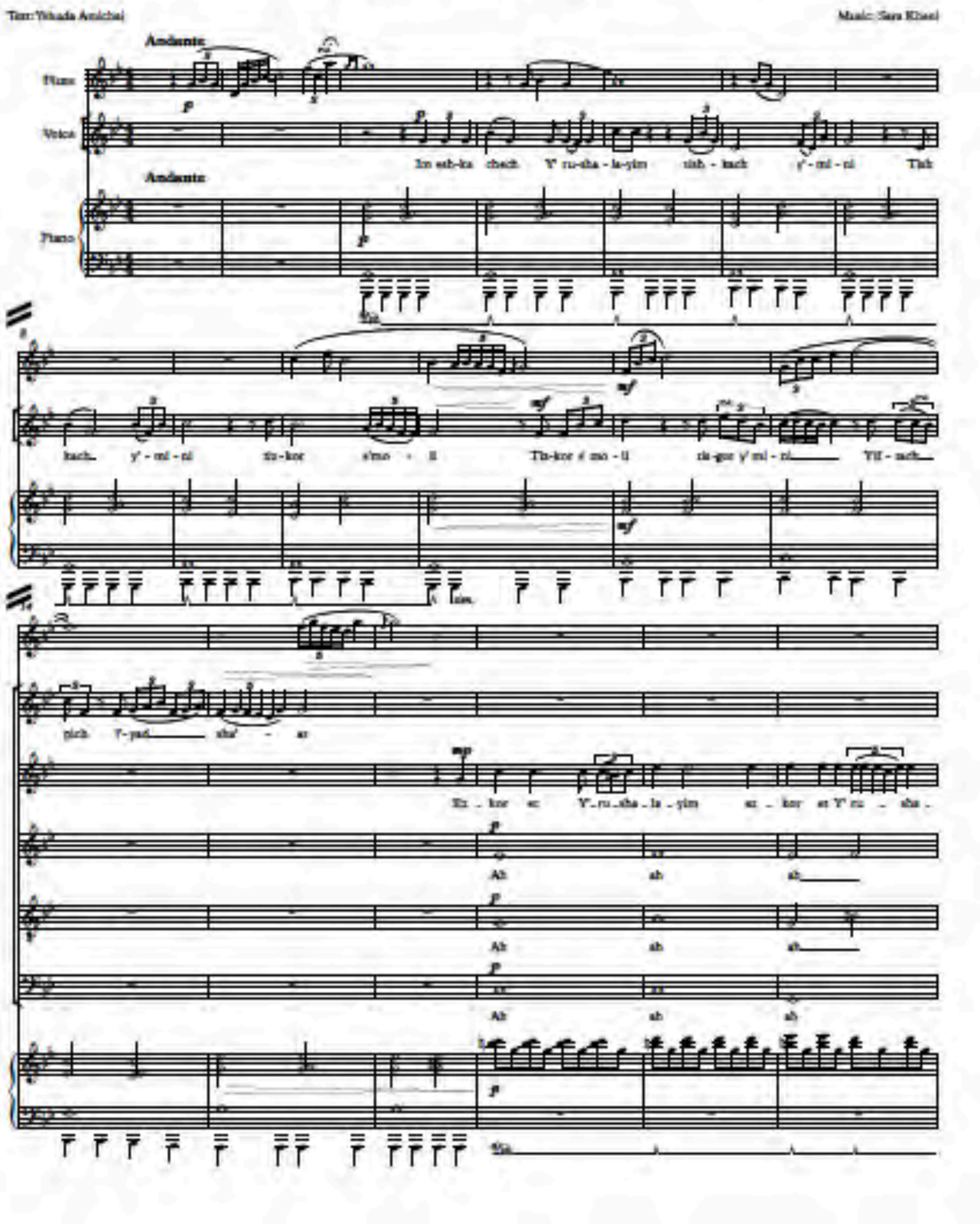
(unintelligible). So, I think this whole subject that is wrought. WR.O.U.G.H.T.

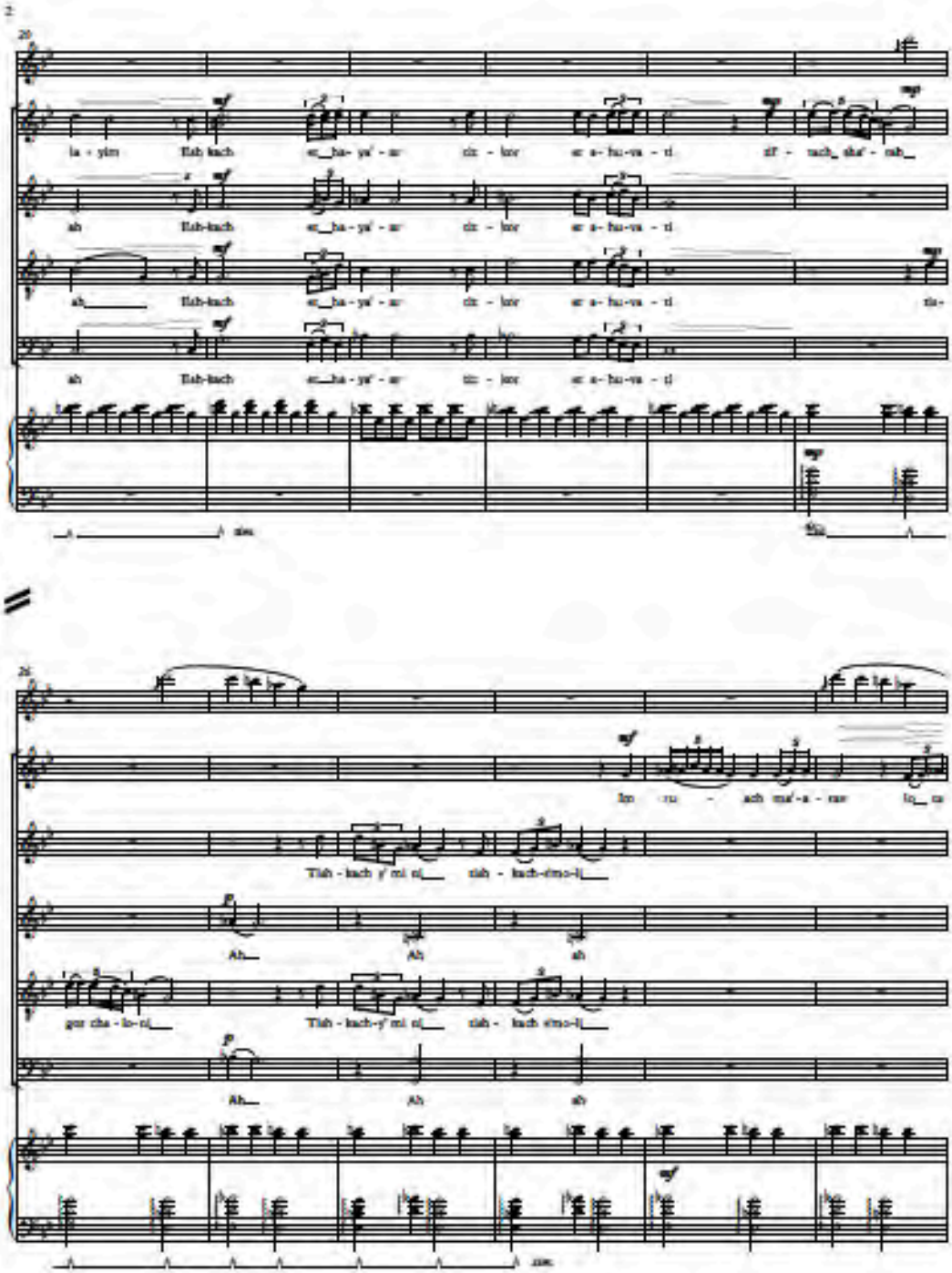
Moss: Right. You get an A in spelling today (laughter)

Janowski: Now, music. As a matter of fact, the current world champion (unintelligible) Holtz (unintelligible) gonna challenge you. No, I have a better one. No, he's got that and he's got that, and (unintelligible)

(tape cuts off)

Im Eshkachech Y'rushalayim

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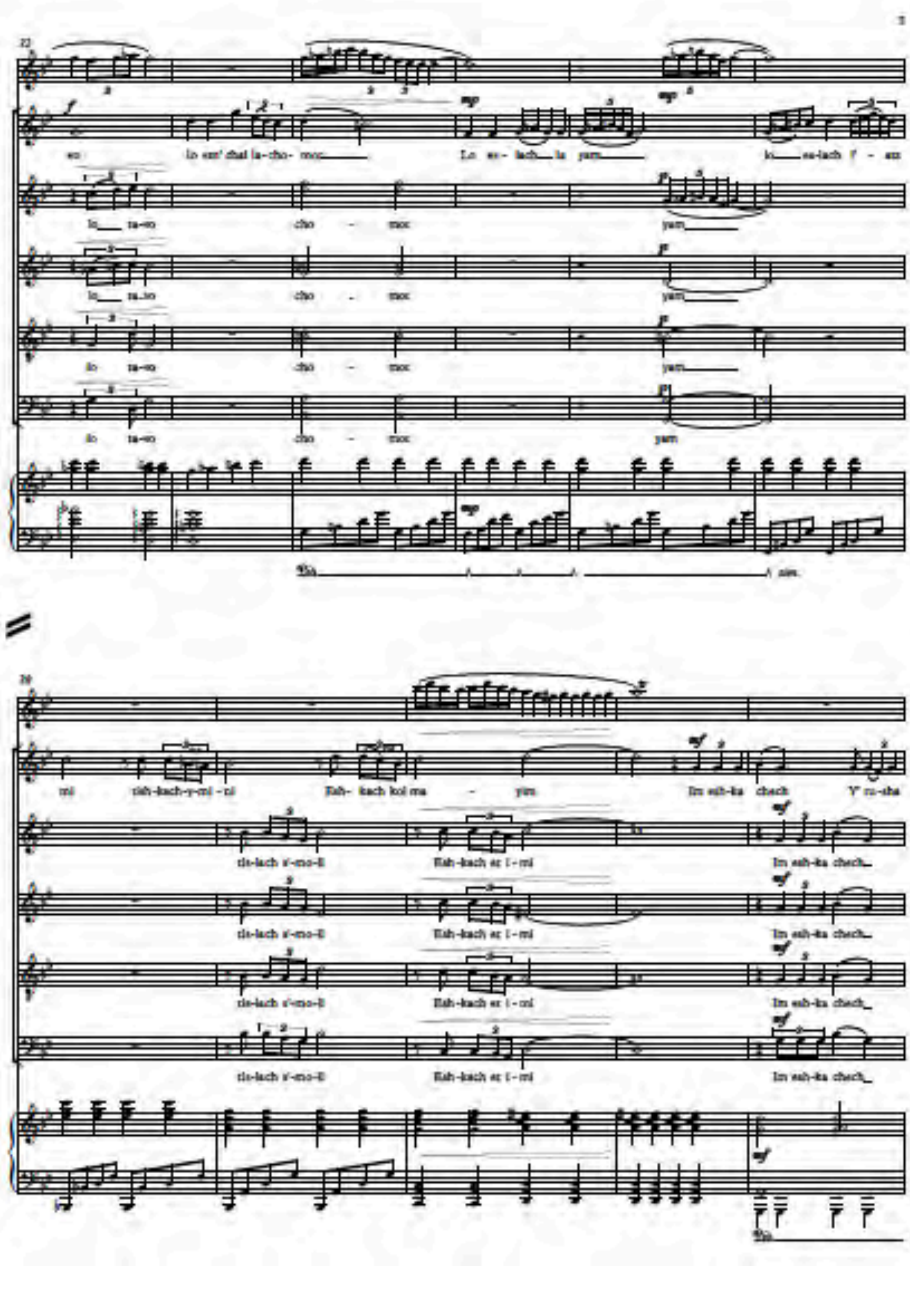
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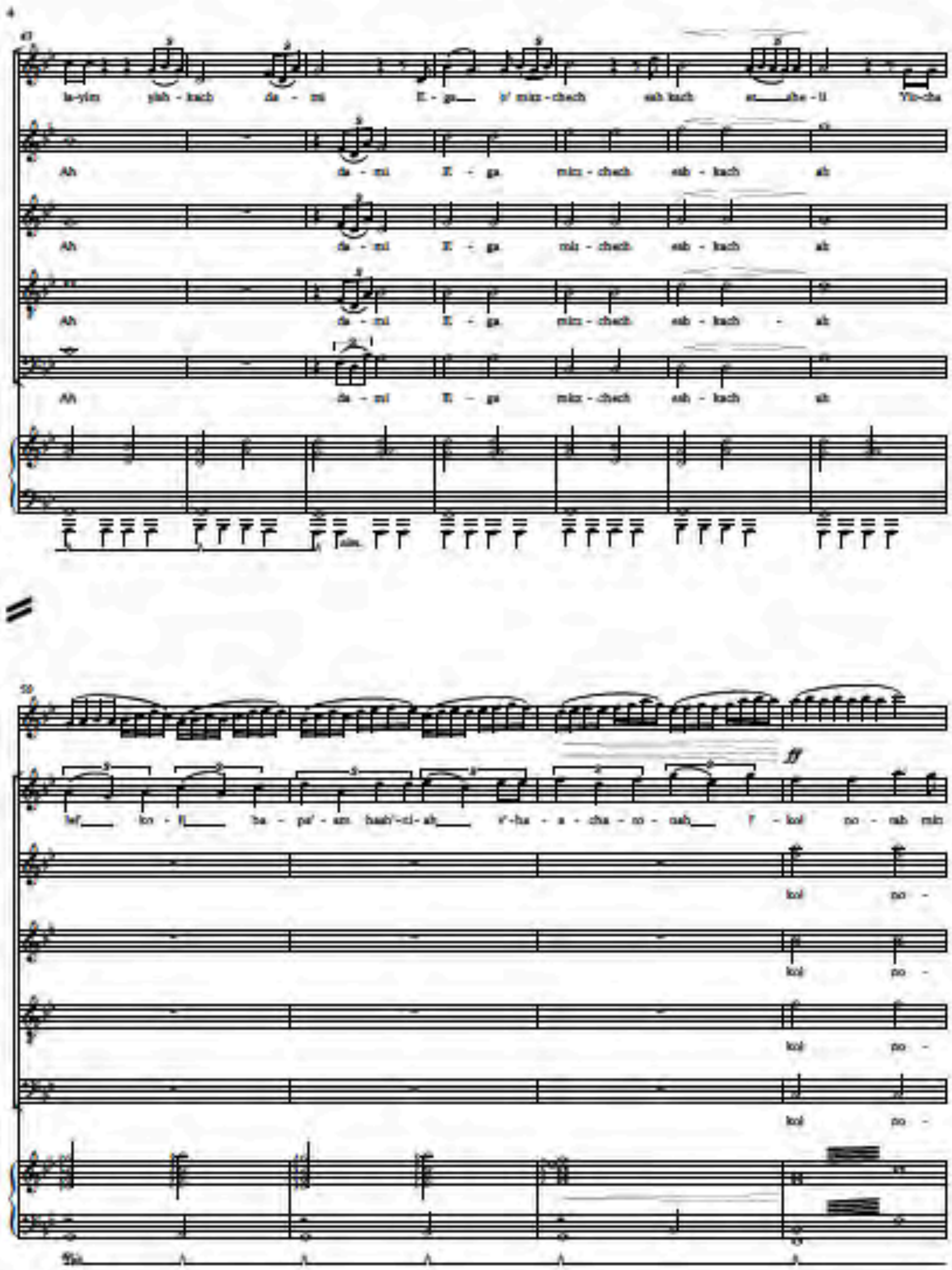
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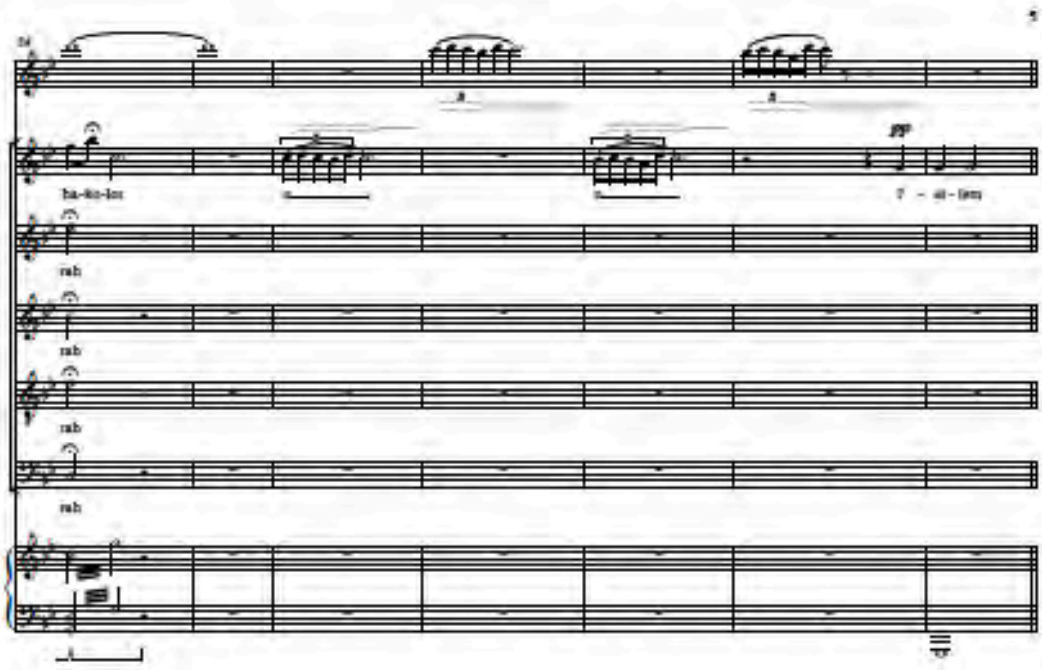
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