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THE LIFE AND MUSIC OF CANTOR ADOLPH KATCHKO

SHOSHANA LASH

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Advisor: Mark Kligman

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PREFACE

This study will be a general overview of the life and work of Adolph Katchko, one of the great cantors of the twentieth century. Chapter 1 covers his life from his childhood, education, and early career in Europe to his later career in the United States. Chapter 2 discusses several of his compositions. Chapter 3 reviews Katchko's understanding of *hazzanut*, based for the most part on "Changing Conceptions of Hazzanut," a landmark speech he delivered in 1949.

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LIFE AND CAREER: 1886-1958

KATCHKO IN EUROPE (1886-1921)

Adolph Katchko was born in 1886 in Warta, a small town in west central Poland. Warta¹ was located 56 kilometers (33 miles) west-southwest of Lodz, probably on the Warta River. Its Jewish population in the 1920's was around 2,000.¹ The nearest large town was Kalisz,² 38 kilometers (22 miles) to the west.³ Kalisz, the seat of the *powiat* (county) of the same name, had been granted town rights in the late 13th century⁴ and had been a center of textile trade since the fifteenth century.⁵ Its Jewish population in the 1920's was over 15,000, and its total population in 1970 was 81,200.⁶ In 1931 the region was over 12% Jewish, one of the more

¹Also spelled Varta, Dvart, Dvurt.

²Gary Mokotoff and Sallyann Amdur Sack, *Where Once We Walked: A Guide to the Jewish Communities Destroyed in The Holocaust* (Teaneck, NJ: Avotaynu, Inc., 1991), xvi, 384.

³Also spelled Kaliscz, Kalisch, Kolish, Kalish.

⁴Mokotoff and Sack, xvi, 139.

⁵*Encyclopaedia Judaica*, 1971 ed., vol 16, Supplementary Entries, s.v. "Kalisz."

⁶Eli Barnavi, ed., *A Historical Atlas of the Jewish People From the Time of the Patriarchs to the Present* (New York: Alfred A. Knopf, 1992), 155.

⁷Mokotoff and Sack, 139.

heavily Jewish areas in Poland at the time.'

Katchko's maternal grandfather was Gershon Messing, a rabbi in Frankfurt, Germany. He and his wife, Tamar, had two children: Itzhak, and Tova, who married Pinchas Katchko, a cantor or *ba'al t'filah*. Tova and Pinchas had six children: Adolph, Sara Ita, Joseph, Rachael, Gershon, and Judith (or Ida). We have no information on the birth dates of any of the children except for Adolph, nor do we know their birth order. We do know that Adolph's two brothers became cantors--Joseph in Budapest and Gershon in Yugoslavia--and that all of his siblings and many of their children perished in the Holocaust.'

Young Adolph's musical education began early. At age six he was singing in the choir of Yonan (Johan) Schochet¹⁰ in Warta. While in a Kalisz yeshivah he sang in the choir of Cantor Noah Zaludkowsky,¹¹ known as "Reb Noah Lieder."¹² He

¹⁰Barnavi, 207.

¹¹Family information provided by Cantor Deborah Katchko-Zimmerman, granddaughter of Adolph Katchko. For more details, see family tree, the original of which she drew, in Appendix 1.

¹²Velvel Pasternak and Noah Schall, *The Golden Age of Cantors* (Cedarhurst, NY: Tara Publications, 1991), 17.

¹³Jacob Beimel, ed., *Jewish Music Journal* 2, no. 1 (March-April, 1935): 12.

¹⁴*Encyclopaedia Judaica*, 1971 ed., s.v. "Hazzan." His son Elijah (Elias) (1888-1943) was also a cantor. Like Katchko, he studied at the conservatory in Berlin and served several congregations in Europe before coming to the U.S. (1926), where he served on the board of the Jewish Ministers Cantors' Association.

also spent some time in a yeshiva at Sdunskaia Vollja, where he became a choir leader.¹¹ Throughout his years in various yeshivot, from age twelve to eighteen, he excelled in Talmudic studies in the various yeshivot in which he was a student. As late as the 1940's, he still proudly kept a letter from the Kalischer Rabbi, Ezekiel Lipschitz, praising him for his Jewish studies¹²

At age eighteen, Katchko traveled to Berlin to continue his musical education.¹³ While there he studied voice with Alexander Heineman,¹⁴ Royal Music Master of the Berlin Court. Under Heineman, Katchko became known as the "best interpreter [sic] of Schubert melodies."¹⁵ He also studied voice with Juan Luria, a member of Saxon Royal Opera House¹⁶ and composition with Georg Finkel.¹⁷ After two and a half years,¹⁸ he left Berlin for the conservatory in Vienna,¹⁹

¹¹Program page on Adolph Katchko for the film *The Voice of Israel*.

¹²"Cantor Adolph Katchko On The Radio," *Temple Ansche Chesed Bulletin* 4, no. 3 (5 December 1948): 3.

¹³Ibid.

¹⁴Program page, *The Voice of Israel*.

¹⁵Ibid.

¹⁶Ibid.

¹⁷Adolph Katchko, "Remarks by Cantor Katchko," Excerpt of interview in Yiddish, translated by Jennifer Bern, from sound recording *The Art of Cantor Katchko*, (Chicago: Musique Internationale, 1973), M7310.

¹⁸Ibid.

where he continued voice with Adolph Robinson and Arthur Frank,¹¹ and also continued to study composition.¹² According to his son-in-law, Cantor Morris Okun, Katchko sang in Vienna with Frederick Shor and Emmanuel List, who later sang at the Metropolitan Opera in New York.¹³

Katchko's first cantorial position, which he accepted at age twenty-three,¹⁴ was the Nozhik Synagogue of Warsaw.¹⁵ The Nozhik Shul would be the only Warsaw synagogue to survive the uprising of 1943.¹⁶ He held two posts in Hungary: chief cantor in the city of Steinamangor,¹⁷ and assistant cantor in the Tabak Temple in Budapest. Tabak was the largest synagogue in Europe at that time; its senior cantor was Cantor Lazarus.¹⁸ It may have been during his time in Hungary that Katchko met his wife, Jessie, a Hungarian opera singer.

¹¹Cantor Morris Okun, "The Impact of Adolph Katchko on American Hazzanut" in *Proceedings of the Cantors Assembly Convention of 1962* (New York: Cantors Assembly, 1962), 36-37.

¹²Beimel, 12.

¹³Katchko, "Remarks by Cantor Katchko." Katchko here names his composition teacher, Professor "Goldner" or "Goldman." However, the name is not clear in the recording, and none of the other sources can confirm it.

¹⁴Okun, 37.

¹⁵Katchko, "Remarks by Cantor Katchko."

¹⁶Barry Serota, Notes for sound recording, *The Art of Cantor Katchko* (Chicago: Musique Internationale, 1973), M7310.

¹⁷"Cantor Adolph Katchko On The Radio."

¹⁸Program page, *The Voice of Israel*.

¹⁹Serota.

Apparently both of them were featured on a concert, and as Adolph exited the stage, Jessie tripped him intentionally in order to meet him.¹¹ At some point, he was offered a post of chief cantor in Budapest but declined the offer for reasons that are not clear.¹² We do not know the name of the synagogue, nor do we know if this was the position held by his brother Joseph.¹³ One of Katchko's last positions before leaving Europe was that of chief cantor in the Twentieth District of Vienna.¹⁴

In 1921, in his mid-thirties, Katchko moved with his wife to New York. We do not know what prompted the Katchkos to leave Europe. We do know that many people fled Europe in the years immediately following World War I because of severe economic hardship there; in 1921, nearly 75,000 left Poland alone. In that year, the United States enacted the first immigration restrictions, and other countries followed suit.¹⁵ Whatever the reason for Katchko's departure, the result was that he, his wife, his children, and his music survived the Holocaust. His brothers and sisters remained in Europe and

¹¹Cantor Deborah Katchko-Zimmerman, conversation with author, Norwalk, CT, December 19, 1994.

¹²Program page, *The Voice of Israel*.

¹³Katchko-Zimmerman.

¹⁴Program page, *The Voice of Israel*.

¹⁵Lucjan Dobroszycki and Barbara Kirshenblatt-Gimblett, *Image Before My Eyes: A Photographic History of Jewish Life in Poland Before the Holocaust* (New York: Schocken Books, 1977), 133.

perished.

KATCHKO IN AMERICA (1921-1958)

During his first years in his new home, Katchko served various congregations, beginning with Congregation Anshe Slonim on New York's Lower East Side.¹¹ The congregation was formed that same year by Polish Jews from the city of Slonim (later part of Byelorussia). Also known as the Slonimer Shul, it was housed at 172 Norfolk Street, in what was at the time the largest synagogue building in the country.¹² Other cantorial positions Katchko held were at Temple Sinai, a Conservative synagogue on State Street in Brooklyn, where he served for one year,¹³ and the Jewish Community Center in Flatbush, Brooklyn.¹⁴ According to some sources, Katchko also served the Roumainische Shul on the Lower East Side,¹⁵ but

¹¹"Cantor Adolph Katchko On The Radio." In this interview, Katchko refers to this congregation as the "Norfolk Street Shul;" other sources confirm it as Anshe Slonim.

¹²Gerard R. Wolfe, *The Synagogues of New York's Lower East Side* (New York: New York University Press, 1978), 96. The building was constructed in 1850; it was in 1978 the oldest surviving synagogue building in New York City and probably the third oldest in the country. Anshe Slonim was the third and last congregation to occupy the building. After the congregation abandoned the building in 1975, it stood vacant.

¹³Okun, 36.

¹⁴Katchko, "Remarks by Cantor Katchko."

¹⁵Theodore Katchko, telephone conversation with author, November 27, 1994, and Wolfe, 66. Wolfe names Katchko and several other famous cantors as having sung there. He adds, "In the heyday of the Lower East Side, no hazzan's reputation had been firmly established until he had chanted the prayers at the Roumanian synagogue."

Katchko himself does not mention this. It may be that Katchko was a guest cantor for *Yamim Nora'im* or other special services. In 1928 he was named cantor of Temple Anshe Chesed, on West 100th Street at West End Avenue in Manhattan. His starting annual salary was \$6,000 (see Fig. 1)."

He remained at Anshe Chesed for the next two decades. Anshe Chesed was already one of the leading Conservative synagogues in the country when Katchko took the position, and Katchko's presence added to its stature. According to his son-in-law, six to eight hundred people would come to Shabbat morning services to hear him. A.W. Binder and Jacob Beimel were often in the congregation, as were many rabbinic students from the Jewish Theological Seminary."

The music they heard must have been beautiful. Certainly it was varied. Cantor Katchko and his mixed choir performed the music of Lewandowski, Sulzer, Rossi, Janowski, Fromm, Bloch, Zilberts, Helfman, Binder, and most other well-known composers of Jewish choral music. The Katchko Collection in the music library at the Jewish Theological Seminary of America contains much of this music, including a number of part books for various services (see Appendix 2). Katchko prepared these books himself, copying or transcribing each

"Contract courtesy of Cantor Deborah Katchko-Zimmerman.

"Okun, 37. The seminary is a little over a mile from Anshe Chesed. During Katchko's tenure at Anshe Chesed, JTS had no cantorial students; the Cantors Institute there was not established until the early 1950s.

part in his own distinctive hand so that each singer had a complete book, for his or her own part only, for each service--Shabbat Evening, Shabbat Morning, Festival Evening, etc. In our day of copy machines and computer-generated music, the amount of work entailed in creating these books is especially notable, particularly since the music on file at the Seminary is only part of the Katchko music that Ansche Chesed held at one time. Some of Katchko's music and papers are believed to have been removed by a subsequent cantor."

Much has been written about Adolph Katchko's singing. He had a "clear, flexible baritone range" with the skill to sing long, florid passages and the ability to adapt to traditional and Reform styles."¹ The voice was large and booming" but yet not heavy as many deep baritone voices are. He was "a flexible baritone who belied the idea that only tenors could execute the florid passages of coloratura."² Recordings show an amazing evenness throughout his range. His high notes--"E's" and "F's"--had such power and fullness that the listener could easily be deceived into thinking that he was singing

¹Michael Strassfeld, Executive Director of Ansche Chesed, Letter to Deborah Katchko-Zimmerman, July 21, 1990. Rabbi Strassfeld stated that he heard this from Cantor Charles Bloch, the last cantor of Ansche Chesed.

²Pasternak and Schall, 17.

³Okun, 36.

⁴Irene Heskes, *Passport to Jewish Music: Its History, Traditions and Culture* (Westport, CT: Greenwood Press, 1994), 64.

much lower notes. In some pieces, he exhibits the smoothness that he must have learned singing Schubert *lieder* in Berlin.

Katchko's reputation as a teacher was esteemed among cantors." In the 1930s and 1940s, when he was teaching, one became a cantor by studying privately with a cantor; cantorial schools did not yet exist." Cantor Jason Bauch, a former student of Katchko now retired from the pulpit, remembers paying \$1,200 for a two-year course. In weekly lessons, Bauch says, he first learned the *nusach* for *shahrit*, then for *musaf*, then for the various holidays. At the same time he learned about customs and cantorial deportment on the *bima*. Katchko provided music for each student, hand-written in the appropriate key for that student's voice. While Katchko's manner was warm and friendly and had a wonderful sense of humor, he would stomach no "fooling around" and would not allow a student to sing a piece without true feeling. "Don't hammer away at it!" was his warning whenever a student would sing notes without feeling." Katchko was quite particular about which students he would teach. He auditioned potential students and refused to accept anyone as a student unless he believed that the man had the potential to become a good

"Cantor Jason Bauch, telephone conversation with author, November 27, 1994.

"Mark Slobin, *Chosen Voices: The Story of the American Cantorate* (Chicago: University of Illinois Press, 1989), 95.

"Bauch.

cantor." Most of his students had yeshiva backgrounds, and some were already experienced cantors who chose to undertake additional studies with him." One of his students was his own son, Theodore who also studied at the School of Sacred Music of Hebrew Union College and at the Julliard School of Music." Katchko was enthusiastic about teaching, and lessons often went overtime, till his wife reminded him it was late."

NON-SYNAGOGUE ACTIVITIES

Katchko sang in a number of concerts with other well-known cantors. In 1927 he joined Mordechai Herschman, David Roitman, and others at Madison Square Garden for a concert in honor of the retirement of Zeidel Rovner." He sang with Herschman, Rovner, Yosele Rosenblatt, Berele Chagy at concert presented by the *Hazanim-farband* (a cantors' association) at the Metropolitan Opera House." Katchko also organized his students into a group which he called "Chazanai Yisrael;"

"Okun, 36. Cantor Okun did not specify what criteria Katchko may have used.

"Bauch.

"While at Julliard he met and married organ student Rita Jean Epstein. Their daughter, Deborah Katchko-Zimmerman, became one of the first women to serve as cantor in a Conservative pulpit. *The Cantors Voice* [newsletter of the Cantors Assembly] 1, no. 8 (6 December 1949): 1, and Richard Weizel, "A Cantor in the Footsteps of Her Forebears," *The New York Times*, July 11, 1993.

"Okun, 36.

"Serota.

"Okun, 37.

their purpose was "to educate the public to Jewish music of the highest level of distinction".¹ During the late 1940's they presented a number of concerts of liturgical music in New York.² Their concert at Times Hall on February 23, 1949 included choral and solo works by Binder, Low, Katchko, Beimel, H.C. Adler, Bloch, Nowakowsky, Freed, Weiner, and others. By this time Katchko's reputation was secure enough to permit him to include several of his own compositions in the concert, and to sing one of them himself. The program from this concert appears on the next page (Fig. 2).³

Cantor Katchko was active in a number of cantorial organizations. He was a member of the Board of American Hazan-Ministers, which was headed by Walter Davidson from 1928 to 1953.⁴ He was also one of the organizers of the Cantors-Ministers Cultural Organization Association, which during its short life in the late 1930's presented a number of concerts and lectures of interest to cantors.⁵ At the group's memorial meeting held in honor of A. Z. Idelsohn on Wednesday, January 25, 1939,⁶ Katchko gave the introductory remarks. Leib Glantz, Zeidel Rovner, Gershon Ephros, Zavel Zilberts,

¹Adolph Katchko, speech, late 1940's.

²Bauch.

³Program courtesy of Deborah Katchko-Zimmerman.

⁴Slobin, 76 n.8.

⁵Okun, 37.

⁶Heskes, 19.

REVEREND ADOLPH KATCHKO'S CHAZANAI YISRAEL Cantors of Israel

TIMES HALL Wednesday Eve. Feb. 23rd at 8:30 O'Clock

Accompanist ALDERSON MOWBRAY

Program

PART I

- | | | |
|-----------------------------------|-----------------|--------------------------|
| 1. L'Fichoch
Ani Maamin | | S. ALMAN
A. W. BINDER |
| | <i>Ensemble</i> | |
| 2. V'Haarev No | David Kurlan | A. KATCHKO |
| 3. Ma Godlu | Eric Halpern | L. LOW |
| 4. L'Dor Vodor | Felix Groveman | J. BEIMEL |
| 5. Oshamnu Mikol Om | Arthur Karet | A. KATCHKO |
| 6. Mimaamakim
Rachamono D'Oney | <i>Ensemble</i> | H. ADLER
A. KATCHKO |

INTERMISSION

PART II

- | | | |
|----------------------------|-----------------|-----------------|
| 7. V'seerav L'fonecho | I. Solon | A. KATCHKO |
| 8. Tsur Yisroel | Eugene Fle | E. BLOCH |
| 9. Sh'chulo Achulo | Jason Bauch | H. FEINSINGER |
| 10. R'tzey Vim 'nuchoseynu | Harold Lerner | D. NOVAKOWSKY |
| 11. Ezro Hasofeyr | Adolph Katchko | A. KATCHKO |
| 12. Hashkiveynu | | A. KATCHKO |
| V' Shomru | | I. FREED |
| Mi Chomocho | | L. WEINER |
| Blessing of the Priests | <i>Ensemble</i> | BACHMAN-KATCHKO |



CONCERT MANAGEMENT GEORGE LEYDEN COLLEDGE
George Leyden Colledge Inga Went
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Max Wohlberg, Jacob Beimel, and Zavel Kwartin also participated in this program. Katchko was also one of the organizers and officers in the Cantor's Assembly.¹¹ At their February, 1949 convention he presented a paper entitled "Changing Conceptions of Hazzanut" (to be discussed in the third chapter of this paper), with musical illustrations by his student, Jason Bauch.¹² This speech has been reprinted and quoted many times because of its fine explanation of cantorial art. Katchko was to have delivered the invocation at the 1950 Cantor's Assembly convention, but the debilitating stroke he suffered in December of 1949 made that impossible.¹³

Theodore Katchko took over as cantor at Ansche Chesed when his father took ill and held that post for the next one and one-half years.¹⁴ Unfortunately, his father never recovered enough to return to the pulpit. His mind remained alert, but his speech was adversely affected and he was unhappy and frustrated that he could no longer work at the synagogue or play the piano.¹⁵ He still sang with family and,

¹¹Okun, 37.

¹²Adolph Katchko, "Changing Conceptions of Hazzanuth." *Proceedings of the Cantors Assembly Convention of 1949.*

¹³*Proceedings of the Cantors Assembly Convention of 1950* (New York: Cantors Assembly, 1950).

¹⁴Theodore Katchko, telephone conversation with author, November 27, 1994.

¹⁵Okun, 36-37, and Cantor Israel Goldstein, conversation with author, Hebrew Union College-Jewish Institute of Religion, New York, November 22, 1994.

on at least one occasion, in public, according to Cantor Noah Schall.¹¹ Another cantor reported visiting Katchko in the hospital: "He at that time sang the whole 'Ribono Shel Olom of Sfiroh.' All of the patients came in from different rooms to hear him. Though his voice was only an echo of his glorious singing art, it was an unforgettable experience for me."¹² Katchko died on the second day of Rosh Hashanah 5719--September 16, 1958.

¹¹Noah Schall, conversation with author, Hebrew Union College-Jewish Institute of Religion, New York, 1994. Cantor Schall attended a concert at which Katchko sang from a wheelchair.

¹²Undated letter to Deborah Katchko-Zimmerman. The name of the writer is not legible; however, we know that he is a cantor because he mentions graduating from the School of Sacred Music.

MUSICAL COMPOSITIONS

A comprehensive analysis of Adolph Katchko's musical output is beyond the scope of this project. This chapter will look briefly at Katchko's best-known major works as well as selected individual compositions.

AN OVERVIEW OF A *THESAURUS OF CANTORIAL LITURGY*

By far the most well-known of Adolph Katchko's works, at least among cantors who have graduated from the School of Sacred Music of the Hebrew Union College-Jewish Institute of Religion, are to be found in the three volume *Thesaurus of Cantorial Liturgy*, published by the Sacred Music Press in 1952.¹¹ Sacred Music Press, run by the School of Sacred Music of HUC-JIR, acquired rights to the *Thesaurus* for the instruction of cantorial students at the college. In the preface to the *Thesaurus*, Eric Werner states, "We recognized in this comprehensive work, a potential instrument which might help us to advance toward the coveted '*Minhag America*,' and could become one of the pedagogic pillars of American

¹¹It was based on a collection called *Cantorial Curriculum Materials: Sabbath Services*. Artur Holde, *Jews in Music from the Age of Enlightenment to the Mid-Twentieth Century* (New York: Bloch Publishing Company, 1974), 286.

Chazanut."¹¹

Volume I, *For the Sabbath*, contains sixty-two selections of *nusah* for Shabbat and *rosh hodesh*. The recitatives are fairly simple and the vocal range is an octave and a fifth. This volume might be considered a "beginner's book," for it contains all the *nusah* for *ma'ariv*, *shahrit*, and *musaf* services for a regular Shabbat or *shabbat rosh hodesh* but lacks extended recitatives or dramatic coloratura. There are a few congregational melodies, and some music by other composers (such as the *Hashivenu* often attributed to Salomon Sulzer).

Volume II, *For the Sabbath and Three Festivals*, contains 210 selections. One hundred fifty of them cover the same prayers as Volume I; the remainder covers *minha l'shabbat*, *hallel*, and all facets of *shalosh regalim*, including *sefirat ha'omer*, *tal*, *geshem*, *hoshanot*, *hakafot l'simhat Torah*, and special *piyyutim* such as *b'rach dodi*. The vocal range is wider--an octave and a seventh--as well as higher--"C" to "B-flat" instead of "A" to "E"--and keys are usually a step to a third higher. However, the music in Volume II was transposed up from Katchko's original keys. There are also some congregational melodies and a few selections by other composers.

A comparison of some prayers found in both volumes will

¹¹Eric Werner, preface to *A Thesaurus of Cantorial Liturgy, Volume I* (New York: Sacred Music Press, 1952).

illustrate the differences between the volumes. Volume I has one setting of *Ki Hem Hayenu* from *Ahavat Olam* of *ma'ariv l'shabbat*; Volume II has two settings (one in minor), as well as the full text of *Ahavat Olam*. Volume I has an *Ush'mor Tsetenu* for *Shabbat Hashkivenu*; Volume II has a full *Hashkivenu* with different endings for *shabbat* and *hol*. For *El Adon* of *shabbat* morning *yotser*, both volumes provide a congregational melody and a recitative for the last verse, *Shevah Not'nim Lo*; but Volume II offers recitatives for all other verses as well. These differences characterize the differences between the two volumes. In general, the music in Volume II of the *Thesaurus* tends to be more melismatic, joyful, and majestic than that of Volume I. As stated above, Volume II offers more than one version of some prayers; in most of these cases, one version is fairly simple and the other is more florid. Volume II offers the cantor many opportunities to beautify, enhance, and lengthen the service at various points to make it special and different. The two volumes together provide a wide variety of *bazzanut*, all in the proper *nusab*, for any *shabbat* or festival service.

Volume III, *For the Days of Awe*, completes the cycle for the liturgical year with music for *Selichot*, *Rosh Hashanah*, and *Yom Kippur*. The vocal range is from "C" to "A-flat"--an octave and a sixth. The musical style varies from davening to elaborate. A handful of selections have alternate versions, and a few include parts for congregation or choir. The

Selichot and Yom Kippur sections appear to be photocopies of handwritten pieces. The handwriting is not Katchko's style; however, some of it matches the handwriting on some music in the Katchko Collection at the Jewish Theological Seminary. These two sections contain a number of errors and their copy quality is poor, as if the editing had been suspended in order to meet a publication deadline. Unfortunately, Sacred Music Press has not corrected these problems in subsequent printings.

ANALYSIS OF SELECTED COMPOSITIONS

*Ki K'shimcho*¹ (Fig. 3) is a section of the *Un'taneh Tokef* prayer from the *hazzan's* repetition of the *musaf amidah* for *Yamim Nora'im*. A sensitive melding of text and music, it is one of Katchko's better known pieces, and one of the few for which we have a recording made by Katchko himself.² The key is "E" *ahavah rabbah*. The piece begins on "E," and for the first third of the prayer the melody stays in the lower part of the scale, not rising over a "B" until after the word *v'choyo* ("and lives"). The pitch then rises from "G-sharp" on *v'ad yom moso t-cha-ke lo* ("and until the day of his death He awaits him"), reaching high "E" on the last word, *lo* ("him"), staying on that note, and then descending slowly down the scale to "D." The tension created here forces listeners to

¹*Thesaurus*, Volume III, 48.

²*The Art of Cantor Katchko*, (Chicago: Musique Internationale, 1973), M7310.

Ande Lento

Ki A'-shim-cho

f. hi-lo-se-cho ho-ate sich-co v'-nn

- ach l'-na-ders hi lo sach-dete b'-mes ha-mes

hi im b'-sta-vo mi-dar-ko v'-

cho-ye v'-cho-ye v'-ad yam mo-se l'-

cha-ke lo im jo-stud mi-

yad mi-yad l'-hab-lo e-mes

hi a-lo in yote-rom v'-a-to jo-

da-a yote-rom hi hem bo-sor

vo-dam o-dam y'-se-do me-o-for v'-so-fo

for b'-naf-sho yo-vi tsah-

me me-shul h'-che-ros ha-stah-ber h'-cho-tur yo-

TEMPO dolce

v'-esh u'-ch'-dite no-ge A'-tsai o-ver

v'-che-o-nen ho-lo m'-ch'-

ru-ach no-sho-ves u'-ch'-o-vah av-re-ach

v'-cha-cho-lom

ye

Fig. 3

hold their breath, waiting for the cantor to end the phrase just as God waits for each person to repent of his evil ways. The section ends on "E," where it began. On the word *emes* ("true"), the tonality changes to A minor. The feeling of A minor begins to degrade as the prayer poetically describes the human being in a series of short phrases. The human is *moshul k'cheres hanishbor, k'chotsir yovesh, uch'tzits novel* ("like a potsherd that breaks, like grass that withers, and like a flower that fades"). The musical phrases here are also short and broken, and the tonality is indeterminate, reflecting the fragility and brevity of human life. The A minor tonality returns for *k'tzel over, ucheonon kolo* ("like a shadow that passes, and like a cloud that vanishes"), written in two parallel phrases. Then *uch'ruach noshoves, uch'ovok poreach* ("and like wind that blows, and like dust that flies"). On the word *poreach* ("flies"), the voice goes up to "F-sharp" (the highest note in the piece), slowly descends to "A," and then seems to vibrate before ending on "G." One can almost see the dust being blown aloft, spiraling down, and finally settling uneasily. The piece ends, *v'chacholom youf* ("and like a fleeting dream"). The pitch rises jerkily on *cholom* ("dream"), as if the dream is difficult, disturbing. On *youf*, the line meanders into "A" *ahavah rabbah*. The dream is gone, forgotten.

In sharp contrast to *Ki K'shimcho* is the gentle "Psalm 23," (Fig. 4) intended as an alto solo. It is one of very few

Psalm 23

22

Adolph Katchko

The Lord is my shep-herd; I
shall not want. He ma-keth me to lie down in
green pas-tures. He lea-deth me, He lea-deth me be-
side the still wa-ters. He shall re-store my
soul and lead me forth in the paths of righ-teous-ness
for His name's sake. Yea though I walk through the
val-ley of the sha-dows of death I will fear no
e-vil for Thou art with me, for Thou art with me.
Thy rod and Thy staff, they com-fort me, Thy
rod and Thy staff, they com-fort me, they
com-fort me, they com-fort me.

Fig. 4

compositions that Katchko set in an English text. Though no written accompaniment has been found, the manuscript hints at one (smaller note heads in figure). The piece begins in G minor and seems to go into E-flat at "yea though I walk," but the accidentals prevent us from feeling truly rooted in that key. The chromatic descent on "shadows of death" further clouds the identity of the key. The repetition of "for Thou art with me" ends on "D," which is the dominant of the original key, and by the return of the original melody with "Thy rod and Thy staff," we are definitely back in G minor. The text does not continue to the end of the psalm but ends at "they comfort me." This termination on words of comfort makes the piece particularly suitable for a funeral or *Yizkor* service.

Yism'chu B'malchut'cha' (Fig. 5) was written for congregational singing with organ accompaniment. The text ("They shall rejoice in Your sovereignty"), from the *amidah* of *musaf l'shabbat*, talks about the joy of *shabbat*. The piece is written in F *ahavah rabbah*, though the A-flat in the accompaniment in the last measure is not changed to A-natural as it is in the rest of the piece. It is impossible to know if this was intended by Katchko or was simply a misprint in the original. The meter is six-four. The first section is five measures long. The first measure establishes a rhythmic

¹Published in *Jewish Music Journal* 2, no. 1 (March-April, 1935): 19.

Yism'chu B'malchut'cha

(For Congregational Singing)

24

Andante

Reverend ADOLPH KATCHKO

Voice

Yis - m'chu B'mal-chu-t'cha sho-m're sha-bat v'-ko-re o - neg.

Organ

am m'-ka-d'she sh'-vi-i ku-lam yis-b'u v'-yit - an-gu mi-tu ve-cha. V'-

hash-vi-i ra-tsi-ta bo V'-ki - dash - to - - - - - chem-dat - - - - - ya-mim - - - - - o -

to - - - - - ka-ra - ta zé - cher l' - ma-a-sé - - - - - v're - shit - - - - -

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Made in U.S.A.

Fig. 5

and melodic pattern that is repeated with variations in the second, third, sixth, and seventh measures. The second measure is identical to the first, except that it is a third higher. Measure three copies the rhythm but inverts the melody. The fourth measure breaks both patterns; its rhythm is a series of eighth notes. The fifth measure ends the section. The second section is six measures long, and its first two measures are identical to the first two measures of the first section. The next two measures are an elongation of measure four, this time quarter notes instead of eighth notes, and the melody is roughly the same. The text for these two measures is *chemdat yamim oto karata* ("most desirable of days' You called it"); the music stretches out just as we stretch out *shabbat* itself. The last two measures simply close the piece. The overall effect is a quiet but joyful celebration of *shabbat*.

AVODATH AHARON

Avodath Aharon: Musical Service for Sabbath Evening,¹¹ for cantor, choir, and organ, was Katchko's largest musical work. Many of the selections are based on the melody for *El Chay V'kayom* from the *Maariv Aravim* blessing before the *Shema*. Figure 6 shows the motif of *El Chay V'kayom* from Volume I of the *Thesaurus*. Katchko first uses this motif in the second

¹¹Adolph Katchko, *Ahavath Aharon: Musical Service for Sabbath Evening* (New York: Bloch Publishing Company, 1938), 66.

Fig. 6



Fig. 7

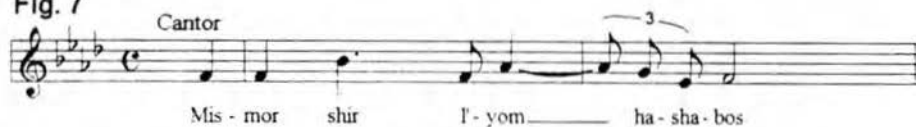
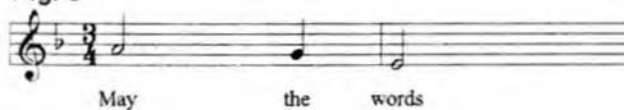


Fig. 8



selection, "Tov L'hodos" (Psalm 92, "It is good to give thanks") from *kabbalat shabbat*, for cantor and congregation (Fig. 7). In this instance, the G-flat of the descending run is changed to G-natural--a change that appears more often than not when the theme is used. In "Silent Devotion," an organ interlude, Katchko uses counterpoint as the method for varying the *El Chay V'kayom*. The interlude leads to "May the Words," which is built on an inversion of the first three notes of the theme (see Fig. 8).

Avodath Aharon was written with both Reform and Conservative congregations in mind. Like *The Union Prayer Book*, the Reform prayer book of the time, *Avodath Aharon* has an abbreviated *kabbalat shabbat*, beginning with Psalm 92 and lacking *Lekha Dodi*. Where *The Union Prayer Book* (UPB) text differs from the traditional text, Katchko uses the term "Old Ritual" to refer to the traditional text. (This convention was used by a number of composers in that era.) By including both versions of many texts, Katchko made the settings more useful to Reform and Conservative congregations. Traditional modes and motifs for *shabbat* evening are used throughout, but the harmonies are often non-traditional. The overall feel of the service is that of a concert, with most treatments too complicated to allow participation by the congregation. Such a style would not be acceptable in most Reform synagogues today, but it was perfectly acceptable in the late 1930s. By combining traditional motifs with modern harmonies, cantorial

recitative with grand choruses, Katchko offered Reform congregations of his day the chance to hear traditional Ashkenazic melodies presented in way that sounded comfortable to their ears.

The above examples exhibit the integrity apparent in all of Katchko's compositions. The music, artful as it is, never overshadows the text; rather, the music serves the text. Even rhythmic melodies intended for congregational singing are never trite little ditties. At the highest levels, as in *Ki K'shimcho*, Katchko's music seems to spring forth naturally from the text, a spontaneous outpouring of prayerful devotion and cantorial art.

KATCHKO'S VISION OF HAZZANUT¹

In the case of many cantors and Jewish composers, we can derive their understanding of *hazzanut* only from their recordings of *hazzanut* or written music. With Katchko, we have the benefit of some speeches, most notably the speech entitled "Changing Conceptions of Hazzanut," which he presented at the Cantors Assembly convention in February, 1949. This chapter consists mainly of a discussion of the main points of this speech, and unless otherwise noted, all quotations and musical example are taken from it.

Katchko begins this talk by distinguishing the *hazzan* from another well-trained musician, the singer of *lieder*. The *lieder*-singer, he says, has music already written out, while the *hazzan* takes his "inspiration from the meaningful content of the prayers and creates the music spontaneously." Therefore, the *hazzan* requires not only a beautiful voice and musical skills but also a high degree of musical creativity. In addition, the *lieder*-singer has long phrases of rhythmic text "which is already by itself a beginning of music," while *hazzan* has shorter phrases of non-rhythmic text which is not intrinsically musical.

¹Adolph Katchko, "Changing Conceptions of Hazzanut," *Proceedings of the Cantors Assembly Convention of 1949*.

Because the textual phrases with which the *hazzan* works are generally neither metrical nor equal in length, the resultant music is likewise not metrical. However, because "the ear of the listener demands in the very absence of rhythm also something rhythmic,"¹¹ the cantor creates the illusion of balance by using sustained notes in shorter phrases and shorter notes in longer phrases. Figure 9 is Katchko's illustration of this point.¹² There are two phrases: *va-ta-bet ay-ni b'-shu-roy* (three words, eight syllables) and *ba-ko-mim o-lai m'-ray-im tish-ma-no oz-noi* (five words, thirteen syllables),¹³ but although the phrases have different lengths in words and syllables, each phrase is seven beats long. So the cantor creates balance in an unbalanced text.

According to Katchko, cantors had not always attempted to create balance in this manner. The *zogers*¹⁴ of the middle and late nineteenth century often used a different motif for

¹¹Adolph Katchko, "Changing Conceptions of Hazzanuth," *Proceedings of the Cantors Assembly Convention of 1949*.

¹²Adolph Katchko, "Changing Conceptions of Hazzanuth," *Proceedings of the Cantors Assembly Convention of 1949*.

¹³Psalm 92, verse 12: **חֲסַם עֵינִי קְשׁוּרֵי בָקָסִים עָלַי קִרְעִים** **חֲסַם עֵינִי** ("My eye has seen the downfall of my enemies, and my ears have heard the doom of the wicked who rise up against me."), part of the *Kabbalat Shabbat* liturgy. Here and in other examples from Katchko I reproduce his transliteration exactly as he wrote it, with not attempt to standardize the spelling or to convert to Sephardic pronunciation.

¹⁴**זאנער** - from Yiddish, meaning "announcer." A term for cantor, used most often to refer to cantors of a bygone era.

Fig. 9



Fig. 10



Fig. 11



each word (see Fig. 10).¹¹ On the first word, *l'ail* ("to God"), the cantor "took a high tone, because God is really on high." The word *boruch* ("blessed") "he sang in a dignified tone like the Kohen Godol." *N'imos* ("sweet" [melodies]) was sung sweetly, in a long melisma to emphasize the sweetness. Katchko points out that this older style, while different from the first style, still has a "unified structure." For example, the phrase has a discernable shape--an arch--and begins and ends on the same note.

From time to time, cantors still hint at this type of individual-word illustration, as Katchko demonstrates in one of his own pieces (Fig. 11)¹² He uses a series of ascending triplets pitch to emphasize the "highness" of God. The first two arpeggios on "*Ki ato Adonoy*" ("For you are the Lord") are a trumpet-like announcement. Then the word *elyon* ("on high") rises nearly two octaves, the extreme range of the melisma adding drama and majesty to the piece.

Except for such brief examples, this type of cantorial singing had nearly vanished by the middle of the twentieth century, according to Katchko. A reason for its disappearance may be that, in order to appreciate the *hazzan's* use of a

¹¹לאל קרוך נעים וחסד ("To the blessed God they offer sweet melodies.") A *piyyut* (liturgical poem) from the Shabbat morning *יוצר*.

¹²"Adolph Katchko, "*Shom'o vatismach Tziyon*," from *A Thesaurus of Cantorial Liturgy*, vol. 2, *For the Sabbath and Three Festivals* (New York: Sacred Music Press, 1952, 1986), 2. Psalm 97:9 (partial) from *Kabbalat Shabbat*: *כי אחה יה* ("for You are the Lord on high.")

different motif for each word, the listener must understand the meaning of each word. A listener with a low degree of Hebrew comprehension might find such a style incomprehensible, perhaps even boring. Katchko wondered if the old-style *zoger* would "again find his former place in the new State of Israel where the common language is Hebrew."

The style that replaced the *zoger's* style, beginning around the turn of the twentieth century, consisted of long singing phrases. To illustrate this style, Katchko uses *Adonai, Adonai* of Abraham Moshe Bernstein (1866-1932). The first phrase appears in Figure 12. Bernstein's second phrase (Fig. 13) is a variation on the first. Note that each phrase consists of two anapest feet, that is, two unaccented syllables and one accented syllable, as in *v'-cha-NUN*. The composer has given the value of a sixteenth note to each unaccented syllable and a longer value to each accented syllable. The music that results is beautiful and natural, giving the listener a feeling about the prayer as a whole rather than word by word.

This music form, if it is used correctly and according to the nusach of the prayer, which the hazzan sings, gives the listener (even though he may not understand the language which the hazzan sings), the atmosphere and feeling of the prayer, which is also true of the person who, although he does not understand Italian, is inspired by the aria sung by a great singer.

However, the singing form "brought along with it many evils." Some cantors took the singing form to extremes, often using parts of arias and forcing non-rhythmic texts to fit

Fig. 12



Fig. 13



into existing rhythmic melodies. This led to a "theatrical atmosphere" in the synagogue and to the deterioration of *nusah*. Katchko theorizes that congregations were often responsible for retarding this deterioration and thus helping to retain the *nusah* of prayers which they were accustomed to davening out loud. In essence, they held the *hazzan* in check, preventing him from going too far afield musically. On prayers which the *hazzan* sang alone, or in synagogues where the congregation habitually remained silent, the *nusah* was more likely to be lost.

Another "evil" that sometimes accompanied the long singing form was the weakening of the link between text and music. Katchko does not mince words in speaking against this:

I have come across a record almost fifty years old which was sung by a world renowned cantor, which has the same singing form. Who the composer was, I do not know. The music, however, is absolutely incorrect. It goes as follows:¹¹ (Fig. 14). . . . The question is what is the meaning of *mimkomcho malkenu* without *sofiah*?

The second phrase composed goes as follows: (Fig. 15). . . . Now the question arises once more what is the meaning of *malkenu sofiah* without *mimkomcho*? Since the birth of the singing form, the major musical problem presented itself in *hazzanut*.

The composer has written two lovely parallel musical lines, similar to the beginning of the Bernstein *Adonai*, *Adonai* shown above. However, where Bernstein's music flows naturally from

¹¹ **ממקומך מלכנו חוסינו** ("From Your abode, our King, You will appear") from shabbat morning *kedushah*. (In colloquial English, we would say, "You will appear from Your abode, our King.") The sentence continues **וחמלך עלינו כי מלכים אנחנו לך** ("and You will reign over us, for we wait for You").

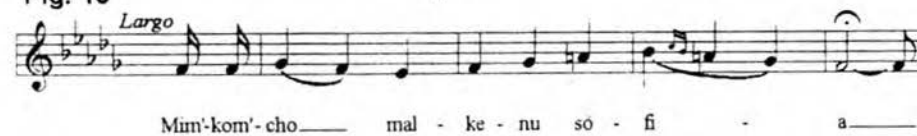
Fig. 14



Fig. 15



Fig. 16



the text, this composer has split the textual phrase and repeated a word in order to make it fit the music. One of Katchko's settings of the same text appears in Fig. 16.¹¹ Katchko's melody is as pleasing musically as the previous melody, but its beauty does not come at the expense of the text.

According to Katchko, contemporary *hazzanut* is a combination of long singing phrases and recitative (or davening), which he describes this way:

For each note, as many words as possible are fitted as the content of the text allows, until we arrive at the point which is sufficiently high in tessatura [*sic*], and then the same thing is done in reverse, as we go down the scale. . . .

He gives an example of an ascending line (Fig. 17),¹² and then a descending line later in the prayer (Fig. 18). This is the same text as the previous example, but how different the two are! In the first example, the *zoger* style, the meaning of the text determines the music. In the second, the rhythm of the text determines the rhythm of the music, but the meaning of the text has no bearing at all.

Katchko's own setting of a different text is perhaps a

¹¹*Mim'kom'cho* from Adolph Katchko, *A Thesaurus of Cantorial Liturgy, Volume II: For the Sabbath and Three Festivals*, (New York: Sacred Music Press, 1952 and 1986), 50.

¹²לאל קרוך נעמות יחנו, לקלך אל סי וקים, זמרות יסרו וחשבחות
ישקיעו ("To the blessed God the offer sweet melodies. To the King, the living and eternal God, they sing songs and make praises heard.")

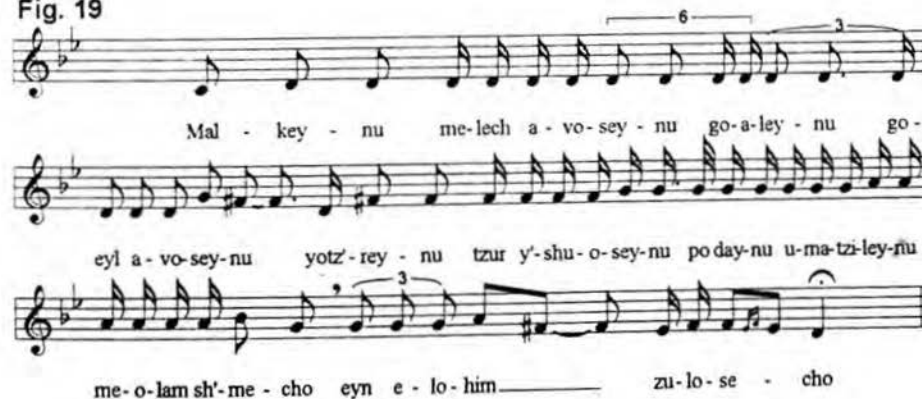
Fig. 17



Fig. 18



Fig. 19



clearer illustration of recitative or davening (Fig. 19).¹¹ The melodic line rises from "D" (with an introductory "C") up to "B-flat" on *sh'mecho* and returning to "D" at the end.

Katchko ends his speech by stressing the importance of *nusach*. He believed that the *hazzan* had a duty to use the correct *nusach* and not only preserve it by also advance it:

Every prayer, regardless of its character, . . . has a definite specific nusach. . . . The correct nusach, - that is very important; because deep down even in the most reformed Jew there glimmer sparks of a nigun here and there of our traditional nuschaot, which only the hazzan who uses the correct nusach can once more revive. . . . For many prayers would have long been forgotten if it were not for the nuschaot in which they are rendered.

This last statement is rather strong--to say that prayers have been retained because of the music associated with them rather than for their content. One might be tempted to ignore such a statement, coming as it does from a cantor. It might be easy to see this as an exaggeration by a man whose life was dedicated to music. For Katchko, music was not a requirement for life. In another speech written at around the same time, he stated, "Music in Jewish life was never a luxury, it was rather a necessity like eating or breathing."¹² However, Katchko was not the only person to express this idea. The eminent liturgist Lawrence Hoffman has made a parallel

¹¹*Malkeynu* from Adolph Katchko, *A Thesaurus of Cantorial Liturgy, Volume I: For the Sabbath*, (New York: Sacred Music Press, 1952 and 1986), 23.

¹²Adolph Katchko, speech, 1948 or 1949, courtesy of Cantor Deborah Katchko-Zimmerman.

statement, regarding not *nusah* but rather the melodies of the *Kol Nidre* and *Avinu Malkenu* prayers; according to Hoffman, their importance in the High Holy Day liturgy may be related to the feelings that people have about those melodies more than the texts of the prayers."

Katchko was passionate about the source and character of liturgical melodies, and the creation of the modern state of Israel fueled this passion. He states, "And now that we have a Jewish state where Jewish life is reborn, we have to rebuild our music and free ourselves of the foreign elements which we have gathered up from each country wherein we have lived." Twenty years earlier, A. Z. Idelsohn stated that throughout most of the years of the Diaspora the Jewish people had "instinctively" kept what he termed the Semitic-Oriental elements--the core of Jewish music--as long as they considered themselves in a long but finite exile from their native Middle-Eastern land. However, with the emancipation of European Jewry and the Haskalah in the eighteenth and nineteenth centuries came the notion that Jewish music should sound like the prevailing church music and art music of the day--that is, like Protestant hymns and Schubert *lieder*."

"Lawrence Hoffman, *Gates of Understanding 2: Appreciating the Days of Awe* (New York: Central Conference of American Rabbis, 1984), 24, 43, 115.

"Adolph Katchko, script of speech delivered in 1948 or 1949, courtesy of Deborah Katchko-Zimmerman.

"A.Z. Idelsohn, *Jewish Music in Its Historical Development* (New York: Schocken Books, 1929), 232-33.

Salomon Sulzer (1804-1890) was the first and greatest proponent of the incorporation of these European elements into Jewish synagogue music in the nineteenth century." Idelsohn decried the inclusion of such "foreign elements" in Jewish music, saying that the music created thereby was not "genuinely Jewish."

In 1940, Idelsohn's ideas about foreign elements in the music of Sulzer and others were echoed by his former student, Gershon Ephros, in the second volume of his *Cantorial Anthology*. Ephros was particularly concerned with traditional melodies and their harmonization. The nineteenth-century synagogue composers, he said,

being completely under the spell of the European music of their period, did not comprehend the individual character of this old material. Consequently they either refrained from arranging it, or when they did, they changed it to suit their own harmonic taste, which was the prevailing one of their generation. Cantor Solomon Sulzer (1804-1890) expressed the views of his contemporaries when he said: "The old tunes and singing modes which became national should be improved, selected and adjusted to the rules of art." He and his colleagues, living, as they did in a time of assimilation and self-effacement, could not perceive the full beauty and power in these old chants, nor could they think in terms other than the accepted, established rules of European harmony."

"A.Z. Idelsohn, *Jewish Music in Its Historical Development* (New York: Schocken Books, 1929), 246-48.

"Ibid., 492.

"Gershon Ephros, 1940 preface to *Cantorial Anthology of Traditional and Modern Synagogue Music*, vol. 2, Yom Kippur (New York: Bloch Publishing Company, 1964), iv.

Ephros then proposed specific deviations from these rules of harmony (for example, the prohibition against parallel fifths) in the treatment of traditional melodies. However, he was most careful to point out that such changes must be made, not casually, but only with a thorough understanding of the Jewish modes."

Katchko, Idelsohn, and Ephros knew one another personally and professionally; they shared a viewpoint that was quite different from that of Sulzer and other central European Jewish composers. As a Jew of eastern European origin, Katchko's Hebrew pronunciation, like his *nusah*, was Ashkenazic. However, in the late 1940's Katchko began to study Sephardic pronunciation with Pinchas Spiro. According to Cantor Spiro, Katchko believed that the coming creation of the modern State of Israel would mean that "eventually . . . the *havara Ashkenazit* [Ashkenazic pronunciation] would be completely abolished and replaced by the *havara Sephardit* [Sephardic pronunciation]," and Katchko wanted to be prepared for this change. Shortly after Spiro arrived in America in 1947, he began to teach Katchko "the proper *havara Sephardit*" in partial payment for Katchko's teaching him about the customs of Conservative congregations. (Most likely, this

"Gershon Ephros, 1940 preface to *Cantorial Anthology of Traditional and Modern Synagogue Music*, vol. 2, *Yom Kippur* (New York: Bloch Publishing Company, 1964), v.

"Pinchas Spiro, "The Impact of Adolph Katchko on American Hazzanut," *Proceedings of the Cantors Assembly Convention of 1962* (New York: Cantors Assembly, 1962), 35-36.

was limited to Sephardic pronunciation and did not include Sephardic melodies, liturgy, or customs.)

Like some other European-born cantors of the first half of this century, Katchko had to adapt from the strict Orthodox rituals of his homeland in order to serve Conservative congregations in America. Did he find this a difficult transition at first? We do not know. Nevertheless, he did make it, as his position at Temple Ansche Chesed and active participation in the American Hazzan-Ministers Association attest. Perhaps his willingness to accept differences in liturgy and musical style was related to his musical conservatory training, which had exposed him the music of Schubert and other non-Jewish composers. Surely it was the depth of his musical training as well as his understanding of and dedication to *hazzanut* that led him to state in 1949,

"Truly and really, there is no such thing as Orthodox, Conservative or Reform *hazzanut*. There is only good and bad *hazzanut*. . . . We have seen that *hazzanut* has a distinct form and on the basis of this form, it is possible to build for further progress and to preserve our *hazzanic* tradition."

"Katchko, "Changing Conceptions of *Hazzanut*."

KATCHKO FAMILY TREE



APPENDIX 2

KATCHKO COLLECTION AT THE JEWISH THEOLOGICAL SEMINARY

The reader will note two series of catalogue numbers. Numbers beginning with the letter "K" are JTS Music Library designations. Other numbers refer to items present in the JTS Katchko Collection which have not yet received a JTS catalogue number; they were devised by the author in order to differentiate among several pieces having the same title.

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT #</u>
A Dudele		Low, Leo (arr.)	23b-14
Achenu Kol Beys Yisroel		Katchko	07a-02
Adarim		Chajes, J.	05b-21
Adon Olam			K0086
Adon Olam			K0088
Adon Olam			K0129
Adon Olam		Guttman	K0120
Adon Olam			K0238
Adon Olam			K0258
Adon Olam	bass		K0259
Adon Olam	bass	Guttman	K0235
Adon Olam			K0193
Adon Olam	bass		K0236
Adon Olam			K0240
Adon Olam	bass	Fromm	K0349
Adon Olam	sop	Fromm	K0184
Adon Olam			K0185
Adon Olam	sop	Sulzer	K0186
Adon Olam	choir		K0400
Adon Olam			K0353
Adon Olam			K0707
Adon Olam			K0706

APPENDIX 2 (continued)

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Adon Olam	tenor	Sulzer	K0591
Adon Olam			K0705
Adon Olam		Gerovitch/Katchko	K0577
Adon Olam	sop	Katchko	24a-10
Adon Olam ("From")		Fromm	K0192
Adon Olam (on back of Kadish)			K0782
Adon Olam (Rossi/Naumburg/Saminsky/Weisgall)			06c-12
Adon Olam			K0721
Adon Olam			K0720
Adon Olam			K0722
Adon Olam			K0719
Adon Olam		Guttman, Oscar	08a-02
Adonai			K0002
Adonai (Adonoy/Vehakohanim)		n.c.	24a-08
Adonai, Adonai			K0114
Adonai, Adonai		bass	K0345
Adonai, Adonai		bass	K0332
Adonai, Adonai		bass	K0552
Adonai, Adonai		bass	K0554
Adonai, Adonai #2			K0204
Adonai, Adonai No. 1 (Adonoi, Adonoi)		Naumbourg, S.	24a-03
Adonai Mah Adam (Adonay Ma Odom)		Halpern, M.	23b-19
Adonai Mah Adam (Adonoy Mo Odom)	choral	Katchko	24a-14
Adonai Mah Adam (Memorial Serv)			K0517
Adonai Malach	tenor		K0168
Adonai Malach	bass		K0008
Adonai Malach		Sulzer	K0166
Adonai Malach		Katchko	K0165
Adonai Malach to Vne'emar (Fri eve)		Sulzer	10a-06
Adonai Melech			K0710
Adonai Melech			K0711
Adonay Adonay (Neilah)		n.c.	10a-16
Adonay Adonay (Neilah) starts V'solachtah		n.c.	10a-17
Adonay Ma Odom (Adonai Mah Adam)		Halpern, M.	23b-19
Adonay Mah Adam (See T'hilim)		Katchko, A.	02a-11
Adonay Malach - bass		Schalit	10a-18
Adonay Moloch		Birnbaum, Ed	07a-13
Adonay Moloch		Schalit, H.	06b-11
Adonoi, Adonoi No. 1 (Adonai, Adonai)		Naumbourg, S.	24a-03
Adonoi Moloch No. 2		Lewandowski	K0718
Adonoy, Adonoy			K0717
Adonoy Adonoy		n.c.	03a-07

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Adonoy, Adonoy			K0714
Adonoy, Adonoy			K0713
Adonoy, Adonoy			K0715
Adonoy, Adonoy			K0716
Adonoy Mo Odolm (Adonai Mah Adam)	choral	Katchko	24a-14
Adonoy/Vehakohanim		n.c.	24a-08
After Sh'ma in Musaf (Hu Eloheinu)			K0018
After Sh'ma Yisrael in Musaf	bass		K0411
Ahavas Olom (Ahavat Olam)		n.c.	24a-15
Ahavat Olam		S.B.G.	K0599
Ahavat Olam (Ahavas Olom)		n.c.	24a-15
Ahavat toro	bass		K0250
Ahavos Toro		Barash	K0700
Ahavti (2 sharps) - w/ part sheets (Ohavti)		n.c.	25a-09
Akdomus		n.c.	21a-03
Al Sfat Yam Kinereth (1934)		Fromm, Herbert	06a-03
Album of Hebrew Songs, Book I (1954)		Barkan, Emanuel J.	05a-11
Aleinu		Schalit	K0088
Aleinu	bass		K0348
Aleinu	bass	Schalit	K0435
Aleinu responses			K0091
Aleinu responses (eve service)			K0087
Aleinu responses - Shabbat melody	alto		K0028
Alte Salomonische Gesäng		Hermann-Morgenster	06c-16
Alte Salomonische Gesäng		Melecher, Alois	06c-16
Amen	bass		K0436
Amen + melody (=Sh'ma) (side 2)	bass		K0012
Amen - Shabbat Sholom		Freudenthal	02b-22
Amidah for festivals - responses	alto		K0194
Amidah responses			K0197
Ana			K0067
Ana	tenor		K0156
Ana	sop		K0072
Ana	sop		K0046
Ana (Ono)		Naumbourg	25a-12
Ana (Pesach)			K0161
Ana (Shabbat)			K0395
Ana (Simchat Torah)	sop		K0455
Ana (Simchat Torah)	tenor		K0502
Ana Adonai	sop solo		K0324
Ana Adonai	alto		K0316
Ana Adonai	tenor		K0319

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Ana Adonai	bass		K0322
Ana Adonai	cantor		K0306
Ana Adonai			K0378
Ana Adonai			K0382
Ana Adonai			K0379
Ana Adonai			K0381
Ana Adonai			K0380
Ana Adonai	alto		K0376
Ana Adonai	tenor		K0373
Ana Adonai	sop		K0371
Ana Adonai	cantor		K0370
Ana Adonai	bass		K0374
Ana Adonai			K0383
Ana Adonai	sop		K0375
Ana Adonai	sop solo		K0377
Ana Adonai	alto+solo		K0372
Ana Adonai (Ono Adonoi)		n.c.	24a-21
Ana Adonai - _____	cantor		K0390
Ana Adonai for Chanukah	alto	Goldman	K0393
Ana Adonai for Chanukah	bass	Goldman	K0394
Ana Adonai for Chanukah	sop	Goldman	K0392
Ana Adonai for Chanukah	tenor	Goldman	K0391
Ana B'choach (Ono B'choach) (NS)		n.c.	21b-18
Ana Tavo	sop	Sulzer	K0073
Ana Tavo	bass	Sulzer	K0223
Ana Tavo (on back of Hashkivenu)		n.c.	02a-01
Ani Mitsfat (Lefkowitz 1950)		Wilensky, Moshe	04a-08
Anim Z'mirot			K0181
Anim Z'mirot			K0179
Anim Z'mirot	alto		K0199
Anim Z'mirot (old)			K0183
Anim Z'mirot #1 (old)			K0182
Anim Z'mirot #2	sop		K0200
Anim Z'miros		Katchko, Adolph	01a-06
Aniym Z'miros			K0708
Aniym Z'miros			K0709
Arabian Love Song (TCL 1939)		Wag-Halter, Ignatz	04a-17
Arafel Arfill		n.c.	05a-01
Aria Sacra (text: Oxenham, J.)		Marcello, Benedett	07a-07
Arvit sketch in Ahavah Rabah		n.c.	03a-01
Arzenu Haktanforet (words: S. Fischer)		Gold, Henry	06c-21
Arzenu Haktanenet (Ed. Triola 1945)		Zahavi, Z. - Gold	05a-06

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Ashamnu (O-Sham Nu)		n.c.	09a-18
Ashamnu Mikol Am (Oshamnu Mikol Om) (NS)		Katchko	22a-17
Ashkelon (Wilensky n.d.)		Wilensky, Moshe	05a-04
Ashre (Selichot)		n.c.	09a-16
Ashre Yoshve (Rosh Hashanah)		n.c.	09a-20
Ashrei (S'lichot)	tenor		K0016
Ashrei Haish (See T'hilim)		Katchko, A.	02a-11
Ashrey Hagafrur (words: Hana Senesh)		Helfman, Max	07a-03
Assorted LP's - 78's - Green Album Book			01b-14
Ata Echad		n.c.	21a-01
Atah Horeso	sop		K0189
Atah Horeso	alto		K0508
Atah Horeso	alto		K0510
Atah Horeso	bass		K0512
Atah Yatsarta	alto		K0201
Atah Yatsarta	sop		K0188
Atah Yatsarta	alto		K0203
Atah Yatsarta	bass		K0257
Atah Yatsarta (tune V'ain anochnu)	sop		K0187
Atah Yatsarta frag (Shab Rosh Chod)			K0470
Ato Nigleso - book		n.c.	21a-13
Ato yozarto	tenor		K0712
Atoh Yotzarto			K0723
Av Harachamim #5			K0023
Avinu Malkeinu			K0458
Avinu Malkeinu (Yom Kippur)			K0437
Avinu Malkeinu Gale K'vod Mal'chut'cha			K0209
Avodat Aharon		Katchko	02b-24
Avodath Aharon - Friday Eve Service		Katchko	02a-09
Avot	alto		K0453
Avot		Helfman, Max	23b-16
Avot responses (Musaf)			K0182
Avot - Tal or Geshem	bass		K0416
B'chor Bris (Neilah)	sop	n.c.	10a-15
B'esoz (V-esos hatoro)			K0467
B'hakohanim (end)			K0562
B'motsoe M'nucha			K0460
B'motzo'e M'nucha		n.c.	09a-15
B'mozoei	sop		K0032
B'mozoei (A min)	sop		K0033
B'no Tzoe	bass		K0233
B'rachamov Hoatzumim (NS)		n.c.	22a-13

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
B'rosh Hashanah	sop		K0030
B'rosh Hashanah			K0102
B'rosh Hashanah			K0560
B'Rosh Hashanah frag (Mi Vo-ra-ush)			K0532
B'ruchim Habayim	bass		K0009
B'ruchim Habayim	bass		K0522
B'tset Yisrael	alto		K0150
B'tset Yisrael	sop		K0149
B'tset Yisrael	bass		K0148
B'tset Yisrael	bass		K0152
B'tset Yisrael	tenor		K0151
B'tset Yisrael	bass		K0111
B'tset Yisrael	alto		K0107
B'tset Yisrael	tenor		K0108
B'tset Yisrael	tenor		K0147
B'tset Yisrael	bass		K0110
B'tset Yisrael	alto		K0106
B'tset Yisrael	tenor		K0109
B'tset Yisrael	alto		K0146
B'tset Yisrael	sop		K0104
B'tset Yisrael	sop		K0105
B'tset Yisrael (fragment)	sop		K0323
B'tset Yisrael (incomplete)	sop		K0274
B'tzeys Yisroeyl		Bachman	10a-12
B'tzeys Yisroeyl		n.c.	10a-13
Baal Agole, Der, The Driver		Low, Leo (arr.)	23b-17
Bab El Wad (Fershko, Tel Aviv 1949)		Guri-Fershko	04a-20
Bar Mitzvoh - Yaamad			K0803
Bar'chu	bass	Rossi	K0260
Bar'chu (Borchu)		Rossi	23b-09
Bar'chu (eve. responses)			K0096
Bar'chu (minor, for Fri. night)	sop		K0097
Barn Dance		Pugatchou	05b-16
Baruch	alto		K0450
Baruch Eloheinu	sop		K0098
Baruch Eloheinu (Simchat Torah)	alto		K0509
Baruch Eloheinu (Simchat Torah)	bass		K0511
Baruch Eloheinu (Simchat Torah)	tenor		K0507
Baruch Eloheinu		Zilberts	02b-21
Baruch Haba			K0067
Baruch Haba (Hallel)			K0469
Baruch Hu (Fri. Eve. responses)			K0047

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Baruch Hu (response)			K0089
Baruch Hu/#1 V'sham'ru			K0190
Baruch K'vod response			K0196
Baruch Shenatan (HHD)	sop		K0036
Be'eatem (Had-ve-kim)			K0467
Beets for Passover		Golub, S.	23b-12
Before Eits Chayim #13	sop		K0519
Bemzoeh (Ne'ilah)	bass		K0465
Bemzoe #2	bass		K0464
Ben N'har Prat (See Where the Tigris...)		Chajes, Julius	04a-12
Benediction		Moor, Emanuel	01a-08
Beshivah Shel Malah (Kol Nidre)		n.c.	03b-22
Birchas Kohanim			K0724
Birchat Kohanim			K0198
Birchat Kohanim	bass		K0326
Birchat Kohanim	bass		K0261
Birkas Kohanim		Bachman-Katchko	03b-21
Birkat Kohanim			K0100
Birkat Kohanim			K0099
Birkat Kohanim (NS)		n.c.	22a-23
Bishivo Shel Maalo	bass		K0234
Bless the Lord, O My Soul (Mikail M. I-I)		Ippolitof-Ivanof	23b-15
Blessing (Birkat Cohanim)		Bachmann	K0727
Blessing (Birkat Cohanim)		Bachmann	K0728
Blessing of the Priests			K0099
Blessing of the Priests		n.c.	11a-05
Blessing of the Priests	bass		K0326
Book of song and Prayer (English), A		various	08a-20
Book of Song and Prayer, A			01b-23
Bor'chu responses			K0725
Bor'chu responses			K0726
Borchu		n.c.	02a-13
Borchu		Rossi	11a-10
Borchu (Bar'chu)		Rossi	23b-09
Boruch Hu uvoruch sh'mo recitative			K0730
Boruch Shenosan			K0745
Bruchim Habaim (Mi Adir)	tenor	n.c.	08a-21
Bruchim Habayim	alto	n.c.	09a-05
Bruchim Habayim	bass	n.c.	09a-08
Bruchim Habayim	tenor	n.c.	09a-01
Bruchim Haboyim	sop	n.c.	09a-03
By the Waters of Babylon		Howell, Charles T.	06c-15

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
cantillation Genesis XLI - 2 copies		trope Rosowsky, S.	10a-09
Cantor solos L'yom Kippur	cantor		K0329
Chassidic Reverie		Ephros, Gershon	04a-01
Chatzi Kaddish (not Katchko's hand)			K0773
Chayaley HaShalom (Soldiers of the Peace)		Weinberg, Jacob	04a-15
choir responses	choir		K0398
Choir books (interfiled) - HHD	choir		K0334
choral responses (Ya'aleh V'yavo?)			K0779
Collection of English Songs		various	07a-06
Come Forth, My Friend			K0251
Come Forth My Friend (L'chah Dodi)			K0047
Composition notebook			01b-12
Cradle Song (Three Palestinian . . .)		Fromm, Herbert	05a-08
Curriculum material - H.U.C.			02a-08
Das Gebet (words: J.L. Perez)		Roskin, Janot S.	06c-20
Deaux Melodies Hébraïques		Ravel, M.	06c-19
Adon Olam	bass	Fromm	K0237
Drei Lieder (only the 1st one)		Engel, J.	06c-18
Driver, The, Der Baal Agole		Low, Leo (arr.)	23b-17
Echad	tenor		K0477
Ein Kamocha	bass		K0013
Ein Kamocha	alto	Sulzer	K0579
Ein Kamocha	tenor		K0576
Ein Kamocha	sop		K0584
Ein Kamocha (etc., Torah serv)	bass		K0327
Ein Kamocha (festival)			K0116
Ein Kamocha (HHD)	sop		K0037
Ein Kamocha #2	tenor		K0596
Ein Kamocha #2	bass		K0595
Ein Kamocha #2	alto		K0578
Ein Kamocha #5			K0023
Ein Kamocha #7 (HHD)	sop		K0034
Ein Kamocha #8			K0124
Ein Kamocha, Rachama D'ane		n.c.	03a-09
Ein Kamocha #8	sop		K0101
Ein Kamocha #8 (alt end, tenor)			K0101
Ein Keloheinu			K0343
Ein Keloheinu		Katchko	K0401
Eits Chayim	bass	Rothmuller	K0330
Eits Chayim	bass		K0344
Eits Chayim	bass		K0397
Eits Chayim #12 or #13		Janowski	K0038

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Eits Chayim #13 - before	sop		K0519
Eits Chayim Hi	bass		K0328
El Adon			K0180
El Adon	bass		K0369
El Adon (El Odon) (NS)	choral	Katchko	21b-23
El Hatsipor (To the Bird) (Bialsky 1946)		Bialsky, Joseph	04a-14
El Male Rachamim		n.c.	02a-15
El Melech	SATB	Zilberts	K0603
El Melech (See T'hilim)		Katchko, A.	02a-11
El Odon - choral (NS)		Katchko	21b-23
Eloheinu - Blessing of the Priests	bass		K0326
Eloheinu			K0760
Eloheinu Velohey Avosenu		Bachman-Katchko	02b-28
Enes (Ki K'shimcha)	n.c.		03b-24
Emet ve'emuna (choral sketch)	choral		K0563
Emet Ve'emuna			K0251
En Comocho		Katz, M.	K0757
En Comocho ("Kiev")		Kiev	K0758
En Kelohenu (NS)		n.c.	22a-21
En Kitzvo		n.c.	08a-06
En Komocho	tenor	Dunajewski	K0733
En Komocho	tenor	Dunajewski	K0732
En Komocho		n.c.	08a-01
En Komocho ("by Rev. A. Katchko")	tenor	Katchko	K0761
En Komocho (similar to K0761)	tenor		K0762
En Komocho No. 4			K0734
En Komocho No. 5			K0731
End of Hallel responses			K0145
Enkas 1938		n.c.	21a-04
Enkas M'sal'decho			K0462
Eshes Chayil			K0759
Eshes Chayil, Unetane Tokef sketch		n.c.	03a-06
Eshet Chayil			K0337
Eshet Chayil			K0331
Eso Deji (Yom Kippur)			K0224
Eso Deyl			K0253
Esro HaSofer		Katchko	01b-22
Ets Chayim		Rossini, G.	05b-20
Etz Chayim	sop		K0605
Etz Chayim			K0750
Etz Chayim			K0753
Etz Chayim			K0752

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Etz Chayim			K0754
Etz Chayim			K0755
Etz Chayim		Rothmüller	K0735
Etz Chayim			K0756
Etz Chayim			K0751
Etz Chayim ("by Rev. A. Katchko")		Katchko	K0747
Evening Reponses - Shabbat	bass		K0254
Evening responses - Shabbat			K0566
Evening Service		n.c.	24a-16
Evening Service - alto (selections)		n.c.	10a-20
Evening Service Choral Responses	bass		K0010
Evening Service - Shabbat	bass		K0342
Evening Service Shabbat Responses	bass		K0011
Faithful and True (Bridal Chorus Lohengrin)		Wagner	09a-10
Farnacht in a Derfl		Belka, Joseph	24a-20
Festiv. Eve. Resp.			K0262
Festival Evening book	bass		K0428
Festival Kaddish after Torah - responses		n.c.	23b-02
Festival Responses	bass		K0246
Four Palestinian Folk Songs (Marks 1942)		Binder, A.W.	05a-07
fragment of Mimkom'cha			K0600
fragments of Ya'ale			K0494
Fri eve sketch		n.c.	03b-15
Friday evening responses		n.c.	11a-11
Friday Evening Service		n.c.	24a-13
Gale K'vod Mal'chut'cha			K0209
Galil (TCL 1940?)		Chajes, Julius	04a-11
Geshem	bass		K0403
Geshem	bass		K0402
Geshem	bass		K0597
Geshem	tenor		K0764
God Bless the Land of Israel (Dawson '50)		Kopita, Murry	04a-03
Grant Us Peace			K0171
H.U.C. Curriculum - Yom Kippur		Katchko	03b-13
Habet		n.c.	11a-07
Habibi (words: S. Fischer)		Egan	06c-23
Haganah (TCL 1947)		Weinberg, Jacob	05a-05
Hal'lu	sop		K0282
Hal'lu	cantor	Lewandowski	K0384
Hal'lu	cantor	Lewandowski	K0385
Hal'lu (Hallel)	alto		K0314
Hal'lu (Hallel)	bass		K0320

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Hal'lu (Hallel)	sop		K0312
Hal'lu (Hallel)	tenor		K0317
Hal'lu Avdei	tenor		K0127
Hal'lu Avdei	bass		K0128
Hal'lu Avdei	alto		K0126
Hal'lu Avdei	sop		K0125
Hal'lu et Adonai	sop solo	Lewandowski	K0290
Hal'lu et Adonai	alto	Lewandowski	K0291
Hal'lu et Adonai	bass	Lewandowski	K0293
Hal'lu et Adonai	tenor	Lewandowski	K0292
Hal'lu et Adonai (Halelu es Adonai)		Goldstein, M.	24a-25
Hal'lu et Adonai (Halelu es Adonai)		Lewandowski	25a-02
Hal'lu et Adonai #2D	alto		K0387
Hal'lu et Adonai #2D	bass		K0389
Hal'lu et Adonai #2D	sop		K0386
Hal'lu et Adonai #2D	tenor		K0388
Hal'lu et Adonai/Hodu	alto solo		K0283
Hal'lu et Adonai/Hodu	sop solo		K0284
Hal'lu et Adonai/Hodu	sop		K0284
Hal'lu Et Adonai	sop	Goldman, J.B.	K0137
Hal'lu Et Adonai	bass		K0136
Hal'lu Et Adonai	tenor	Goldman, J.B.	K0139
Hal'lu Et Adonai	alto	Goldman, J.B.	K0138
Hal'lu Et Adonai	alto		K0134
Hal'lu Et Adonai	sop		K0133
Hal'lu Et Adonai	bass	Goldman, J.B.	K0140
Hal'lu Et Adonai	tenor		K0135
Hal'luyah	tenor	Lewandowski	K0412
Halelu es Adonai (Hal'lu et Adonai)		Goldstein, M.	24a-25
Halelu es Adonai (Hal'lu et Adonai)		Lewandowski	25a-02
Hallel (periodical - bound editions)			01b-15
Hallel (responses)	alto		K0450
Hallel 1st blessing responses	alto		K0450
Hallel Baruch Haba			K0469
Hallel Hal'lu	alto		K0314
Hallel Hal'lu	sop		K0312
Hallel Hal'lu	bass		K0320
Hallel Hal'lu	tenor		K0317
Hallel Hodu Ladonai	alto		K0314
Hallel Hodu Ladonai	bass		K0320
Hallel Hodu Ladonai	sop		K0312
Hallel Hodu Ladonai	tenor		K0317

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Hallel Min Hametsar	alto		K0314
Hallel Min Hametsar	bass		K0320
Hallel Min Hametsar	sop		K0312
Hallel Min Hametsar	tenor		K0317
Hallel Min Hametsar (cont'd)	alto		K0315
Hallel Min Hametsar (cont'd)	bass		K0321
Hallel Min Hametsar (cont'd)	sop		K0313
Hallel Min Hametsar (cont'd)	tenor		K0318
Hallel - resp for last blessing	alto		K0376
Hallel - resp for last blessing	sop solo		K0377
Hallel - resp for last blessing	sop		K0375
Hallel responses	alto		K0142
Hallel responses	sop		K0141
Hallel responses	bass		K0144
Hallel responses	tenor		K0143
Hallel responses		n.c.	25a-03
Hallel responses (Rosh Chodesh)			K0413
Hallel responses, end			K0145
Hallel Responses	alto		K0296
Hallel Responses	sop		K0295
Hallel Responses	bass		K0298
Hallel Responses	sop		K0294
Hallel Responses	tenor		K0297
Ham'vorech			K0406
Ham'vorech e amo Yisroel			K0191
Hamingoe	bass		K0369
Haphtorah notes			08a-10
Hardeh Bagalil (Metro Music 1950)		Wilensky, Moshe	04a-04
Harhorey Lailah (Thoughts in the Night)		Rapoport, Eda	04a-21
Hariu (NS)		n.c.	21b-17
harmony exercise			K0353
Hashanos	alto		K0448
Hashiveinu	alto		K0580
Hashiveinu	sop		K0586
Hashiveinu	alto		K0582
Hashiveinu (Eits Chayim)	sop		K0019
Hashiveinu/Ki K'Shim'cha	sop		K0052
Hashivenu			K0635
Hashivenu		Nowokowsky	23b-11
Hashkiveinu			K0174
Hashkiveinu			K0095
Hashkiveinu	bass		K0346

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Hashkiveinu	bass		K0341
Hashkiveinu	bass		K0410
Hashkiveinu	bass		K0407
Hashkiveinu	bass		K0405
Hashkiveinu	bass		K0594
Hashkiveinu	tenor	Katchko	K0172
Hashkiveinu (Evening responses)	tenor		K0173
Hashkiveinu (V'hagein Ba'adeinu)	cantor/choir/organ		K0568
Hashkiveinu (V'hagein Ba'adeinu)	cantor/choir/organ		K0590
Hashkiveinu #1	sop		K0039
Hashkiveinu #1			K0094
Hashkiveinu #1			K0176
Hashkiveinu #2			K0093
Hashkiveinu #2			K0175
Hashkiveinu #2	bass		K0409
Hashkiveinu #3		Katchko	K0177
Hashkiveinu #3	sop		K0045
Hashkiveinu 7A	sop		K0043
Hashkiveinu 7A addition	sop		K0044
Hashkiveinu - Friday eve	bass		K0408
Hashkivenu			K0623
Hashkivenu			K0618
Hashkivenu			K0619
Hashkivenu			K0621
Hashkivenu			K0617
Hashkivenu			K0624
Hashkivenu			K0622
Hashkivenu			K0620
Hashkivenu		Katchko	01b-17
Hashkivenu		Binder, A.W.	06b-10
Hashkivenu		Lewandowsky	23b-06
Hashkivenu		n.c.	02a-01
Hashkivenu (response)		Birnbaum, E.	07a-04
Hashkiveynu			K0507
Hava Nagila (Simchat Torah)			K0509
Hava Nagila (Simchat Torah)	alto		K0511
Hava Nagila (Simchat Torah)	bass		K0026
Havu Ladonai #1			K0003
Hayom T'amsenu	sop		K0005
Hayom T'amsenu	bass		K0004
Hayom T'amsenu	tenor		09a-13
Hayom Teamtzenu accompaniment		n.c.	K0041
Hear Us, O Lord	sop		

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Hear Us, O Lord	alto		K0627
Heavens Are Declaring, The	alto	Beethoven	K0625
HHD Choir books (interfiled)	choir		K0334
High Holiday Spiral		Katchko	01b-19
Hine Kachomer		n.c.	09a-19
Hine Mah Tov			K0625
Hineh Mah Tov		n.c.	03b-18
Ho Lachmo	sop		K0042
Hodo al erets			K0628
Hodo al erets			K0629
Hodo al erets			K0634
Hodo al erets			K0632
Hodo al erets			K0633
Hodo al erets			K0631
Hodo al erets			K0630
Hodo al Eretz			K0784
Hodo al Eretz			K0783
Hodo al Eretz			K0785
Hodo al Eretz			K0786
Hodo al Eretz			K0787
Hodo Al Erets	sop		K0021
Hodo Al Erets			K0122
Hodo Al Erets (excised line)			K0123
Hodo Al Erets #1		Sulzer	K0162
Hodo Al Erets #3 or #5		Sulzer	K0158
Hodo Al Erets #5	sop		K0024
Hodu		Naumbourg	K0131
Hodu		Naumbourg	K0130
Hodu		Naumbourg	K0132
Hodu			K0067
Hodu			K0284
Hodu			K0284
Hodu			K0347
Hodu			K0283
Hodu	sop		K0286
Hodu		n.c.	25a-01
Hodu (Coro Andante p.21b)		n.c.	24a-26
Hodu (p. 83)		n.c.	24a-22
Hodu (Pesach)			K0160
Hodu (Pesach)			K0050
Hodu (Pesach)			K0161
Hodu (Pesach)			K0404

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Hodu (Pesach)			K0805
Hodu (Shabbat)			K0395
Hodu (Shavuot)	alto		K0637
Hodu (Shavuot)	sop		K0072
Hodu (Shavuot)			K0156
Hodu (Wochentage) (odd signature)	bass		K0464
Hodu & Ono		P_____	K0626
Hodu - Ana	sop		K0046
Hodu for Passover (17C)		n.c.	24a-27
Hodu for Passover (Pesach)	alto		K0279
Hodu for Passover (Pesach)	bass		K0281
Hodu for Passover (Pesach)	cantor's		K0277
Hodu for Passover (Pesach)	sop		K0278
Hodu for Passover (Pesach)	tenor		K0280
Hodu for Pesach		n.c.	24a-12
Hodu Ladonai	bass	Goldman	K0289
Hodu Ladonai	alto	Goldman	K0287
Hodu Ladonai			K0276
Hodu Ladonai	tenor	Goldman	K0288
Hodu Ladonai			K0632
Hodu Ladonai			K0629
Hodu Ladonai			K0633
Hodu Ladonai			K0634
Hodu Ladonai			K0631
Hodu Ladonai			K0628
Hodu Ladonai			K0630
Hodu Ladonai			K0314
Hodu Ladonai (Hallel)	alto		K0320
Hodu Ladonai (Hallel)	bass		K0312
Hodu Ladonai (Hallel)	sop		K0317
Hodu Ladonai (Hallel)	tenor		K0285
Hodu Ladonai (Sukkot)	cantor		K0285
Hodu Ladonai/Halelu es Adonai		Goldstein, M.	24a-25
Hodu Ladonai/Min Hametzar		n.c.	25a-06
Hodu Ladonai - w/ part sheets (Hodu Ladonaj)		Naumbourg, S.	25a-11
Hodu Ladonaj - w/ part sheets (Hodu Ladonai)		Naumbourg, S.	25a-11
Holy Holy is this day/Kaddish responses		n.c.	21a-05
Hora (choral) (words: Reuven Avirom)		Lavry, Marc	06c-24
Hora (See Three ... Prize)		Rappaport, Moshe	04a-16
Hoshana	sop		K0040
Hu Eloheinu (after Musaf Sh'ma)			K0018
Hu Eloheinu (Musaf)	bass		K0411
Hu Elohim (Musaf Kedusha)			K0636

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Hymns for Memorial Service		n.c.	10a-21
Imroo Lelohim			K0559
Isaiah - An Oratorio		Weinberg, Jacob	05b-19
Israel (Home of the Free) 1935)		Silverston, Phil	04a-10
Jacob's Voice		Wolf, Artur	06c-25
Jeep, The (H. Feiner & S. Fershko 1949)		Fershko	04a-07
<i>Jewish Music Journal</i> , Vol 2 No 3			01b-18
<i>Jewish Music Journal</i> , Vol 2 No 4			01b-21
Kacha (Chajes 1943)		Zaira-Chajes	04a-19
Kacha Kach (See Four Palestinian . . .)		Binder, A.W.	05a-07
Kaddish			K0772
Kaddish (not Katchko's hand)			K0770
Kaddish (Simchat Torah)	bass		K0339
Kaddish (Simchat Torah)	sop		K0048
Kaddish (Tal and Geshem)	alto		K0453
Kaddish #3		n.c.	23b-01
Kaddish after Torah reading		n.c.	03b-14
Kaddish/Bar Mitzvah/Hoshana			K0001
Kaddish before Tal or Geshem	bass		K0415
Kaddish from Tal or Geshem			K0771
Kaddish, Ovov, Tal & Geshem responses		n.c.	10a-03
Kaddish - plain	alto	Goldman	K0361
Kaddish - plain	tenor	Goldman	K0363
Kaddish - plain	sop	Goldman	K0362
Kaddish responses			K0091
Kaddish responses			K0090
Kaddish responses			K0487
Kaddish responses (Festival Evening)		n.c.	10a-02
Kaddish responses (on back)		n.c.	21a-05
Kaddish responses, Festival Eve	alto		K0454
Kaddish Responses			K0053
Kaddish Shalem after morn resp	alto		K0450
Kaddish - Tal or Geshem	bass		K0416
Kadish			K0776
Kadish (Simchas Torah)	alto		K0640
Kadish - Simchas Torah	tenor		K0778
Kadish Tal	contralto		K0664
Kadish Tal			K0763
Kadish; Adon Olam (back)			K0782
Kadosh (Kedushah Responses)	bass		K0015
Kadosh (Kedushah Responses)	tenor		K0014
Kadosh (Kedushah Responses) (1)	alto		K0017

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Kadosh Atah	bass	Abrass	K0555
Kadosh Ato (See Ki K'shimcho)		Jaffe, Ben Zion	03a-03
Kadosh, Kadosh, Kadosh responses			K0648
Kadsheinu	alto		K0537
Kadsheinu	alto		K0536
Kadsheinu	alto		K0535
Katchko Family Tree			01b-13
Kedushah (1st)	bass		K0360
Kedushah (1st) - Morning serv	tenor		K0359
Kedushah in G		n.c.	02a-04
Kedushah L'Musaf		Jaffe, Ben Zion	03b-20
Kedushah responses (Musaf)			K0159
Kedushah responses (Musaf)			K0182
Kedushah responses (Sat morn)	alto		K0356
Kedushah responses (Sat morn)	bass		K0357
Kedushah responses (Sat morn)	sop		K0355
Kedushah responses (Sat morn)	tenor		K0358
Kedushah responses for Sat	alto		K0365
Kedushah responses for Sat	bass		K0367
Kedushah responses for Sat	sop		K0364
Kedushah responses for Sat	tenor		K0366
Kedushah Responses after, Sat (2)	alto		K0017
Kein	cantor		K0329
Kein Y'hi Ratson			K0364
Ken Yehi Rozon and responses			K0781
Ki Ana Adekha sketch		n.c.	03b-17
Ki Anu Amecha			K0538
Ki Anu Amecha	bass		K0561
Ki Hem Chayenu (NS)		Katchko	22a-26
Ki K'shim'cha	bass		K0558
Ki K'Shim'cha/Hashiveinu	sop		K0052
Ki K'shimcha (Ki Keshimcha) (NS)		n.c.	22a-04
Ki K'shimcho (NS)		n.c. (Lewandow?)	21b-19
Ki K'shimcho, Kadosh Ato		Jaffe, Ben Zion	03a-03
Ki Keshimcha (Ki K'shimcha) (NS)		n.c.	22a-04
Ki Mitsion			K0022
Ki Onu (not Katchko's hand)			K0777
Kiddush (Fri eve)		n.c.	03a-08
Kiddush (Fri pm)		n.c.	02b-25
Kiddush (Shabbat eve)			K0775
Kik'shimcho - sketch		Katchko	09a-11
Kodosh and responses			K0780

APPENDIX 2 (continued)

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Kohanecha	bass		K0350
Kol Adonai Yachil Midbar			K0123
Kol Nidre		n.c.	01a-04
Kol Nidre		n.c.	10a-14
Kol Nidre		n.c.	24a-17
Kol Nidre No. 3	cantor/SATB		K0604
Kol Nidrei	cantor		K0329
Kol Nidrei	bass		K0414
Kol Nidrei #1	cantor		K0031
Kol Nidrei fragment			K0534
Kumay Adonay	tenor	n.c.	08a-24
Kumay (Hachnasat Hatorah)	sop		K0049
Kumay Adonai	bass		K0013
Kumay Adonai			K0115
Kumay Adonai (Hot__-at Hatorah)	bass		K0396
Kumay			K0644
Kumay			K0638
Kumay			K0645
Kumay		Katz, M.	K0744
Kumay No. 2			K0774
Kvodo		Polyakoff arr Zal	08a-18
L'cha #4	sop		K0020
L'cha #5	sop		K0024
L'cha Adonai			K0112
L'cha Adonai			K0113
L'cha Adonai Hag'dulah	bass		K0013
L'cha Adonai Hag'dulah	bass		K0573
L'chah Dodi			K0153
L'chah Dodi			K0084
L'chah Dodi			K0051
L'chah Dodi	bass		K0419
L'chah Dodi			K0417
L'chah Dodi	bass	Lewandowski	K0420
L'chah Dodi			K0047
L'chah Dodi (Come Forth My Friend)			K0666
L'cho	sop		K0667
L'cho	sop		K0665
L'cho	sop		10a-26
L'cho Adonay Hagdulloh		n.c.	K0783
L'cho Adonoy			K0784
L'cho Adonoy			K0787
L'cho Adonoy			K0785

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
L'cho Adonoy			K0786
L'cho Dodi	sop	Lewandowski	K0601
L'cho Dodi			K0788
L'cho Dodi			K0792
L'cho Dodi			K0789
L'cho Dodi		Lewandowski	K0791
L'cho Dodi (NS)		n.c.	21b-21
L'cho Dodi (Sabbath Hymn)			K0616
L'chu N'ran'nah	bass		K0418
L'chu N'ran'nah (S'lichot?)	alto		K0466
L'dor Vador		Beimel	02b-23
L'dor Vador		n.c.	21a-11
L'dor Vado		n.c.	23b-18
L'dor Vodor		n.c.	23b-18
L'ma'an Tisk'ru (cantillation)			K0790
L'olam Y'he Adam (L'olom Y'he Odom) (NS)		Katchko	22a-14
L'olom Y'he Odom (L'olam Y'he Adam) (NS)		Katchko	22a-14
Lecho Dodi		Berlinski, H.	07a-10
Legend (Three Palestinian . . .)		Fromm, Herbert	05a-08
Let the Words			K0053
Let the Words			K0007
Let the Words (on front cover)	bass		K0428
Lishmoa #1		Kaplan	K0468
Lo Amut	tenor		K0269
Lo Amut	alto		K0268
Lo Amut	tenor		K0270
Lo Amut	alto/choir		K0267
Lo Amut	sop		K0266
Lo Amut			K0264
Lo Amut	sop/choir		K0265
Lo Amut	solo		K0271
Lo Amut	solo		K0272
Lo Amut	bass		K0374
Lo Amut	cantor	Lewandowski	K0370
Lo Amut	alto+solo		K0372
Lo Amut	tenor		K0373
Lo Amut	sop		K0371
Lo Amut (Andante 2 flats) - w/ part sheets		n.c.	25a-08
Lo Amut (Largo Religioso) (Lo Omus)		n.c.	25a-07
Lo Amut - w/ cantor's part sheet (Lo Omus)		Naumbourg	25a-10
Lo Omus (2F) (Lo Amut)		n.c.	24a-24
Lo Omus (Andante 2 flats) - w/ part sheets		n.c.	25a-08

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Lo Omus (Largo Religioso) (Lo Amut)		n.c.	25a-07
Lo Omus - w/ cantor's part sheet (Lo Amut)		Naumbourg	25a-10
Lo Omut (2F) (Lo Amus)		n.c.	24a-24
Lo Vayom	alto	n.c.	09a-07
Lord into Thy Sacred Dwelling		n.c.	21a-06
Lord Is My Sheperd. The			K0646
Lord Is My Sheperd. The			K0647
Lord's Servant, The		Schalit, H.	06c-14
Loses G'dulo			K0794
M'che F'shoenu	solo/piano		K0335
M'hero			K0524
M'loch	bass	Schorr/Katchko	K0431
M'loch	alto		K0547
M'loch	bass		K0556
M'loch (NS)		n.c.	22a-05
M'Loch	sop		K0054
Ma tovu			K0767
Ma tovu		Lewandowski	K0766
Ma Tovv		Alman	09a-14
Ma Tovv		Lewandowski	09a-14
Ma Tovv		Bloch, Ernest	10a-25
Ma Tovv		n.c.	23b-05
Ma Tovv (NS)		Katchko	22a-24
Ma Tovv (2 versions)		Alman, Lewand	09a-14
Ma'oz Tsur (Mo'oz Tzur)		n.c.	25a-13
Maase Eloheinu			K0559
Magein Avot	bass		K0424
Magein Avot			K0493
Magein Avot	bass		K0432
Magein Avot	bass		K0423
Magein Avot	tenor		K0565
Magein Avot	bass		K0548
Magein Avot (new)	bass	Bachman	K0425
Magein Avot #1		Sulzer	K0069
Magein Avot #2		Sulzer	K0478
Magein Avot #3	sop	Katchko	K0058
Magein Avot #4	sop solo		K0064
Magein Avot #4 (2 MS rewritten)	sop solo		K0065
Magein Avot #5		Bachmann	K0056
Magein Avot cont'd	bass		K0549
Magen Avot (Mogen Ovov) (NS)		Katchko	22a-19
Magen Avot (Mogen Ovov)		Low, Leo	23b-13

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Magen Ovov		Bachman	K0768
Magen Ovov prelude for cantor & alto		n.c.	10a-24
Mah Anu	cantor/choir/organ		K0571
Mah Neroh		Olefsky	K0468
Mah tovu	bass	Lewandowski	K0429
Mah Tovv	sop	Lewandowsky	K0085
Mah Tovv			K0426
Mah Tovv	tenor	Bloch	K0515
Mah Tovv	bass	Lewandowski	K0422
Mah Tovv	alto	Bloch	K0514
Mah Tovv	sop	Bloch	K0516
Mah Tovv	tenor	Lewandowski	K0800
Mah Tovv		Feuer, Joseph	06b-09
Mah Tovv	tenor	Lewandowsky	08a-25
Mah Tovv		Helfman, Max	24a-01
Mah Tovv #3	bass		K0340
Mah Tovv - holiday service			K0799
Mailer addressed to Ted Katchko from N. Schall (marked "(NS)")			
Macz Tsur			K0155
Mareh Chohen		Katchko	03a-11
Matai (TCL 1944)		Glantz, Leib	04a-09
Matai (Zellner, 1946)		Zellner, Harry	06a-05
May the Words	sop I	Strawinsky	K0060
May the Words		Kaufman	K0063
May the Words	sop I	Strawinsky	K0059
May the Words	sop I	Strawinsky	K0061
May the Words			K0053
May the Words	sop II		K0062
May the Words			K0427
May the Words		Matlin, Bernard	01a-07
May the Words		n.c.	23b-23
May the Words		Schalit	23b-03
May the Words "pentatonic"		Katchko	K0430
May the Words (Pentatonic)	sop		K0070
Me Hey Ro	alto	n.c.	09a-04
Me Hey Ro	sop	n.c.	09a-02
Me Hey Ro	tenor	n.c.	08a-23
Me Hey Ro	bass	n.c.	09a-09
melody - harmonized			K0399
Memorial Hymn			K0530
Memorial Service			01c-25
Mi Adir	alto		K0524

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Mi Adir (begins at "Mi Boruch")	bass		K0009
Mi Adir II	sop		K0066
Mi Chamocha			K0067
Mi Chamocha	bass		K0325
Mi Chamocha	bass		K0347
Mi Chamocha	choral		K0498
Mi Chamocha	tenor		K0575
Mi Chamocha	sop		K0592
Mi Chamocha		n.c.	21a-07
Mi Chamocha (Chanuka)	bass		K0155
Mi Chamocha (Chanuka)	tenor		K0154
Mi Chamocha (Chanukah)	sop		K0583
Mi Chamocha (Pesach)		n.c.	09a-21
Mi Chamocha (Shavuot Eve)	bass		K0500
Mi Chamocha (Shavuot Eve)	bass		K0433
Mi Chamocha (Shavuot Eve)	sop		K0501
Mi Chamocha (Shavuot Morning)			K0504
Mi Chamocha (Shavuot)	alto	Fromm	K0452
Mi Chamocha (text begins there)	bass		K0241
Mi Chamokha		n.c.	02a-13
Mi Chomoaha (Sukkot eve & morn)	cantor+alto	Bell?	10a-10
Mi Chomocho (Shavuot Eve)		alto	K0499
Mi Chomocho (1 Shabbat, 1 Pesach)		n.c.	10a-04
Mi Chomocho (Pesach)			K0805
Mi Chomocho (Pesach)	choral	n.c.	10a-04
Mi Chomocho (Shabbat)		n.c.	10a-04
Mi Chomocho - Chanukah	alto		K0769
Mi Ma'amakin (NS)		n.c.	22a-20
Mi Sheberach (Anniversary)		n.c.	24a-19
Mi Vo-ra-ush (frag B'Rosh Hashanah)			K0532
Michamocho			11a-02
Michomocho (Pesach)		n.c.	09a-21
Michomocho - choral [Compare to 10a-10]		Bell	11a-01
Michtam L'David (See T'hilim)		Katchko, A.	02a-11
Midnight		Wolf, Artur	07a-01
Mim'kom'cha	sop	Dunajewsky	K0057
Mim'kom'cha #1			K0119
Mim'kom'cha #2	sop		K0118
Mim'kom'cha #3			K0117
Mim'komo			K0256
Mim'komo	choir		K0351
Mimkom'cha (#1 & #2) (Mimkomcho)		n.c.	23b-04

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Mimkom'cha (Mimkomcho) back of Magen Avot (NS)		Katchko	22a-19
Mimkom'cha fragment			K0600
Mimkomcho		Dunajewsky	K0765
Mimkomcho (#1 & #2) (Mimkom'cha)		n.c.	23b-04
Mimkomcho (part of package)		Bernstein arr Zal	08a-17
Mimkomcho (part of package)		Abras-Zalis	08a-12
Mimkomcho (part of package)		Sorhis, arr. Zal	08a-14
Mimkomcho (part of package)		Nowakowsky, D.	08a-19
Mimkomecho			K0796
Mimkomecho		Dunajewsky	K0798
Mimkomecho			K0797
Min Hametsar		Katz	K0222
Min Hametsar			K0447
Min Hametsar (back of Hodu Ladonai)		n.c.	25a-06
Min Hametsar (Hallel)	alto		K0314
Min Hametsar (Hallel)	bass		K0320
Min Hametsar (Hallel)		Halevy	K0449
Min Hametsar (Hallel)	sop		K0312
Min Hametsar (Hallel)	tenor		K0317
Min Hametsar (Hallel) (cont'd)	alto		K0315
Min Hametsar (Hallel) (cont'd)	bass		K0321
Min Hametsar (Hallel) (cont'd)	sop		K0313
Min Hametsar (Hallel) (cont'd)	tenor		K0318
Min Hametsar No. 2 (Min Hametzar)		Dunajewsky, A.	24a-02
Min Hametzar (back of Hodu Ladonai)		n.c.	25a-06
Min Hametzar No. 2 (Min Hametsar)		Dunajewsky, A.	24a-02
Min Hamezar			K0801
Mincha (trad, Sulzer, Baer, oral sources)			11a-04
Mincha (Weekday)		n.c.	02b-20
Minhamerger (odd signature)		bass	K0464
Miomkomcho		Polyakoff arr Zal	08a-18
Misc choral responses			21a-16
Misc music - legal size folder			21a-15
Misc music - legal size folder			21a-14
Misheberach (NS)		n.c.	21b-22
Mismor Shir L'yom Hashabbos (NS)		Katchko	22a-25
Mizmor L'sodah		Katchko	11a-03
Mizmor Shir Chanukes Habayis L'david		"BJM"	02a-17
Mizmor Shir L'yom Hashabbat (NS)		Katchko	22a-25
Mo'os Tzur (Ma'oz Tsur)		n.c.	25a-13
Modim (arr H. Zal) (part of package)		Kaminsky	08a-15
Mogen Ovov		Katz, M.	K0802

APPENDIX 2 (continued)

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Mogen Ovot (in 3/4 time)			K0804
Mogen Ovot (Magen Avot)		Low, Leo	23b-13
Mogen Ovot/Mimkomcho (NS)		Katchko	22a-19
Morning responses			K0587
Morning Service - 1st Kedushah	alto		K0361
Morning Service - 1st Kedushah	sop		K0362
Musaf - after Sh'ma Yisrael	bass		K0411
Musaf Kedusha		Katchko	02b-18
My Lake Kinnereth (See Yesh Li Kineret)		Ben Joseph, Zvi	05a-15
N I. Havu Ladonai		Katz, M.	K0157
N'ilah Kaddish Yom Kippur			K0528
N'Kadesh		Ganchoff, M.	02a-02
Na'arits'cha			K0178
Na'arits'cha (Na'aritzcho) (NS)		n.c.	23a-01
Na'arits'cha (Naaritzcho) (NS)		n.c.	22a-06
Na'arits'cha #1	sop		K0068
Na'arits'cha #11	sop		K0071
Na'aritzcho (Na'arits'cha) (NS)		n.c.	23a-01
Na-ariz'cho		n.c.	02b-26
Naarits'cha (See Na-ariz'cho)		n.c.	02b-26
Naaritzcho (Na'arits'cha) (NS)		n.c.	22a-06
Naaritzcho (part of package)		Polyakoff arr Zal	08a-18
Naaritzcho - 2 settings		n.c.	10a-28
Naaritzcho - 3 settings			10a-28
Naaritzcho - Israeli version		Katchko	10a-28
Naarizcho			K0659
Naarizcho			K0658
Naarizcho			K0660
Naarizcho			K0661
Naarizcho			K0662
Naarizcho			K0657
Naarizcho			K0656
Naarizcho			K0653
Naarizcho			K0654
Naarizcho			K0655
Naarizcho			K0652
Nagen Ugav (words: J. Orland)		Ze'ira, M.	06c-22
Nishmas		n.c.	21a-12
No. 60 (Adon Olam)			K0185
Novu Ladonai	tenor		K0593
O Lord, What Is the Son of Man?		Katchko	K0544
O Lord. . . (K0544 cont'd)		Katchko	K0545

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
O Lord. . . (K0545 cont'd)		Katchko	K0545
O-gil (Simchat Torah)			K0078
O-Shom Nu (Ashamnu)		n.c.	09a-18
Od'cha	bass	Halevi	K0311
Od'cha	sop solo	Halevi	K0324
Od'cha	alto	Halevi	K0308
Od'cha	sop	Halevi	K0307
Od'cha	alto solo	Halevi	K0309
Od'cha	sop solo		K0304
Od'cha	sop solo		K0303
Od'cha	alto solo		K0305
Od'cha	tenor	Halevi	K0310
Od'cha	alto+solo		K0372
Od'cha	bass		K0374
Od'cha	tenor		K0373
Od'cha	sop		K0371
Od'cha (14E) (Odecho)		n.c.	24a-23
Od'cha (Odecho)		Halevi	25a-05
Od'cha/Ana Adonai	cantor	Halevi	K0306
Odecho (14E) (Od'cha)		n.c.	24a-23
Odecho (Od'cha)		Halevi	25a-05
Ogil V'esmach (Simchas Torah)			K0651
Ohavti (2 sharps) - w/ part sheets (Ahavti)		n.c.	25a-09
Onnan Ken			K0368
Onnom	cantor		K0329
Ona Tova		Naumbourg	09a-17
Ono (Ana)		Naumbourg	25a-12
Ono (Pesach)			K0805
Ono Adonoi		Sommer	K0611
Ono Adonoi (K0612-0615)	SATB/sop		K0612
Ono Adonoy (Ana Adonai)		n.c.	24a-21
Ono Adonoy Hoshiano (Passover)			K0776
Ono B'choach (Ana B'choach) (NS)		n.c.	21b-18
Ono Tovo	sop	Sulzer	K0073
Ono Tovo	bass	Sulzer	K0223
Onu (Pesach)			K0663
Or Zarua Latsadik responses			K0463
Oshamnu Mikol Om (Ashamnu Mikol Am) (NS)		Katchko	22a-17
Ovos		Helfman, Max	23b-16
P'tach Lanu Sha'ar			K0529
Palestine Brigade, The (TCL 1947)		Jospe, Erwin	04a-02
Palestine Song		Ephros, Gershon	04a-01

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Palestinian Nights (TCL 1939)		Chayes, Julius	04a-06
part book	sop	various	07a-15
part book	sop	Katchko?	07a-11
part book	bass	n.c.	07a-20
part book	tenor	n.c.	07a-22
part book (2 copies)	alto	n.c.	07a-19
part book - Sabbath	tenor	n.c.	07a-12
Part Book	tenor?	n.c.	11a-09
Part Book (Bar'chu) (Bor'chu)		n.c.	24a-05
Part Book (Bor'chu) (Bar'chu)		n.c.	24a-05
Part Book #1		n.c.	24a-06
Part Book #2 (Responses & Veshomru)		n.c.	24a-07
Part Book #2 (Responses & V'sham'ru)		n.c.	24a-07
Part Book #3	sop	n.c.	24a-09
Part Book #4		n.c.	24a-11
phonograph records - Green Album Book			01b-14
Prayer	vln or cell	Chajes, J.	05b-17
Prayer (violin or cello & piano)		Chajes, J.	05b-17
Psalm 113 (part of package)		Lewandowski	08a-13
Psalm 134		Zilberts, Zavel	01a-10
Psalm 23		Fromm, Herbert	06c-17
Psalm 92 fragments			K0434
Psalm 93 (photocopy)		n.c.	08a-11
Psalms (several - See T'hilim)		Katchko, A.	02a-11
Purim (Responses - evening)			K0195
R'eh Adonoy	sop		K0673
R'tse (R'tze) (NS)		n.c.	22a-07
R'tse (R'tze)		n.c.	24a-18
R'tsei (Avodah)		Schlossberg, Arye	06b-08
R'tsei (for S'lichot)	tenor		K0006
R'tze (R'tse) (NS)		n.c.	22a-07
R'tze (R'tse)		n.c.	24a-18
R'tzei			K0672
R'zei Vimnuhatenu		n.c.	01c-28
Rachama D'ane (See Ein Kamocha)		n.c.	03a-09
Rachamono	bass		K0219
Rachamono D'ono (NS)		Katchko	22a-16
Response	bass		K0548
Response cont'd	bass		K0549
Response - final blessing	sop solo		K0324
Response - final Hallel blessing	alto		K0316
Response - final Hallel blessing	bass		K0322

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Response - final Hallel blessing	tenor		K0319
responses	sop		K0641
responses	sop		K0642
responses	sop		K0643
responses			K0701
responses - Or Zarua Latsadik			K0463
Responses	bass		K0239
Responses	med voice		K0364
Responses			K0493
Responses			K0493
Responses			K0487
Responses	bass		K0438
Responses	sop		K0668
Responses			K0559
Responses	sop		K0669
Responses (Amidah - festivals)	alto		K0194
Responses (Amidah)			K0197
Responses (Baruch K'vod)			K0196
Responses (Evening Service)	sop		K0103
Responses (Fri. eve?)			K0069
Responses (Sukkot - 1st 8 days)		n.c.	25a-03
Responses/Adon Olam	bass		K0240
Responses after Kedushah for Sat	alto		K0365
Responses after Kedushah for Sat	bass		K0367
Responses after Kedushah for Sat	sop		K0364
Responses after Kedushah for Sat	tenor		K0366
Responses after Kedushah, Sat (2)	alto		K0017
Responses - Birkat Kohanim		n.c.	21a-02
Responses, Birkat Shehecheyanu			K0067
Responses for 1st 8 days Feast of Tabernacles		n.c.	25a-03
Responses for 1st Hallel blessing	alto		K0300
Responses for 1st Hallel blessing	bass		K0302
Responses for 1st Hallel blessing	sop		K0299
Responses for 1st Hallel blessing	tenor		K0301
Responses for Hallel		n.c.	25a-03
Responses for Kiddush	alto		K0639
Responses for New Moon only	alto		K0365
Responses for New Moon only	bass		K0367
Responses for New Moon only	sop		K0364
Responses for New Moon only	tenor		K0366
Responses - Succoth			K0795
Responses, various			K0493

APPENDIX 2 (continued)

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Responsive Readings & Anthems			01c-26
Rhapsodie		Rosowsky, S.	07a-05
Ribono Shel Olom (S'fira) (NS)		n.c.	22a-15
Road map/words - Omnam Ken			K0368
S'chor	bass		K0598
S'chor B'ris	bass		K0263
S'chor B'rit	bass		K0552
S'chor Brit			K0554
S'lach Lanu sketch		n.c.	03b-16
S'lach Na Ashamot	alto		K0461
S'lach Na Ashamot	tenor		K0574
S'lach Na Ashomos	sop		K0076
S'lach Na La'avon	cantor		K0329
S'lichos Service (partial)		n.c.	08a-08
S'lichot choir book frag. cont'd	bass		K0551
S'lichot choir book fragment	bass		K0550
S'lichot fragment	bass		K0553
S'u Sh'arim		Lewandowski	K0691
Sabbath Hymn (L'cho Dodi English)			K0616
Sabbath Night Prayer		Ephros, Gershon	04a-01
Sabbath Service (selections)		various	06c-13
Seh hayom osoh Adonai (Zeh Hayom Asah Adonai)		n.c.	25a-04
Selections from Sabbath Service		various	06c-13
Selichos		Katchko	03b-19
Selichos Sketch Book		n.c.	03b-23
Selichot			01c-27
service notes (Simchat Torah)	sop		K0457
Seu Sheorim - Festival Book		(disputed)	K0677
Sh'chulo Achulo		Feinsinger-Katchko	02a-07
Sh'ma			K0336
Sh'ma	tenor		K0477
Sh'ma			K0680
Sh'ma			K0681
Sh'ma			K0679
Sh'ma			K0623
Sh'ma			K0692
Sh'ma			K0622
Sh'ma	sop		K0667
Sh'ma	sop		K0666
Sh'ma			K0671
Sh'ma			K0620
Sh'ma			K0619

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Sh'ma			K0621
Sh'ma	sop		K0665
Sh'ma			K0678
Sh'ma			K0617
Sh'ma			K0618
Sh'ma			K0624
Sh'ma ("by Rev. A. Katchko")		Katchko	K0746
Sh'ma (+ Echad (side 1))	treble		K0012
Sh'ma (choral sketch)	choral		K0567
Sh'ma (Pesach Evening)	alto		K0451
Sh'ma (Pesach morning service)			K0439
Sh'ma - 2 blessings after, Y.N.	choir/sop		K0202
Sh'ma/Echad (HHD?)	bass		K0440
Sh'ma/Echad/L'cha #4	sop		K0020
Sh'ma Koleinu			K0562
Sh'ma response			K0196
Sh'ma Yisrael			K0557
Sh'ma Yisroel			K0785
Sh'ma Yisroel			K0787
Sh'ma Yisroel			K0786
Sh'ma Yisroel		Katz, M.	K0793
Sh'ma Yisroel			K0783
Sh'ma Yisroel			K0784
Sh'ma-Echad	bass		K0013
Sh'ma-Echad			K0112
Sh'ma-Echad			K0113
Sh'ma-Echad #5	sop		K0024
Sh'ma-Echad #7 (HHD)			K0035
Shabbat Eve responses			K0566
Shabbat evening responses	sop		K0588
Shabbat evening responses cont'd	sop		K0589
Shabbat Shalom - Amen		Freudenthal	02b-22
Shacharit Nusach (NS)		n.c.	21b-20
Shalom		Lewandowski, Manfr	05a-12
Shalom Rav			K0406
Shehecheyanu responses			K0067
Shema		n.c.	02a-13
Shepherd's Song (See Three ... Prize)		Edel, Yizchak	04a-16
Sheyibaneh		n.c.	02a-06
Shir Pesach		N'simot, N.	05a-13
Shiviti			K0530
Shma (Torah Service)		n.c.	03a-10

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Shma Kolenu		n.c.	21a-08
Shma Kolenu (NS)		n.c.	22a-01
Shma Kolenu sketch		n.c.	03b-17
Shma Yisrael	choral	n.c.	09a-12
Shma Yisrael/Echad Eloheinu	cantor+ch	n.c.	10a-27
Shochen Ad - Holiday Morning			K0693
Sholom Alechem (incomplete) (1921)		Mana-Zucca	05a-03
Shomer Yisrael		n.c.	10a-07
Shoshanas		n.c.	03a-02
Shoshanat	sop		K0521
Shuvah	sop	Katchko	K0075
Shuvah (Adonai) #12	sop		K0077
Shuvah (begins "kohanecha")	bass		K0354
Shuvah Adonai			K0079
Shuvo	alto		K0676
Shuvoh ("by Rev. A. Katchko")		Katchko	K0747
Shuvoh + Etz Chayim			K0749
Shuvoh + Etz Chayim			K0748
Sim Shalom			K0406
Sim Shalom (end)			K0191
Sim Shalom responses	alto		K0450
Sim Sholom			K0670
Simchas Torah Kaddish responses			K0650
Simchas Torah Kadish		n.c.	02a-03
Simchat Torah			K0507
Simchat Torah (#4)			K0456
Simchat Torah Kaddish	bass		K0339
Simchat Torah song list			K0506
Simchat Torah songs			K0513
Simchat Torah Songs	alto		K0509
Simchat Torah Songs, bass:			K0511
Simchat Torah Songs:			K0507
Simon Boccanegra		Verdi, G.	01a-03
Sing Aloud			K0074
Sing Aloud			K0675
Sing to the Lord (Song of Miriam)		Rubenstein	K0674
Sisu V'Simcha (Simchat Torah)			K0507
Sisu V'Simcha (Simchat Torah)	alto		K0509
Sisu V'Simcha (Simchat Torah)	bass		K0511
Six Hebrew Songs (Carl Fischer 1942)		Weinberg, Jacob	05a-10
sketch	cantor		K0351
sketch book			07a-14

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
sketch book		n.c.	07a-23
sketch book			07a-16
sketch book		n.c.	07a-21
sketch book			07a-18
sketch book			07a-17
sketch book - High Holiday & Sabbath		various	08a-03
sketch book - Rosh Hashanah		n.c.	08a-05
sketch book, some High Holiday w/ Neilah		Beimel, Stark,	08a-04
Sketches ("BJM")		n.c.	03b-12
small selections - Yom Kippur nusach		n.c.	08a-09
Soldiers of the Peace (TCL 1948)		Weinberg, Jacob	04a-15
Soldiers' Song (SATB 1950)		Sternberg, E.W.	05a-09
Song and Prayer			03a-05
Song of Love (TCL 1946)		Chajes, Julius	05a-14
Song of the Negev, A (Nozyk, 1947)		Olari, M.	06a-04
Songs for Simchat Torah			K0513
Succoth Holiday responses			K0795
Sukkot responses (1st 8 days)		n.c.	25a-03
T'hilim (several)		Katchko, A.	02a-11
Tal	bass		K0255
Tal			K0459
Tal			K0763
Tal ("BJM")		Katchko	01b-11
Tal (end)	alto		K0453
Tal (Pesach)	sop		K0080
Talit Bracha (Kol Nidre)		n.c.	03b-22
Ten Palestinian Folk Songs		Chajes, Julius arr	06c-26
Thanksgiving Service - Ansche Chesed			01c-24
There I Saw Her (Three Palestinian . . .)		Fromm, Herbert	05a-08
Thoughts in the Night (TCL 1946)		Rapoport, Eda	04a-21
Three Jewish Folk Songs (Bloch Pub. 1946)		Ephros, Gershon	04a-01
Three Palestinian Poems (TCL 1946)		Fromm, Herbert	05a-08
Three Palestine Prize Contest Songs (TCL 1939)			04a-16
Tikanta Shabbat	sop		K0029
Tikanta Shabbat	tenor	Katchko (arr)	K0164
Tikanta Shabbat			K0539
Tikanta Shabbat		Katchko	10a-23
Tikanta Shabbat cont'd			K0543
Tikanta Shabbat cont'd			K0542
Tikanta Shabbat cont'd			K0540
Tikanta Shabbat cont'd			K0541
Tikanto Shabbos		Katchko	02b-19

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Tikanto Shabos fragment			K0682
Tiku (not Katchko's hand)	tenor		K0770
Tomati Y'sidosay			K0553
Torah service HHD?	bass		K0327
Torah Service fragment			K0729
Torah Service fragment	alto		K0537
Torat Adonai	bass		K0345
Tov L'hodos	cong		K0684
Tov L'hodos	sop	Sulzer	K0649
Tov L'hodos		Zilberts	10a-19
Tov L'hodos (Friday night)		Lewandowski	K0683
Tov L'hodos (Tov L'hodot)		Lewandowsky (?)	23b-08
Tov L'hodos (Tov L'hodot)		n.c.	23b-10
Tov L'hodos & Adonay Malach		Schalit	10a-18
Tov L'hodos - Psalm 92 - alto		Schalit	10a-18
Tov L'hodot	tenor	Zilberts	K0167
Tov L'hodot	tenor	Lewandowsky	K0169
Tov L'hodot		Schalit	K0168
Tov L'hodot			K0170
Tov L'hodot		Katchko	K0165
Tov L'hodot			K0166
Tov L'hodot (Tov L'hodos)		n.c.	23b-10
Tov L'hodot (Tov L'hodos)		Lewandowsky (?)	23b-08
Tov L'Hodot	bass		K0227
Tov L'Hodot		Schalit	K0444
Tov L'Hodot	bass	Zilberts	K0443
Tov L'Hodot			K0441
Tov L'Hodot	alto	Schalit	K0806
Tov L'Hodot	alto	Zilberts	K0807
Tov L'Hodot #15	sop	Zilberts	K0082
Tov L'Hodot #2	sop	Zilberts	K0081
Tov L'Hodot #3		Schalit	K0206
Tsur Chayeinu #2/Anim Z'mirot			K0179
Tsur Chayenu #2 (New)			K0163
Tsur Hayenu (Tzur Chayenu)		n.c.	23b-22
Twenty-third Psalm		Fromm, Herbert	06c-17
Tzoe	bass		K0233
Tzur Chayenu			K0690
Tzur Chayenu		Katchko	03a-04
Tzur Chayenu (Tsur Hayenu)		n.c.	23b-22
Unip're #2	sop		K0244
Unipne			K0447

APPENDIX 2 (continued)

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Unipne #1 (Baruch K'vod)			K0472
Unipne #2	bass		K0446
Unipne #2			K0471
Unipne chatoeinu	bass		K0492
Unipnei Chata'enu		Weintraub, Solomo	02a-14
Unipnei Chatoeinu	cantor		K0329
Unipre	sop		K0210
Un'taneh Tokef	sop		K0205
Un'taneh Tokef	bass		K0445
Un'taneh Tokef	cantor		K0527
Un'taneh Tokef/Uvashofar		Helfman	K0518
Unetane Tokef sketch (see Eshes Chayil)		n.c.	03a-06
unidentified			K0275
unidentified			K0569
unidentified			K0564
unidentified liturgical sketch	cantor/choir/organ		K0570
unidentified sketch			K0027
unidentified sketch			K0054
unidentified sketch			K0447
unidentified sketch			K0572
Unismo	bass		K0497
Urah Yisrael (Chajes 1941)		Chajes, Julius	05a-02
Urah Yisrael (manuscript)		Chajes, Julius	06a-01
Uv'chein	bass		K0232
Uv'nucho Yomar	bass	Lewandowski	K0421
Uvnucho Yomar		n.c.	21a-10
Uvnucho Yomar (NS)		Katchko	22a-18
V'al Hamdinos		Jaffe, Benzion	01a-02
V'al Kulam		n.c.	21a-09
V'atem	unison		K0526
V'chach Yaya Omer			K0533
V'e Hakohanim			K0002
V'ha'arev (NS)		n.c.	22a-12
V'ha'arev		Katchko	11a-06
V'hagein Ba'adeinu (Hashkiveinu)	cantor/choir/organ		K0568
V'hagein Ba'adeinu (Hashkiveinu)	cantor/choir/organ		K0590
V'hakohanim	cantor		K0329
V'hakohanim	bass		K0490
V'hofa V'hinose			K0208
V'korev p'zurenu			K0479
V'korev P'zurenu			K0207
V'korev P'zurenu	bass		K0442

<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
V'korev P'zurenu			K0687
V'nislach			K0531
V'Nislach	cantor		K0534
V'sham'ru			K0083
V'sham'ru			K0251
V'sham'ru	bass		K0487
V'sham'ru	cong		K0482
V'sham'ru		Katz	K0484
V'sham'ru			K0482
V'sham'ru	bass		K0481
V'sham'ru			K0476
V'sham'ru	bass		K0496
V'sham'ru (unison)			K0480
V'sham'ru (V'shomru)		Binder, A.W.	23b-21
V'sham'ru (V'shomru)		n.c.	23b-20
V'sham'ru (V'shomru)		Dunajewsky (?)	23b-07
V'sham'ru #1	unis		K0190
V'sham'ru #1			K0483
V'sham'ru #2			K0480
V'shomru			K0686
V'shomru		Binder, A.W.	02b-27
V'shomru		Federlein, Gottfri	06b-07
V'shomru		Freudenthal, Josep	07a-08
V'shomru		n.c.	07a-09
V'shomru (V'sham'ru)		Binder, A.W.	23b-21
V'shomru (V'sham'ru)		Dunajewsky (?)	23b-07
V'shomru (V'sham'ru)		n.c.	23b-20
V'ye'etayu/Eso Deyi	bass		K0253
V'yirachet sketch	cantor		K0688
Va'anachnu	cantor/bass		K0211
Va'anachnu	bass		K0229
Va'anachnu	tenor		K0474
Va'anachnu	tenor		K0475
Va'anachnu	alto		K0525
Va'anachnu		Weinberg	24a-04
Va'anachnu Kor'im (eve service)			K0087
Va'ani T'filati			K0114
Va-anachu	cantor/bass		K0211
Vaanachnu			K0724
Vah'chulu	bass		K0495
Vahechulu		Rudinow, Moshe	02a-16
Valley of Jesreel (See Three ... Prize)		Rappaport, Moshe	04a-16

APPENDIX 2 (continued)

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Various Sketches		n.c.	05b-18
Vay'chulu			K0473
Vay'chulu		Katz	K0478
Vay'chulu	bass		K0493
Vay'chulu	bass		K0491
Vay'chulu	alto		K0689
Vay'chulu	bass		K0548
Vay'chulu (in 6/8 time)			K0685
Vay'chulu #1			K0092
Vay'chulu #2	sop		K0245
Vay'chulu cont'd	bass		K0549
Vay'daber (Shavuot Eve)	bass		K0433
Vay'daber Moshe (NS)		Katchko	22a-10
Vay'hi Binsoa	bass		K0345
Vay'hi Binsoa	alto		K0581
Vay'hi Binsoa Ha'aron #5			K0023
Vay'hi Bishurun Melech			K0524
Vayechulu (NS)		n.c.	22a-08
Vayedaber Moshe	cantor+4pt	n.c.	10a-01
Vayedaber Moshe (Sukkot eve only)		Bell?	10a-11
Vayehee Bishurun	tenor	n.c.	08a-22
Veatah Maron - Psalm 92 fragment	sop	Lewandowski	K0585
Vehakohanim (Adonoy/Vehakohanim)		n.c.	24a-08
Vehogen Baadenu (See Wehogen Baadenu)		Goldstein, Max	01a-05
Vehu Rachum			K0602
Vesham'ru #6 (See Wehogen Baadenu)		Goldstein, Max	01a-05
Vesham'ru #7 (See Wehogen Baadenu)		Goldstein, Max	01a-05
Vesos			K0526
Walls of Zion (TCL 1940)		Chajes, Julius	04a-13
Watermelon, A (Nigun, 1939)		Toch, Ernst	06a-02
We Are Neither Heaven Nor Earth, But Men		Pimsleur, Sol (?)	01a-09
Wedding March	alto	n.c.	09a-06
Wedding Music (See 08a-21 through 09a-10)			K0523
Wedding responses			K0523
Where the Tigres Flows (TCL 1946)		Chajes, Julius	04a-12
Wohlberg: Sabbath melodies		(various)	K0808
Y'hi Ratson	sop	Kaplan	K0025
Y'hi Ratson	bass	Katchko	K0249
Y'hi Ratson	bass		K0252
Y'hi Ratson (Y'hi Rotzon) (NS)		n.c.	22a-03
Y'hi Ratson (Y'hi Rotzon) (NS)		Katchko	22a-02
Y'hi Ratson - Ahavat toro	bass		K0250

APPENDIX 2 (continued)

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Y'hi Rotzon	cantor		K0698
Y'hi Rotzon	alto	Kaplan	K0697
Y'hi Rotzon	2-part		K0699
Y'hi Rotzon			K0700
Y'hi Rotzon (NS)		Katchko	22a-02
Y'hi Rotzon (NS)		n.c.	22a-03
Y'varech'cha			K0067
Y'varech'cha			K0099
Y'varech'cha	bass		K0221
Y'varech'cha	bass		K0220
Y'varech'cha			K0213
Y'varech'cha for Shavuot			K0212
Ya'ale	cantor		K0329
Ya'ale	bass		K0231
Ya'ale	bass		K0247
Ya'ale			K0230
Ya'ale	bass	Schorr	K0248
Ya'ale		Schorr	K0216
Ya'ale	bass		K0228
Ya'ale	tenor		K0488
Ya'ale		Schorr	K0695
Ya'ale	alto		K0694
Ya'ale	alto		K0696
Ya'ale (cont'd)	tenor		K0489
Ya'ale #3			K0217
Ya'ale fragments			K0494
Ya-a-mod	2-part		K0699
Yaale		n.c.	10a-08
Ye-hi-roh-tzon	alto	Kaplan	K0697
Yekum Purkon		Kopf, L.	02a-12
Yesh Lee Kinereth (19470		Balan	04a-05
Yesh Lee Kinereth (Benno-Balan)		Ben Yossef, Z.M.E.	06a-06
Yesh Li Kineret (My Lake Kinnereth) ('47)		Ben Joseph, Zvi	05a-15
Yigdal			K0121
Yigdal	bass		K0222
Yigdal			K0243
Yigdal		Katchko	K0242
Yigdal	bass		K0352
Yigdal		Katchko	K0486
Yigdal			K0485
Yigdal			K0736
Yigdal			K0740

APPENDIX 2 (continued)

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<u>TITLE</u>	<u>VOICE</u>	<u>COMPOSER</u>	<u>CAT#</u>
Yigdal			K0741
Yigdal			K0742
Yigdal			K0739
Yigdal			K0737
Yigdal			K0738
Yigdal		Goldstein, Max	10a-05
Yigdal		Katchko	10a-22
Yigdal		Katchko	11a-08
Yigdal (NS)		n.c.	22a-22
Yigdal (fragment)	alto		K0333
Yigdal (fragment)	bass		K0338
Yigdal #3			K0215
Yigdal/for Min Hametsar			K0222
Yigdal - holiday			K0214
Yigdal responses	sop		K0226
Yigdal responses	sop		K0225
Yigdal responses			K0493
Yimru Lelohim			K0224
Yism'chu			K0218
Yism'chu			K0520
Yism'chu (NS)		n.c.	22a-11
Yismach Moshe	women		K0535
Yismach Moshe		n.c.	02a-05
Yismechu	2-part		K0703
Yismechu	2-part		K0704
Yismechu (part of package)		Machtenberg, M.	08a-16
Yokor	sop		K0607
Yokor	sop		K0609
Yokor	sop		K0606
Yokor	sop		K0610
Yokor	sop		K0608
Yom Kippur Katon (NS)		n.c.	22a-09
Yom Kippur selections		n.c.	08a-07
Yom Kippur solos	cantor		K0329
Z'rok Aleinu ("BJM")		n.c.	03b-25
Zeh Hayom Asah Adonai			K0273
Zeh Hayom Asah Adonai (Seh hayom Osoh Adonoi)		n.c.	25a-04
Zemer, Zemer Lash (ZQA Ed Dept 1948)		Binder, A.W.	04a-18
Zur Chayenu			K0702

APPENDIX 3

COMPOSITIONS LISTED BY SENDREY AND OTHER PUBLISHED WORKS CROSS-REFERENCED AGAINST THE KATCHKO COLLECTION AT THE JEWISH THEOLOGICAL SEMINARY

The majority of the items in this appendix appear in Alfred Sendrey's *Bibliography of Jewish Music* and are listed exactly as they are listed in that work, with some modifications by the author for the sake of clarity. Pieces which are part of a larger work are listed twice: once under the name of the piece and again under the name of the larger work. Pieces listed in the JTS collection are cross-referenced to those in Sendrey only where the author could be reasonably certain that they were identical.

Below is a table of abbreviations used in this appendix. Most are from Sendrey's book; others were devised by the author.

acc.	accompaniment
BPC	Bloch Publishing Co., New York
C	seen by Sendrey in composer's possession
ch.	chorus
Chaz.	<i>Chazanuth; 40th Anniversary Journal</i> , New York, 1937
comp.	compiler, compiled
cont.	contents
Eng.	English

Hebr.	Hebrew
JMJ	<i>Jewish Music Journal</i> , ed. Jacob Beigel
JTS:	Jewish Theological Seminary catalogue number (described in Appendix 2)
MS	manuscript
NYPL	seen by Sendrey in New York Public Library
org.	organ
p	seen by Sendrey at publishing house
pi	piano
pt.	parts
recit.	recitative, recitatives
S:	Sendrey catalogue number
t	text
Transcon.	Transcontinental Music Publications, New York
transl.	translated
trlit	transliterated
v	voice
w	words

Acheynu Kol Beys Yisroel (The Brotherhood of Israel); Hebrew chant, Liturgical Hebrew text. Metrical English transl. by Esther Zweig. NY, Transcon., 1943. 8 pp. For one v., pi. (or organ) acc.; trlit. Hebr. t. (P) S:6194

Acheynu Kol Beys Yisroel (The Brotherhood of Israel); Eng. transl. by Esther Zweig. NY, Transcon., 1943. 7 pp. For cantor solo, org. acc.; trlit. Hebr. w. (C) S:6518 JTS:07a-02

An'im Zemirot, MS. 1936. 1 p. For congregational singing, org. acc. trlit. Hebr. w. (C) S:7073 JTS: K0179, K0181, K0182, K0183, K0199, K0200, K0708, K0709, 01a-06

Ana Bekoach. [See Sefirah Service, S:6527.] S:6527 JTS:21b-18

Anthems for Kol Nidre Eve. [Nine compositions]. MS. 1927-38. Cont.:

Bishiba Shel Ma'alah; S:03b-22, K0234
Kol Nidre;
Selah na la'awon ha'am;
Sheheheyenu;
Hashkibenu;
Ya'aleh;
Leku nerannenah;
same;
Selah na ashmot.

For cantor, 4 pt. mix. ch., org. acc.; Hebr w. (C) S:7074

Ashre. [See For Selihot, S:6197.] S:6197

Atta Har'eta Lada'at (for Simhat Torah); for cantor (baritone), congregational singing, with organ accompaniment. MS. 1929. 4 pp. Trlit. Hebr. w. (C) S:7233 JTS: K0189, K0508, K0510, K0512

Attah Yazarta. MS. 1926. 6 pp. For cantor (baritone) solo, with org. acc.; trlit. Hebr. w. (C) S:6519

Attah Yodea' Raze 'Olam. [See Recitatives for Yom Kippur, S:6525.] S:6525

Avodath Aharon; Musical Service for Sabbath Evening. NY, Bloch, 1938. 66 pp. For cantor (baritone), 4 pt. mix. ch., org. acc.; trlit. Hebr. or Eng. w. (P) S:5926 JTS: 02a-09, 02b-24

Baruk Ha-ba. [See For Confirmation, S:7452.]

Be-moza'e. [See For Selihot, S:6197.]

Birchas Kohanim (Benediction of the Priests). NY, comp., 1932.

5 pp. For cantor (tenor), 4 pt. mix. ch., pi. acc.; trlit.
Hebr. w. (BPC) S:6195

Birkat Abot for Tal and Geshem. [See Songs for Special Occasions, S:6201.]

Birkat Kohanim. Three compositions, MS, 1929, 1930, 1941.
2 pp. each. For cantor (baritone) solo, with org. acc.; Trlit.
Hebr. w. (C) S:6520

Bishiba Shel Ma'alah. [See Anthems for Kol Nidre Eve, S:7074.]

Blessing. [See Sefirah Service, S:6527.]

Complete Service for Friday Eve, Sabbath, Three Festivals and High Holidays; for conservative congregations, MS, 1934. 260 pp. For cantor solo (baritone), no acc. Hebr. w. (C) S:5927

Complete Service for the Whole Liturgical Year. MS, 1930-33. 275 pp. For orthodox service. For cantor (baritone), no acc.; trlit, Hebr. w. (C) S:5928

Complete Service for the Whole Liturgical Year. MS, 1935-36. 245 pp. For conservative service. For cantor (baritone), no acc.; trlit, Hebr. w. (C) S:5929

Complete Service for Friday Eve, Sabbath, Three Festivals and High Holidays; for modern orthodox congregations, MS, 1938. 275 pp. For cantor solo (baritone), no acc. Hebr. w. (C) S:5932

Confirmation [See For Confirmation, S:7452.]

Eight Songs for Rosh-Ha-Shanah. MS, 1928-40. For cantor (baritone), 4 pt. mix. ch., org. acc.; trlit. Hebr. w. (C) S:6196

El Adon. MS [Two compositions]. 1930, 1942. 1 p. each. For congregational singing, org. acc.; trlit. Hebr. w. (C) S:7075

El Male Rahamim. [See Two Songs for Memorial Service, S:7453.]

Enosh Ek Yizdak. [See Recitatives for Yom Kippur, S:6525.]

Eshet Hayil. MS. 1942. 1 p. For congregational singing, org. acc.; trlit. Hebr. w. (C) S:7076

Ezra ha-Sofer. [See Recitatives for Yom Kippur, S:6525.]

Five Musical Settings of Hashkivenu. For solo and choir or piano. New York: Bloch Publishing Co., 1947, 34 pp.

For Confirmation

Cont.:

Sheheheyanu;

Baruk Ha-ba;

May the Words.

MS. 1932. 4 pp. For children's voices unis., with org. acc.;
Hebr. or Eng. w. (C) S:7452

For Selihot. MS, 1928-38. 9 pp. For cantor, 4 pt. mix. ch.,
org. acc.; trlit. Hebr. w. S:6197

Cont.:

1. Ashre;

2. Zaddik Adonai;

3. Be-moza'e;

4. Zerok 'Alenu. (C)

Hashkibenu. [See Anthems for Kol Nidre Eve, S:7074.]

Hashkivenu. MS [Four compositions]. 1925, 1935, 1938,
1941. 4, 4, 4, 6 pp. For cantor (baritone), 4 pt. mix. ch.,
org. acc.; trlit. Hebr. w. (C) S:7077

Hymns for Yom Kippur. MS [Two compositions]. 1930. 2 pp. For
cantor (baritone) and congregation, org. acc.; Hebr. w. (C)
S:7078

Kaddish for Tal and Geshem. [See Songs for Special Occasions,
S:6201.]

Kiddush. Four compositions, MS, 1928, 1930, 1939, 1941. 2 pp.
each. For cantor (baritone) solo, with org. acc.; Trlit. Hebr.
w. (C) S:6521

Kol Nidre. [See Anthems for Kol Nidre Eve, S:7074.]

Le-'Olam yehi Adam; recitative from the Morning Service. MS,
1931. 6 pp. For cantor (baritone) solo, with org. acc.; Trlit.
Hebr. w. (C) S:6523

Le-dor Wa-dor. MS, 1942. 2 pp. For cantor (baritone) solo,
with org. acc.; trlit. Hebr. w. (C) S:6522

Leku nerannenah. [See Anthems for Kol Nidre Eve, S:7074.]

Lord Is My Shepherd, The. [See Two Songs for Memorial Service,
S:7453.]

Magen Abot, far khor, khazn solo un orgel bagleitung, in Chaz,
pp. 129-32. For cantor (baritone), mix. ch. of 4 v., org.
acc.; trlit Hebr. w. (C) S:7080

Magen Abot, MS. 1930. 4 pp. For cantor (baritone), 4 pt. mix.

ch., org. acc.; trlit Hebr. w. (C) S:7079

May the Words. [See For Confirmation, S:7452.]

Mimekomeka. MS. [Four compositions]. 1936, 1937, 1940, 1942.
3 pp. each. For cantor (baritone), 4 pt. mix. ch., org. acc.;
trlit Hebr. w. (C) S:7081

Mizmor Shir Hanukkat. MS. 1927. 6 pp. 30th Psalm, for solo
voice (baritone), with organ acc. Trlit. Hebr. w. (C) S:6840

Musaf Kedushah. Four compositions, MS, 1930, 1932, 1938,
1942. 4 pp. each. For cantor (baritone) solo, with org. acc.;
Trlit. Hebr. w. (C) S:6524

Recitatives for Yom Kippur, for Orthodox Cantors;

Cont.:

Attah Yodea' Raze 'Olam;

Ezra ha-Sofer;

Enosh Ek Yizdak.

MS, 1934. For cantor solo, no acc. trlit. Hebr. w. (C)
S:6525

Responses for Friday Evening Service, according to the
Lithuanian Nussah. MS, 1939. 6 pp. For cantor (baritone), 4
pt. mix. ch., org. acc.; trlit. Hebr. w. (C) S:6198

Responses for Weekday Ma'arib. MS, 1941. 6 pp. For cantor
(baritone), 4 pt. mix. ch., org. acc.; trlit. Hebr. w. (C)
S:6199

Rezeh Bi-menuhatenu. Two compositions, MS, 1933, 1936. 3 pp.
each. For cantor (baritone) solo, with org. acc.; Trlit. Hebr.
w. (C) S:6526

Saturday Morning Service; for cantor (baritone), 4 part mixed
chorus, with organ accompaniment. MS, 1937. 16 pp. Trlit.
Hebr. w. (C) S:5930

Sefirah Service

Cont.:

Blessing,

Ha-rahaman,

Ribbono Shel 'Olam,

Ana Bekoach.

MS, 1926-43. 5 pp. For cantor solo, no acc. trlit. Hebr. w.
(C) S:6527

Selah na ashamot. [See Anthems for Kol Nidre Eve, S:7074.]

Selah na la'awon ha'am. [See Anthems for Kol Nidre Eve,
S:7074.]

Selihot. [See For *Selihot*, S:6197.]

Service for Friday Eve according to the Lithuanian Nussah; for cantor (baritone), 4 part mixed chorus, with organ acc. MS, 1938. 8 pp. Trlit. Hebr. w. (C) S:5931

Seven Songs for Sabbath Morning. MS, 1936-37. For cantor (baritone), 4 pt. mix. ch., org. acc.; trlit. Hebr. w. (C) S:6200

Sheheheyanu. [See Anthems for Kol Nidre Eve, S:7074.]

Sheheheyanu. [See For Confirmation, S:7452.]

Shiru Ladonai Shir Hadash. MS. 1943. 2 pp. 96 Psalm, for cantor (baritone), 4 part mix. ch., with org. acc. Trlit. Hebr. w. (C) S:6841

Shoshannat Ya'akob. MS. 1932. 2 pp. For 4 pt. mix. ch., org. acc.; Hebr. w. (C) S:7282

Sim Shalom. MS. 1936. 1 p. For congregational singing, org. acc.; trlit Hebr. w. (C) S:7082

Songs for Special Occasions. MS, 1936-38. For cantor (baritone) 4 pt. mix. ch., org., acc.; trlit. Hebr. w.

Cont.:

1. Kaddish for Tal and Geshem;
2. Birkat Abot for Tal and Geshem;
3. Tal;
4. Zekor. (C)

S:6201

Tal. [See Songs for Special Occasions, S:6201.]

Tal: A Prayer for Passover. NY, Metro, 1929. 6 pp. each. For cantor (tenor) 4 pt. mix. ch., pi. acc.; trlit. Hebr. w. (P) S:7083

Ten Congregational Responses for N'ilah; with org. acc. MS (C) S:6202

Thesaurus of Cantorial Liturgy, A, Volume I: For the Sabbath. New York: Sacred Music Press, 1952, 54 pp.

Thesaurus of Cantorial Liturgy, A, Volume II: For the Sabbath and Three Festivals. New York: Sacred Music Press, 1952 and 1986, 165 pp.

Thesaurus of Cantorial Liturgy, A, Volume III: For the Days of Awe. New York: Sacred Music Press, 1952 and 1986, 176 pp.

Thirteen Synagogue Songs for Friday Eve. MS, 1928-43. For cantor (baritone), 4 pt. mix. ch., org. acc.; trlit. Hebr. w. (C) S:6203

Thirty-three Synagogue Songs for Sabbath Morning. MS, 1928-43. For cantor (baritone), 4 pt. mix. ch., org. acc.; trlit. Hebr. w. (C) S:6204

Tikkanta Shabbat. MS, 1930. 5 pp. For cantor (baritone) solo, with org. acc.; Trlit. Hebr. w. (C) S:6528

Two Songs for Memorial Service. MS. 1928, 1930. 3 pp. each. Cont.:

"The Lord Is My Shepherd," for alto solo, with org. acc.;

"El Male Rahamim," for cantor (baritone), with org. acc.

Eng. or Hebr. w. (C) S:7453

U-netaneh Tokef. MS. 1940. 8 pp. For cantor (baritone), 4 pt. mix. ch., org. acc.; trlit. Hebr. w. (C) S:7084

We-shameru. MS [Two compositions]. 1928, 1934. 1 p. each. For congregational singing, org. acc.; trlit. Hebr. w. (C) S:7085

Ya'aleh. [See Anthems for Kol Nidre Eve, S:7074.]

Yehi Razon. Four compositions, MS, 1928-38. 3 pp. each. Recit for cantor (baritone) solo, with org. acc.; trlit. Hebr. w. (C) S:6529

Yigdal. MS. 1939. 6 pp. For cantor (baritone), 4 pt. mix. ch., org. acc.; trlit. Hebr. w. (C) S:7086

Yism'chu B'malchus'cho (for congregational singing), in *JMJ II* (March-April, 1935), 19. For chorus of 1 v., org. acc.; trlit. Hebr. w. (NYPL) S:7087

Yismehu Bemalkuteka. MS [Two compositions]. 1928, 1942. 1 p. each. For congregational singing, org. acc.; trlit. Hebr. w. (C) S:7088

Zaddik Adonai. [See For Selihot, S:6197.]

Zekor. [See Songs for Special Occasions, S:6201.]

Zerok 'Alenu. [See For Selihot, S:6197.]

Zur Hayyenu. MS. [Two compositions]. 1929, 1938. 1 p. each. For congregational singing, org. acc.; trlit. Hebr. w. (C) S:7089

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