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**WANING, RETAINING and RECLAIMING:
Changes in Reform Tradition in the Musical Expression of the
Rosh Hashanah Morning Service**

Regina S. Lambert-Hayut

**Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree**

**Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, NY**

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Introduction

Tradition. We all seek it, crave it and find comfort in it. But, how far back in time do we have to go in order to feel we have captured the essence of our heritage and the music of our people? Is it merely the fact of how antiquated a piece is that gives the listener a sense of tradition or is there something else? A. W. Binder wrote in 1955,

The tremendous musical structure which our ancestors wrought in our round-the-year liturgy over a period of more than 2,000 years, consists of modes and melodies divided into small motifs, each one designed to create the atmosphere of a particular holiday, prayer, special occasion, or spiritual moment. If this musical tradition is wrong or absent, a service loses its sacred and traditional spirit.¹

Perhaps, too, the service loses the ability to help us transcend to a different spiritual level when the tradition is missing or wrong. Yet, must the musical tradition be right in order for us to transcend or can capturing the spirit of the liturgical moment in a non-traditional manner within a traditional framework be enough to captivate us?

As a child, I used to attend High Holy Day services with my parents and even after my mother and brother tired and returned home, my father and I remained for the duration of both the Rosh Hashanah and Yom Kippur observances. There was a beautiful piece of music that was performed that I always looked forward to hearing each year, but as I did not know to what text the piece was set nor the composer, it was not until years later that

¹ Originally published as "New Trends in Synagogue Music," *Journal of the Central Conference of American Rabbis*, (January 1955; reprinted in Irene Heskes, ed., *Studies in Jewish Music: Collected writings of A.W. Binder* (New York: Bloch Publishing Company, 1971), 230-231.

I discovered that musical highlight of my childhood. The piece was Louis Lewandowski's *Zacharti Lach*² and it was performed as a sermon anthem, probably since the text did not appear in our *Union Prayerbook machzor*. For me, this piece was 'tradition', however, in the classical sense, it is Reform, not traditional. Written less than 150 years ago and only loosely based on traditional modes and motifs at best, its impact has been tremendous none the less. I also remembered a tremendously grand musical moment surrounding the sounding of the shofar, and I do not remember any part of *Un'taneh Tokef*, musically, at least until the introduction of the congregational *B'Rosh Hashanah* refrain which became popular only after the introduction of the updated Reform *machzor*, *Gates of Repentance* (1978), to our synagogue worship. Today's practice seems to see a pulling away from the musical settings that emulate the majestic while embracing those that are more soulful, a reverse in the emphasis of the musical liturgy that I remember as a child. So, the essential question is what is the interaction between liturgy and music that makes certain musical moments so powerful and others wane in their effectiveness.

A survey of cantors was performed to determine current musical practices regarding the Reform 'shofar service' and *Un'taneh Tokef*. The overall responses showed a clear trend away from the majestic settings of the 'shofar service' that were popular in their congregations until recently with a musical emphasis instead on lengthier settings of the *Un'taneh Tokef*. The implication made in the musical choices had to do with a return to the perceived traditional approach to prayer—increasing the amount of Hebrew while

² Louis Lewandowski, *Todah W'simra*, (1876-1882; reprinted in New York: Sacred Music Press, 1954, 1986; vol. 12 of the *Out of Print Classics of Synagogue Music*), 217-218.

reducing the amount of English that was sung in a service, finding congregational melodies that appeared more modal rather than the folk or rock music-like, and seeking selections that evoked a more introspective mood of worship. The music most often cited by the cantors surveyed was examined with special attention paid to the traditional elements within the composition and how each composer used these elements to color the text and create his musical effects.

The Reform Shofar Service music has waned in its use as a musically prominent moment of the Rosh Hashanah morning service. This appears to be the case regardless of whether or not traditional Jewish music elements are part of the composition, because introspection and reflection are the disposition of today's congregations. These sentiments are not satisfied by pomp and trumpet fanfares, but by soulful, spiritual settings, the kind of settings instrumental in the reclaiming of the centrality of *Un'taneh Tokef* as well as the retaining of the beautiful and sentimental *Zacharti Lach*. This thesis will show that the relationship between liturgy and music are important but not exclusive contributing factors to the visibility of various liturgical moments in the Reform Rosh Hashanah morning service. I will examine the traditional and Reform liturgical texts and the musical and textual factors that led to the waning prominence of the *Shofar Service* and contrast this with those that permit the retaining of *Zacharti Lach* and the reclaiming of *Un'taneh Tokef*. I will demonstrate that a return to the Jewish musical traditions, though important, is not enough to satisfy congregations in today's spiritual atmosphere and secure a musical work a place of distinction in the Reform liturgy.

Chapter 1

A Look at the Liturgy

The traditional (Ashkenazi orthodox) Rosh Hashanah *Musaf* service contains several important liturgical moments that have historically been offset by major musical movements. Amongst those special liturgies are the *Un'taneh Tokef* and the sounding of the Shofar during the blessings of *Malchuyot*, *Zichronot* and *Shofarot*. These liturgical units were so instilled in Jewish worship that changes in the Reform Movement's approach to the t'fillah of the High Holy Days had to be carefully approached. Although text alterations were tolerated, the units themselves had to be included. But, without *Musaf*, the editors had to creatively find new homes for the liturgy in addition to the textual changes warranted by the philosophical and theological concerns of the reformers. In addition, it appears that the editors of the original *Union Prayer Book* intended to focus the Rosh Hashanah morning service on a grandiose 'shofar service.' Today, the trend seems to be moving toward a 'shofar service' that is musically less involved. Meanwhile far greater musical emphasis and expression is now given to the *Un'taneh Tokef* evidenced not only by the usage of elaborate and involved settings but also by the repositioning of the *piyyut* within the Reform Holy Day liturgy. This chapter will focus on the traditional liturgy, its meaning and its positioning in the service and other relevant liturgical factors that aided the editors of the Reform *machzorim* in creating and positioning the parallel

texts seen as in the editions of the *Union Prayer Book* (1895, 1922, and 1945) and the *Gates of Repentance* (1978).

UN'TANEH TOKEF

Un'taneh Tokef, the *silluk* or final section of a liturgical piyyut has emerged as an important text of the High Holy Day services not only for the artistic beauty of the words of the poem and the thematic relevance to the High Holiday liturgy above, but also because of the popular folklore connected to the authorship of this piyyut.³ It "is said to have been published by Rabbi Kalonymus ben Meshullam of Mayence, one of the most eminent *payyetanim* of the eleventh century."⁴

It paints a magnificent metaphor of God the Judge, who examines the record of our deeds in the Book of Life, and makes us pass in inspection, one by one, just like sheep in a flock who walk single file under the Shepherd's staff. Even the angels are awestruck by the event. The prayer continues with a litany of alternative fates, and then, at last, the moral implicit in the Day of Judgment is reached. Judaism is not fatalistic. Whatever our record in the Book of Life, we take heart in the fact the "Repentance, prayer and charity temper judgment's severe decree." We emerge from the prayer appropriately imbued with humility, for we must confront our mortality. Our origin is dust, and dust is our end. Only God is eternal.⁵

And why do 'repentance', 'prayer', and 'charity' temper God's harsh judgment?

According to Rabbi Elie Munk,

³ See Birnbaum, *High Holyday Prayer Book* (New York: Hebrew Publishing Company, 2000), 359-360 and Lawrence A. Hoffman, *Gates of Understanding 2: Appreciating the Days of Awe* (New York: Central Conference of American Rabbis, 1984), 75.

⁴ Birnbaum, 359.

⁵ Hoffman, 75.

Each of these three works has a numerical value of 136, thus yielding a total of 408 when taken together, a number which in turn corresponds to the numerical value of the word *zot*, 'this' which, in Lev. 16:3, refers to that 'by means of which' one may make atonement before the Lord. In this manner, it suggests here that 'these' three acts, repentance, prayer and charity, represent the means 'by which' we may atone for our sins.⁶

Although this is an idea that may have resonated well with the Jews of the 11th century and for generations after, it is a disposition very difficult for modern Reform Jews to accept since the climatic message of this piyyut does not always (or even often) reflect our reality. I strongly believe that many would agree with Dr. Stanley Dreyfus who is of the opinion that it is not the fervor of the words nor the actions they dictate but the power of the music composed for *Un'taneh Tokef* that compels us not only to include it in our Reform liturgy but to ensure it a place of prominence.⁷ This issue will be further examined below and in chapter 4.

In the traditional Machzor, this piyyut is found embedded in the third blessing (the *Kedushat haShem*) of the reader's repetition of the Amidah of the Musaf services of both Rosh Hashanah and Yom Kippur. It consists of several paragraphs: *Un'taneh Tokef*, *U'v'shofar Gadol*, *B'Rosh Hashanah*, *Ki K'shimcha* and *Adam Y'sodo*. According to A.Z. Idelsohn, "In the Ashkenazic ritual, this selection is one of the most important prayers and is recited with deep religious emotions while standing. The Hazzanim

⁶ Rabbi Dr. Elie Munk, *The World of Prayer: Vol. II* (Jerusalem: Feldheim Publishers, 1961, 1963), 210.

⁷ Dr. Rabbi S. Dreyfus, conversation with author, New York City, October 25, 2001.

ornamented this text with their best musical settings."⁸ This presented a problem for the early Jewish reformers who

...were sometimes uncomfortable with the explicit anthropomorphic imagery of a zealous judging God, the inclusion of angels (in whom modern people do not generally believe), and the precise list of fateful ends awaiting sinners who fail to repent But even the editors of the old *Union Prayer Book* recognized that the "*Un'taneh Tokef*" is an essential liturgical ingredient for the High Holy Days . .

⁹

So, in order to include the "essential liturgical ingredient" yet not emphasize it so prominently, several accommodations were made by the editors of the *Union Prayer Book*. First of all, it is important to recognize that "*Musaf*" is not observed in the Reform worship.¹⁰ Therefore, other key liturgical elements of traditional *Musaf* were also inserted into various parts of the Reform service. The placement of the *Un'taneh Tokef* piyyut, since deemed a necessary inclusion yet objectionable in its specific text, was relegated to the "Afternoon Service" of Yom Kippur only, a service that is arguably the least attended service of the entire *Yamim Noraim*. In addition, *Un'taneh Tokef* does not seem to in a liturgical structure that remotely resembles an Amidah. Instead, it is amidst readings and poems that are thematically indicative of the Day of Awe that was being observed. Since

⁸ A.Z. Idelsohn, *Jewish Liturgy and its Development* (New York: Henry Holt and Company, 1932; reprint, New York: Dover Publications, Inc., 1995), 220 (page citations are to the reprint edition).

⁹ Hoffman, 75

¹⁰ This is the practice because *Musaf*, the 'additional service' of the Orthodox ritual, which occurs after the Torah and Haftarah readings on Shabbat, the three Pilgrimage Festivals, the new moon and the High Holy Days was meant to take the place of the biblically prescribed sacrifices of these holidays. Since in Reform ideology there is neither the hope nor expectation to return to the practices of the sacrificial cult, the formal prayers that took the place of the sacrifices themselves were eliminated.

the *Union Prayer Book* was the only prayer book widely used in Reform synagogues, the *Un'taneh Tokef* remained 'hidden' from the majority of worshipers in American Reform practice until the publication of the new Reform *machzor* called *Gates of Repentance* published in 1978. In this new *machzor*, *Un'taneh Tokef* was returned to both a position within the third blessing of an *Amidah* as well as that of arguably the most well-attended services, namely the morning services of both Rosh Hashanah and Yom Kippur.

Placement was only one element of change; the amount of text was another.¹¹ *Gates of Repentance* includes the entire *piyyut* beginning with *Un'taneh Tokef* and continuing through to the end of the *Adam Y'sodo* paragraph. The editors of the *Union Prayer Book* made many adjustments to this. The Revised *Union Prayer Book* of 1922 includes portions of the *piyyut*.¹² The first few lines of the *Un'taneh Tokef* paragraph start the Hebrew section while the last part of the *U'v'shofar Gadol* paragraph ends the first paragraph. It continues with the *B'Rosh Hashanah* paragraph - the first line and then only five pairs of possible fates, concluding with the *U't'shuvah* line. The next paragraph is the *Ki K'shimcha* paragraph minus the opening line. It is also interesting to note that on page 241, the very next page following *Un'taneh Tokef* (in the 1922 version of the *Union Prayer Book*), the congregation rises to recite the *Great Aleimu*, an important paragraph of the fourth blessing (the *Kedushat Hayom*) of both Rosh Hashanah and Yom Kippur Musaf. The Newly Revised *Union Prayer Book II* (1945) sticks mostly with this script

¹¹ See Appendix II for more information.

¹² *Union Prayerbook for Jewish Worship: part II*, (Cincinnati: Central Conference of American Rabbis, 1922—revised edition), 239, 241.

with a few interesting changes. The *Un'taneh Tokef* paragraph remains the same, but the *B'Rosh Hashanah* line is eliminated from the next section while more of the possible fates are included. The *Ki K'shimcha* paragraph remains the same as in the previous versions of the *Union Prayer Book*. Another change occurs with what follows—the *Ochila La'eil* is included here and precedes the *Aleimu* - the reverse order of how it appears in Rosh Hashanah *Musaf* in most traditional *machzorim*. In *Gates of Repentance*, *Ochila La'eil* retains this position in the Afternoon Service, only it follows the *Great Aleimu* with a paragraph separating them, as they appear in both *Musaf Rosh Hashanah* *Musaf Yom Kippur*.

THE SHOFAR SERVICE

On Rosh Hashanah, in traditional Jewish practice, there are two specific liturgical moments in which the shofar is sounded—once during the *Tekiat Shofar* which occurs after the Torah and Haftarah readings, and the other time, during the *Amidah* of *Musaf* Rosh Hashanah. In order to properly examine the “shofar service” in the *Gates of Repentance*, it is important to first examine these two occasions of the blowing of the shofar in the traditional High Holy Day liturgy.

Tekiot Meyushav

Tekiat Shofar, according to Saadia Gaon of the tenth century, is based upon ten reasons: 1) On Rosh Hashanah, the anniversary of creation, the shofar proclaims the sovereignty of the Creator; 2) on Rosh Hashanah, the beginning of the Ten Days of Repentance, the shofar warns the people and stirs them to amend their life; 3) the shofar reminds us of the revelation on Mount Sinai, when “the trumpet blast

grew louder and louder" and the people said: "We will do and obey"¹³; 4) the shofar brings to mind the warnings and exhortations of the prophets; 5) the shofar reminds us of the battle alarm in Judea during the destruction of the Temple; 6) the shofar reminds us of the Akedah, the attempted sacrifice of Isaac; 7) the shofar inspires the heart with awe and reverence; 8) the shofar reminds us of the Day of Judgment; 9) the shofar inspires us with hope for the restoration of Israel and 10) the resurrection¹⁴

Each of the traditional series of the blowing of the shofar has its own definitive structure (see Appendix III). The first of the two series is known as *tekiot meyushav*, the blowing while sitting, and the second is known as *tekiot meumad*, the blowing while standing. According to Idelsohn, "...a mystic reason was given for the two sets of blowing: namely, to confuse Satan in his accusations (b. Rosh Hashana 16b)."¹⁵ According to Birnbaum, the verses that introduce the *Tekiat Shofar* were carefully chosen.

Psalm 47, containing the word *Elohim* seven times, is recited seven times before the sounding of the shofar, corresponding to the number of firmaments created by God. Following Psalm 47, six biblical verses which are excerpted from Lamentations and Psalm 119 bear the acrostic *kerá satan* ("cut off the accuser"); to complete the number seven, the verse *min hameitzar* (Psalm 118:5) is added before the acrostic.¹⁶

To complete this section, four verses from the Book of Psalms are recited after the shofar blasts are completed before returning to the *shachreit* service.

¹³ From Exodus Chapter 19.

¹⁴ Birnbaum, 317-318. Note: Here resurrection refers to the sounding of the shofar as a reminder of the day of resurrection in which the bodies of the dead will be reunited with their souls for eternal life in the world-to-come. It is unclear who Saadia was referring to since he believed in two resurrections: the first for all righteous Jews and the second for all men.

¹⁵ Idelsohn, 212.

¹⁶ Birnbaum, 315.

It is also interesting to note several features about the actual sounding of the shofar. As this discussion continues, it is important to keep in mind that 'three' is an important mystical number. The first set of blasts contains three sets of the calls of *Tekia Shevarim: Terua Tekia*, the second set, that of *Tekia Shevarim Tekia*, and the final set, *Tekia Terua Tekia*. "The reason for repeating each set three times, as well as the reason for repeating *tekia* after *terua* is given in b. Rosh Hashanah 34a. The word *terua* is mentioned three times in three Biblical passages; then the expression *wehaavarta* - 'and thou shalt cause to pass a sound of the Shofar' - which indicates a straight note - *tekia*."¹⁷ However, there was a disagreement of how one is to sound the *terua* call.

According to one opinion, the sound of a *teru'ah* should be like that of sighing; according to another opinion, it should be like the vibrating voice of weeping. Finally it was concluded that both forms be used in order to eliminate doubt; hence *shevarim* is sounded in agreement with the first opinion, and *teru'ah* in agreement with the second opinion (Rosh Hashanah 34a).¹⁸

Tekiot Meumad

As we turn to the ceremony for blowing the shofar in the Musaf service, it is apparent that this section is far more elaborate than the former and the themes of Rosh Hashanah are explicitly punctuated here as well. Before discussing specifics of the liturgy, it is important to discuss the overall form of the service and the three major themes of Rosh Hashanah and the Days of Awe.

¹⁷ Idelsohn, 211-212.

¹⁸ Birnbaum, 318.

Since the *Tekiot Meumad* is clearly part of the *Musaf Amidah*, this rubric differs from the *Amidah* of all other services during the year. Where during the weekday 19 different blessings appear in an *Amidah* and on Shabbat and festivals, seven, on Rosh Hashanah there are nine separate blessings as well as many added *piyyutim*, and the three central blessings are accompanied by shofar blasts.¹⁹ The first of the blessings is actually part of the *kedushat hayom* whereas the other two blessings are truly additions.

The three central themes of Rosh Hashanah are *Yom HaDin*, the day of judgment, *Yom HaZichron*, the day of remembrance, and *Yom Teruah*, the day of the sounding of the shofar.

Only God is our ultimate Ruler. With God we made a covenant, such that annually, on these High Holy Days, God remembers our deeds, while we, for our part, readjust our mutual covenantal relationship until we have made amends for our sins and are able to plead once again that we should be remembered for life. We recall not the ordinary events of yesterday, but the ineffable revelation at Sinai which made us what we are; not the mundane appointments for tomorrow, but the majestic End of Days.²⁰

Munk, quoting the philosopher Rabbi Joseph Albo, expands these ideas.

... these major portions of the Rosh Ha-Shanah service are based on the three essential premises on which Judaism itself is founded; namely, the existence of G-d, Divine Providence and the Divine Revelation. It is easy to recognize the first two of these fundamental beliefs in *Malchiyoth* and *Zichronoth*. As regards the portion known as *Shofaroth*, Albo says, "It parallels the third principle; that is, Divine Revelation; therefore it opens with the words, 'In the cloud of Thy glory didst Thou appear on this holy mountain etc.' And it is called *Shofaroth* because

¹⁹ In each of the various configurations of the *Amidah*, the first three and the last three of the blessings are essentially the same with minor variations and occasional added paragraphs. The thirteen middle blessings of the weekday *Amidah* are replaced with a single blessing known as the *kedushat hayom*, the blessing of the day, on Shabbat and the festivals. See Appendix IV for more information.

²⁰ Hoffman, 100.

the Revelation came to pass by means of the resounding voice of the Shofar such as never had been heard before²¹

The American Reform Machzor

With these approaches to understanding the full impact of the central themes of Rosh Hashanah and the blessings that comprise the three sections of the *tekiat meumad*, we are now better prepared to understand the approaches taken by the editors of the Reform *machzor Gates of Repentance* in putting together this most anticipated part of the Holy Day liturgy. In the traditional service, each section is named strictly as a reflection of the theme of the Biblical verses included in the blessing - *Malchuyot* for the Biblical verses that are about God's sovereignty; *Zichronot* for the verses about God's remembering God's covenant with the children of Israel; and *Shofarot* for the verses regarding the blowing of the shofar. It appears that the editors of *Gates of Repentance* endeavored to create services that, within the constraints and expectations of Reform worship, are as consistent as possible (without compromising theology) with the traditional mode of worship as well as considerate of the path forged by their predecessors who created and revised the series of *Union Prayer Books*. Two evening and two morning services were created for the observance of Rosh Hashanah to help include enough liturgical choices and variations so that it wasn't necessary to reconcile or homogenize the differences that remained between the *Union Prayer Book* and the traditional service (see Appendix V). This is evidenced in the mere titles of the sections in the two different services of *Gates of Repentance*. Service I utilizes subtitles that remain close in meaning to the traditional for

²¹ Munk, 203.

each of the sections - Sovereignty, Remembrance, and Revelation (pointing to the revelation at Sinai accompanied with the sounds of the shofar). Service II has more creative interpretations of these themes and subtitled the themes accordingly. Creation is the subtitle for *Malchuyot* and the readings as well as Biblical verses reflect not only the notion of God as King but more so that of God as creator. The first verse listed, for instance, is Gen 1:1 - the ultimate verse of creation. In addition, in Service II, the Torah reading which precedes the shofar service was changed from the traditional reading of the *Akeidat Yitzchak*, (which appears instead in Service I) to *Bereishit*, the 'story of creation' starting with Genesis 1:1. Here, the 'Kingship of God' is a secondary theme to 'Creation'. 'Remembrance' is reinterpreted with the title 'Meaning in Time' as the chosen verses reflect God's remembering the children of Israel through events of the Jewish past that historically and covenantally bind Jews to God. 'Revelation and Redemption' replace 'Revelation', which, as described above by Munk, is clearly the intention of the verses of *Shofarot*.

In the Ashkenazi rite, the same basic form for the liturgy surrounding the sounding of the shofar during Rosh Hashanah *Musaf* is repeated three times, once for each of the three themes, a form that the editors of the *Gates of Repentance* sought to emulate at least in part (see Appendix V). The introductory paragraph(s), the verses, and the concluding blessing are also specific to the theme of each different section. The Shofar blasts that follow the texts are performed in such a manner as to assure that all of the suggested sets of sounds are heard in all of their various combinations in each of the sections, compared to the *t'kiyat shofar* in which each combination of sounds is heard in separate sets (see

Appendix III). Each section concludes with the texts *Hayom Harat Olam* and *Areshet S'fateimu* following each of the shofar blasts in much the same way *Y'hi Ratzon* follows the shofar blasts of the *Tekiat Shofar*. This pair of concluding texts are identical from section to section with the exception of the final word of *Areshet S'fateimu* which matches the theme of the section which was just completed.

It is important to take a step back and examine another aspect of the sounding of the shofar in Reform worship—its placement within the Morning Service of Rosh Hashanah. Remembering that in the traditional service, there are two specific liturgical units in which the shofar is sounded; the first followings the reading of the Haftarah and the second occurs within the Amidah of *Musaf*. The more liturgically important and interesting *tekiah* is the one that occurs in *Musaf*. However, since *Musaf* is not part of the Reform observance, accommodations were made in the approach to the sounding of the shofar in order to include as much of the liturgical integrity of the *tekiot meumad*. So, in American Reform practice, the *tekiot meumad* (and the liturgical themes associated with the *Musaf* shofar sounding) are inserted into the position of the *tekiot meyushav* (i.e. *Tkiat Shofar* after the Haftarah). As a result, only once during each day of Rosh Hashanah does one in a Reform congregation hear the complete series of shofar blasts. It is also interesting to note that in Traditional practice, if Rosh Hashanah coincides with Shabbat, the shofar is not sounded until the second day, while in many Reform congregations, the shofar will be sounded anyway since it is not uncommon for, the observance of Rosh Hashanah to occur only on the first day. And in many other congregations, since the hearing of the shofar is not only a “commandment” but also an

anxiously anticipate highlight of many of the Reform Jew's liturgical year, it would not be surprising to hear the shofar at the morning service of Rosh Hashanah regardless of the number of days observed or the day of the week in which Rosh Hashanah falls. In addition, it seems that the majority of Reform Jews do not observe the restrictive *Halacha* or laws governing work and carrying on Shabbat, so abstaining from the sounding of the shofar on Shabbat would be incongruous with the rest of the lifestyle and level of observance.

In order to create a fuller understanding of the current forms of the services in the *Gates of Repentance*, it is important to discuss two of the predecessors of the 1978 *Gates of Repentance*, the 1922 and 1945 editions of the *Union Prayer Book*. The most striking difference between the post World War I edition versus the post World War II edition is that in the later, there are introductory and concluding sections to the whole of the shofar service²² as well as passages in Hebrew. In addition, in the later, there is also a prayer that follows the 'shofar service'²³ which requests blessing upon the members of the congregation, subtly inferring the suffering of a people who had just recently come to the full realization of the horrors incurred by fellow Jews in the Holocaust, as well as blessing upon "...our country and our nation. . ." and "...those whom the people have set in authority. . . ."²⁴ The 1922 *Union Prayer Book* does not appear to contain any of these

²² *Union Prayerbook for Jewish Worship: part II* (New York: Central Conference of American Rabbis, 1945—Newly Revised Edition, 1957), 77, 85.

²³ *Ibid.* p. 85.

²⁴ *Ibid.*, p. 85.

paragraphs nor any variant of them. If such a text does exist, it clearly does not occupy a key position in the Rosh Hashanah service. So, it appears clear that the additions to the 1945 edition fulfilled a real need to respond to the current historic events of its day.

In general, looking at the 1945 edition of the *Union Prayer Book* machzor (see Appendix V), the sections titled *Malchuyot*, *Zichronot*, and *Shofarot* are introduced as a whole with a reading in English and then another line from Psalm 89. Each section contains an English responsive reading, a paragraph in English that is thematic, another English text, the shofar calls and then a concluding line which is a Biblical verse. The responsive reading consists of Biblical Verses, paralleling the ten verses of the traditional, however, there are fewer in number and most do not correspond to the traditional Biblical verses. The verses of *Malchuyot* are followed with a creative reading that parallels the positioning of a concluding paragraph, then the shofar blessings are intoned preceding a shortened series of shofar calls which are typeset in Hebrew. Interestingly, in the earlier version of the *Union Prayer Book*, there is no blessing for sounding the Shofar nor a *Shehecheyanu* and the shofar calls are not spelled out; it merely says, "The shofar is sounded."²⁵ A few other interesting points in the 1945 *Union Prayer Book II*: at the bottom of page 77, "Happy is the people..." is from Psalm 89, verse 16, the first of the concluding verses of the traditional *tekiat shofar*; "The Lord Reigneth..." (page 79) which ends the *Malchuyot* section is from Psalm 93, verse 1, one of the traditional ten verses of *Malchuyot*; "All ye dwellers..." (page 84) which concludes the *Shofarot* section is from Isaiah 18, verse 3, also one of the traditional ten verses of *Shofarot*, and finally, the cue

²⁵ *Union Prayerbook* (1922), 76, 78, 80.

term "Minister" from the older versions of the prayer book is replaced with the term "Reader". And, as discussed above, there is an introductory as well as concluding reading to the whole of the shofar service rubric—neither these particular readings nor their counterparts were seen in earlier editions of the *Union Prayer Book* machzor.

If the creation of new prayer books were prompted by the changing needs of the community in response to current events of the day, then it is no wonder that decades after the last edition, there was a new need to reevaluate the manner in which Reform Jews prayed in the wake of Israel statehood and all of their wars for survival (the most recent to that time, the Yom Kippur War), as well as events at home including the Vietnam War, and identity affirming movements such as the Feminist Movement and the Civil Rights Movement, to name a few. The resultant *Gates of Repentance* machzor (1978) contains a great deal more Hebrew than any of its predecessors, and two options of both evening and morning services for Rosh Hashanah are offered. Although the shofar service of the second morning service tries to include some of the elements of the *Union Prayer Book*, it still contains more of a traditional structure than previously seen. A brief overview of the services is provided in Appendix V. As in the traditional machzor a few paragraphs before the *Aleinu*, both services open with the biblical verse that prescribes the celebration of Rosh Hashanah (Numbers 29:1). Then it strays from the traditional by explicating Saadia Gaon's ten reasons for sounding the shofar (mentioned earlier). The paragraph that follows is taken from Maimonides' *Mishneh Torah, Laws of Repentance* 3:4, one of several verses from this source that appear in the Birnbaum machzor²⁶ between *kriyat*

²⁶ See Birnbaum, 313.

haTorah and *tikiat shofar*. Continuing with Service I, the introductory section of *Malchuyot* is greatly abridged; all of the text from the middle of the *Aleinu* paragraph through the middle of the *Al kein n'kaveh* paragraph are eliminated. Instead of including all ten of the Biblical verses, only four in total are included here—one out of each of the three traditional verses from Torah, from Psalms and from the Prophets and then the final verse from Torah as well. The *M'loch* paragraph is complete however, it concludes with the *chatima* of the *Kadesheimu*, the paragraph that follows in traditional liturgy which is otherwise eliminated here. Since this is the first time that the shofar is to be sounded in the Reform service, the Blessings are inserted at this point. The rest of *Malchuyot* follows exactly as in the traditional with *Hayom Harat Olam* and *Areshet S'fateimu*. The *Zichronot* section closely follows the traditional with the exceptions of the Biblical verses, excerpted down to one verse of Torah, one verse of Psalms, one verse from the Prophets and the concluding verse of Torah, as in *Malchuyot*, and slight abridgment of some of the traditional verses. The traditional Shofarot is quite interesting in that Psalm 150 is inserted between the Psalm verses and the Prophet verses, and the concluding Torah verse is inserted into the *T'ka B'shofar Gadol* blessing right before the *chatima*. In *Gates of Repentance*, Service I, the four verse form is retained and neither the insertion of Psalm 150 nor the juggling of the position of the final Biblical verse is seen. Instead, the only real variant is that the final verse of Torah verse was replaced with the verse from Zechariah 9:14 (one of the traditional Prophet verses) and it takes its place directly following the other verses, not inserted into the final petition as in the traditional.

As we look at service II in *Gates of Repentance*, it appears to be a hybrid of all of the other 'shofar services' that we have seen so far (Appendix V). Several of the texts bear further explanation.²⁷ Under *Malchuyot*, the passage "God of time and space. . ." is adapted from the *Union Prayer Book II* (1945) passage on page 78 that begins with the words, "Almighty God, who can fathom. . ." and which alludes to *Job* 38:4, 11, 7. Ten Biblical verses appear, but neither in the tripartite form of the traditional nor do they resemble the other Reform services. *Malchuyot* concludes with the verse Psalms 93:1 in both the Hebrew and the English. It is interesting to point out that this verse, excerpted from the traditional ten *Malchuyot* verses, was not the Psalm verse chosen as one of the four in the Biblical verses section of the *Malchuyot* of *Gates of Repentance, Service I*. The opening paragraph of *Zichronot*, "God of all lands. . ." was adapted by Chaim Stern, the editor of *Gates of Repentance*, from an original reading that he wrote for *Gate of Repentance*, the liberal British machzor, as an alternate option to open the *Zichronot* section of the service. The two paragraphs that follow were new works, also by Chaim Stern, specifically written for this machzor. The conclusion of *Zichronot* is the verse from *Isaiah* 54:10. This is the same verse used in the series of *Union Prayer Books* that preceded *Gates* yet is appears no where within this part of the traditional liturgy. *Shofarot* opens with a five paragraph reading that begins "Now we call to mind. . . ." The first of the paragraphs was adapted from *Union Prayer Book II* while the rest were adaptations of readings that appear in the above mentioned British machzor, *Gate of Repentance*. The conclusion, "All ye dwellers. . ." is *Isaiah* 18:3, the same verse that concludes *Shofarot* in

²⁷ Also see Hoffman, 195-197.

Union Prayer Book II and the same verse from the Prophets chosen as part of the four verses in *Gates of Repentance, Service I*.

Now that the traditional Ashkenazi orthodox and American Reform liturgies for *Un'taneh Tokef* and the Shofar Service have been discussed, it is time to take a look at the interaction of text and music. An examination of the traditional musical approaches to these texts and rubrics of the Holy Day services will be used as a guide to understanding the influence tradition had, and possibly still does have, on Reform musical expression through the past century and a half. In addition, the factors that led to the waning of the centrality of the majestic Reform 'Shofar Service,' the retaining of musical settings, especially that of the Lewandowski *Zacharti Lach* (from *Todah W'Simra*) without the presence of the text in the *machzor*, and the reclaiming of involved, soulful performances of the traditional *piyyut*, *Un'taneh Tokef* will be explored.

Chapter 2

The 'Shofar Service' - the Waning of Majestic-Style Liturgy and Music

When planning for Rosh Hashanah, the Reformers met with an interesting problem: without a *Musaf* service,²⁸ how would they liturgically approach the sounding of the shofar and where in the morning service would they choose to create the shofar rubric? And, as the ideology of the Reform movement began to take shape in the mid to late nineteenth century, the idea that a modern humanist could possibly wish to reinstate animal sacrifice let alone pine for the day when this would occur was more and more unthinkable. So, *Musaf*, among other liturgical units that dwelled on the theme of restoration of the sacrificial cult were ultimately eliminated from the Reform prayer books. However, certain texts and liturgical moments were too important to exclude so creative solutions were sought. In the United States, by the mid-1890's, the standardized innovation of the 'Shofar Service' that had taken a shape still survives in part until today. Starting with the *Union Prayer-Book* of 1894, the editors combined the two occasions for the traditional sounding of the shofar on Rosh Hashanah creating a new liturgy that surrounded the shofar calls (see Chapter 1 for more information). It appears that this 'service' was intended to be the focal point of the Rosh Hashanah morning service with the pomp of the shofar blasts. The grandiose music that was written—much of which was

²⁸ *Musaf* was primarily a liturgy that was meant to take the place of the Biblically commanded sacrifices.

scored for organ, choir and trumpet or other triumphant wind instrument—for the thematic Biblical verses that followed the blasts added to the grandness of the liturgical moment.

The early compositions by Reform cantors and composers in America were part of an entire set of new musical services that were being written to coordinate with the texts of *The Union Prayer Book* and its High Holy Day counterpart. Compositions by Edward Stark (1863-1918) and Sigmund Schlesinger (1835-1906) were amongst the earliest written specifically for the new liturgy of the *Union Prayer-Book*. Later came the works of A.W. Binder (1895-1966), H. Fromm (1905-1995) and their contemporaries who set the stage for a return to traditional themes and modes. However, the works of these later composers were still, for the most part, innovations which were merely based on the traditional motives and modes—there was no true traditional precedent for much of the liturgy that had emerged only a few short decades earlier around the turn of the century.

Today, there is one feature of the Rosh Hashanah morning service that is becoming more and more prevalent and that is that the Shofar Service, which used to be a musical highlight of the *Union Prayer Book*, is now taking a very secondary place. The real question is why? The temptation is to investigate whether the current American Reform machzor, *Gates of Repentance* (1978) is leading this new trend or merely reflecting the changing times. It is first important to point out that the *Union Prayer Book* of the Shofar Service texts that were targeted for the musical compositions were those thematic Biblical verses which appeared after the sounding of the shofar. These texts, which used to epitomize the 'Shofar Service' of the *Union Prayer Book* were retained in the *Gates of*

Repentance but were relegated to Service II which permitted any cantor or congregation that favored this liturgy and its music to retain their beloved melodies while still adopting the 'new' Reform machzor. Meanwhile, Service I of the *Gates of Repentance* contained far more Hebrew than seen in the *Union Prayer Book* as well as several of the paragraphs found in the traditional *Malchuyot*, *Zichronot* and *Shofarot* blessings.

A short survey of Reform cantors currently serving pulpits of varying sizes revealed that indeed many were not singing the English texts after the shofar blasts, even if they were following Service II. Most of the cantors surveyed who actually sang the *Union Prayer Book* or Service II 'shofar service' texts chose the musical setting composed by Binder while several used that of Fromm and one even used the *Malchuyot* verse set by Stark and the other verses set by Binder.²⁹ Therefore, this chapter will examine the musical compositions expressly written to correspond to the liturgy of the *Union Prayer Book* 'shofar service' which were deemed most popular (the compositions of A.W. Binder and H. Fromm³⁰) and try to uncover what musical, liturgical and practical factors may have contributed to the waning use of these and other majestic settings of the 'shofar service.'

The *Morning Service for the New Year* by A.W. Binder, published in 1951³¹ contains the most well known music of the Reform Shofar Service. It is preceded by the

²⁹ Even so, the majority of those respondents would have preferred to sing the traditional Hebrew texts of *Hayom Harat Olam* and *Areshet S'fateimu*.

³⁰ See Appendix IV for composer biographies.

³¹ A.W. Binder, *Morning Service for the New Year* (New York: Transcontinental Music Publications, 1951—reprint 1979), 37.

benedictions which are melodically nearly identical to most of the traditional settings; it contains a brief organ introduction and then remains strictly solo with the exception of choral 'O-mein' responses interjected after each blessing. The very next selection in the book is that of "The Lord Reigneth". One striking feature of Binder's shofar service is that he scored the piece with not only organ and four-part choir but also a French Horn or other appropriate substitute instrument. The horn opens the piece with his musical equivalent of the shofar calls according to the way they appear in *The Union Prayer Book II*; *tekiah: shevarim: teruah: tekiah*.³²

As mentioned in the short biography in Appendix VI, Binder was very concerned about reintroducing traditional modes and melodies into the music of the Reform Jewish worship. Thus, since the traditional Ashkenazi musical approach to *Malchuyot* is primarily through the use of the *Adonai Malach* (or a major) mode, for *Zichronot*, *Magen Avot* (or a minor) mode, and *Shofarot* returns to *Adonai Malach*, Binder echoed this

³² Striking as it is, this does not seem to be an innovation of Binder's—not the additional instrument nor the echoing of the shofar calls. Stark, in his shofar service, scores the movements for trombone and also echoes the shofar calls. Schlesinger scores his shofar service for coronet but uses the coronet as an additional texture and does not explicitly echo the shofar blasts as they would traditionally be heard. It is also important to point out that in the traditional *Malchuyot*, *Zichronot*, *Shofarot*, the tripartite order of calls appears as: *tekiah: shevarim-teruah: tekiah; tekiah: shevarim: tekiah; tekiah: teruah: tekiah g'dolah*. The manner in which the *Union Prayer Book II* of 1945 explicates the blowing of the shofar is in accord with this traditional order, however, instead of doing each set of blasts after each section, only one set is performed and the order is that of the traditional separated over the three sections in this 'service'. Binder, in the movement introductions, did not use the call patterns strictly as they appeared in the *machzor*—*Malchuyot* and *Zichronot* are consistent with the *machzor*, but the *Shofarot* section opens with the same shofar pattern as in the *Malchuyot* section, a slight break from what might have been expected (see Appendix I, Musical Example 2.a for more details).

approach, albeit essentially using western conventions of major and minor with some modal modulations, by setting 'The Lord Reigneth', the final part of the *Malchuyot* section in F major modulating to D Ahavah Rabbah through D major (see Appendix I, Example 2.a). The transitionary moments occur at measures 23-24 in which the D major acts as a pivot between the original key of F major and the new key of D major in which Binder uses the major V (not a harmonic feature of Ahavah Rabbah) prominently in the next two measures (25-26) and then finally arrives in D Ahavah Rabbah at measure 27 during and after which he harmonically utilizes the lowered 2nd, raised 3rd, lowered 6th and lowered 7th which are not characteristic of the major. The style of the section is very majestic; Binder's direction to the performers changes from 'Serioso', the direction for the trumpet and organ introduction, to 'Majestically' with the entrance of the Baritone solo (measure 7). The melody of the Baritone solo, which is borrowed from A. Z. Idelsohn, is labeled 'traditional tune'.³³ Not only is the melody grand in its own right, but a very interesting compositional element is used to add to the grandeur. Binder accompanies the voice with the organ only; no choir is introduced yet into the piece, and the melodic line of the accompaniment (measures 7-12), is a harmonic echo of the vocal line, that is, it is exactly the same rhythmically as the vocal line only it begins exactly one measure later and not on the same pitches but a harmonized version. At measure 15, the horn rejoins the movement and measure 16, the melody is reintroduced in unison by the choir, only in this

³³ This melody is closely based on the melody that A.Z. Idelsohn used for the same Rosh Hashanah Shofar service text in his book *The Jewish Songbook* (Cincinnati, Ohio: Publications for Judaism, 1951, 1961), 232. Idelsohn labels the source of the melody simply 'Traditional tune' but gives no other information regarding its origin or original use.

repetition, the organ accompaniment is essentially sustained chords that aid the transition from F major to D major. The unison choir sings the words "The Lord is girded with strength", adding more of a sense of importance and power to color these words, after which the voices open gradually into five-part harmony. In the final section of this movement, *poco agitato* (measure 25-33), Binder has the choir and horn trade back and forth rapid staccato bursts that resemble the *shevarim*-type of horn blasts. Interestingly, Binder also plays on the all important mystical number '3' which is so prevalent in the structure of this liturgy by repeating the words, "Thou art from everlasting to everlasting" three times consecutively and then the words, "from everlasting to everlasting" three additional times. He ends the movement somewhat regally by utilizing a closed, middle-voiced D major chord and giving the horn the last word with a *tekiah g'dolah*. The final point of interest here is that the only movement which has been scored with a vocal solo is this one that represents *Malchuyot* and the solo is directed for Baritone. Although it is probable that the realistic performance mode for this would be that the cantor would sing this solo regardless of his or *her* vocal range, it seems that the intention was to give the subtle stately and regal feeling to the music.

The second movement also opens with horn, as mentioned earlier, and then moves into a two part imitative section (measures 37-41) in which the motif is stated by the lower voices and repeated exactly by the upper voices phrase by phrase until all of the voices come together in unison (measure 42). Again, here, Binder plays on the mystical number 3 by scoring the voice parts to sing the words, "For the mountains shall depart, and the hills be removed" three times each. Labeled, *Allegro con fuoco*, (joyful with fire), the

five-measure passage begins in C minor, true to the modal feeling expected of *Zichronot*, and proceeds with a feeling of agitation or anticipation, remaining with a minor modal feeling through nearly the entire passage. It finally lands on the first beat of measure 43 in the parallel major of the opening key (C major) on the word "kindness", after which the hurried, frantic pace relaxes into a slower rhythmical pattern in which the choir is singing homophonically in a succession in C major on the words, "(My) kindness shall not depart from thee", the central hope and message of *Zichronot*. The final passage in this section returns to the minor (d minor in this case) and first unfolds a short three-measure four-part imitative sequence moving from soprano to bass that is far less frantic than the opening (measure 45-47) and gradually winding down the final measures (48-55) ending in D major, the same key that ended the *Malchuyot*. In the sequence leading up to the final D major chord, Binder makes use of in a minor chord progression containing many 7th chords which give a striking yet warm color to the text expressed, "that hath compassion upon thee," (measure 50-53) another way of reiterating one of the central themes of the liturgy.

The final section, "All Ye Dwellers on Earth" concludes the *Shofarot* and is indeed very grandiose in its approach. It both begins and ends in C major with a short modulation through E^b major in the middle. The outstanding characteristic of this movement is the manner in which it emulates standard rhythmical as well as musical trumpet and shofar patterns. The horn solo that accompanies the choir from measure 63-68 repeats the motif of the traditional shofar blessings. Not only does Binder repeat the motif in the horn but even introduces it into several of the voices of the choir between

measures 90-91. Most of the rest of the horn solo is that of a trumpet fanfare. Binder also includes a momentary return to the *Malchuyot* motif of the beginning of the 'Shofar Service' in measures 86-89. In the final part of this movement (measures 86-98), Binder reprises the opening themes he used in the earlier sections of the musical liturgy in the form of both the shofar blessings motif as well as the 'traditional melody' utilized in the *Malchuyot* movement. The piece concludes with the choir and organ on an open C major chord with the horn playing the trumpet fanfare above the held notes, *forte* in volume, and then the voices and organ cut off for the final horn *tekiah g'dolah* which fades to a triple pianissimo. Just as Binder crafted the two previous movements to reflect the theme of the sections, here, too, by using both trumpet fanfare and shofar blessing motifs, he explicates the theme of *Shofarot* in clear, strong tones.

Even when creating a musical language for the new liturgy of the *Union Prayer Book*, Binder was concerned with using mode, nusach and Biblical cantillation in the musical fabric of the Reform service, as evidenced above. It was these Jewish musical traditions that he wished to reincorporate into the Reform service but which seemed to have been cast aside by the earliest reformers in Europe—reforms which began to take hold in the mid to late nineteenth century and continued well into the twentieth century. As he stated in an article about the nineteenth century reforms:

The reformers sought to raise the musical standards of the synagogue. They strove to eliminate all Oriental features from the synagogue song, including the cantillation modes in the reading of the *Torah*... They succeeded in their efforts, but partly to the detriment of synagogue music in their century.³⁴

³⁴ From A.W. Binder, "Jewish Music: an Encyclopedic Survey" (*The Jewish People, Past and Present*, vol. III, NY: Jewish Encyclopedic Handbooks, 1952; reprinted

In analyzing the 'Shofar Service' of Rosh Hashanah, it is clear that he intended to retain a more traditional sound as he was creating a whole new musical language for this original, non-traditional liturgy. He stressed the use of the proper modality in each section to correspond with the usage of traditional of modes in the blessings of *Malchuyot*, *Zichronot* and *Shofarot* within Ashkenazi practice. He wrote in 1955, "Some of our modern composers will sometimes use a traditional tune *in toto*; others will compose an original tune in a traditional mode. An important step forward is the use of the correct mode and melody at the right time, thereby helping to create the right atmosphere and spirit of the occasion."³⁵ In addition, he stated nearly a decade later, "I have made it a point never to change the *nusach* which is associated traditionally with a certain prayer. New ideas are introduced in prayers which do not have a musical tradition."³⁶ Clearly, the Reform 'Shofar Service' stems from a tradition yet is an entirely new liturgy that is in need of the creation of a tradition of its own.

Binder's attempt to create this new musical expression grounded in the Ashkenazi tradition by the use of the corresponding modalities, traditional tunes and nusach mixed

in *Studies in Jewish Music: Collected Writings of A.W. Binder*, ed. Irene Heskes, New York: Bloch Publishing Company, 1971), 150.

³⁵ From article "New Trends in Synagogue Music," *The Journal of the Central Conference of American Rabbis* January 1955; (reprinted in *Studies in Jewish Music: Collected Writings of A.W. Binder*, ed. Irene Heskes, New York: Bloch Publishing Company, 1971), 232.

³⁶ From lecture "My Ideas and Theories in My Synagogue Compositions" (for Meeting of the Jewish Liturgical Society of America, March 12, 1964—previously unpublished; reprinted in *Studies in Jewish Music: Collected Writings of A.W. Binder*, ed. Irene Heskes, New York: Bloch Publishing Company, 1971), 307-8.

into his own musical conception of 'good music' was his contribution in fulfilling his vision of "...the supreme purpose of music in a house of worship [is] to create the spiritual aura which the people seek there."³⁷ It appears that he not only succeeded in his own day but his appeal has lasted for many generations. There are still a number of Reform congregations today in which Binder's 'Shofar Service' is heard on Rosh Hashanah morning. However, as stated above, the current trend in increasing numbers of Reform congregations is to move away from what feels like dated and pompous settings of the 'Shofar Service'. As we approached and entered the twenty-first century, we are seeing more and more congregations scaling down their musical practices as well as moving away from English language settings towards the more preferred Hebrew. It appears that the changing musical tastes and move towards more Hebrew are the strongest contributing factors of the elimination of this work from common use since it does not seem likely that all works equally dated have also fallen into disuse.

The Binder 'Shofar Service' is only one of many that were written to correspond to the *Union Prayer Book* and subsequently the *Gates of Repentance, Service II* texts (see Appendix VII). Another commonly cited setting is that of the *Shofar Service* by Herbert Fromm³⁸ (1961—see Appendix I, Example 2.b). There are more similarities in the three sections of Fromm's work than there are differences, so it is best to take a broad look and

³⁷From article "A Perspective of Synagogue Music in America," *The Journal of Church Music*, January, 1964; (reprinted in *Studies in Jewish Music: Collected Writings of A.W. Binder*, ed. Irene Heskes, New York: Bloch Publishing Company, 1971), 274.

³⁸ See Appendix VI for biographical information on Fromm and the Bibliography for publication information on the *Shofar Service*.

then discuss any important differences. It is noteworthy to point out that Fromm, like Binder, opens each movement of *Malchuyot*, *Zichronot* and *Shofarot* with an instrumental rendition of the shofar calls that are specific to that section. In this work, Fromm scored this instrument as the trumpet. The first movement, 'Happy is the People' is not being examined for this study since there is no parallel text in the Binder setting and because it is part of the liturgy preceding the *Malchuyot* section of the shofar service. The next two movements corresponding to *Malchuyot* and *Zichronot* are composed for choir with organ accompaniment after the unaccompanied trumpet-shofar calls. The final movement, *Shofarot*, utilizes the trumpet more extensively and also contains the only measures designated for 'solo' although it is a soprano solo which acts as the highest voice within the choral texture (measures 40-45).

The key of each of the three movements studied here is E^b Ahavah Rabbah which is identified by the pitches used since the first four measures of the six measure phrase go unharmonized. The intention here seems to be a clearly modal sound to give a 'Jewish music' impression, or at least avoid a standard 'Western music' approach. The choir both sings and is accompanied only in octaves for these same four measures after which Fromm adds harmonization in the voices as well as the accompaniment leading to a cadence that ends with an A^b major chord (quite an unusual choice of chords giving the impression of a piccardy 3rd). He immediately lowers the 6 again to C^b and progresses from C^b major to E^b major, ending on the parallel major of the opening Ahavah Rabbah mode.

Since the tonic triad of the Ahavah Rabbah mode is a major chord, the tonality can resemble major, but the unusual sound of the augmented 2nd tends to be associated with

supplication liturgy and has a more melancholy association. However, the use of the authentically Jewish sounding mode caused Fromm's work to retain the identifiable modal sound without having to commit to a strictly 'happy' or 'heroic' or 'sad' or 'pensive' character, some of the expected qualities inherent in this part of the liturgy. It seems that he carefully chose this approach since he used an exact repetition with only rhythmical adjustments for the text for the opening phrase of each movement. The second movement also continues to the end in a similar manner only with a longer, more elaborate chord progression, most probably as a result of the length of the text rather than its content. The final movement also contains a significantly longer text than the previous movement, but after the first six measures of choral singing, the general feeling of the movement is clearly intended to invoke the impression of the sounding of the shofar and trumpet, words which are explicitly stated in the text of the opening measures. In this movement, the trumpet is prominently featured along with the organ and choir instead of merely as an introductory echo of the shofar blasts. In the final part of this section, the trumpet repeats the familiar major 5th interval that the shofar intones as a '*tekiah*' three times and finishing with a fourth '*tekiah*' sequence, this time starting on the 4 to the 1 (instead of 1 to 5) and in consonance with the choir. Fromm moves in and around E^b major through the parts 'Hark ye' and the *meno mosso* (measures 39-49) after which he finally modulates to A^b major—reintroduces the trumpet (measure 50)—and remains tonally through to the end of the piece.

Unlike Binder's 'Shofar Service', Fromm's work does not show an attempt to recapture or create new musical liturgy from the traditional musical practices. By

retaining the same melody for each movement, Fromm abandons much of the nuance of expression that would differentiate the themes of the blessings of *Malchuyot*, *Zichronot*, and *Shofarot*. These liturgical themes do differ greatly yet Fromm made only minor adjustments in an attempt to create musical distinction in the final *Shofarot* movement. Interestingly, of all of the 'Shofar Services' that I was able to collect over the past months, at least half if not more seem to mimic the same device as Fromm. The composers created one theme or motif and restated it for each of the movements without attempting to differentiate the melody or mode associated with the various sections. Several composers did indeed compose unique music for each movement however few appeared to make the conscious effort to adhere to the traditionally expected modes. Perhaps this was not the primary consideration for the composers since, as Fromm put it,

Musical composition...when applied to the liturgy of worship, finds itself moving within certain limits which should not be overstepped if the work is to serve its purpose. Synagogue music has to fulfill a function and should be more than a rhapsodic outpouring...Among desirable features I would mention a satisfying interpretation of the text, unburdened by an overdose of emotion, a lucid musical texture and a length properly designed for the place a piece should occupy within the overall structure of the service.³⁹

It is questionable whether the same or nearly the same musical motif utilized for each of the *Malchuyot*, *Zichronot* and *Shofarot* texts can elicit a 'satisfying interpretation' of the texts, however, it is clear that still, forty years later, there are a number of congregations that also find Fromm's in addition to Binder's works satisfying and appropriate for punctuating the Rosh Hashanah morning 'Shofar Service'. One cantor

³⁹ From lecture, "The Ideas and Goals of My Synagogue Music" at the Symposium of Jewish Liturgical Music Society of America, March 12, 1964; reprinted in Herbert Fromm, *On Jewish Music* (New York: Bloch Publishing Company, 1978), 56.

who I spoke to stated that he felt that the Binder 'Shofar Service' expressed the text as well as the sentiment of the moment best. Others indicated that their full-voiced professional choirs and trumpet or horn soloists added a great deal to the fanfare and pomp of the liturgical moment while giving them a moment of rest at the same time and were delighted to be including it. Many others felt that there was no English version of this rubric that still seemed appropriate for their musical liturgical practices and, as stated earlier, were quite satisfied to reduce the musical selections to a congregational *Areshet s'fateimu*. It appears that the trend for most of the liturgical music is to retreat farther from the Classical Reform and embrace more of the 'traditional' Hebrew texts and congregational melodies. However, as Bradley Hyman stated in his Master's Thesis on the topic of musical change in Rosh Hashanah worship,

...it is difficult to approach the awesome wonder of the *Yamim Nora'im* with their 'folk' style of music. Perhaps there are too many expectations on all parties (both cantor-musicians and the congregants) to produce a moment of majesty in an otherwise average life. There is often a feeling that the clergy must deliver something to the congregants that they would not otherwise see or hear during the normal course of the year... members of the congregation have needs and expectations for the Rosh Hashanah service... Until congregants demonstrate the desire for a serious modification of the High Holy Day musical worship experience, the music will remain as it is.⁴⁰

This statement does not appear to be entirely true of the rubric of the Shofar Service. With the publication of the *Gates of Repentance* in 1978 and the liturgical changes made from the *Union Prayer Book* including its expanded ritual for the sounding of the shofar, it is not surprising to see trends for change in the music as well. It seems

⁴⁰ Bradley D. Hyman, "Rosh Hashanah and Reform Judaism: Musical Changes and Growth" (Masters of Sacred Music Thesis, Hebrew Union College-Jewish Institute of Religion, 2000), 50.

clear, however, that the compositions studied in this chapter continue to evoke the sort of emotions and memories that inspire a sense of tradition (Classical Reform, that is) and comfort in many worshipers and therefore these selections continue, in at least some synagogues, to retain their place within the Rosh Hashanah service. However, the factors that have contributed to the waning of the importance of hearing grandiose music as part of the 'shofar service' are perhaps multi-fold. In a day when many synagogues are compelled to create a Rosh Hashanah morning service that lasts no longer than one and a half hours (compared to the significantly longer services of yesteryear), and the prayerful approach desired by many of the congregants is tending towards quieter and more introspective texts and music, it seems clear that neither the presently known compositions nor the published text for the 'shofar service' is appropriate for satisfying the changing requirements of the congregations. This appears to be the case even when the musical composition performed utilizes devices of the traditional Jewish music genre. However, to say that the 'shofar service' is absolutely a thing of the past would be an inaccuracy. There is still a tension between those who embrace the diminishing of the musical pomp of the 'shofar service' and those resisting such a change so, although, in the 'shofar service' we see a waning trend, it is not likely that there will be any truly homogenous practice in the near future regarding the music of the reform 'Shofar service.'

Chapter 3

Zacharti Lach—Retaining a Missing but not Absent Text from *Zichronot*

In an era when more and more Reform congregations are insisting upon only hearing settings to texts as they appear in their prayer books, it is surprising to see again and again that there is one particular text that does not appear anywhere in the *Gates of Repentance* yet is included in one way or another in the worship of Rosh Hashanah. This text is that of the *Zacharti Lach*, the three Prophet verses of *Zichronot*. There are a number of beautiful and powerful settings that are performed in many congregations, mostly as sermon anthems, during the course of Rosh Hashanah. In this chapter, I will examine one of the most popular renditions composed by the renowned 19th Century synagogue composer Louis Lewandowski,⁴¹ and try to determine what it is about this piece that keeps it popular and alive in spite of the striking textual omission.

The full text of *Zacharti Lach* in the traditional Machzor is comprised of a statement introducing Biblical verses and then the verses of Jeremiah (2:2), Ezekiel (16:60) and again Jeremiah (31:19).⁴² This is important to keep in mind since most compositions, especially the piece by Lewandowski make use of the parallelism of the texts. In Jeremiah 2:2, God remembers Israel as a devoted people to God, then in Ezekiel

⁴¹ See Appendix VI for biographical information.

⁴² See Appendix V.

16:60, God remembers God's covenant with Israel, and finally, in Jeremiah 31:19 God remembers fondly Ephraim (son of Joseph) as God's favorite son saying, and this is the key to these verses, that God will have pity on him implying that the pity will extend to future generations including those of us praying together on this day. Clearly, the central verse from Ezekiel is flanked by verses from the book of Jeremiah. Ezekiel is a book filled with imagery of the potential power of God if God wills it and the book of Jeremiah is known as one of the more bleak books of the Bible since it is the prophet Jeremiah who prophesies the destruction of Jerusalem as the center of Jewish existence. In both books, there is the underlying hope that if the Israelites change their ways and behave in an appropriate manner, the door will be left open for God to change the negative judgment against the community and restore the Jews to their land and to life. This is also clearly a central theme of the Days of Awe.⁴³

To add to the parallelism seen in this part of the liturgy, it is also helpful to briefly discuss the traditional Ashkenazi synagogue modes that are associated with this liturgy. The mode of *Malchuyot* and *Shofarot* is Adonai Malach which has a major feel, distinct motives, and a very unique scale which is not consistent in all octaves. It is most often used for joyous occasions such as wedding liturgy, Shabbat evening, and the like. Magein Avot is an essentially minor mode following the natural minor scale of western music but

⁴³ There are many blessings and poems, especially within the liturgy of Yom Kippur, that express this belief. For instance, the *B'Rosh Hashanah* paragraph of the *Un'taneh Tokef* (see chapter 2) ends with how 'repentance, prayer and charity will temper God's severe judgment,' and in the thirteen attributes of God (*Adonai, Adonai eil rachum v'chamun*) ends with the words, "...forgiving iniquity and transgression and sin, and clearing those who repent" (Birnbbaum, 50).

utilizes the 5th of the scale as a resting and or recitation tone and is the mode associated with *Zichronot*. The Ahavah Rabbah mode, the only one of the three primary synagogue modes not directly associated with the liturgy of the sounding of the shofar is occasionally used in temporary modulations to give color to certain parts of the text. It is marked by its lowered 2nd and raised 3rd which gives it its distinctly 'Jewish' flavor. It is known as "the mode of supplication"⁴⁴ and is often the mode of choice for such liturgical occasions. Finally, the Ukrainian Dorian mode is also seen in Jewish liturgical music as a temporary modulation. It is similar in sound to the Ahavah Rabbah, but the augmented 2nd occurs between the third and fourth scale degrees and is not a mode central to Jewish liturgical composition.

In order to better understand Lewandowski's approach to his famous 4-part rendition of *Zacharti Lach*, two other compositions were examined for comparison of mode and style. One of these compositions is another settings of the text "*Al Y'dei Avadecha... Zacharti Lach*" from Abraham Baer's *Baal Tfillah*.⁴⁵ The other is that of the *Atah Zocheir* which was recorded by A. Z. Idelsohn⁴⁶ and has been chosen as a clear example to demonstrate the use of the Magein Avot mode in *Zichronot*. *Atah Zocheir* is

⁴⁴ Joseph A. Levine, *Synagogue Song in America* (Crown Points, Indiana: White Cliffs Media Company, 1989), 96.

⁴⁵ Abraham Baer, *Baal Tfillah* (originally published 1877, reissued in New York by the Sacred Music Press of Hebrew Union College, 1954, 1985). See Appendix VI for biographical information on Baer.

⁴⁶ Abraham Z. Idelsohn, *Thesaurus of Hebrew Oriental Melodies*, vol. VII, 1922 (reprint: Ktav Publishing House, Inc., 1973), 50. See Appendix VI for biographical information on Idelsohn.

not one of the Biblical verses, rather it opens the introductory section of Zichronot that sets the theme of remembrance.

The following discussion will examine each work according to the common usage of modes and modality as well as the parallel tripartite approach to setting the three Biblical passages (in the two relevant selections)

Starting with the Idelsohn (Appendix I, Example 3.a), this is a classic example of the use of the Magein Avot mode. The phrases either 'cadence' on the tonic tone or the 5th tone and there is a centeredness about the 5th tone in nearly each of the phrases. To add 'color' to the mode, a raised 7th is sometimes used as a leading tone back to the tonic, as seen at the end of the second line. Another common modulation from Magein Avot is to that of the Ukrainian Dorian, which is characterized by a raised 4th and raised 6th, as seen in the repeated section of line 3 as well as the lowered 3rd, a feature not seen in this work. Then we return to the most basic version of the Magein Avot mode through to the end of the selection. We shall use these modal embellishments and modulations as a guide to examining the other selections. In addition, this selection is in the recitative style with occasional melismas used carefully and sparingly (as in the word *kedem* at the end of line 1 which means 'ancient' or 'that which was before but is no longer') typical of the cantorial art. So, this work contains the standard usage of the Magein Avot mode with the 5 as the recitation tone, modulation to the Ukrainian Dorian and back again to Magein Avot with a few carefully planned melismas.

In the selection by Abraham Baer (Appendix I, Example 3.b), we see that the first two lines are more or less in the recitative style, though lacking the traditional melismas.

In fact, in Baer's work in general one sees rare use of melismas in the recitatives.⁴⁷ Although the opening recitative is not centered on the 5th with that as a reciting tone, is surely does cadence on the 5th. There is really no one dominant tone, however, the second line centers more on the 1 and the 3 finally leading to the 5. Then we get into the third line (starting with measure 8) which marks a completely different section in many ways. At this point, we see that there is a melody instead of the traditional recitative, and the melody, through the entire line of music stays in the Magein Avot (or minor) mode with the embellishment of a raised 7th leading tone. As we move in to finish the first Biblical quote on the 4th line, the line moves to the Ukrainian Dorian through a renewed lowered 7th (measure 16). At '*w'socharti ani...*' (measure 20), the second of the three quotes from the prophets, we see a return to the embellished Magein Avot. Since this is a much shorter quote than the first, the melody, a variation of the first, is somewhat modified. The '*w'ne'emar*' (measure 27) contains the Ukrainian Dorian raised 4th and lowered 3rd not heard in the Idelsohn but we immediately return to the Magein Avot at the '*hawein jakkir li*' (measure 28) which is a closer repetition or recapitulation of the first melody (which started at measure 8) than in the middle section (measure 20) with basically the same usage of the leading tone, modulations and so on, with the exception of a one measure modulation into what appears to be the parallel major of the Magein Avot (measure 38). This section ends in Magein Avot returning only in the last two measures of the piece through the Ukrainian Dorian. Whether or not one sees this selection in a true

⁴⁷ It is possible that since this collection was intended for students and non-professional service leaders that simplified versions of the important liturgy instead of the more elaborate cantorial versions were included.

Magein Avot modality with some of its standard deviations, surely it is overall in a minor mode which is in keeping with the musical integrity and intention of *Zichronot*. So, as in the Idelsohn selection, this piece by Baer is in a minor modality with the use of the Ukrainian Dorian modulation at key moments. Unlike Idelsohn in which the 5 is used primarily as a recitation tone, here the 1 and the 3 are seen as the featured recitation tones in the recitative part of the piece. In addition, Idelsohn omitted the lowered 3 of the Ukrainian Dorian thus eliminating the striking augmented 2nd associated with the mode while Baer utilizes this interval quite effectively in his Ukrainian Dorian sections. Since the Idelsohn is both a fragment as well as an entirely different text from the Baer, it is difficult to say whether the use of melody versus strictly recitative-style music is a salient feature. As we turn to the *Zacharti Lach* of Lewandowski, it becomes clear that this text lends itself well to the balance of recitative and melody in a similar manner as composed by Baer.

In examining the *Zacharti Lach* composition of Lewandowski,⁴⁸ it is interesting to note that Lewandowski set this text several years earlier in his work *Kol Rina U'T'fillah*. There are a few striking similarities between the two compositions, mostly in form, not melody, and one could almost believe that the earlier work was a study for the later. In this discussion, I will include a mention of the *Kol Rina* work only where pertinent, otherwise, I will focus on some of the more interesting features of the *Todah W'simra*

⁴⁸ Louis Lewandowski, *Todah W'simra* (reprint: New York: Sacred Music Press, 1954, 1985—vol. 12 of the Out of Print Classics Series of Synagogue Music), 217-218.

setting that contribute to making it such a compelling work. Appendix I, Example 3.c provides a more detailed musical analysis of the later version of *Zacharti Lach*.

Section A is in the form of a recitative. The vocal line is nearly the same as in the *Kol Rina* version with a minor change in the melismatic sequence. However, the main difference is striking—whereas in the earlier version the voice is heard a capella, in this later version, there is an organ accompaniment to the solo vocal line. The use of the organ in synagogue music was, at that time, still an innovation and not all of the Reform composers were inclined to include instrumental accompaniments in their works. The piece even opens with a three measure organ introduction before the entrance of the voice. It is also interesting to point out that the piece is scored in such a way that the organ drops out at measure 13 and does not reappear again for the duration of the piece. The section A of the piece has some textual concerns which appear to have been handled masterfully by Lewandowski. There is the standard textual set-up for a Biblical passage from the Prophets—*v'al y'dei*—but, the passage itself contains a set-up for another quote. Musically, the first phrase of the recitative is the set-up for the Biblical quote itself and the second phrase is the beginning of Jeremiah 2:2, the part which is a set-up for the quote from God. The first phrase, the text that introduces the Biblical quote, is a succession on *i* while the second phrase, the set-up of the quote of God's words, progresses from *i* to *V*₇ (or the 5th of the scale with an implied *V* from the harmonic intent of measure 12). The core of the quote, beginning with the actual words "*Zacharti Lach*. . .—I remember your youthful devotion. . .," is the message from God to the Israelites in Jerusalem, and has been musically offset by Lewandowski as well. It is with this text that he begins the B

section (measure 15-30). There are many changes that occur here in the music that offsets this text. Most striking is that now Lewandowski has launched into a melody with rhythm and tempo. The accompaniment, as stated above, is no longer that of the organ but that of a 4-part male choir. Unlike the use of the organ which is a complete break with tradition, this arrangement for an all-male non-instrumental accompanied choir replicates a more traditional synagogue music sound. And, finally, with the words "*Zacharti Lach*" - *zacharti* coming from the same root as *Zichronot*, the theme of the entire section, it seems fitting to introduce the main melodic and harmonic motif for the composition.

The link between the B and C sections is both musical as well as textual. The word '*V'ne'e'mar*' is used in liturgy to indicate a Biblical quotation, in this case, the second of the prophet quotes, Ezekiel 16:60. To set this up, Lewandowski uses a simple 2 measure solo for the '*Vorbeiter*' which points the listener to the next section of the composition by indicating the key shift that is about to occur. He begins on the pitch D, the 5 of our original key but, perhaps here, the 1 of the scale that has become an intermediate modulation, and proceeding to F, the 3 of the intermediary key and the 5 of the new key of Part C, B^b Major, which is the relative major of our original g minor.

Part C consists of two essentially homophonic phrases that both appear to be successions about the I of B^b Major (compared to the phrases of section B in which all are progressions). Again, as in the B section, there is a clear and distinguishable melody in each of the two phrases which are quite different from one another. The climax of the C section not only contains the highest pitch in the piece (measure 40) but it is also where the accented syllable of the only repeated words falls. These words '*vahakimoti lach*'

meaning 'I will establish with you. . .' were probably repeated not only for musical considerations but also because they indicate a key concept of the text—the '*brit olam*' or an 'eternal covenant' that is being established. On this main accented syllable in each of the repetitions (first beat of measure 39 and 40), Lewandowski creates what looks like a I₇ of the B^b Major in different inversions—the first time in root position but lacking the 3rd (doubling the root) and the second time in the first inversion but a richer chord without doubling of any of the chord pitches. The final cadence of this part is an implied I of B^b Major since all of the voices end monophonically on B^b as they come together on the accented syllable of the word '*olam*' or 'eternal'. Not again until the very last notes of the composition do all of the voices come together as one as they did at this juncture which strongly indicates the importance placed on the concept of this *Zichronot* text in which God remembers the covenant made with Abraham and renews the desire to establish an eternal covenant once again with the Jewish people. It is central to the hopes and desires of the High Holy Days in which Jews pray for life.

At this point (measure 43), Lewandowski returns to the solo 'Vorbeter' to sing the only true melisma in the entire composition on the '*Ve 'ne 'e 'mar*' link between section C and B'. As in the link between the B section and the C section, this passage starts and ends on the pitch D. Lewandowski seems to be returning to the original g minor through D just as he modulated from g minor to B^b major through D in the previous link. By utilizing the F[#] while retaining the B^b, Lewandowski rather gracefully modulates from a major to a minor modality. In addition, the use of melisma here appears to be a very deliberate punctuation as we return to the melody of the B part which reappears with

nearly no variation except for the final cadence of B' which cadences with a half cadence on the V (D Major) of g minor instead of the i as in part B. As in B, the text of B' is from the Book of Jeremiah. Perhaps Lewandowski had the intention of connecting these two quotes, an idea that will be explored further below.

Lewandowski does not end this final Jeremiah quote with the melody of the B' section but leads to another solo line linking to what could either be called part D or a coda. The link appears to be in g harmonic minor retaining the raised 7 (F#) of the final chord of the B' section. As section D is clearly in G major, the resultant modulation appears to be straight forward as the piece moves to the parallel major.

There is a tremendous tenderness in the final section which sets the text '*rachem arachameinu*', translated as 'I will receive him back in love' by the new JPS⁴⁹ translation and as 'I will have pity on him' according to the Birnbaum *machzor*.⁵⁰ There is no doubt that Lewandowski found this to be an important moment of *Zichronot* since it is the very notion that God will remember us fondly and will 'have pity on us' for our shortcomings by 'receiving us back in love' by inscribing us for blessing and life for the year to come. The four measure section remains in the major throughout, finishing with an imperfect authentic cadence that leaves the listener perhaps satisfied but still expecting more. Of the next four measures which conclude the piece, the first two are scored for the 'Vorbeter' and the final two for the choir. The solo part moves from the 3 to the 5 of G Major while

⁴⁹ *Tanach: a new translation of the Holy Scriptures according to the traditional Hebrew text* (Philadelphia: the Jewish Publication Society, 1985), 838.

⁵⁰ Birnbaum, 388.

the choir, completely monophonic, moves from 3 to 1 with each voice ending on G hinting at the G Major without making a true commitment to the key (there is no 3rd). Since the unison *forte* conclusion in which the words 'n'um adonai'—'says the Lord' are intoned only spans one octave and is in a very middle part of the vocal, the concluding moment becomes very artistically powerful. It appears that Lewandowski truly hoped to encourage the congregation to believe that God indeed will have pity upon it and be gracious in the 'final' decree.

Finally, I would like to note how Lewandowski actually used the B and B' parts to complement each other. As mentioned earlier, both sections are from the Book of Jeremiah. As is traditional for all of *Zichronot* to be in the Magein Avot or a minor mode, these sections are surely at the very least in the minor. There is a beauty and tenderness to the melody and harmonies in these B sections that gives some sort of melancholy feeling. The memory is mixed with some sadness since what is being remembered was point in history that can only be remembered but no longer relived or revisited. There is such a finality and fleetingness to events of this nature, past, present and future. It does not feel like a stretch to say that Lewandowski, whether intentionally or not, has evoked this feeling in the listener. Meanwhile, the quote from Ezekiel is about God's eternal covenant with the Israelite people. This may have started at a discrete point in time, but it continues and will continue into the future. It is about an mutually binding agreement between God and the Israelites that is law-like, not a fleeting emotion. Therefore, since it is the major key, often performed at what feels like a brighter tempo, and contains the only repeated word sequence in the piece as well as the highest pitch on the repetition of one of the

words, it is surely set apart from the rest just as the intent and the power of these words are set apart from the quotes of Jeremiah. Although it is five measures shorter than the B parts, it is quite powerful as a 'major' force that builds in intensity, fitting beautifully between the two minor sections.

Thus, I feel that this particular setting of the *Zacharti Lach* truly brings out the important text and expresses not only the words but also beautifully draws the listeners' to the balanced structure of the quotes from both the perspectives of context as well as content. Such a balanced structure is seen all through the liturgy of the *Malchuyot*, *Zichronot* and *Shofarot* and Lewandowski carefully crafted the three main sections to reflect the parallelism of the liturgy. In addition, focusing on the fact that *Zichronot* is essentially composed in a minor mode, Lewandowski utilized this for the majority of the piece, breaking it up with the major in the central section which reminiscences the only true and binding covenant between the God and the Jewish people. The major returns at the end of the piece to evoke the hope and expectation that God will have pity on each of us and remember us for blessing.

The precedent for the form of Lewandowski's *Zacharti Lach* may have been set long before this composition was written, as evidenced by the structure of the Baer work, yet Lewandowski's use of melody, harmony and varying musical textures truly set it apart. Since his harmonic structure is essentially Western in its conception, his sound tends not to be modal whereas it seems that composers and cantors in traditional Orthodox synagogues of the day, like Baer, were more careful about their use of the synagogue modes and conventions. By lacking the constraints of Western compositional techniques,

Baer was free to modulate within each section as he found appropriate while in Lewandowski's music, only the unaccompanied cantorial solo phrases were modal in their composition (i.e. in the short unaccompanied links between the sections). Even though Lewandowski did not abide strictly to synagogue music conventions, he still created a moving and sensitive work that clearly expresses the text and its underlying meaning. It does not seem likely that his setting would be widely performed in Orthodox or even Conservative synagogues on Rosh Hashanah, yet in the Reform setting where several congregations still hear this piece as part of their worship service, as mentioned earlier, the text does not even appear in their prayer books. So, as compelling as the text may be, it was not compelling enough for the editors of the *Gates of Repentance* in 1978 to include in their version of *Zichronot*. However, this piece, written more than a century ago, still has the power to evoke the kind of emotional response that could not be edited out with the verses. It is most probably the power of music; the soulful musical expression heard in Lewandowski's *Zacharti Lach* that congregations today wish to retain. Even though scored for four-part choir, the setting lacks the grandness and pomp that seem to turn congregations away from particular settings, as in the 'shofar service' discussed in Chapter 1. Yet, it must be more than the beautiful marriage of words and music, since the vast majority of those listening to the composition have little or no idea as to the meaning of the text. Rather, it seems that the retention of this text in the worship service occurs because of the power of the music that has set it. Although, as we have seen here, other synagogue composers have used the same general approach to setting this liturgy, it is

Lewandowski's genius that has caused this setting and consequently this text to be enthusiastically retained in Reform Rosh Hashanah worship.

Chapter 4

Un'taneh Tokef: Reclaiming Centrality in the Reform High Holy Day Liturgy

As discussed in chapter 1, *Un'taneh Tokef*, the liturgical piyyut central to the Rosh Hashanah and Yom Kippur *Musaf* service, was found to be important enough to keep in the Reform service, but objectionable enough to banish to the poorly attended Yom Kippur Afternoon Service. It was very difficult for modern thinkers to subscribe to the idea that God sat in judgment of all humanity and decide who was to live and who to die which terrible fate but that by praying, repenting and giving charity actually might change one's fate. Although fatalism was not necessarily in fashion, neither was the idea that God took such an active role in the course of each of our lives. Despite the diminished position in the service, *Un'taneh Tokef* must have still captured the imagination of many a composer since the musical compositions written for this text, even in the Reform setting, seemed to have remained grandiose.

Today, as *Un'taneh Tokef* has found a place of greater prominence in Reform practice in the Amidah of the Morning Services of Rosh Hashanah and Yom Kippur, it is becoming clear that musically as well, this liturgical moment is taking center stage. A survey of actively engaged cantors⁵¹ has shown that the vast majority sing most of the

⁵¹ This survey was conducted in December 2001 over the internet. Cantors who subscribed to the ACC-net (daily e-mail messages sent to members of the American Conference of Cantors) were posed the question, "What setting of *Un'taneh Tokef* do you sing in your congregation and if it is not your choice, what would you prefer to sing?"

paragraphs of the piyyut, though not always the complete setting by the same composer. Instead, they combined their favorite musical moments from various settings to create what they feel is the best expression of the text. The paragraph most often eliminated is the *Ki K'shimcha*, the final part of the piyyut, and the refrain of the *B'Rosh Hashanah* paragraph is nearly always sung in a congregationally participatory manner. Some of the most popular settings include those of Max Janowski,⁵² Morris Barash⁵³ and Lewis Lewandowski.⁵⁴ Several of the cantors chose the traditional chazzanut of Israel Alter⁵⁵ and Adolph Katchko.⁵⁶ There were still other respondents who created collections in which they linked a variety of settings of the paragraphs from different composers into one continuous work. This chapter will examine some of the more popular compositions for *Un'taneh Tokef* performed on Rosh Hashanah that were cited in the survey (see footnote

There were approximately 30 respondents who discussed musical choices and changes that they made in their pulpits.

⁵² Original publication date in 1974; currently found in Max Janowski, *Yom Kippur Service: Morning* (Chicago, Illinois: Friends of Jewish Music, 1991), 26-39. For biographical information on Janowski, see Appendix VI.

⁵³ Morris Barash, *Un'taneh Tokef* (New York: Sacred Music Press of Hebrew Union College, 1976).

⁵⁴ Originally published in *Todah W'simra* between the years of 1876-1882. For biographical information on Lewandowski, see Appendix VI.

⁵⁵ Found in Israel Alter, *The High Holy Day Service* (New York: Cantor's Assembly, 1971).

⁵⁶ Though probably written considerably earlier, the music was first published in Adolph Katchko, *Thesaurus of Cantorial Liturgy*, vol. 3 (New York: The Sacred Music Press of Hebrew Union College, 1952, 1986), 44-50. For more biographical information on Katchko, see Appendix VI.

49). In particular, the work of Katchko along with that of Abraham Baer will be examined for the musical tradition of expressing this text. The compositions of Lewandowski and Janowski, both who composed for Reform synagogue settings, will also be investigated looking to see how these reform composers have captured the tradition and the listeners' imaginations eliciting an emotional response that supersedes theological biases.

An overview of the 'traditional' approach to chanting *Un'taneh Tokef* can be seen easily through the compositions of A. Baer⁵⁷ and A. Katchko. There are quite a number of similarities between the two compositions while only a few differences in the use of mode. Melodically, there is an overall similar shape, but these are truly two different pieces of music. Baer's 'Polish Tradition' version⁵⁸ can be seen as simpler than Katchko's since Baer uses less flourishes and 'fancy' chazzanut. Finally, whereas Baer includes all of the text of the piyyut, Katchko does not set the words "*U't'shuvah, U't'fillah, U'tsedakah ma'avirin et roa hag'zerah*"—the final words of the *B'Rosh Hashanah* paragraph.

A paragraph by paragraph analysis of the use of mode may be helpful in understanding the traditional approach to expressing this text (see Appendix II for full Hebrew and English text). Both Baer and Katchko have set the entire *Un'taneh Tokef* paragraph in the minor. Neither composer uses extensive melismas in this paragraph and there are no ostensible modulations with few if any accidentals. The opening of the *U'v'shofar* paragraph remains in minor in the Baer setting (measure 23) while Katchko

⁵⁷ Baer, *Baal T'fillah*,

⁵⁸The composition found on the top line of each system is that of the 'Polish Tradition' and it was the version analyzed here since it provides the most appropriate

shifts to the major for the first two phrases (line 12). At the word *u'malachim*—‘and the angels’ who quaked with fear, both settings modulate to a mode that utilizes the striking augmented 2nd interval—Ahavah Rabbah in the Baer setting (measure 29) and the Ukrainian Dorian mode in Katchko (line 15) to color the visual image in the text. Baer continues in the Ahavah Rabbah until *K'vakarat*—‘as a shepherd seeks out his flock’ (measure 48) while Katchko moves into the minor at *lifkod al tz'va marom badin*—‘to bring the hosts of heaven to justice’ (measure line 18) and on the word *lo*—‘not’, he flats the 6th, which, although a common maneuver in the Magein Avot mode, adds emphasis to the concept that all of God’s creatures are not free from guilt as judgment approaches (line 19). Katchko returns to the Ukrainian Dorian at *K'vakarat* (line 25); Baer instead modulates into the major until *ken ta'avir* (measure 53) in which he shifts the composition into the parallel minor. The musical effect is interesting in that the text set in major describes mankind, like a flock of sheep, passing before God, but at the point that each creature is ‘counted and numbered’, Baer turns to the minor, foreshadowing the ominous realization of *v'tichtov*—‘inscribing their destiny’ (measure 60) at which point he moves into Ukrainian Dorian with its petitionary feeling (i.e. please, God, inscribe us for another year of life) to finish the paragraph. Katchko makes one additional shift from Ukrainian Dorian to major at the word *v'tachtoch*—‘fixing their lifetime’, perhaps with the hope that each one’s lifetime will be fixed in a positive (major) way (line 29:2) but then back to minor at *v'tichtov* (line 31) to the end of the paragraph.

comparison for the musical traditions of the other compositions in this study. For more biographical information on Baer, see Appendix VI.

The *B'Rosh Hashanah* paragraph is rather straight-forward modally in the Katchko composition. He begins in the Ahavah Rabbah mode and essentially remains in this mode until the words *mi yamuach*—‘who will be at ease’ (line 44) in which he switches abruptly to the major. The piece again reverts to the minor at *y'shaleiv* (line 46), and as stated earlier, *u't'shuvah...* has not been included in this composition. A nice compositional inclusion is the use of the *v'hakohanim* motif on the word *yishakeit*—at peace with himself (line 45). Baer, on the other hand, begins his composition (measure 63) in F harmonic minor adding the B natural ‘accidental’ to move into F Ukrainian Dorian on the word *kippur* (measure 66) only to modulate immediately back to F harmonic minor on *kamah ya'avrun* (measure 68). A few words later, on *mi v'kitzo* (measure 72), Baer returns to Ahavah Rabbah (this time in F) where he remains until the modulation into the parallel major (in F) in *mi yamuach* (measure 85)—the same jarring shift to major seen in Katchko and nearly all traditional settings of the *B'Rosh Hashanah* paragraph. The composition ends with the raising up of the pitch from B^b to B natural on the ‘ya’ of *mi yarum*—‘who shall be raised up’ (measure 96) which sets the listener up for the modulation to G-Ahavah Rabbah for the text *u't'shuvah...* (measure 98). The direction to the singer is that first this line is to be sung by a soloist and then the text repeated by the choir. Baer is very specific in his direction for intoning *u't'shuvah* while in Katchko's composition, by omitting a specific musical structure to this all important acknowledgment that each individual still has free will to ‘cancel the stern decree’, each congregant now also has free will to express in his (or her) own way the steps to be taken for a better judgment in the coming year.

Both settings of the *ki k'shimcha* paragraph begin in Ahavah Rabbah. Baer continues in Ahavah Rabbah until *v'che 'anan kolo*—‘the cloud that vanishes’ (measure 128) where he modulates into minor for the duration of the composition in his first option in the Polish tradition (top line at *v'atah hu melech*; measure 135). The second option in the Polish tradition sees a modulation to Ukrainian Dorian in the final two measures on *eil chai v'kayam*—‘the living and everlasting God’. Katchko, on the other hand, begins to modulate into A minor on the words *emet ki atah hu yotzram*—‘Thou art men’s Creator’ (line 55→56) and only finally arrives when reaching *adam y'sodo*—‘man comes from dust’ (line 58). On the phrase beginning with the words *u'ch'tzitz noveil*—‘the flower that fades’ (line 62), Katchko begins modulating with the use of first with the intermittent use of the lowered 2nd (to B^b) and then the F# and E^b so that by the time he reaches the word *v'chalom*—‘dream’ (line 65) he is in G major but immediately moves into A Ahavah Rabbah for the very next word *ya'uf*—‘that flies away’ (line 66) giving hope to the dream but melancholy to the fact that it is fleeting. The very last line, *v'atah hu melech*—‘but Thou art King, the everlasting God’ (line 67) abruptly shifts finishing the last line of the paragraph regally as well as the entire piyyut triumphantly in D major.

Lewandowski’s composition of *Un'taneh Tokef* from *Todah W'Simrah* bears some resemblance in its modal approach to the previously described compositions—not completely surprising since his Jewish musical roots are of those of the Eastern European tradition as were those of Cantor Lichtenstein, the cantor with whom he collaborated in Berlin. Lewandowski also begins his composition in minor utilizing a raised 7 to create the harmonic minor as did Katchko. In Baer’s composition, the 7 never appeared in the

Un'taneh Tokef paragraph thus avoiding the augmented second with the color and tension created by this leading tone. Constrained by western compositional consideration, Lewandowski most probably also utilized the raised 7 for choral and orchestral considerations. Lewandowski's composition ends with the text of the first paragraph up to *be'emet*. In this version, there is no setting of the text between *emet ki atah hu dayan* and *kivnei marom*. The composition continues with the *k'vakarat*. As in the Baer composition, Lewandowski chooses the key of F major only he does not begin to modulate to the parallel minor until adding the E^b on the word *v'tifkod* (measure 24). Lewandowski's *k'vakarat* continues directly into the *B'Rosh Hashanah* paragraph (measure 31) which sees not only a dynamic shift from *forte* to *mezzo-forte* but also a melodic shift through the use of two of the *Kol Nidre* motives—the first on the words *B'rosh hashanah y'kateivun* (measure 31-33) and the second on *u'vyom tzom kippur yekateimun* (measure 33-36).⁵⁹ What is interesting here is that Lewandowski remains in F minor through the entire textual phrase and then on *mi yichyeh* (measure 39) suddenly shifts to F *Ahavah Rabbah*. The majority of compositions familiar to Reform congregations for the text of *B'rosh Hashanah* musically separate *kamah ya'avrun* from the text that precedes it by singing a congregational refrain to the *B'Rosh Hashanah* text, but Lewandowski perceives the phrase to continue all the way to the specific possible fates starting with the first time we see *mi* (measure 39). Katchko neither introduces motives nor mode variations in this part of the text as Lewandowski had done while Baer, who

⁵⁹ It is possible that the melody used all the way through the next few words (through *y'barreiun*—measure 38) could also be part of the melodic elements of the *Kol Nidre*.

makes great use of mode modulation and does so more to color specific words than to punctuate grammatical structure. Lewandowski does not shift to the major at *mi yanuach* (measure 57) as the other composers, but he does finally continue in F minor by changing the key signature and uses accidentals to create more colors on specific words (through momentary modulations to Ahavah Rabbah—measure 61-62—or the use of the raised 7—measures 57, 59, 64). Lewandowski reprises the *Un'taneh Tokef* motif for the *U't'shuvah* line (measure 68) remaining consistently in the harmonic minor. Again, in Lewandowski's composition, we see a section of text omitted. The opening of the *ki k'shimcha* is left out and he begins the next musical section with *emet, ki atah hu yotzram* (measure 76). He distinguishes *adam y'sodo* (measure 81) by moving from an unaccompanied recitative to a more involved and accompanied 'melody' that is marked 'Lento' and even bares a metronome marking, a specific that was not given to the singer since the very opening of the piyyut. Opening this *emet* section in the minor, he modulates to Ukrainian Dorian at *mashul k'cheres* (measure 89) and then returns not only to minor for *v'atah hu melech* (measure 101) but also, again, to the *Un'taneh Tokef* opening motif as a grand finale to the entire piyyut. It is interesting to note that Lewandowski's famous and most beloved *ki k'shimcha* appears in *Todah W'Simra* in the section marked *Musaf* L'Yom Kippur. It does not seem likely that this *ki k'shimcha* was intended to be sung for *Musaf* Rosh Hashanah since nowhere in the piece does Lewandowski utilize the *Un'taneh Tokef* melody which is so prominently displayed in the *Musaf* Rosh Hashanah version. In addition, the *ki k'shimcha* may not have been intended to be sung with this *Un'taneh Tokef* since is

composed as a solo work with accompaniment while the *Ki K'shimcha* was composed for solo with choir or organ if no choir is available.

The *Un'taneh Tokef* of Max Janowski is a popular choice in Reform congregations. First composed sometime between the years of 1952-1954,⁶⁰ the piece was ultimately published in 1991 with the preface by the rabbi emeritus of K.A.M., Jacob J. Weinstein, dated October 1974, stating the intention that it was to be performed on Yom Kippur of that year which strongly implies that according to Reform practice at that time, the composition was intended for the Yom Kippur Afternoon Service, the place where the text appeared in the *Union Prayer Book II*. As mentioned in chapter 1, the text was severely abridged in the *Union Prayer Book*, yet, this composition of Janowski's was composed to the entire traditional text of the paragraphs *Un'taneh Tokef* and *U'vashofar Gadol*. In other ways, Janowski utilizes traditional elements but not in the traditionally expected motives or nusach for the liturgical moment. He opens this work in F Ahavah Rabbah but does so in a non-conventional manner by avoiding the lowered 2 in the melody line. By measure 7, he is modulating toward the key of B^b minor (through D^b major, the VI or F-Ahavah Rabbah or the III of B^b). The four and a half measure theme (theme 1) that opens the work is repeated on several occasions during the duration of this piece.

⁶⁰ This information was furnished by Cantor Deborah Bard of K.A.M. in an e-mail to the author. In her correspondence, Cantor Bard indicated that the composition of the *Un'taneh Tokef* was sponsored by Congregation Shalom, Milwaukee, WI where Janowski also served as their part-time music director and organist. It was not published until 1991 by the Friends of Jewish Music Publications (see Bibliography), but in the publication cited, there is a preface to the composition by Rabbi Emeritus of K.A.M., Jacob J. Weinstein, introducing it for use in the Yom Kippur observance of 1974, alluding to the one year anniversary of the start of the Yom Kippur War of Israel (1973).

The opening is a solo with a choral response. It is reintroduced in this same fashion on the word *emet*—‘truth’ (measure 20). The final usage of the motif (measure 33) is scored as an organ solo with the choral response with the words *umei'ei'lav y'karei*—‘and reads itself,’ referring to the Book of Records. Other than these motivic Ahavah Rabbah moments, the rest of the composition, with only the occasional usage of non-key related accidentals, is essentially in B^b minor (natural, melodic and harmonic)—a key which is closely interrelated with F Ahavah Rabbah. Interestingly, Baer punctuates the first of these textual moments by beginning a new ‘section’ (measure 11) but does not modulate or alter mode in his composition and in the second textual moment, does not seem to even specifically punctuate the text. Katchko also begins a new ‘section’ at *emet*—‘true’ (line 4) without modulating or using any specific musical devices, but at the second text, *umei'ei'lav*—‘it reads itself’, Katchko, without modulating, adjusts the tonal center to give the impression of major (or could be seen as Adonai Malach for the entire text *umei'eilav y'karei v'chotam yad*—line 9-10—modulating back to minor on the first *kol*—line 10). Lewandowski cannot be compared since he did not compose music for this text.

Setting the *U'vashofar Gadol*, Katchko shifted modally while Baer began by reprising his *Un'taneh Tokef* opening motif but by the end of the phrase already veered from the original path moving towards new musical expression. Janowski also reprises a previously used theme (theme 3, first seen at measure 13), a motif shared by the words, *v'yikon b'chesed kisecha*—thy throne shall be established on mercy and *u'vashofar gadol y'takah*—the great shofar is sounded. He immediately veers from this motif right after these first few words by continuing on, as Baer had done, with new melodic material and

some modal shifting. Through the use of accidentals, Janowski moves between the various forms of B^b minor and B^b Ukrainian Dorian. This begins on the words *v'kol d'mamah dakah*—'a gentle whisper is heard' (measure 46) with a dynamics shift from *forte* to *piano* as well. The Ukrainian Dorian mode is reinstated in the traditional settings of Baer and Katchko several words later on *u'malachim*—'and the angels'. Janowski uses the melody line instead of a sudden modulation to another key or mode to give the feeling of 'angels quaking with fear'.

All of the composers make another dramatic shift at the *k'vakarat*—Katchko and Baer change modes and Lewandowski resumes his composition with this text, but Janowski, who chooses to remain in the same minor key that preceded, instead introduces a metered melody that is sung by an a cappella chorus (measure 87). Until this point, there had been a soloist singing what seemed to be in the character of free-style cantorial recitative with choral responses and organ accompaniment. All of that changes from measure 87-99. Although the organ is reintroduced at measure 94, it merely reinforces the choral part and the solo supplies the melody above the choir chords in a high octave. Returning to more of a recitative-style solo in measure 99, Janowski also utilizes a motif (with slight variation) that is found in several other places in the composition. This stepwise, ascending scale of grace-notes not only puts the listener into the melodic minor, but also embellishes or precedes very specific points in the text helping punctuate the meaning. The words or phrases that share this motif are *malchut'cha*—your kingdom (measure 11); 'ah' preceding the word *badin*—'judgment' (measure 69); 'ah' that precede the words *v'chotam yad*—'every man's signature is contained in it' (i.e. the Book

of Remembrance, measure 37-42); and 'ah' that proceeds *v'tachtoch kitzvah*—'thou (God) dost count and number thy creatures' (measure 99-106).

Janowski also composes with some interesting features that make his work so compelling. He makes great use of a pedal tone which grounds the music in its key, even through all of the harmonic twists and turns. In addition, Janowski also makes use of open fifths in his cadences which, by leaving out the third, causes ambiguity as to what key or mode is truly intended, therefore achieving a far less 'western' sound lending the music to graceful and seamless modulations instead of jarring and sudden shifts in the tonal center to punctuate text (measure 20, for instance). Through the use of repeating motives and integrally interrelated keys composed to flow seamlessly from one to another, Janowski not only gives organization and structure to the work but also expresses the *Un'taneh Tokef* in a strikingly different manner than in any of the previously discussed compositions.

In the hands of the great masters of music composition cited above, the *Un'taneh Tokef* has surely received the dramatic and poignant expression that the text warrants. The comparison of the more 'traditional' settings provided a much closer and more similar approach to the expression of the texts while the more modern composers seemed to forge their own paths with the objective of creating something new as they created their settings of the text. Use of mode and modality was more central to the traditional settings and while the more modern composers seemed to be sensitive to mode usage, they were less likely to use it to signify major interpretive shifts and more likely to play with the modes in a general manner for coloring specific words or phrases. This was seen most clearly in

Janowski's work in which he used the Ahavah Rabbah mode for his opening theme but his usage causes the specific modality to not be immediately apparent to the listener. In addition, he reprised the theme two times (measure 20 and measure 33 on the texts *emet*—true and *umei'eilav*—it reads itself). The first reprisal on *emet* also signified the start of a new 'section' in Katchko and Baer, and the second on *umei'eilav* was given more musical treatment in Katchko than in Baer. This theme was in a traditional synagogue mode, but the mode was not used in a traditional manner nor was it retained for any length of time in the composition—it was just utilized for the particular, short theme.

The 'reform' pieces analyzed above contain numerous elements based on traditional synagogue music sources which makes them very appealing choices for a part of the liturgy that is ever growing in popularity. The mere fact that this piyyut, once so obscure to the masses who worshipped in Reform High Holy Day services, is now finding itself not only included in the center of the morning service with the full, traditional text, has become the text of a major liturgical moment, containing strains of traditional modes, and eliciting such a strong emotional response from the listener is quite astounding unto itself. The chanting of *Un'taneh Tokef* has long been central to the traditional *Musaf* of Rosh Hashanah but only in recent years has been reclaimed as a central moment in Reform practice. Although large parts of the text itself may not appeal to the modern thinker, the omission of a familiar and beloved congregational version of the *B'Rosh Hashanah* refrain or the powerful and moving *Un'taneh Tokef* by Lewandowski, for instance, from the

morning service would feel like a great loss to so many who have become accustomed to hearing it on perhaps one of the only days they attend synagogue services all year.

Conclusion

If the buzz words for the worship experience of the early days of the Reform movement were 'dignity', 'majesty' and 'decorum', it is clear today that there has been a shift toward 'introspection' and 'spirituality'. What once appealed greatly to congregations are now considered 'old-fashioned' and 'out-dated'. Yet, the 'old' is not necessarily what makes a piece go 'out'. Some of the earliest compositions for the Reform synagogue are still very much in vogue. Many works of Louis Lewandowski are still amongst the most effective for a particular prayer, as in the case of his rendition of *Un'taneh Tokef* and his *Zacharti Lach*, a text that never made it into the American Reform machzor. It has more to do with the intimacy of the music and the expression of the text. Even a text like the *Un'taneh Tokef*, which in the *B'Rosh Hashanah* paragraph has little theological or intellectual appeal, a stirring rendition is sought, and to omit a musical interpretation of the piyyut is unthinkable.

Moments that were once filled with majesty, like the Shofar Service, are now reduced to minimal musical expression. Binder's composition for the Shofar Service seemed to contain all of the elements of a return-to-tradition environment within the liturgy, yet, it is falling farther and farther from favor in the liturgical setting. It seems that the use of traditional melodies and modes is not enough to prevent the waning use of big majestic pieces with trumpet fanfares and choral pomp once so favored in Reform worship.

Today we see a trend toward shorter length services and often even mid-sized congregations are resorting to double or consecutive services. When services were expected to last three or more hours, rabbis and cantors had more freedom to express the texts and the music that they wished and that appealed to their congregations. But, with all of the grand music expected on Rosh Hashanah as a result of the realities of an earlier day, choices had to be made to conform to today's needs. So, determining what makes a piece a likely casualty may have to do with its length; however, since *Un'taneh Tokef* tends to be a lengthy work, length appears to be only one factor. The waning interest in particular musical liturgy might well be related to the placement of the musical selection within the service itself. Upon entering the sanctuary, one is usually full with excitement and awe of this special occasion. The music that occurs early in the service enhances that feeling of awe and deepens one's sense of spirituality. As the morning wears on, so does the patience of those looking to meet their luncheon dates or family gatherings. Since *Un'taneh Tokef* is sufficiently early in the service and musically as well as spiritually reflective, it is embraced. Meanwhile, the Shofar Service occurs after the main part of the liturgy is finished, the reading of the Torah and Haftarah, and still preceding the sermon. Under these circumstances, it seems that the grander the music, the more impatient the congregation. So, it seems natural that at this late part in the service, the scaling down to simple, congregational music which keeps everyone engaged would be the necessary choice in replacing big and overblown show pieces.

If a return to 'tradition' is what is truly being sought in today's worship, then it is not a surprise to see the waning of the popularity of the 'shofar service,' a musical and

liturgical unit that is currently perceived as anything but traditional. Meanwhile, reclaiming the centrality of the *Un'taneh Tokef* truly ties into the desire to return to tradition, not only because it satisfies the needs of the congregation spiritually but also liturgically and musically. But, ultimately, if we look to the music of the service to move and inspire us, then it is the retention of those melodies, regardless of the text, that we hold to tightly. The text of the *Zacharti Lach* is not known to Reform congregations as particularly inspiring or spiritual, yet, the music of Lewandowski is and so often is as central to Rosh Hashanah worship as any of the favored texts that do appear in the *machzor*.

So, what do we have to look forward to? In meeting the spiritual needs of our communities, we must be sensitive to many factors. Tradition may only be a part of what captivates audiences these days. Today's music needs to be tender and reflective in its expression, and it has to represent the underlying message of the text in a manner that transcends the words, especially if the words are difficult to embrace. Perhaps spiritual needs will again change and the Shofar Service will come back in style, or perhaps a modern composition will capture our attention and return us to this fascinating creative piece of liturgy. However, whether or not that day comes, it is still our obligation as members of the clergy to seek works that touch and inspire our congregants, meeting them where they are today. And, today, we see the waning of the tendency toward grandeur and majesty in our worship with a retaining of the introspective as well as reclaiming of the spiritual and reflective with the ultimate goal of elevating our worship to conform to the ever-changing emotional conditions of the heart.

APPENDIX I

Musical Example 2.a the Shofar Service of A. W. Binder

BENEDICTION PRECEDING SHOFAR SERVICE

According to Tradition

(♩ = GG) *f freely*

CANTOR

Ro-ruch a-toh A-do-noy, e-lo-héy-nu me-lech ho-o-lom,

a-her ki-dé-sho-nu b'mitz-vo-rov v'tzi-vo-nu li-sh'mo-n kol sho-

for Bo-ruch a-toh A-do-noy, e-lo-héy-nu

CHOIR *ff*

O-mén

me-lech ho-o-lom, she-he-che-yo-nu v'ki-yé-mo-nu v'hi-gl-yo-nu la-sh'mon ha-zeh..

CHOIR *pp* *largo*

O-mén. *pp*

attacca
Shofar Service

SHOFAR SERVICE

1. The Lord Reigneth

HORN INTRO EMULATES
SHOFAR CALLS OF UPBII
MALCHUYOT (p 79)

Serioso (♩. 66)
f *freely*

HORN (in F^{*)}

T'kiya

SHEVARIM-like

pp

③

f T'RUAH

T'kiya

⑦ **Majestically (♩. 72)**
BARITONE SOLO

The Lord ——— reign - eth, the Lord ——— reign - eth,

mf

F MAJOR: I IV

⑪

He ——— is ——— cloth - ed with ma - jes - ty;

V I III VI

f

* If neither a French Horn nor a substitute instrument is available, the organ part played forte will suffice for the Shofar Calls.

** Traditional Melody

15

HORN

S A
The Lord is gird-ed with strength.

T B
The Lord is gird-ed with strength.

20

S A
Thy throne is es-tab-lish-ed of old; Thou

T B
Thy throne is es-tab-lish-ed of old; Thou

25

Poco agitato

S A
art, Thou art, art from ev-er-last-ing to ev-er-last-ing, Thou art from ev-er-last-ing to ev-er-last-ing, Thou

T B
art from ev-er-last-ing to ev-er-last-ing, Thou art from ev-er-last-ing to ev-er-last-ing, Thou

Poco agitato

V

27

S
A

T
B

art from ev-er-last-ing to ev-er-last-ing, from ev-er-last-ing to ev-er-last-ing, from ev-er-

art from ev-er-last-ing to ev-er-last-ing, from ev-er-last-ing to ev-er-last-ing, from ev-er-

I (pivot to D Ahavah Rabbah) vii / D-AR I II

29

S
A

T
B

last-ing to ev-er - last-ing, from ev-er-last-ing to ev-er - last - ing.

last-ing to ev-er - last-ing, from ev-er-last-ing to ev-er - last - ing.

I II I II I

HORN INTRODUCTION

EMULATES SHOFAR
CALLS of UPBII ZICHRONOT
(p 81)

33

HORN in F

Musical score for the song "T'KIYA SHEVARIM". The score is written for three parts: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are "T'KIYA SHEVARIM T'KIYA". The Soprano part starts with a forte (f) dynamic and features a melodic line with a triplet of eighth notes. The Alto part starts with a piano (pp) dynamic and features a melodic line with a triplet of eighth notes. The Bass part is mostly silent, with a few notes in the final measure. The score is marked with "Come primo" at the beginning and "cp" at the end.

37

**S
A**

Allegro con fuoco (♩. 98)

S
A

f

For the mountains shall de-part, _____

T
B

f

For the mountains shall de-part, _____ and the hills be re-

sempre marc.

sempre marc.

f

C minor

vi (Ab → natural minor)

39

— and the hills be re-mov-ed; ————— For the mountains shall de-part, —————

mov-ed; ————— For the mountains shall de-part ————— and the hills be re-

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The bass staff has a key signature of one flat (F) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a repeat sign and a first ending bracket. The lyrics "The Rose Tree" are written below the bass staff.

41

S
A
T
B

— and the hills be re-mov'd. For the moun-tains shall de - part, and the hills be re-mov-ed; but My

mov - ed; For the moun-tains shall de part, and the hills be re-mov-ed; but My

modulating to d minor Vmaj⁷ III maj⁷

43

HORN

S
A
T
B

kind - ness shall not de - part from thee. Nei-ther

kind - ness shall not de - part from thee.

45

S
A
T
B

shall the cov-e-nant of peace be re-mov - ed, be re - mov - ed,

Nei-ther shall the cov-e-nant of peace be re - mov - ed, re - mov - ed,

Nei-ther shall the cov-e-nant of peace be re-mov-ed,

Nei-ther shall the cov-e-nant of peace,

VII/dmin marc. IV/dmin VII/dmin i/dmin IV/dmin

48

HORN *very broad*

ff *f* *dim.*

S
A
T
B

saith the Lord, that hath com - pas - sion up -
saith the Lord, com -
saith the Lord, com -

ff *f* *dim.*

modulates Ab maj f min

d ϕ

C min η

52

poco a poco *poco rit.* *p*

S
A
T
B

on thee, up - on thee.
pas - sion up - on thee.
pas - sion up - on thee.

poco rit. *pp* *poco rit.* *pp* *poco rit.* *pp*

G min η

e ϕ

D major

3. All Ye Dwellers On Earth

Horn Introduction does not emulate shofar calls of UPB II Shofarot (p. 84)

56

Come prima

HORN in F

TKIYA TRUAH

60

Grandioso (♩ = 66)

T'kiya G'dolah

All ye dwell - ers on earth, when the Sho - far is

All ye dwell - ers on earth, when the Sho - far is

All ye dwell - ers on earth, when the Sho - far is

Grandioso (♩ = 66)

65

C Major:
SHOFAR BLESSINGS MOTIF IN HORN

soun - ded, hark ye, hark ye, hark ye;

soun - ded, hark ye, hark ye, hark ye; And

soun - ded, hark ye, hark ye, hark ye; And

69

simulates
Trumpet fanfare

And when the great trum-pet is blown, _____

when the great trum-pet is blown, _____ and

when the great trum-pet is blown, _____ and

The musical score for measures 69-72 features a vocal quartet (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: "And when the great trum-pet is blown, _____", "when the great trum-pet is blown, _____ and", and "when the great trum-pet is blown, _____ and". The piano part includes a handwritten note "simulates Trumpet fanfare" above the first staff.

modulates to: F minor

73

and when the great trum-pet is blown, _____

when the great trum - pet is blown, _____

when the great trum - pet is blown, _____

The musical score for measures 73-76 continues the vocal quartet and piano accompaniment. The vocal parts have lyrics: "and when the great trum-pet is blown, _____", "when the great trum - pet is blown, _____", and "when the great trum - pet is blown, _____". The piano part continues the accompaniment.

77

Key indeterminate C^b maj Eb maj

81

D^b min C^b maj A^b min Eb maj

86

Broad (♩ = 72)

shofar
blessing
motif

S
A
T
B

Lord of hosts, the Lord of hosts, the Lord of hosts shall be a

Lord of hosts, the Lord of hosts, the Lord of hosts shall

Lord of hosts, the Lord of hosts, the Lord of hosts shall

Broad (♩ = 72)

A^b maj D^b maj E^b maj || C MAJOR: I

92

T'kiya
G'dolah

poco rit. a tempo

poco rit. a tempo

poco rit. a tempo

poco rit. a tempo

shield, the Lord shall be a shield un-to you.

be a shield, a shield un-to you.

be a shield, a shield un-to you.

IV I

Musical Example 2.b

Shofar Service by Herbert Fromm

SHOFAR SERVICE

TCL754

I

Allegro maestoso (♩:94)

HERBERT FROMM

SOPRANO

ALTO

TENOR

BASS

ORGAN

Allegro maestoso (♩:94)

f marcato *sf legato*

S Hap-py is the peo-ple that know the joy-ful sound; they walk, O

f marcato *sf legato*

A Hap - py is the peo-ple that know the joy-ful sound; they

f marcato *f marcato*

T Hap - py is the peo-ple that know the joy-ful

f marcato

B Hap - py is the peo-ple that

(Small notes for rehearsal only)

S *mp*
Lord, they walk, — O — Lord, — in the light of Thy

A
walk, — O Lord, they walk, — O — Lord, — they

T *mf legato*
sound; they walk, — O Lord, they walk, O — Lord, —

B *mf legato*
know the joy-ful sound; they walk, — O Lord, they walk — O —

S *p poco rit.*
coun - te - nance, Thy coun - te - nance.

A *p poco rit.*
walk, — O Lord in the light of Thy coun - te - nance.

T *p poco rit.*
— in the light — of Thy coun - te - nance.

B *mp poco rit.*
Lord, in the light of Thy coun - te - nance.

Trumpet in Bb (may be played on organ)

II

TRUMPET PLAYS SHOFAR
CALLS ACCORDING
TO UPB II P 79

⑥

Allegretto (♩ = 80)

Shofar *Shevarim* *Tiruah* *molto* *Tikiya*

S
A The Lord reign-eth, He is clothed with majest-y; the Lord is gird-ed with—

T The Lord reign-eth, He is clothed with majest-y; the Lord is gird-ed with—

B The Lord reign-eth, He is clothed with majest-y; the Lord is gird-ed with—

Ab Havaah Rabbah: I

⑪

Poco mosso (♩ = 70)

S
A strength. Thy throne is es-tab-lished of old; Thou art from ev-er-last-ing to ev-er-last-ing—

T strength. Thy throne is es-tab-lished of old; Thou art from ev-er-last-ing to ev-er-last-ing—

B strength. Thy throne is es-tab-lished of old; Thou art from ev-er-last-ing to ev-er-last-ing—

Poco mosso (♩ = 70)

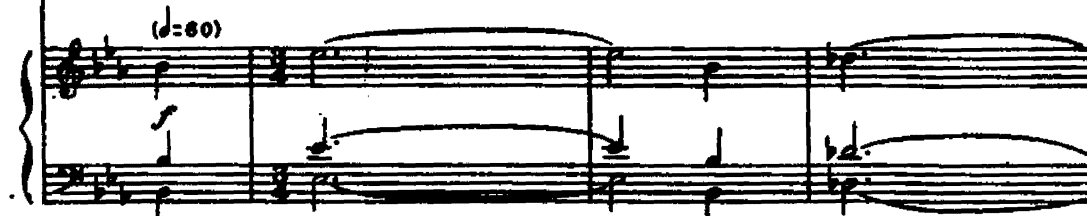
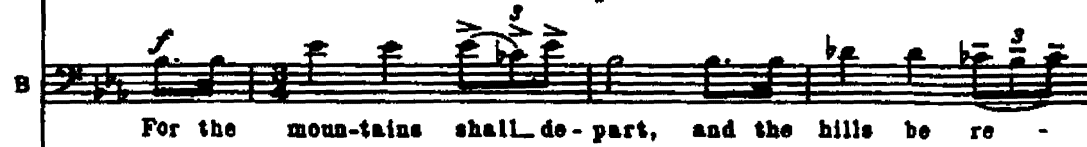
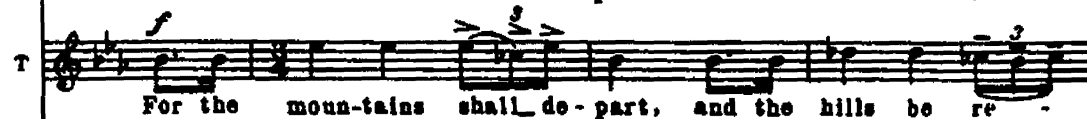
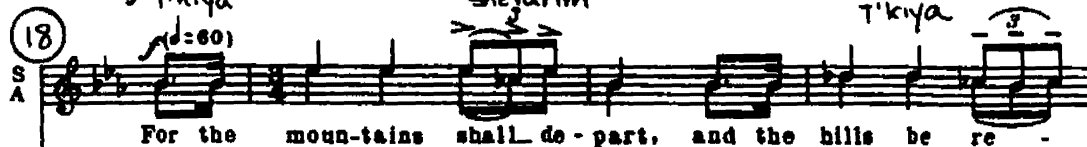
Ab MAJOR

VI IV I

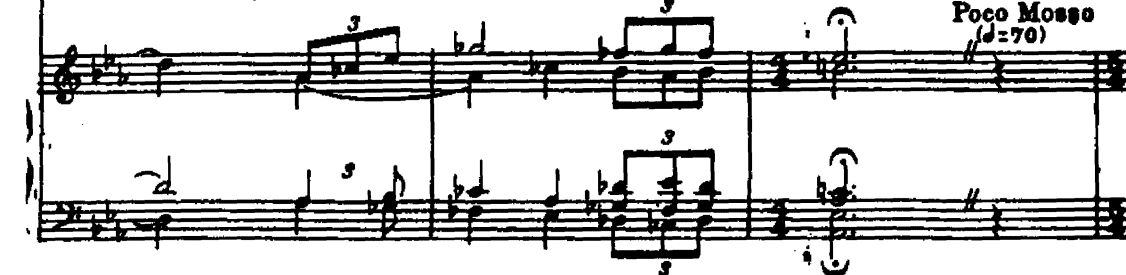
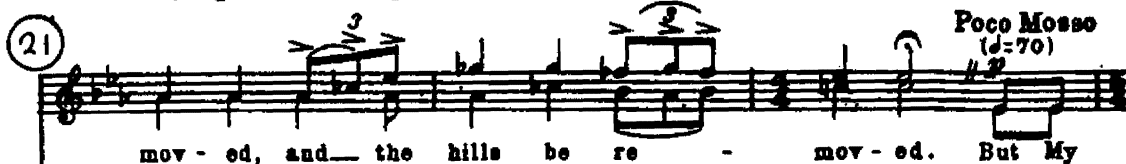
III

Trumpet solo emulates
Shofar calls of UPBII
p. 81

(15) Trumpet in Bb



same as movement II



24

S
A

kind-ness shall not de-part from thee, neith-er shall My cov-e-nant of peace be re-

T

kind-ness shall not de-part from thee, neith-er shall My cov-e-nant of peace be re-

B

kind-ness shall not de-part from thee, neith-er shall My cov-e-nant of peace be re-

same as movement II → iv₇ (Abwini₇)

26

S
A

mov-ed, saith the Lord that hath com-pas-sion up-on thee.

T

mov-ed, saith the Lord that hath com-pas-sion up-on thee.

B

mov-ed, saith the Lord that hath com-pas-sion up-on thee.

v₇ (B^b min) VI (c^b m⁷) I

Trumpet solo emulates shofar
calls of UPB II p. 84

(28) Trumpet in B \flat

lunga

T'kiya *molto cresc.* T'mah T'kiya *adagio*

(33) *(d=60)*

A Allye dwell-ers on— earth, when the Sho-far is— sound-ed, and the great

T Allye dwell-ers on— earth, when the Sho-far is— sound-ed, and the great

B Allye dwell-ers on— earth, when the Sho-far is— sound-ed, and the great

(d=60)

(37) same as movement II →

Tr

SOPRANO SOLO *Molto (d=54)*

Hark ye! Hark ye!

A trum-pet is— blown: Hark ye! Hark ye!

T trum-pet is— blown: Hark ye! Hark ye!

B trum-pet is— blown: Hark ye! Hark ye!

Molto (d=54)

same as movement II →

VI IV

(43)

Tr *rit.*

rit. **Meno Mosso** (♩ = 70)

Hark — yet

rit. Hark — yet Come ye and wor-ship the Lord at the ho-ly

rit. Hark — yet Come ye and wor-ship the Lord at the ho-ly

rit. Hark — yet Come ye and wor-ship the Lord at the ho-ly

Meno Mosso (♩ = 70)

VI I VI

(47)

S A moun-tain; the Lord of hosts shall be a shield un-to you. The

T moun-tain; the Lord of hosts shall be a shield un-to you. The

B moun-tain; the Lord of hosts shall be a shield un-to you. The

i (E^b minor) VI VII I / E^b-AR
(D^b MAJ) II / A^b major
modulates to A^b major

50 Trumpet in Bb

Marche Tikvah
Allegro Maestoso (♩:104)

S
A
T
B

Lord of hosts shall be — a shield, a shield un-to you, — a

Lord of hosts shall be — a shield, a shield un-to you, a

Lord of hosts shall be a shield, a shield un-to you, — a

Allegro Maestoso (♩:104)

Ab Maj: I *I (open 5th)*

56

rit. ten. Grave *Tikvah qdolah*

S
A
T
B

shield un-to you, a shield — un-to you.

shield un-to you, a shield — un-to you.

shield un-to you, a shield — un-to you.

rit. ten. Grave

V (open 5th) *I Ab Major*

Musical Example 3.a

"Atoh Socher" from *Thesaurus*, vol. VIII by A. Z. Idelsohn

① G-minor

168

A . toh socher ma'se o . lom u . fo . ked kol ye . tsu . re ke . dem,

②

le . fo . ne . choh nig . lu kol ta . a . lu . mos, wa . ha . mon nis . to . ros she . mi . bre . shia.

③ Ukr - Dor modulation minor

ki en shichchah lif . ne chi . se che . vo . de . choh a . toh so . cher es kol ha . nif .

we . en nis . tor mi . naged e . . na . choh,

④

ol we . gam kol ha . ye . tsur . . lo ni . che . chad . . mi . me . koh . etc.

Musical Example 3.b

"Socharti Loch" from *Baal T'fillah* by A. Baer

G minor (harmonic-raised 7)

④

w' al j' de ? wo . de . cho han n' wi . im ko . suw le .

⑧ Larghetto. Mohf 1 Mohf 2 dol. mf

mor ho . loch w' ko . ro . so w' os . ne j' ruscho . la . jim le . mor koh o . mar ? do . noj

⑫ Uk - Dor minor Mohf 1

so . char . ti loch chr . sed n' u . ra . jich a . . he was k' la . . lo . so . jich lech . tech a che raj

⑮ bam mid . bor b' e . res lo s' ru . oh w' ne ? mar w' so . char . ti ? ni es b' ri . si

⑲ Mohf 2 dol. mf

o . soch bi . me n' u . ro . jich wa . he ki . mo . si loch b' ris o . lom w' ne ? mar hewen jak .

⑳ Mohf 1 Mohf 2 mf

kir li ef . ra . . jim im je . led scha . . ? schu im ki mid . de dab . bri bo .

㉓ Uk - D rall.

so . chor es k' ren . nu od al ken ho . mu me . aj lo ra . chem ? rach ? men . nu n' am ? do . noj.

***Socharti Loch* by Louis Lewandowski (see p. 90 for analysis chart and p. 91 for text)**

וְעַל־יְדֵי עֲבָדֶיךָ וְזָכַרְתִּי לָךְ



Nº 198.

Audantino.

Vorbeter.

Органо.

q minor: i

⑥



15

Coro Andantino. m.m. ♩ = 78.

Tenore 1.

Tenore II.

Basso I.

Базис II.

24

Vorbeter.

(minor)^v 88

33

mf CORO. *pp* *p*
w'so . char . ti a . ni ess bri . ssi o . ssoch bi . me n' . u . ra . jich, wa . haki . moesi loch, wa . haki .
mf CORO. *pp* *p*
w'so . char . ti a . ni ess bri . sai o . ssoch bi . me n' . u . ra . jich, wa . haki . moesi loch, wa . haki .
mf CORO. *pp* *p*
w'so . char . ti a . ni ess bri . ssi o . ssoch bi . me n' . u . ra . jich, wa . haki . moesi loch, wa . haki .
mf CORO. *pp* *p*
w'so . char . ti a . ni ess bri . ssi o . ssoch bi . me n' . u . ra . jich, wa . haki . moesi loch, wa . haki .

(40) B♭ major: I / III ♯ minor

mo-si loch ḅ - riss o - lom. Ha-wen jakkir li ef. - ra-jim im je -

mo-si loch ḅ - riss o - lom. Ẉ - nu - mar: Ha-wen jakkir li ef. - ra-jim im je -

mo-si loch ḅ - riss o - lom. Ha-wen jakkir li ef. - ra-jim im je -

mo-si loch ḅ - riss o - lom. Unk back to Ha-wen jakkir li ef. - ra-jim im je -

(49)

mo-si loch u . riss o . lom. UNK back to g minor: i (repetition of B section)

I III $\frac{V}{III}$ I $\frac{III}{I}$

led scha - a.schu-im, ki mid - de dab - ri bo, so - chor es - k-rennu od.

led scha - a.schu-im, ki mid - de dab - ri bo, es - k-rennu od.

led scha - a.schu-im, ki mid - de dab - ri bo, so - chor es - k-rennu od.

led scha - a.schu-im, so - chor es - k-rennu od.

led scha - a. schu - m, so-chor es. Krennu

(60) Poco lento. **D** CORO. *pp* Ra - chem a - rach - me - nu, num a - do - noj.

Vorbeter. **D** CORO. *pp* Ra - chem a - rach - me - nu, num a - do - noj.

Al ken ho-mumeaj lo. CORO. *pp* Ra - chem a - rach - me - nu, num a - do - noj.

Unk - in G maior CORO. *pp* Ra - chem a - rach - me - nu, num a - do - noj.

Link - in G major

G major: I
(parallel)
major of
sections A,
B, and B'

Musical Analysis of Zacharti Lach by Louis Lewandowski

Section Label	A	B	link	C	link	B'	link	D
MEASURE #	1 - 14	15 - 30	31 - 32	33 - 42	43	44 - 59	60 - 62	63 - 70
MODE/KEY	g minor (harmonic - raised 7 from below ends on $\hat{5}$)	g minor	transitional assisting modulation	B^b Major (relative major to g minor)	transition back to g minor	g minor	G Major	G Major
MELODIC LINE	rising from low $\hat{5}$ to high $\hat{3}$ - no steady recitation tone	4 phrases in 2 pairs ph 2 is a repetition of 1, ph 4 is an embellished rep of ph 3	moves to new tonality	rises in leaps - returns step-wise	moves to new tonality	see section B		wave-like and graceful
HARMONY	meas 3-7: succession on i meas 7-14: progression from i \rightarrow II	phrases are a series of progressions	—	2 phrases, both successions on I	—	see B exception: meas 59 - final cadence on II	modulates from II/i \rightarrow I (parallel major)	succession on I
RHYTHM	recitative style	steady and rhythmical with little syncopation	recit- style w/ longer note values	metered melody with some syncopation	recitative- style w/ only "true" melisma	see B	slow, elongated recitative- style	metered
TEXT	intro to prophet quotes, then opening of Jer 2:2 which is an intro to another quote	God's words as quoted in Jer 2:2 - no repeated text but voices overlap text in 2nd pair of phr.	"Vne'emar" set-up for Biblical quote	Eze 10:10 - contains only repeated text of piece - "wa-haki-massi loch" - I will est. to you	"Vne'emar" no repeated text	Jer. 31:19 no repeated text	part of Jer 31:19 "my heart yearns for him"	part of Jer 31:19 "I will have pity on him" in 4 voices "said God" - 1 voice part
TEXTURE	mostly homophonic organ accompanied to solo vocal line - organ drop at m13	mostly homophonic - scored for 4-part, all male choir - no instrumental accomp.	mono- phonic - solo voice no accomp.	mostly homophonic	mono- phonic solo voice	see B	monophonic solo voice	polyphonic moving to monophonic w/ full choir in unison

ועל ידי עבדיך הנביאים כתוב לאמר:
 הלוי וקראת באוזני ירושלים לאמר, כה אומר יהוה, זכרתי
 לך חסד נעוריך, אהבת בלתיך, לבתך אחרי במדבר,
 בארץ לא זרעה. (ונאמר) זכרתי אני את בריתי אותך בימי
 נעוריך, תקימותי לך ברית עולם. (ונאמר) הבן יקיר לי
 אפרים, אם ילד שעשועים, כי מדי רבדי בו זכר אזכרנו
 עוד, על בן המזמור לו, רחם ארמקנו, ואם יהוה.

By thy servants the prophets it is written: Go and proclaim this message in the hearing of Jerusalem: Thus says the Lord, I remember your youthful devotion, the love of your bridal days, how you followed me through the wilderness, through a land unsown.¹

I will remember the covenant I made with you in the days of your youth; I will establish an everlasting covenant with you.²

Is it because Ephraim is my favorite son, my beloved child? As often as I speak of him I remember him fondly. My heart yearns for him, I will have pity on him, says the Lord.³

¹Jeremiah 2:2. ²Ezekiel 16:60. ³Jeremiah 31:19.

Musical Example 4.a

"Un'sanneh Tokef" from *Baal T'fillah* by A. Baer

F minor

Maestoso.
Solo.

ונתנה תקף

U. n' sanneh to . kef k'duschchas haj . jom ki hu no . ru w' o . jom u . wo sin . no . se mal'chu .

se . cho w'sik . kon b' chsed kis . e . cho w' seshew . low be ? mes ? mes ki at . tok hu da . jon u . mo .

chi . ach w' jo . de . a wo . ed . w' cho . sew w' chosem w' so . fer u . monch w' sis . kor kol han . nischko .

chos w' siflach es sefer hassichro . nos u . mee . low jikko . re w' chosem jad kol odom bu .

Dieses Gebet kann auch
leiser gelesen werden.

Nº 1184.

Moderato molto.

Solo. F minor

ובשפר גדול

P.W.
Polish
Tradition
German
D.W.

Nº 1185.

U . w' cho . for gu . dol jil . to . ka w' kol d' momoh dak . koh jischecho . ma u . mal . o .

chim je . cho . fe . sun w' chil u . r' o . doh jo . che . sun w' jo . m' ru hin . neh jom haddin lif' .

hod al z'wo morom bad . din ki lo jis . ku w' e . . ne cho bad .

din w' chol bo . e o . lom ja aw . run l' fo . ne . cho ki . w' ne mo . ron .

kiw' ne mo . ron .

dim. F minor

Nº 1186.

Moderato. F major (parallel)

Solo.

נבקר

F minor

P.W.

D.W.

Nº 1187.

K' wakko . ras roeh ed . ro ma ? wir zo . no ta . . chas schiw . to ken ta ? wir waispor w' sim .

neh w' sifkod nefesch kol choj w' sachtch kiz' wo l' chol B'rizzo secho w' sichtow es g' sar di . nom .

"Bir . joh

F-Ukrainian Dorian

*) Andere Lesart.

**) Minhag Asch'knae. Andere Lesart: B'rizzo.

Solo.

P.W.

F harm. minor

B' rosch

haschcho. noh jik - ko - se -

wun

D.W.

66

G-AR

returns to F min

u - w'jom xom kip - pur je cho - se - mun kam - mo ja. awrun w' cham -

69

F min (harmonic)

moh jibbo - re. an mi jeh - jeh u - mi jo - mus mi

72

F-AR

w'kiz - zo u - mi lo w'kiz - zo mi wamma - jim u - mi wo. esch

mi wo - esch "

76

mi wa. che - rew u - mi wa. chay - joh mi wo. ro - ow u - mi waz - zo - mo

mi wamma - jim mi wache - rew u - mi wo. ro - ow mi

80

mi wo. ra - asch u - mi wammagge - foh mi wach? ni koh u - mi was - e' ki - loh

wo - ra - asch u - mi wam. mag. ge - foh

85

F major

mi jo. nu - ach u - mi jo. nu - mi jischcho. ket u - mi jitto. ref mi jischcho.

u - mi jit. toref mi jischcho. lew u -

92

lew u - mi iisjas sor mi je. o - ni u - mi je. o - scher mi jischcho - fel u - mi jo - rum.

mi jis. jas - sor mi jo - rum u - mi jischcho. fel mi je. o - scher u - mi je. o - ni.

(98) № 1189. G-AR
Solo, dann Chor.

ותשובה

P.W. U-s' schu . . woh u-s' fil-loh u-s' do-koh ma-wi-rin es ro . a hagg'ae . roh.
D.W.

(104) № 1190*
Solo. G-AR

כי כשמד

P.W. Ki k'schim' cho ken t' hil-lo se . cho ko . schek lich . os w'
D.W.

(107) no . ach l' ras . . sos ki lo sach-poz b' mos hammes ki im b' schu-wo mid-dar .

(110) ko w'cho . joh w'ad jom mo . so t'chakkeh lo im jo . schuw mijjad t'kabb' lo.

(115) № 1190*
Solo. G-AR אמת כי אתה הוא יוצרם (Od. a. d. Mel. d. № 882.)

P.W. mes ki attoh hu jo . s' rom w'jo-de . . a jis . rom ki hem bu . vor wodom.
D.W.

(119) № 1190*
Adagio.
Solo.

אדם יסודו מעפר

P.W. O-dom j'so . do me-o .
D.W.

(120) for w' so . . fo l'o . . for b'naf.scho jo . wi lach . mo moschul ka.

(124) che.resch hannisch . bor k'cho . sir jo . wesch u.ch' ziz no . wel k' sel o . wer w' che.o .
G (harm) minor

(129) nus ko . . loh uch' ruach noschio . wes uch' o . wok po . re . ach w' cha . che lom jo . . uf.
rall.

135 № 11904 Solo. G minor ואתה הוא מלך G minor

1. P.W. 2 options in Polish tradition
 2. P.W.
 D.W.

W'at - tok hu me - lech el chaj w' haj - jom.
 G-Ukrainian Dorian

Musical Example 4.b

Unsaneh Tokef by A. Katchko

① G minor (harmonic and natural) *mp* *MYSTERIOUS*
 UNSANEH TOKEF

② Un-ta-ne to-kef k'-du-shas ta-yon

③ Ki hu no-ro- v'-a - yom u-no ti-na-se mal-chu-

④ te-cha v'-yi-kon b'-che-sed kis-e - cha v'-te-shen a-
raised G

⑤ lav be-e-met e-met ki a-ta hu da-

⑥ yon u-mo-chi - ach v'-yo-de - a va-ed

⑦ v'-cho-fer v'-cho-tem v'-so-fer u-mo-ne v'-

⑧ six - kor kol ha-nish-ka-chos v'-pif-tach es se -

⑨ fer es se-fer ha-zich-ro-nos v'-pif-tach es se-fer ha-zich-ro

⑩ nos u-me-e - lav yi-ka-re v'-

⑪ cho-tem yad kol kol a-
 dom bo

12 G Major PASTORALE
UVASHOLOR GO-DOL

13 U - va - sho - for go - dol

14 yi - to - ka yi - to - ka v' - kol d' - mo - mo lu - ko

15 yi - sho - ma

16 G - Ukrainian Dorian U - mal - o - chim ye - cho - fe - - zun v' - chil ur - o - do yo - che -

17 zun u - mal - o - chim ye - cho - fe - zun v' - chil ur - o -

18 do yo - che - zun v' - vom - ru hi - ne ki - ne yom ha -

19 din lif - kod al txvo mo - rom ba - din

20 ki lo yiz - ku v' - e - ne - cho ba - din ki lo yiz -

21 ku b' - e - ne - cho ba - din ba - din
(ANDANTE) bar lines → melodic melody

22 v' - choi bo - e o - lom bo - e o - lom

23 ta - a - vir i' - fo - ne - cho kiv - ne mo -

24 ron kiv - ne mo - ron ta - a - vir i' - fo -

ne - cho kiv - ne mo - ron

(25) *dolce* G - Ukrainian Dorian
K'VAKORAS
 K' - va ko - ras ro - - -

(26) - - - e ed - ro ma - a - vir tzo -

(27) no ta - chas ta - chas shiv - to ken ta - a - vir

(28) ken ta - a - vir v' - sis - par v' - sim - ne v' - sif - kod

(29) *MAES. B Major*
 ne-fest kol chay v' - sach - toch kitz - vo v' - sach - returns to G minor

(30) toch kitz - vo i' - chol Eri - yoh v' - sich

(31) *Through Uk-D raised 7*
 zov es g' -

(32) zar di - nom es g' - zar es j' -

(33) zar es g' - zar

(34) di - nom G minor to

(35) *LAMENTOSO* G - Ahavah Rabbah
B'ROSH HASHONO
 B' - rosh ha - sho - no yi - ko - se - vun

(36) *LAMENT*
 uv' - yom tzom ki - pur ye - cho - se - min ka - mo ya - av -

(37) run v' - cha - mo yi - bo - re - un nu yich -

38 *slow*

39 *ye* — *u-mi* — *yo-mis* — *mi v'-ki-* (*stringendo*)

40 *ezo* — *u-mi* — *zo v'-ki-tzo* — *mi va-*

41 *ma-yim u-mi vo-esh mi va-cha-rev u-mi va-cha-yoh*

42 *Mi vo-ro-ov u-mi va-ezo-mo mi vo-ra-ash u-*

43 *mi va-ma-ge-fo mi va-cha-ni-ko u-* *dim.*

44 *mi* — *u-mi vis-ki-Lo* — *G Major*

45 *mi yo-nu* *rit.* *Alenu mohef mi shat meledet* — *mi* — *yo-ti-a*

46 *mi yi-sho-ket* — *u-mi* — *G MAJOR*

47 *yi-zo-rev mi yi-sho-lev u-mi yi-ya-*

48 *sor mi ye-o-ni u-mi ye-o-sheer mi yi-sho-* *D-AB* *G MAJOR* *cresc.*

49 *f.c.* *u-mi* — *yo-rum* — *DOLCE LENTO*

KI KSHIMECHO

E-Ahavah Ki K'-shim-cho ken

Rabbah

50 t' - hi - lo - se - cho ko - ste lich - es v' - no -

51 - ach l' - ra - txos ki lo sach - potz b' - mōs ha - mēs

52 ki im b' - siu - vo mi - dar - ko v' -

53 cho - yo v' - cho yo v' - ad yem mo - so t' -

54 cha - ke lo im yo - shuv mi - moves to A minor

55 yad mi - yad t' - hab' - lo e - mēs

56 ki a - to in yetz - rom v' - a - to yo -

57 de - a yetz - rom ki hem bo - sor

58 vo - dem o - dem y' - so - do me - o - for v' - so - fo

59 for b' - naf - sho yo - vi lach -

60 mo - mo - shul k' - che - res ha - klah - bor k' - sho - tir yo -

61

62 *Tempo dolce*
 vesh u-ch' tzeitz no-vel x' tzei o-ver

63 *agitato*
 v'-cha-a-non ko-lo u-ch'-

64 *modulates to G major*
 ru-ach no-sho-ves u-ch'-o-vok pr-re - - -

65 *p G Major*
 v'-cha-cho-lom

66 *rit.*
 v'-cha-cho-lom

67 *to A-Ahavah Rabbah* *uf*
 V'ATO HU MELECH

68 *D major:* v'-a-to hu-me-lech el chay
 v'-ka-yom

Musical Example 4.c

Un'ssaneh Tokef by Louis Lewandowski

No 187. F minor: **ונתנה תקף**
Andantino. M.M.J. 88.

Chor und Gemeinde. harmonic minor

1 *U' - san-neh to - kef k' - duschas baj - jom, ki hu ho - ro w'.*

Organo.

7 *o - jom, u - wo asiu - no - sse mal' - chu - sse - cho, u - jik - kon b -*

14 *che - sseid kias - e - cho, w' - sse - schew o - low be - e - mess.*

כְּבִקְרַת

Nº 188.

Andante con molto espressivo.

Vorbeter.

(15)

p dolce

F Major

K'wukko - rass ro - . . . eh ed-ro, ma-a.

Organo.

(21)

mf *dol.*

wir zo-no ta-chassabiuto kën ta-a-wir w'ssiaspor w'-esim - neh, w'ssifkod ne - fesch kol choj w.

(26)

p *mf* *B'Rosh Hashanah*

ssachtach kiz-woh l'-chol bri-joh, w' - seich - low ess g' - sar di - nom. B.

(31)

mf *p* *dol. "Kol Nidre" motif*

rosch hasch-achonoh jikko - sse-wun u-w' - jom sum kip - par je chosse - mun, ka - mo

(37)

dol. 3 *F-A Recor molto lamento* *mf*

ja-aw-run, w'chammo jibbo re - nu. Mi jich - jeh, u - mi jo - muss,

43 *F minor* *pp* *F-AR* *F minor* *pp* *F-AR*
 mi w' - kiz - zo, u - mi lo w' - kiz - zo, mi wam - mu - jim, u - mi wo - esch,

48 *F minor*
 mi wa che - rew, u - mi wa - cha - joh, mi wo - ro - ow, u - mi waz - zo - moh,

53
 mi wo - ra - asch, u - mi wamma ge - foh, mi wächä - ni - koh, u - mi wiss - ki - loh.

57 *Poco lento.* *mf* *p* *F-AR* *poco a*
F minor
 Mi jo - un - ach, u - mi jo - nu - a, mi jischascho - ket, u - mi jit - te - ref, mi jischascho - lew, u -

62 *poco cresc.* *mf* *p* *F minor* *pp*
 mi jiss - jasssor, mi jo - rum, u - mi jischascho - fel, *ritard* mi je - o - ni, u - mi je - lo - scher.

68 *Chor und Gemeinde.* *F minor*
 U ss' - schuwoh, u - ss' - fil - loh, u - z' - do - koh, mä - ä - wi - rin ess ro - ah hag g' - se - - roh.

UNTANEH MELODY REPRISÉ

אמת


Nº 189. F minor

p'parlando

Vorbeter.

Organo.

81

Lento. m.m.  72.

0 - dom j' - sso - do me-o - for, - w-sso - fo l'o - for, h - naf - w-hu jo-

87

lamenta F-Ukrainian Design

wi lach-mo. Mo-schul kacheress hannischbor, kachotir jowesch, uch' ziz no-wel, k'-zi-

93

to a tempo, moderato.

o-wer, u-chi-o. - non ko-gh, uch - ru-ach no - schowess, uch o wok po - re - uch, wchüchü.

99

morendo

F minor
Chor und Gemeinde.

lom jo . uf. w'. at-to hu me. -lech, el chaj w'. kuj. -jom.

-UNITANG Tokof
MELONY REPRUSE

Musical Example 4.d

Un'taneh Tokef by M. Janowski

UN'TANNEH TOKEF - UV'SHOFAR GADOL

MAX JANOWSKI

Maestoso

SOLO

F-Ahavah
Rabbah

mf U - n' - ta - neh to - kef k' - du - shat ha -

Theme 1

pedal tone

4

SOLO

yom

Sop. - Altos

mf ki

p U - n' - ta - neh to - kef k' - du - shat ha - yom

Tenors

p U - n' - ta - neh to - kef k' - du - shat ha - yom

Basses

7

SOLO

hu no - ra v' - a - yom u - vo ti - na - sey

D^b Major (VI of F-AR)

11

SOLO motif 2

ma - - l' - chu - te - cha

Sopranos

Tenore

motif 3

f V'yi - kon b' - che - sed kis -

f V'yi - kon b' - che - sed kis -

c. a. *B^b* minore c. a.

14

SOLO

f v' - tsey - sheyv a - lav be - e - met

S. e - cha *mf* Ah *f* v'yi -

A. e - cha *mf* Ah *f* v'yi -

T. e - cha *mf* Ah *f* v'yi -

B. e - cha *mf* Ah *f* v'yi -

mf

c. a. c. a.

17

SOLO

f

v'- toy - sheyv a - lav be - e -

S. kon b'-che - sed kis - e - cha *mf* Ah

T. kon b'-che - sed kis - e - cha *mf* Ah

B. Ah

mf

20

SOLO

Theme 1 reprise *c.a.*

S.A. met (F-AR) met ki a - tah hu da-

T. *mf* e - met

B. *mf* e - met

e - met

p

c.a.

30 SOLO

kol ha-nish - ka - chot v'-tif - tach et sey-fer ha-zich - ro - net

Sopranos-Alto

Tenors

Basses

mf Ah Ah

1/2 minor

33

Sopranos

Alto

Tenors

Basses

p u - may-ey-lav yi - ka - rey

p u - may-ey-lav yi - ka - rey

reprise - theme 1

p F-AR - interplay between accompaniment and choir

mf

36

S.
mf u - may-ey-lav yi - ka - rey *mf* Ah Ah

A.

T.
mf u - may-ey-lav yi - ka - rey

B.

SOLO motif 2 motif 2a

39

SOLO *♭ minor*

Sopranos-Alto
 Ah v'cho-

Tenors
mf Ah

Basses
mf Ah

VI / B^b minor (a^b major)

42 SOLO

tam yad kol a - - dam bo mohf 3

S.A. Ah f kol a - - dam bo f U - v' - sho -

T. Ah f kol a - - dam bo f U - v' - sho -

B. Ah f kol a - - dam bo f U - v' - sho -

repsal of mohf 3 opens new paragraph in text

i/B^b minor

44 Sopranos-Tenors SOLO

far ga - dol yi - ta - ka p v' - kol d' - ma -

(B^b-Uk-D)

p

47 S.A.T.B.

mah da - kah yi - sha - ma u - mal - a -

B^b-Ukrainian Dorian

50

S.
chim *pp* yey-cha-foy - sun *f* v'-chil ur -a - dah *pp* ye - chey-

A.
chim *pp* yey-cha-foy - sun *f* v'-chil ur -a - dah *pp* ye - chey-

T.
chim *pp* yey-cha-foy - sun *f* v'-chil ur -a - dah *pp* ye - chey-

B.
chim *pp* yey-cha-foy - sun *f* v'-chil ur -a - dah *pp* ye - chey-

c.s.

54

SOLO

S.A. *f* Ah — Ah — v'-

Unison

T. *f* Ah — Ah —

B. *f* Ah — Ah —

III / \flat UK-D / \flat UK-D

58 SOLO

ye - - m' - ru hi - ney yom ha - din

"They will say" (the angels)

Tutti

mf *f*

62 SOLO-Cantorial

Lif - kod al ts' - va - ma - rom ba - din lif -

mf *p* *f*

1/B^b major (open 5th 10)

65

kod al ts' - va ma - rom ba - din

mf *p*

69 motif 2

Ah ba - din ki - le yin' -

mf *p* *mf* *mf*

(72) SOLO

ku lo yiz-ku v'-ey-ne-cha ba - din ki

L.A.

(75)

lo yiz-ku lo yiz-ku v'-ey-ne-cha ba -

(78)

din *mf* Ah v'-chol ba-ey o -

p

(82)

lan *f* ta-a-vir ta-a-vir l'-fa-ne-cha *mf* ki v'-

85 SOLO Moderato

dey ki v'-dey ma-ron

Sopranos-Alto

pp K'-va-ka-rat ro-eh ro-eh ed-ro

p accompaniment drops out (to m 94)

89 *i/b minor* SOLO

ma-a-vir tse-no ta-chat shiv-to K'-va-ka-rat

A. pp Ah

T. pp Ah

B. Ah shiv-to

92 SOLO

re-eh re-eh ed-ro ma-a-vir tse-no ta-chat shiv-to

T. p Ah

B. Ah

ORGAN

mf c.a.

95

S. *mf* keyn ta - a - vir v' - tis - por v' - tim - neh v' - tif - kod ne - fesh

A. *mf* keyn ta - a - vir tis - per tim - neh tif - kod ne - fesh

T. *mf* keyn ta - a - vir tis - per tim - neh tif - kod ne - fesh

B. *mf* keyn ta - a - vir tis - per tim - neh tif - kod ne - fesh

mf

98

S. *p* kol *mf* p chai *mf* Ah *Maestoso* Ah *motif 2a* Ah

A. kol chai

T. kol chai

B. kol *p* chai

p *mf*

i (open 5th a) c.a. 5.

102

SOLO

f v' - tach - tech kits - vah l' - chol b'ri-yah v' - tieh -

S.A. *mf* Ah

T. *mf* Ah

B. *mf*

mf

c.a.

105

SOLO *rit.* **Lento unison choir**

tov *ff* et g' - zar di - DAN

S.A. Ah *ff* et g' - zar di - DAN

T. Ah *ff* et g' - zar di - DAN

B. Ah *ff* et g' - zar di - DAN

ff

(E minor)

APPENDIX II
Comparison of Traditional and Reform *Un'taneh Tokef* Texts

	Birnbaum	Union Prayer Book	Gates of Repentance
Location:	opening of 3 rd blessing of Musaf Amidah RH and YK	early part of Afternoon Service of Yom Kippur	starts the 3 rd blessing of the RH and YK Morning service Amidah
Text by paragraph: Unetaneh	full	first half of the paragraph (through <i>Kol HaNishkachot</i>)	full
Uvashofar	full	second part (from <i>v'chol ba-eih olam</i>)	full
B'rosh Hashanah	full	leaves out opening line " <i>B'rosh Hashanah</i> " and leaves out 4 of the fates (by beast, by thirst, strangling and by stoning) and changes trad order of last two sets from "who will be poor and who rich, who will fall and who will be raised up" to "who will be raised up and who will fall, who will be rich and who will be poor."	full
Ki K'shimcha	full	first line of <i>ki k'shimcha</i> missing - starts at <i>ki lo hachpotz</i> ;	towards end of paragraph, missing <i>atah</i> , otherwise full
Adam y'sodo	full	lots of missing words: <i>k'cheres hanishbar</i> , <i>u'chtitz noveil</i> and <i>u'chanan</i> through <i>poreiach</i>	full
English	translation	adaptations that catch the spirit but avert the specific message	translation, but is preceded with an introduction to explain its inclusion in the service

וְהַיְתָּה תִּקְרָא קְרִישַׁת הַיּוֹם, כִּי הוּא נוֹדָא וְאִיוֹם; וְכֹי תִּשְׁמַע
מִלְכוּתָהּ, וְיִבּוֹן בְּחֶסֶד בְּסִינָה, וְחָשַׁב עָלָיו בְּאַמְתָּ. אָמֵת כִּי
אֵתָה הוּא רִיז וּמוֹכִית, וְיִדְרֵעַ נֶעַר, וְכוֹתֵב חֻמֹּת, וְסוֹפֵר
וּמוֹנֵה, וְחֻזְפוֹר כָּל נִשְׁכָּחוֹת; וְתִפְתַּח אֶת סֵפֶר הַזְכָּרוֹת.

וּמֵאֲלֵי יִקְרָא, וְחֻמֹּת יֵד כָּל אָדָם בּוֹ.

וּבְשׁוֹפֵר גְּדוֹל יִתְקַע, וְקוֹל דְּמָמָה דָּקָה יִשְׁמַע; וּמִלְאָכִים
יִתְפַּחוּ, וְחֵיל וּרְעָדָה יִתְחַזֵּק, וְיִאֲמְרוּ הֵנָּה יוֹם הַדִּין, לִפְקוֹד
עַל צָבָא מְרוֹם בְּדִין, כִּי לֹא יִכְּזֹב בְּעֵינֶיהָ בְּדִין. וְכָל בָּאֵי

עוֹלָם (יַעֲבִירוּ) לִפְנֵיהָ בְּכָנִי מְרוֹן. כְּבִקְרַת רוּעָה עָדְרוּ,
מִעֲבִיר צֹאנֵי תַחַת שִׁבְשֹׁב, בֶּן תַּעֲבִיר וְחִסְפוֹר וְתַמְנָה,
וְתִפְקוֹד נֶפֶשׁ כָּל נִי, וְתִזְוִינֵיהּ מִצָּבָה לְכָל בְּרִיָּה, וְתִכְתּוֹב

אֶת עוֹר דִּינָם.

Reader:

בְּרִאשׁ הַשָּׁנָה יִכְתְּבוּ, וּבִיּוֹם צוֹם כְּפוֹר יִתְחַמְּנוּ, כְּפֻמָּה

יַעֲבִירוּ, וּכְפֻמָּה יִבְרֹאוּ; כִּי יִזְכֶּה, וְכִי יִמָּוֶת; כִּי בִקְצוֹ, וְכִי

לֹא בִקְצוֹ; כִּי בָאֵשׁ, וְכִי בַמָּיִם; כִּי בַחֲרִיב, וְכִי בַחַיָּה; כִּי

בְּרָעַב, וְכִי בְצָמָא; כִּי בְרַעַשׁ, וְכִי בַמַּעֲפָה; כִּי בַחֲזִיקָה,

וְכִי בַסְּקִילָה; כִּי תָיִת, וְכִי תָיַע; כִּי יִשְׁקַט, וְכִי יִשְׁרֹף; כִּי

יִשְׁלֹ, וְכִי יִתְיַסֵּר; [כִּי יִעֲנִי, וְכִי יִעֲשֶׂר; כִּי יִשְׁפֹל, וְכִי יִרְוֹם].

וְחִשְׁבָּה וְתִפְקֹדָה וְצִדִּיקָה

מִעֲבִירִין אֶת לֵעַ הַגִּזְרֵת.

כִּי בְשִׁמָּה בֶּן תִּהְלִלְתָּה, קָשָׁה לְכַעֵס וְחָם לְרִצּוֹת; כִּי לֹא

תִּחְפּוּץ בְּמוֹת הַמָּוֶת, כִּי אִם בְּשִׁבּוֹ מִדְּרָכֹי תִּזְכֶּה. וְעַד יוֹם

מוֹתוֹ תִּתְחַבֵּה לוֹ, אִם יֵשֵׁב מִיַּד תִּתְקַבְּלוֹ. אָמֵת כִּי אֵתָה הוּא

יִזְאָרֵם, וְאֵתָה יוֹדֵעַ יִצְרָם, כִּי הֵם בְּשֵׁר נָדָם.

Text
eliminated
from UPB

"Ta'avir" in
UPB

Texts
eliminated
from UPB

Text appears
in reverse
order (as
indicated) in
UPB

eliminated
from UPB

אדם יסודו מעקר וסופו לעקר; בנפשו יביא לחמו;
 משהל בחרם העשקר, בחריר יבש, ובציץ מכלל בעל עובר.
 ובעצן קלה, וברוח נשבת, ובאבק פורת, ובחלום עוף.
 ואפה הוא מלך אל מי נקים.

Eliminated
from UPB

Let us tell how utterly holy this day is and how awe-inspiring. It is the day when thy dominion shall be exalted, thy throne shall be established on mercy, and thou shalt occupy it in truth. True it is that thou art judge and arbiter, discernor and witness, inscribing and recording all forgotten things. Thou openest the book of

records and it reads itself; every man's signature is contained in it.

The great shofar is sounded; a gentle whisper is heard; the angels, quaking with fear, declare: "The day of judgment is here to bring the hosts of heaven to justice!" Indeed, even they are not guiltless in thy sight. All mankind passes before thee like a flock of sheep.

Eliminated
from UPB

As a shepherd seeks out his flock, making his sheep pass under his rod, so dost thou make all the living souls pass before thee; thou dost count and number thy creatures, fixing their lifetime and inscribing their destiny.

Reader:

On Rosh Hashanah their destiny is inscribed, and on Yom Kippur it is sealed, how many shall pass away and how many shall be brought into existence; who shall live and who shall die; who shall come to a timely end, and who to an untimely end; who shall perish by fire and who by water; who by sword and who by beast; who by hunger and who by thirst; who by earthquake and who by plague; who by strangling and who by stoning; who shall be at ease and who shall wander about; who shall be at peace and who shall be molested; who shall have comfort and who shall be tormented; who shall become poor and who shall become rich; who shall be lowered and who shall be raised.

WORD ORDER
REVERSED

But repentance, prayer and charity cancel the stern decree.

Thy fame, like thy name, is hallowed. Thou art slow to anger and easy to pacify. Thou hast no desire for anyone to die, but that he turn from his evil way and live. Thou dost wait for him until his dying day; if he repents, thou dost readily accept him. Thou art men's Creator and knowest their impulse; they are but flesh and blood.

Reader:

Man comes from dust and ends in dust; he wins his bread at the risk of his life. He is like the potsherd that breaks, the grass that withers, the flower that fades, the shadow that passes, the cloud that vanishes, the breeze that blows, the dust that floats, the dream that flies away.

eliminated
from UPB

But thou art the King, the everlasting God.

APPENDIX III

Order for the Sounding of the Shofar Services in Traditional Liturgy

Tekiat Shofar *(tekiot meyshav)*

Psalms 47 (7 X)

verses:

Psalms 118:5
Lamentations 3:56
Psalms 119:160
Psalms 119:122
Psalms 119:162
Psalms 119:66
Psalms 119:108

Shofar blessings:

Lishmoa kol shofar
Shehecheyanu

Shofar calls:

Tekia Shevarim:Terua Tekia
Tekia Shevarim:Terua Tekia
Tekia Shevarim:Terua Tekia
Y'hi ratzon

Tekia Shevarim Tekia
Tekia Shevarim Tekia
Tekia Shevarim Tekia
Y'hi ratzon

Tekia Terua Tekia
Tekia Terua Tekia
Tekia Terua Tekia G'dolah
Y'hi ratzon

verses:

Psalms 89:16
Psalms 89:17
Psalms 89:18
Psalms 84:5
Psalm 144:15

Malchuyot, Zichronot, Shofarot *(tekiot meumad)*

Introductory paragraph(s)

verses:

3 - Torah

3 - Psalms

3 - Prophets

1 - Torah

Concluding prayer (containing chatima)

Shofar calls:

Tekia Shevarim:Terua Tekia
Tekia Shevarim Tekia
Tekia Terua Tekia

Hayom Harat Olam
Areshet S'fateinu

(Note: the above form is seen in each of the sections of Malchuyot, Zichronot and Shofarot)

APPENDIX IV

Comparison of Blessings in the Weekday, Shabbat and Festivals, and the Rosh Hashanah Musaf Amidah

Shabbat and Festivals	Rosh Hashanah Musaf	Weekday
Avot	Avot	Avot
G'vurot	G'vurot	G'vurot
K'dushat Hashem	K'dushat Hashem	K'dushat Hashem
K'dushat Hayom	K'dushat Hayom/Malchuyot	Bina
	Zichronot	T'shuvah
	Shofarot	S'lichah
		G'ulah
		R'fuah
		B'rachot Hashanim
		Kibutz Galuyot
		Din
		B'rachat Haminim
		Tsadikim
		Binyan Yerushalayim
		Malchut Beit David
		Kabalat T'fillah
Avodah	Avodah	Avodah
Hoda'ah	Hoda'ah	Hoda'ah
Birkat Shalom	Birkat Shalom	Birkat Shalom

APPENDIX V Comparison of Liturgies for the Sounding of the Shofar

page #	Traditional Machzor	GOR Service I	GOR Service II	Union Prayer Book II
"Introduction"				
375	U'vachodesh Hash'vii (Num 29:1-2)	U'vachodesh Hash'vii (Num 29:1)	U'vachodesh Hash'vii (Num 29:1)	The stirring sound of the shofar...
377	U'mnuchatam			
317 (see notes bottom of page)		Hear now the Shofar (based on Saadia's 10 reasons for blowing shofar)	Hear now the Shofar	
319				Happy is the people... (Psa 89:16-18, 84:5)
313		Uru / Awake you sleepers (from Maimonides <i>Mishneh Torah</i> Laws of repentance (3:4))	Uru / Awake you sleepers	

Page #	Traditional Machzor	GOR Service I	GOR Service II	Union Prayer Book II
MALCHUYOT				
377	Aleinu	Aleinu	Aleinu	
379	Eloheinu...heyey im	Ya kiru - Let all who dwell on earth	God of space and time (alludes to Job 38:4,11,7)	
379	Ochila la-Eil			
381	Al kein nkaveh			
381	Biblical verses (Hebrew)	Biblical verses (Hebrew)	Biblical verses (English only)	Biblical verses (resp read - Engl only)
	Ex 15:18		Gen 1:1	Psa 95:6
	Num 23:21	Num 23:21 (adapted)	Psa 33:6	Psa 96:9
	<u>Deut 33:5</u>		Psa 19:2	Psa 89:15
	Psa 22:29		Job 26:14	Psa 145:13
	Psa 93:1		Psa 95:3	Zech 14:9
	<u>Psa 24:7-10</u>	<u>Psa 24:7,10</u>	<u>Isa 44:6</u>	<u>Psa 97:1</u>
	Isa 44:6	Isa 44:6	<u>Psa 22:29</u>	Psa 98:6 (from Shofarot)
	Obad 1:21		Psa 96:10	
	<u>Zech 14:9</u>		<u>Psa 97:1</u>	
	Deut 6:4	Deut 6:4	<u>Ex 15:18</u>	
383	M'loch	M'loch ends w/chatima of Kadesheinu	chatima of Kadesheinu only	Almighty God, who can fathom... (alludes to Job 38:4,11,7)
383	Kadesheinu			
		Shofar Blessings	Shofar Blessings	Shofar Blessings
383	Shofar calls	Shofar calls	Shofar calls	Shofar calls
	Tkiya Shevarim-Teruah Tkiya	Tkiya Shevarim-Teruah Tkiya	Tkiya Shevarim-Teruah Tkiya	Tkiya
	Tkiya Shevarim Tkiya	Tkiya Shevarim Tkiya	Tkiya Shevarim Tkiya	Shevarim
				Truah
	Tkiya Teruah Tkiya	Tkiya Teruah Tkiya	Tkiya Teruah Tkiya	Tkiya
383	Hayom Harat Olam	Hayom Harat Olam	The Eternal One Reigns (Psa 93:1)	The Lord reignth (Psa 93:1)
385	Areshet S'fateinu	Areshet S'fateinu	(Hebrew and English)	(English only)

Page #	Traditional Machzor	GOR Service I	GOR Service II	Union Prayer Book II
ZICHRONOT				
385	Ata Zocheir	Ata Zocheir	God of all lands	
385	Zeh hayom techilah	Zeh hayom techilah	We remember Abraham	
385	Ashrei Ish	Ashrei Ish	Your love is everlasting	
387	Biblical verses	Biblical verses	Biblical verses	Biblical verses (resp read - Engl only)
	Gen 8:1		Psa 103:17f	Isa 33:22
	Ex 2:24	Ex 2:24	Psa 119:93	<i>Psa 105:8</i>
	Lev 26:42		Isa 63:7	<i>Psa 111:4</i>
	Psa 111:4		<i>Psa 105:8</i>	Psa 145:9
	Psa 111:5		Deut 4:31	1 Sam 2:3
	Psa 106:45	Psa 106:45 (adapted)	Psa 119:52	Psa 33:15
	Jer 2:2		Psa 119:15	Psa 103:13
	Eze 16:60	Eze 16:60	Psa 119:16	Psa 103:14
	Jer 31:19		Deut 16:20	
	Lev 26:45	Lev 26:45	Amos 5:24	
387	Eloheinu...Zochreinu	Eloheinu...Zochreinu	chatimah only	Thou, O Lord, knowest all the works...
389	Shofar calls	Shofar calls	Shofar calls	Shofar calls
	Tkiya Shevarim-Teruah Tkiya	Tkiya Shevarim-Teruah Tkiya	Tkiya Shevarim-Teruah Tkiya	Tkiya
	Tkiya Shevarim Tkiya	Tkiya Shevarim Tkiya	Tkiya Shevarim Tkiya	Shevarim
	Tkiya Teruah Tkiya	Tkiya Teruah Tkiya	Tkiya Teruah Tkiya	Terua
				Tkiya
389	Hayom Harat Olam	Hayom Harat Olam	For the mountains (Isa 54:10)	For the mountains (Isa 54:10)
389	Areshet Sefateinu	Areshet Sefateinu	(Hebrew and English)	(English only)

Page #	Traditional Machzor	GOR Service I	GOR Service II	Union Prayer Book II
SHOFAROT				
389	Atah Nigleitah	Atah Nigleitah	Now we call to mind	
391	Biblical verses Ex 19:16 Ex 19:19 Ex 20:10 Psa 47:6 Psa 98:6 Psa 81:4 Psalm 150 Isa 18:3 Isa 27:13 Zech 9:14	Biblical verses Ex 19:16 Psa 47:6 Isa 18:3	Biblical verses Isa 27:13 Lev 25:9f Psa 89:16a Psa 89:16b Isa 25:9a Isa 25:9b Isa 40:4f Psa 98:4 Psa 98:6	Biblical verses (Resp read - Engl only) Psa 98:4 Psa 98:6 Psa 47:6 Psa 47:7 Psa 81:4 Psa 81:5 Psa 150:2-3 Isa 18:3
393	Eloheinu...t'kah b'shofar gadol Num 10:10	Zech 9:14		
393	Chatimah	Eloheinu...t'kah b'shofar gadol	chatimah only	O Lord our God...
393	Shofar calls Tkiya Shevarim-Teruah Tkiya Tkiya Shevarim Tkiya Tkiya Teruah Tkiya	Shofar calls Tkiya Shevarim-Teruah Tkiya Tkiya Shevarim Tkiya Tkiya Teruah Tkiya	Shofar calls Tkiya Shevarim-Teruah Tkiya Tkiya Shevarim Tkiya Tkiya Teruah Tkiya	Shofar calls Tkiya Truah Tkiya
393	Hayom Harat Olam	Hayom Harat Olam	All you dwellers (Isa 18:3)	All ye dwellers (Isa 18:3)
393	Areshet Sefateinu	Areshet Sefateinu	(English only)	(English only)

Appendix VI

Composer Biographies

Abraham Baer (1834-1894) was born in Wielen, Poznan (Poland) and, as a teacher and chazzan, he sang in many towns in throughout Europe and eventually settled Goteborg, Sweden as the chief cantor. There he collected music, ultimately publishing a two volume collection of hymns in 1872 and in 1877 *Ba'al Tefillah*, his definitive volume of cantorial settings for the entire liturgical year—an effort that was fifteen years in the making. So comprehensive in its scope and approachable for many a chazzan and student of chazzanut, *Ba'al Tefillah* became a 'Cantor's Manual' of sorts for many of the European cantors. This a collection of melodies and cantorial recitatives from the German, Polish and Sephardic traditions contains approximately 1500 selections, several of which were borrowed from Sulzer, Naumburg and Lewandowski in addition to a number of original compositions of Baer's as well.

Abraham W. Binder (1895-1966) was born in New York steeped in the Jewish music tradition as not only the son but also the grandson of cantors. Beginning his musical career as a choir director at the tender age of 14, Binder eventually came to teach Jewish Music at the Jewish Institute of Religion in 1921 and the following year was hired as the music director of the Stephen Wise Free Synagogue. After the merge of Hebrew Union College with the Jewish Institute of Religion, Binder was engaged as professor of Jewish liturgical music and was influential in the founding its School of Sacred Music in 1948. Binder was a prolific composer as well as a true pioneer in the world of sacred music. One of his career goals was to re-introduce

musach ha-tefillah and Biblical chant into the musical worship of Reform congregations. According to H. Fromm,

[Binder] became a major influence on the rejuvenation of synagogue music in America. He propagated in musical works as well as in his teaching the return to the best sources of Jewish tradition. His works are imbued with the motifs from both prayer modes and biblical cantillation, with an occasional leaning of Israeli folk music. His musical services show a steady upward curve in terms of personal achievement within the general framework of contemporary trends.⁶¹

Among his most important works, nearly all of Binder's works, especially his revision of the *Union Hymnal* in 1932, brought a taste of the traditional *musach ha-tefillah* into the Reform musical vocabulary and his *Biblical Cantillation* became an important resource for the student and professional alike.

Herbert Fromm (1905-1995) was born in Kitzingen on Main, Bavaria and studied music under the tutelage of Paul Hindemith at the Academy of Music in Munich. Emigrating to the United States in 1937 after working for years as a theater conductor, Fromm found employment as a synagogue organist and music director first in Buffalo, New York and then in Boston, Massachusetts where he remained until his retirement. Fromm wrote numerous works for the use in the Reform synagogue as well as many compositions, both vocal and instrumental utilizing a variety of liturgical texts and themes.

Abraham Zvi Idelsohn (1882-1938), born in Filsberg, Lithuania, was one of the most important musicologist at the turn of the 20th C. Studying music in Berlin and Leipzig, he eventually turned his talents to the cantorate serving congregations in

⁶¹ Herbert Fromm. *On Jewish Music: a composer's view* (New York: Bloch Publishing Company, 1978), 33

Leipzig, Regensburg and Johannesburg, South Africa before settling in Jerusalem where he worked as a cantor and a music teacher. After receiving a grant in 1909 to study and collect the musical heritage of the Jewish communities in Jerusalem, he went about the task of recording as much of the liturgical music that he could find. He is best known for a 10 volume *Thesaurus of Hebrew Oriental Melodies* (1922), compiled by region and theme, which arose from this labor. In 1924, Idelsohn was appointed the chair of Jewish Music at Hebrew Union College in Cincinnati where he lectured on Jewish music and Jewish Liturgy. It was earlier in that same year that he began the task of cataloging the Birnbaum Collection of Jewish Music also at Hebrew Union College. In addition to teaching and collecting Jewish melodies, Idelsohn also published other important works including numerous musical compositions and the books *Jewish Music in its Historical Development* (1929) and *Jewish Liturgy* (1932).

Max Janowski (1912-1991) was one of the foremost composers for the American Reform synagogue. Born in Berlin, Germany, Janowski came from a family of professional musicians who trained him in piano, organ, composition and conducting. He attended the Scharwenka Conservatory in Berlin and at the age of 17 won an international piano contest which led to his receiving a professorship in piano at the Mosachino Academy of Music in Tokyo. He emigrated to the United States in 1937, where, ultimately settling in Chicago, he became the music director of *Kehilath Anshe Maarav*, Illinois' oldest synagogue and the synagogue for which many of his most popular compositions were written. So many of Janowski's synagogue works, steeped in the modal and melodic traditions of Jewish liturgical music, have become so popular that they are staples of the repertoire of many a congregation still today.

Adolph Katchko (1886-1958), was born in the town of Warta in west central Poland. The grandson of a rabbi and the son of a *ba'al t'fillah*, Katchko began his singing career at the age of six singing in his home town in the choir of Yonan Shochet. He continued singing while studying in *yeshivot* and even acted as a choir leader. At the age of eighteen, he went to Berlin to study voice and composition and shortly after, continued his studies at the conservatory in Vienna. He took his first cantorial position in Warsaw, Poland at the age of twenty-three after which he served two congregations in Hungary, one as chief cantor in Steinamangor and the other as assistant cantor at the Tabak Temple in Budapest, the largest synagogue in Europe at that time. He also served as the chief cantor in the Twentieth District of Vienna. Katchko came to New York in 1921 and served as the cantor in several synagogues in New York City before finally becoming the cantor of Temple *Anshe Chesed*, one of the leading Conservative synagogues in the country. He remained there until December 1949 when he suffered a stroke that made it impossible for him to continue his responsibilities.

Katchko concertized with other celebrated cantors and musicians and was one of the organizers and officers of the Cantor's Assembly. In addition to his cantorial work, Katchko was also a well-respected teacher. He chose to teach only those students who he felt had potential to be fine cantors. He was known for handwriting the nusach for the entire liturgical year individually for each student in a key that best suited his vocal range. The famed *Thesaurus of Cantorial Liturgy* (1952) stemmed from such work.

Louis Lewandowski (1821-1894), born near Posen in Poland, began his musical career at the age of twelve singing in the choir of Asher Lion, a chazzan in Berlin. His later music studies in Berlin led him down a path not as a chazzan but a choral conductor and a composer of Jewish liturgical music first at the 'Old Synagogue in the Heidereutergasse' until 1866 after which he moved on to the 'New Synagogue'. Lewandowski was perhaps the first of the synagogue composers who wrote more freely for voices with the organ accompaniment while still producing the original traditional melodies but in a more 'classical' form. His style was more harmonic than contrapuntal, as evidenced in the pieces presented later in this paper, and were based on a combination of both the liturgical music of the Old Synagogue as well as Eastern European nusach, both styles which he encountered working and living in Berlin. His recitatives tended to be more 'traditional' while the choral music, even within the same piece tended to exhibit a more western approach both harmonically as well as structurally. His 2 volume *Kol Rinah U'T'fillah* was published in 1871 and *Todah W'simra* between the years 1876-1882. It is in *Todah W'simra* that some of his most famous and popular works appear including the *Zacharti Lach* and the *Unetaneh Tokef* studied in this paper.

APPENDIX VII

Catalog of Available Music by Composers of and for Reform Synagogues
(with special emphasis on compositions to the texts of the *Union Prayer Book* or *Gates of Repentance* Shofar Service)

text & context	composer	date	written for:
Sefer Anim Zemiroth The Lord Reigneth For the Mountains Shall Depart All Ye Dwellers on Earth	E. Stark	1910	UPB II
Musical Service for New Year The Lord Reigneth For the Mountains Shall Depart All Ye Dwellers	S. Schlesinger	1926	UPB II
The Jewish Songbook Blessings The Lord Reigneth For the Mountains Shall Depart All Ye Dwellers Hayom Hara Olom Areshes s'fosenu	AZ Idelsohn trad tune after Lewandowski after Lewandowski on folk motives folk tune	1928	UPB II UPB II UPB II UPB II traditional traditional

Musical Service for The New Year...	Max Grauman	1937	UPB & trad
The Lord Reigneth	AJ Davis		UPB II
Meloche			trad
For the Mountains	AJ Davis		UPB II
Ato Socher			trad
Sochrenu Besikoron			trad
Ashre Hoom	based on Lewandowski		trad
Tka B'shofar			trad
All Ye Dwellers	AJ Davis		UPB II
Morning Service for the New Year	AW Binder	1951	UPB II
Benediction Preceding Shofar Service			
The Lord Reigneth			
For the Mountains Shall Depart			
All Ye Dwellers on Earth			
A New Year Service	Eric Werner	1952	UPB II
Prelude			
Happy is the People			
Blessings of the Shofar			
The Lord Reigneth			
For the Mountains Shall Depart			
All Ye Dwellers on Earth			

Shofar Service
Happy is the People
The Lord Reigneth
For the Mountains Shall Depart
All Ye Dwellers on Earth

H. Fromm

1961

UPB II

Servicefor Rosh Hashanah Morning
Happy is the People
Blessings
The Lord Reigneth
For the Mountains Shall Depart
All Ye Dwellers on Earth

F. Piket

1972

UPB II

Shofar Service
Happy is the People
The Lord Reigneth
For the Mountains Shall Depart
All Ye Dwellers on Earth

David Benedict

1976

UPB II

Shofar Service
Blessings
Hayom Harat Olam
Areshet S'fateinu

H. Fromm

1983

Trad or GOR service I

Shofar Service
This is the Day (Engl)
Areshet S'fateinu (Hebrew)

M. Horvit

1987

GOR Service I

In The Seventh Month
Hayom Harat Olam (mix of Heb and Engl)
In the Seventh Month
The Lord Reigns
For the Mountains Shall Depart
All Ye Dwellers

Andrea Jill Higgins

1997

GOR services I & II

(UPB wording)

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