INSTRUCTIONS FROM AUTHOR TO LIBRARY FOR THESES AND PRIZE ESSAYS

RESTRICTION REMOVED 7/1/87
Date

E.S.
Initials

AUTHOR Charles S. Levi

TITLE "Toward a Course of Study for the Young Reform Jewish Adolescent in the Great Hymns of Jewish Liturgy"

TYPE OF THESIS: Ph.D. [ ] D.H.L. [ ] Rabbinic [XX]

Master's [ ] Prize Essay [ ]

1. May circulate [ ]) Not necessary
2. Is restricted [X] for 10 years.) for Ph.D. thesis

Note: The Library shall respect restrictions placed on theses or prize essays for a period of no more than ten years.

I understand that the Library may make a photocopy of my thesis for security purposes.

3. The Library may sell photocopies of my thesis. ___ yes X no

Thursday February 10, 1977
Date

Charles S. Levi
Signature of Author

Library Record

Microfilmed 7/8/87
Date

Regina Steiner
Signature of Library Staff Member

TOWARD A COURSE OF STUDY FOR THE YOUNG REFORM JEWISH ADOLESCENT IN THE GREAT HYMNS OF JEWISH LITURGY

Charles S. Levi

Thesis submitted in partial fulfillment
of the requirements for Ordination

Hebrew Union College - Jewish Institute of Religion

1977

Referee, Professor Sylvan D. Schwartzman

DIGEST

The purpose of this thesis is to work toward an educational program for the young Reform Jewish adolescent in the great hymns of Jewish liturgy. The underlying premise of this project is that young Reform Jewish adolescents are largely uninformed and unenthusiastic about the hymns and prayers of the synagogue worship service. These young people are now searching for meaning in their Judaism. Based on this quest and on the appeal that "popular" music has for them, a need arises to rework the music curriculum of the religious school. The thesis attempts to fill this need.

Part One of the thesis, consisting of five chapters, relates to preliminary considerations affecting religious music education for the young Reform Jewish adolescent. The first chapter discusses the role of the hymn in Jewish music, including definitions, historical background, and the relationship between music and prayer. The second deals with the psychology and nature of the young Reform Jewish adolescent. The third considers music education in general and emphasizes the importance of singing and listening to the development of adult musical tastes and preferences. The fourth discusses the role of music in the Reform religious school, its objectives, the choice of

hymns for a course of musical study, and its potential for the young adolescent. Finally, we consider some adolescent problems and offer some suggestions to the music teacher.

Part Two of the thesis consists of eight chapters, each of which deals with one hymn commonly sung in the Reform service. Each is analyzed for its history, its inherent theological implications and possible meanings for today's young adolescent. The chapters are arranged in three main categories: (1) Hymns for the Sabbath and Festivals--L'cha Dodi, the Kiddush, Ein Keiloheinu, Adon Olam, and Yigdal; (2) Hymns for special holy days--Kol Nidre and Maoz Tzur; (3) A Hymn for Israel and the Jewish People--Hatikvah.

TABLE OF CONTENTS

INTRODUCTION

The concerns, cares, anxieties, and moods of a particular generation or group of people are illustrated by its music. The lyrics and melodies of "popular" songs have great significance for the young adolescent of the present generation. Similarly, the words in the prayers and hymns of Jewish liturgy historically have had special import through the different meanings given to them by each generation or group of Jews.

Among today's young Reform Jewish adolescents, however, this is no longer the case. They do not find the prayers and hymns of the synagogue worship experience appealing to them, nor do the words or melodies of the hymns interest or excite them. Music classes in the religious school often leave them with a negative attitude toward Jewish music. In part this is the result of the programs themselves but it is also the consequence of unfamiliarity with the significance of the hymns to Jewish life.

The traditional prayerbook, in one form or another, is the most widely used Jewish book. It contains many hymns and prayers with which the average young Reform Jewish adelescents have little acquaintance, and about which they have minimal knowledge. This is a problem because it often means that these young Jews grow up

unfamiliar and uncomfortable in the worship setting of the synagogue. Since the prayerbook is one book to which Jews will continually be exposed throughout their life, a course in the great hymns of Jewish liturgy as part of the music curriculum of the Reform religious school would contribute significantly to solving this problem. Teaching some of these great hymns to the young Reform Jewish adolescents would enable them to achieve the beginnings of a functional familiarity with the prayerbook. More than this it could be the beginning of a lifelong interest.

Particularly impressive today is the impact of popular music on adolescents, especially the lyrics of the songs. The Beatles are a good example of this. They had more top songs than any other contemporary musical group, obviously indicating the tremendous impact which their music and lyrics had on people. One of their most popular songs was called "Yesterday":

> Yesterday, all my troubles seemed so far away.
> Now it looks as though they're here to stay.
> Oh I believe in yesterday.
> Suddenly, I'm not half the man I used to be.
> There's a shadow hanging over me.
> Oh yesterday came suddenly.
>
> Why she had to go I don't know, she wouldn't say.
> I said something wrong, now I long for yesterday.
> Yesterday, love was such an easy game to play.
> Now I need a place to hide away.
> Oh I believe in yesterday.[1]

The person in this song is lamenting his lost love. He realizes his new situation in life, yet still continues to search for the cause of his troubles. "Yesterday" is a

song with universal appeal; everyone experiences some difficulties in their love relationships at one time or another. Although young adolescents may not be old enough to have experienced love in the way the song refers to it, this is not a problem. These young people are still able to relate to the melody and lyrics of the song "Yesterday" in a most meaningful and personal way.

The singer Bob Dylan is another example of the impact of popular music on adolescents. He is a man who has been described as a "Jew in search of God." In his book Bob Dylan Approximately, Stephen Pickering writes: "Bob Dylan is a post-Holocaust Jewish voice, searching for and rediscovering the manifestations of God."[2] Dylan is a Jew who appears to be praying through his music: "By giving melody to his prayers, Dylan strengthens an awareness of the Jew's commitment to God."[3] When today's young adolescents listen to the music of Bob Dylan, they almost undergo what one might call a "worshipful experience."

Music in the synagogue service is of extreme importance to the experience of worship. For Bob Dylan, "Music and prayer are at the heart of the Jewish soul."[4] Through music he expresses his Jewishness. In their search for individual identities, young Reform Jewish adolescents are also looking for possible new meanings and relevance in their Jewishness. Here an understanding of the rich Jewish musical heritage could be helpful, but religious school curricula often lack adequate instruction to be of value. It has become clear, then, that there is

a need for a course in the great hymns of Jewish liturgy for the young Reform Jewish adolescent.

The goal of this thesis is to work toward an educational program by which young Reform Jewish adolescents might become as enthusiastic about the great hymns of Jewish liturgy as they are about the popular songs of their secular environment.

But how to proceed? Certainly it would be necessary first to conduct some research into the fields of adolescent psychology, general music education, Jewish music, and Reform Jewish religious education. After evaluating all this, next would come a survey of hymns and ultimately a selection of material suitable for a textbook on the great hymns of Jewish liturgy.

Thus the thesis would be divided into two parts. Part One would include the results of some research into the fields mentioned above. It would discuss the role of the hymn in Jewish music, the psychology of the young Reform Jewish adolescent, the field of music education, the role of music in the religious school, and some considerations which might be useful in teaching music to the young Reform Jewish adolescent. Part Two would include that material chosen as suitable for the beginnings of a textbook on the great hymns of Jewish liturgy for the young Reform Jewish adolescent. It would consist of a number of chapters, each of which discusses one hymn commonly sung in the Reform Jewish worship service.

Every chapter would present the history of the hymn, its theological implications, its textual meaning, and a consideration of its possible relevance to the religious and spiritual life of the young Reform Jewish adolescent.

The basis for the selection of the hymns discussed in this thesis would obviously be those chosen because of their familiarity to most Jews and their importance in the worship experience. As it turns out, two hymns considered in this thesis are not really "hymns" at all. The Kol Nidre is actually a legal formula although most people would call it a prayer, and the Kiddush is a prayer set to music. They are included because of their frequent use and because of how well they are known to most Jews.

PART ONE -- FOR THE TEACHER

CHAPTER I

THE ROLE OF THE HYMN IN JEWISH MUSIC

Music has always been of central importance in Judaism. To achieve a deep understanding of Jewish life one must know its musical tradition, for it is this tradition which has mirrored the soul of the Jew throughout history. "For the Jewish people, music became an important link in the continuity and preservation of the Jewish spirit."[1] It has been an integral part of Jewish religious expression since the days of the Temple in Jerusalem.[2]

In the days of the ancient Hebrew commonwealth, music served to heighten the prevalent form of religious experience--the sacrificial cult. Psalms were sung daily to the accompaniment of organs (magrephot) and trumpets. The people repeated lines of the liturgy as a response, a concept which developed first into the congregational refrain and then into the singing of hymns. This early music is reflected in the music of the synagogue, an institution which originated during the Babylonian exile when people needed a place of worship and instruction. Many of the musical traditions from that age are still with us today in various forms. Thus our specifically

Jewish musical tradition began in the synagogue over two thousand years ago.[3]

One of the most important concepts in the Jewish musical tradition is the mutual relationship of the music and the liturgy. Although the music evolved from the liturgy, it also helped the liturgy to grow. The words of the prayers became texts for hymns and synagogue songs and the music served to unify the congregation in their worship experiences. Because each generation composed new music for the same words, the liturgy was able to fit into the changing cultural atmosphere of each individual Jewish community.

Music is important because it expresses the spirit of the Jewish people. The noted Jewish musicologist A.Z. Idelsohn once commented on the role of music in Judaism when he wrote:

> We see that the Jewish people has created a special type of music, an interpretation of the spiritual and social life, of its ideals and emotions.
> . . .
> Jewish song voices the spirit and the history of a people who for three thousand years has been fighting bitterly but hopefully for its existence, scattered in thousands of small groups among the millions having diverse tongues, cultures, and creeds. Its history has shown Jewish music always to be a genuine echo of Jewish religion, ethics, history, of the inner life of the Jews and of their external vicissitudes.[4]

In addition to revealing the spirit of the people, Jewish music evokes historical memories of events in Jewish history and reflects the diverse ways in which Judaism has developed.

Music is also important in Judaism because it helps us pray; it sets the mood for worship. Because it involves the emotions of the worshippers, music makes them more receptive to prayer and facilitates meditation on the feelings and ideas of their hearts and minds. As Solomon Freehof put it: "Music as well as words can bring us near to God."[5] As music rises in importance within the context of the worship experience, more people are becoming interested in singing the musical responses and the hymns. The desire to participate in worship is encouraged by simpler music, music not designed specifically for a cantor or a professional choir. Hymns for congregational singing usually have simpler melodies and are therefore instrumental in the worship experience.

A hymn can be simply defined as a song of praise addressed to God.[6] It is a term which has been freely used in translating the Hebrew names for almost every kind of poetical composition.[7] In the prayerbook, music selections such as Adon Olam, Yigdal, and Ein Keiloheinu are generally referred to as "hymns." Hymns are inspirational in content, and, as Ashley Pettis states in his book Music: Now and Then, they are specially timed for moments of divine communication.[8]

A hymn has three basic characteristics.[9] First, the words are specifically written for it and are commonly based directly or indirectly on the Bible. Jewish hymns can also be based on historical events, the prayerbook

itself, rabbinical literature or on matters of Jewish theology. Second, a hymn is usually presented in verse and stanza form with a refrain. Many Jewish hymns such as L'cha Dodi follow this pattern. Third, a hymn is designed for congregational singing by everybody, not just by a choir of professional singers. Certainly this is also the intention of Jewish hymns; everyone should be able to fully participate in all aspects of the worship experience.

Modern hymnody (hymn-singing) in the synagogue had its origin in the Reform movement of Hamburg, Germany in 1818.[10] These early reformers published the Hamburg Songbook which included hymns with German texts which were modified Lutheran hymns in German choral style.[11] Throughout the nineteenth and twentieth centuries the Reform movement published a number of hymnals whose main purpose was to introduce tunes with "Jewish spirit" into the worship service. In the United States, the Union Hymnal and the Union Songster are two examples of this. The call for an even more modern hymnbook for the synagogue is still being heard:

> In spite of the many editions, Jewish composers have constantly written and spoken out for publication of a hymnbook that reflects Jewish character, uses traditional material, and is a product of Jewish composers.[12]

The Reform movement in America is presently on the verge of doing just that, of publishing a new hymnal for the worship service.

The objective of public worship is "to bring the inspiration of the religious experience to bear upon life outside."[13] The singing of hymns in the synagogue worship service can help us achieve this objective. These hymns, however, need not be solely limited to the group worship experience; they can also be sung in the home to make family religious observances more enjoyable and spiritually meaningful. Indeed many of these hymns can be seen in an entirely different light when viewed in the context of the home:

> Maoz Tzur can be carried over into the home to enhance the Hanukah candle service for the eight evenings of the festival; Shalom Aleichem can enrich the Sabbath Eve, even as the Passover hymns and the Zemirot of the Sabbath and Festivals have converted the traditional Jewish family table to a profoundly religious altar.[14]

Clearly, then, hymns play an important role in our religious lives, for they express the "yearning worship of an imperfect but aspiring congregation."[15] Through the singing of hymns, Jews can enrich their worship experiences and thereby help themselves in the continual search for meaning in their Jewishness.

CHAPTER II

THE PSYCHOLOGY OF THE YOUNG JEWISH ADOLESCENT

The best way to understand the psychology of the young Reform Jewish adolescent is to discuss adolescence in general. Adolescence refers to the biological and physiological changes associated with the sexual maturation of puberty.[1] It also refers to the corresponding changes which occur in behavior and social status. The word is derived from the Latin verb adolescere meaning "to grow up" or "to grow into maturity."[2] Broadly interpreted, a person grows from a stage of childish dependency into a stage of self-sufficient adulthood during adolescence.

The period of adolescence begins at approximately age twelve or thirteen and can last into the early twenties.[3] The length of this period is determined by the individual and cultural variations found in different social groups. It occurs earlier in girls than in boys and ends earlier in more primitive societies. We Americans have an unusually long period of adolescence; our young people are not "rushed" into adulthood. Rolf E. Muus in his book Theories of Adolescence writes: "The prolonged period of adolescence (in some cases nearly a decade) in more technically advanced societies is not a physiological, but a social

invention."[4] Due to the sociocultural environment of the United States, adolescence often lasts until an individual reaches twenty-four or twenty-five years of age. Young Reform Jews, in general, often have this lengthy a period of adolescence.

When does adolescence end? There are no actual physiological phenomena that can be used to define its termination. There are some social phenomena, however, which are generally accepted by society as indications of the end of adolescence. These include: marriage, financial independence, and successful employment.[5] It is important to note that these three examples do not in and of themselves indicate psychological independence. One of the most important concerns in the striving for psychological maturity is the amount of independence achieved from one's parents. One can safely state, therefore, that the best criterion for the termination of the period of adolescence is the degree to which these sexual, social, ideological, vocational and psychological adjustments can be made.[6]

The children of today's world are entering into puberty and therefore adolescence increasingly earlier. Fredrick Swanson, an educator who specializes in early adolescence, writes:

> Children, evidence indicates, are maturing much more rapidly than they did fifty years ago, and they are more sophisticated, psychologically and socially speaking, than was their grandfather's generation. Because of improved diet, physical care, plus changes in racial background, the physical signs of adolescence are appearing almost a year earlier in the children of

> 1970 than in 1910. Because of the closer concentration into urban areas and the tremendous increase in mass media of information, radio, television, cinema, the modern child is a year ahead in his readiness for social interaction and in physical maturity.[7]

All of these factors apply as well to the Reform Jewish adolescent.

There are three basic categories of adolescence. The first category, called preadolescence, includes those children generally ten to twelve years old. The second category, called early adolescence, includes children between the ages of thirteen and sixteen. The third category, which is called late adolescence, usually extends from seventeen to twenty-one.[8] Naturally there are exceptions to these rules; every individual has his or her own unique growth pattern. For the purpose of this thesis we are dealing with the period of early adolescence, with young Reform Jewish adolescents of Junior High School age (grades 7-9).

Junior High School students are generally between twelve and sixteen years old. To best understand the developing mentalities with which the teacher of the young adolescent has to deal, a moment must be spent in briefly describing a couple of the major characteristics of each age level. Although few Junior High School students are sixteen years old, this age group is included as an indication of the goal or endpoint of young adolescence.

The twelve year-old has reached the end of childhood.

He begins to look objectively at himself and at his family, and begins to become interested in the opposite sex.[9] The thirteen year-old gradually becomes preoccupied with himself and with self-evaluation. This search for his identity and for self-understanding can often leave him "touchy" or moody.[10] The fourteen year-old has worked out many of his anxieties over growing up and generally becomes more outgoing and happy. Having achieved a degree of self-acceptance, he begins to devote much time to social activities.[11]

The fifteen year-old begins to separate himself from parents and adults. Since his feelings about independence and liberty are now vital to him, he becomes relatively uncommunicative and guarded about himself and his feelings. Operating within a self-imposed and narrow range of activity, he often shows a great desire for self-improvement. He develops an interest in knowing where he stands on issues, but at the same time often expresses negativity toward home and school.[12]

The sixteen year-old has begun to achieve an equilibrium of the physical, emotional, and social growth with which he has been contending. He becomes more appreciative and accepting of adult or teacher concern. Having generally integrated his thoughts, feelings and actions into a basically unified and coherent life style, the sixteen year-old is usually far along into movement toward adulthood.[13]

It is clear, then, that the music teacher of the young Reform Jewish adolescent has a formidable challenge. Not only must due consideration be given to curriculum and to pedagogic techniques, but the developing personalities of adolescents in differing stages must be carefully and continually taken into consideration. If a student is struggling internally with his emerging personality and his image of self, and has simultaneously conflicting thoughts, emotions and values, he will be a most difficult individual to teach. Successful progress can be made only if the teacher realizes, accepts and understands the preoccupations, moods, anxieties, negative feelings and guarded thoughts of the young adolescent.

The music teacher of the young Reform Jewish adolescent, however, has one advantage--the nature of young adolescents to form themselves into groups. Their group will frequently correspond to that one basic thing which all young Reform Jewish adolescents have in common--their Jewishness. In his book, A Sympathetic Understanding of the Child Birth to Sixteen, David Elkind wrote:

> In adolescence, however, partly as a result of group pressure, there is a distinct grouping along ethnic, racial, religious, and social class lines. Young people tend to choose their closest friends from among those boys and girls who belong to the same church, ethnic group, and socio-economic level.[14]

The music teacher in the Reform religious school has a need for such a natural grouping of young adolescent students. This fact should contribute greatly to successful

educational programs.

Adolescence is a difficult period of time for a young person in which much personal growth has to take place. Many problems and difficulties have to be overcome. It is a challenge to a teacher, a challenge that can hopefully prove to be meaningful and worthwhile. Junior High School students in the Reform religious school will not be easy to teach, but if their inborn enthusiasm and natural curiosity can be reached, the gratification will be worth all the effort.

CHAPTER III

MUSIC EDUCATION

During the past thirty years, music has become firmly entrenched as a functional subject in the thinking of educators.[1] On the Junior High School level, increasing numbers of schools have been including music as part of their core curriculum. Many modern educators feel that music has the potential to make a contribution to the overall educational program of a student, and that "school music courses should make people musical to the point where life will become more enjoyable and worthwhile."[2] Music is an art, not an intellectual exercise; therefore, young people should desire it because of its beauty and the satisfaction that arises out of it.

Singing has traditionally been regarded as the "core of the music curriculum."[3] It is a natural activity for people of all ages, it is enjoyable, and it contributes greatly to musical understanding and development. Most people find singing very satisfying:

> Singing is an attainment which is accompanied by an emotional satisfaction through acquiring the ability to express oneself in an acceptable way and, usually, in a social situation.[4]

Young adolescents generally like to do activities in groups. Singing has been called a "common denominator" because it

is one of the few activities "that all the children can do at the same time, in a group situation."[5] It is an excellent method to gain full participation of the individuals in a music class. Most teen-agers like singing, and they see in choral activity an opportunity for "a high quality of self-expression."[6] There are many fine choral groups which are largely comprised of young adolescents.

Yet teaching music to Jewish adolescents in the religious school often fails. They frequently feel that the music they are given is childish and unsophisticated. Nor do they sense its relevance or meaningfulness to them. Because young people have a strong desire to be challenged intellectually and emotionally, this presents an ideal opportunity to introduce the study of <u>hymns</u> into the music class. The great hymns of Jewish liturgy are certainly sophisticated enough to challenge the capacities for musical understanding of the young Reform Jewish adolescent, and can be directly related to their own identity as Jews.

Part of the solution to the problem of teaching young adolescents is more provision for <u>singing</u> and for listening to music.[7] For a music program to be successful, music itself must be something the students want to do, <u>not</u> something the teacher wants them to do. A long-range goal is to avoid raising any future generations of men and women "who think of music as something inflicted upon them in the grade school."[8] Ideally, the Reform Jewish adult

should remember the musical training he received in religious school positively, and should be able to comfortably participate in singing the hymns and responses of the worship service.

Most music programs have three main areas of emphasis: a) listening, b) performing (singing, etc.), and c) creating.[9] Although most music lessons are largely based on singing, listening has great potential for instruction. Few people can create music, most can sing, but everyone can listen:

> It is generally conceded, however, that with the exception of the few musically-talented, most pupils' post-school musical activities will be restricted to listening.[10]

It is through listening that the young Reform Jewish adolescent can successfully comprehend our vast musical heritage. Although the singing of hymns will always remain an integral part of the worship experience, by listening to others sing the hymns and reacting to them intellectually and emotionally the student can learn much about them. There is also the possibility of forming choral and instrumental groups.

The majority of people cease performing music in adulthood. Although the adult Jew is still given regular opportunities to sing the hymns in the worship setting, much of his exposure to Jewish music is now through listening. "Experiences in listening are therefore a legitimate and necessary part of the planned activities in

the music curriculum."[11] Since it is not easy to "properly" listen to a piece of music, it can be a real challenge to react in a meaningful way to the emotions evoked by listening to it. Music can give a person pleasure or pain, or it can lead one to exaltation or gloom. It can be a most memorable experience or an experience which one would rather forget.

In every culture there are certain songs that are generally accepted as important for all to know. Similarly, in Judaism there are basic songs that every Jewish young person should learn to recognize, to sing and to enjoy. Preparing Jews to be comfortable in the worship environment is a good reason why the great hymns of Jewish liturgy should be taught to the young Reform Jewish adolescent. As Swanson puts it in his book Junior High Teaching: "Preparing students to use and enjoy music in future years is one of the legitimate goals in music education."[12] Students should be taught to understand the music they are listening to. Junior High children have heard music on the radio, television and at concerts, but most of them are still relatively unsophisticated, musically-speaking. The young Reform Jewish adolescent is also musically immature. He has heard a great amount of Jewish music, but he does not particularly understand what he has heard.

Three main objectives of music education programs on the Junior High level are as follows: to teach the young adolescent to enjoy good music, to teach him to

intelligently sing, play, or listen to this music, and to give him an opportunity to sing, play, or listen to music in accordance with the dictates of his own inclination and personal capacity.[14] Often the personal relationships that come out of friendship groups help determine musical preferences. Since adolescents tend to form groups with others similar to themselves, we would expect young Reform Jewish adolescents to prefer certain music in common. Horner quite correctly points out that among adolescents there is an overwhelming preference for popular music.[15] All of this has great implication for the Jewish music education of the young Reform Jewish adolescent. If only some of his enthusiasm for popular music could be directed toward Jewish music, an appealing curriculum of music education for the young Reform Jewish adolescent would be easily created. There already exists a healthy interest in Jewish folk-singing and in Israeli songs which might be translated into an interest in liturgical music and the songs or hymns sung in the synagogue.

There is one other objective of music education programs which should not be overlooked. This is the long-term effect such programs will have on individual students:

> The fundamental aims in music education are to cause children to learn to sing, to play, and to listen, so that they will come to love and understand good music so genuinely, so sincerely that their school-day enthusiasm for it will continue long after they graduate, and so that all their lives they will derive deep satisfaction from their contacts with the art.[16]

The attitudes toward Jewish music which the young Reform Jewish adolescent develops during music programs in the religious school will stay with him into adulthood.

Just as the music programs need set objectives, individual music lessons need goals. Two objectives to keep in mind when planning a good music lesson for the Junior High School age student have been stated by Karl Gehrkens in his book Music in the Junior High School:

> 1. To give immediate aesthetic satisfaction at the time of the lesson through participation in singing or playing, or through listening to artistic musical performance by others.
>
> 2. To prepare the pupil for still greater aesthetic satisfaction in the future by causing him to add to his knowledge of music or to increase his skill in producing it.[17]

A good music lesson will enable the students to understand and appreciate both the purely musical meaning of a particular piece of music and the extra-musical associations which it evokes in them.[18] Both good music programs and good music lessons contribute to effective music education of the young Reform Jewish adolescent.

CHAPTER IV

MUSIC IN THE RELIGIOUS SCHOOL

As music has come to be accepted as an integral part of Jewish religious education, most religious schools include some kind of music program in their curriculum, generally miscellaneous songs for group singing. A study of Jewish music, however, particularly of the great hymns of the worship service, can add a deep spiritual dimension for the educational programs of the Reform Jewish religious school. In his Music Curriculum for Jewish Religious Schools Cantor Joseph L. Portnoy lists the following six reasons for including music in the religious school:

1. Music has always been used by the Jew as a means of worship and communion with God.

2. Music, in one form or another, still gives pleasure to nearly everyone whether in the form of singing, playing, dancing or listening.

3. Music can be a means of emotional release. For the child there is the excitement of moving to different rhythms, hearing new sounds, responding to an aesthetic experience, achieving harmony or unity with a defined group.

4. Music has a quality which unites people. To make music or to listen to music becomes a rich social activity.

5. Music has the power to help us identify emotionally with diverse ideas, cultures, and historical periods. Through music we can enter the heart of an experience because the music will often embody sentiments and feelings otherwise difficult to articulate. The

life of the Chasidim, the lullaby of a Jewish mother, the chant of the Bible or the prayer book, the pastoral mood of Israel, or the rugged pioneer songs of this new land can all find expression through the medium of music.

6. Music performance, whether by singing, playing, or composing, serves as a skill to contribute toward the development of individual self-respect, sense of personal worth, and pride of achievement.[1]

Music instruction should ideally be integrated into the various subjects taught in the religious school. If the study of Bible, Hebrew, Holidays, Israel, History, Jewish traditions and customs could be infused with musical expression, the deep emotional essence of these subjects can be gained.[2]

To a great extent the instruction in liturgical music is minimized, with no mention of the great hymns of Jewish liturgy. All the more reason to devote this thesis to that area. The study of the great hymns of Jewish liturgy illustrates the reasoning of Cantor Portnoy. Hymns, obviously an integral part of the worship service, give pleasure to those who hear or sing them, and serve as a means of emotional release. Hymn-singing as a congregation is a rich social activity which serves to unite those people who join in the singing. The texts of the hymns themselves embody rich historical associations for many people; their contents explain much about our Jewish heritage and remind us constantly of the inherent worth of Judaism.

As young adolescents begin their search for self-identity and greater self-awareness, they often question

the religious tradition in which they were brought up. They are searching for meaning in their Jewishness and for reasons or justifications of why we Jews are what we are. These young people are also becoming more interested in music and in different ways of communicating their emotions through musical expression. It would be natural, therefore, for the Reform Jewish educator to attempt to utilize this adolescent enthusiasm for music and to infuse it with Jewish values and content. One way this could be accomplished is by including in the curriculum a course in the great hymns of Jewish liturgy, thus combining a pleasant musical experience with a worthwhile educational endeavor. These hymns, while fun to sing or to listen to, can be most informative about our Jewish way of life.

It is clear, therefore, that Jewish music through a study of its hymns can be an indispensable addition to the educational program of the religious school. It must again be emphasized, however, the importance of carefully integrating such a course into the curriculum of the school. This material should be presented in a systematic and pedagogically sound manner, for this would be considerably more effective and would thereby achieve the desired results in the classroom. The best way to go about planning a course for young adolescents would be to constantly take into consideration their developing feelings and thoughts. While any age group of students appreciates a concern by their teacher about their personal reactions to the course

work, this is particularly true in the case of young adolescents who could not possibly have a maximum educational experience without it.

The importance of music to the educative process of the young adolescent cannot be sufficiently stressed. Its role in the Reform Jewish religious school is no less important and has been clearly summarized in the words of Alexander M. Schindler:

> Music is an indispensable ingredient in the educative process. This is true particularly in the realm of religious education because it is the task of the religious school not merely to expand the horizons of children's minds, but to direct their doing and to touch their hearts as well. Music speaks the language of the heart and it gains that fuller understanding and involvement which is beyond the reach of the spoken word alone.[3]

The young adolescent who is still unable to express his deepest emotions and feelings by means of the "spoken word alone" is thus appropriately given the opportunity to express them through the medium of music. A course in the great hymns of Jewish liturgy is one such opportunity.

CHAPTER V

SOME CONSIDERATIONS IN TEACHING MUSIC TO THE YOUNG REFORM JEWISH ADOLESCENT

It is clear that the period of young adolescence can be a difficult time for many young Reform Jews. The physical, psychological, emotional, and social changes which occur during adolescence affect behavior and should not be overlooked by the religious school music teacher. Physically, there are a great many changes which happen during young adolescence and which occur at different times in each individual:

> Changes may be delayed for two or three years in some students, while others may shoot ahead to early adolescence. This erratic growth pattern has an effect on the degree of poise, security, sensitivity, and sophistication of the student.[1]

A sense of awkwardness might be evident in young adolescents who have grown rapidly and this may make them embarrassed to participate in musical activities with their peers. Another major problem is the changing voice in the male students.[2] Adolescents have many problems with which to cope.

In teaching music to religious school students of Junior High school age, the music teacher must remember that it is the growth process of young adolescence that

contributes to a sense of restlessness which might be prevalent in the classroom. Although the music teacher in the Jewish religious school might conscientiously strive to provide musical experiences which will be both informative and enjoyable, an apathetic or negative response from the students may result. One music educator in the Reform movement describes the situation this way:

> Constructive outlets can often be found for the seventh grader, but the eighth grade student might become resentful if music is forced upon him for little reason. The ninth grade student may often conclude that music is either for him or not worth the effort.[3]

One way to avoid this problem is to make music relevant to the students' lives: "Music must make sense to junior high pupils in terms of their everyday lives."[4] This is no easy task, but will prove infinitely worthwhile to the teacher who works toward this goal.

Young adolescents in the Reform Jewish religious school often become curious about the origin of many Jewish rituals and customs. This intellectual curiosity, if treated on a sophisticated level, might also extend into the realm of Jewish music education:

> The skilled music teacher may lead the student to become interested in the origins of music used for religious practices and the folk and liturgical music of the Jew as a means of group expression.[5]

In their search for social approval, these same students are looking for the roots of their Jewish identities. Therefore,

> the contribution of Jewish music to general music culture should be developed so students can become

aware of the influence of Jewish religious and folk music on world cultures.[6]

A program of study of the great hymns of Jewish liturgy can greatly help achieve these aims because of the centrality of the synagogue and the worship experience in Jewish religious life.

Teaching music to the young adolescent in the Reform Jewish religious school takes special talent. One must constantly keep in mind the unique needs and demands of the developing personality of the young adolescent student of Junior High school age, the principles and practices of sound music education, and the aims and goals of Jewish education in the Reform religious school. Some general objectives for music education in grades seven, eight, and nine can be listed as follows:

1. To help children find some music activity in which they can participate with satisfaction and some degree of mastery.

2. To build a repertoire of liturgical responses, hymns and songs that the students can sing in class, assembly, temple, home and community.

3. To build a listening repertory that has immediate satisfaction as well as lasting musical significance.

4. To correlate music with other areas of school activities and with the child's world outside of school.

5. To help the socialization process of the Jewish child into the musical culture of the Jew by emphasizing the concept of a musical K'lal Yisrael.

6. To help the child explore varied musical experiences leading toward greater religious sensitivity.

7. To help create musical expressions for Jewish religious or cultural experiences either based upon valid Jewish musical tradition or by charting new directions for meaningful musical responses.

8. To teach music not only for a pragmatic purpose, but as a means of producing a well-adjusted, emotionally healthy, happy child.[7]

Objectives such as these will considerably increase the chances for successful music education in the Reform Jewish religious school.

These objectives relate specifically to the educational needs of the young Reform Jewish adolescent. It is also clear that the study of the great hymns of Jewish liturgy can significantly contribute to the religious music education of these young adolescents. Group-singing of the hymns is an easy way to encourage participation without causing embarrassment to the individual. Since it is relatively easy to achieve a reasonable degree of mastery in hymn-singing, and since these hymns themselves are frequently part of various Jewish religious observances, a familiarity with them would well serve the needs of the young Reform Jewish adolescent.

The inherent significance of the great hymns of Jewish liturgy is self-evident, as is their importance in a Jewish musical socialization process. Just as music is part of the overall curriculum in the public school, it is also part of the curriculum in the religious school with specifically Jewish music as the content. The great hymns of Jewish liturgy are musical expressions of Jewish religious, historical, and cultural experiences and can serve as a vehicle by which the religious sensitivity of the young Reform Jewish adolescent can be significantly heightened.

PART TWO -- FOR THE STUDENT

CHAPTER I

L'CHA DODI

Backward in Time

A teen-ager is spending a summer at a Jewish camp. By the end of a busy week, the teen-ager has swum, played tennis, made a tile mosaic, learned a few Hebrew songs, and made some new friends.

It is now Friday evening and all regular camp activity has ended. The day is drawing to a close. All the campers and the counselors have put on clean, white clothing, and have gathered in the beautiful outdoor chapel. The Sabbath is about to be welcomed.

The camp rabbi steps up to the front of the group, puts a tallit (prayer shawl) around his shoulders, and begins to lead everyone in the singing of a beautiful song. He sings: "L'cha dodi, likrat kalah, p'nai Shabbat n'kab'lah--Come my friend, to meet the Bride; let us welcome the presence of the Sabbath!"

As the teen-ager sways back and forth with all the other campers, he experiences a deep sense of peace--a feeling of belonging to the world, a feeling of calm and of contentment.

The teen-ager has a daydream. He pretends he is

walking through the hills to welcome the Sabbath Bride. It is a Friday evening in 1540 and he finds himself in the hills which surround the city of Safed in northern Israel. The Sabbath day of rest is extremely important to the people of Safed. They considered the Sabbath to be a radiant bride and a regal queen to whom they must sing a love song.

> Who should sing this song of love to the Bride but a Bridegroom! And who else could serve as the Bridegroom but Israel? On Friday evening, then, Israel the Bridegroom, represented by the men of Safed, would walk through the hills searching for his Bride, the Sabbath. Finding her at eventide, he would joyously sing psalms and praises to her. Now joined to his Bride and Queen, Israel would be transformed into a king. He could cast off the cares of the week and reign as monarch in the world of the spirit.[1]

The teen-ager in the story is undergoing a mystical experience; he feels that he is actually participating in the welcoming of the Sabbath. As he listens to the words of the song L'cha Dodi, he imagines that he is really walking in the hills of Safed. He feels that he is communicating with something larger than himself.

What makes the teen-ager feel this way? What is it about the song L'cha Dodi that causes these feelings? What is so special about the L'cha Dodi anyway?

What Do We Mean By A Mystical Experience?

A mystical experience is the type of experience that occurs "when one feels that one has had an unusual spiritual encounter which cannot be explained by means of

reason."[2] People who have these kinds of experiences are generally called mystics. For the mystics, it was not enough merely to talk about the exalted role of the Sabbath in Jewish life. "They attempted to experience truly this idea by actually welcoming the Sabbath as Bride and Queen."[3] The mystics approached their prayers with great emotion; they strove to find sustained meaning and feeling in prayer. Throughout Jewish history, many mystics have attempted to reach God "not by thought or reason, but by an intense outpouring of feeling" (called Kavvanah).[4] The mystics of Safed were part of a mystical tradition called Kabbalah, which literally means "Tradition." These Kabbalists had much influence on the development of the prayerbook; the hymn L'cha Dodi was only one of their many contributions to it.

The Kabbalists believed that their doctrines concerning God and the universe were handed down from generation to generation. They believed that these doctrines were revealed by God and therefore comprised a sacred tradition. They also felt that not everyone could be a mystic; only a "privileged few" in each era would be entitled to receive the tradition (the kabbalah).

Building on a much older tradition, the Kabbalists of Safed used to go on Friday afternoons into the fields to meet the "Queen Sabbath" with meditation and song. They identified the Sabbath with the Shekhinah--the Presence of God. One of the poems they used to welcome the Sabbath

was the L'cha Dodi. The Kabbalists interpreted the L'cha Dodi to be about the relationship between God and Israel; they held that it presented "an image of the affection of Israel for the Sabbath."[5]

In the L'cha Dodi, written by one famous kabbalist, the Sabbath is personified as Israel's bride.[6] This idea became the inspiration of many beautiful customs. And naturally, the mystics of Safed were eager to develop this idea:

> It needs no stretch of the imagination to reconstruct the scene. White-robed men and boys sang in the Sabbath to the strains of the Song of Songs, and they went out in procession up the hills and down the dales chanting Psalms, and calling on the Bride to enter her loved one's home.[7]

This idea was "the source of much intensity of joyousness as the Sabbath hour approached."[8] And the Sabbath itself has always been considered to be vitally necessary for the Jewish People. To the Jew, "the Sabbath was a living reality, to be welcomed after a six days absence with that expectant joy and impatient love with which the groom meets his bride."[9]

This is emphasized by the practice currently carried on in the traditional Ashkenazic synagogue. There it is sung after a set of psalms are recited to open the Kabbalat Shabbat ("Welcoming of the Sabbath") service. Six psalms are used to introduce the L'cha Dodi: 95, 96, 97, 98, 99, and 29. The idea of reciting these psalms goes back to the historical processional out into the

fields with which the men of Safed used to welcome the Sabbath.[10] Psalm 95 opens with: "O Come let us sing before the Lord."[11] This is an invitation to worship, to praise, and rejoice in God. All these psalms call upon the whole of nature to rejoice. The scenery surrounding Safed aided in the selection of these particular psalms. Safed is situated in the hills overlooking the Jordan Valley, the Lake of Tiberias, and the Mediterranean Sea. Psalms 96-99 are answers to the invitation to worship. They recall Israel's past and call all people to "adore the God whose power is manifested in the world of Nature as well as in the affairs of men."[12]

The number <u>six</u> itself has significance; the six psalms recited here are said to correspond to the six days of the work-week which lead to the Sabbath.[13] And the sixth and final psalm in this list, Psalm 29, fits in well because it is a nature poem and has long been associated with the Sabbath. A nature poem is also appropriate for the beginning of the Sabbath, because the Sabbath is considered to be the culmination of Creation. Psalm 29 closes as follows: "The Lord will give strength unto His people; the Lord will bless His people with peace."[14] This verse closes the group of psalms which come <u>before</u> <u>L'cha Dodi</u> in the traditional service with a note of <u>peace</u>. It refers to the peaceful calm which comes after a storm. Psalm 29 is referring to the storms which used to spread over Palestine, but we can understand it to mean the "spirit

or calm after the storm of everyday life and conflict."[15]

How The L'cha Dodi Came To Be

It was natural, therefore, that the L'cha Dodi became the opening song of the special worship service designed to welcome the Sabbath on Friday evenings in the traditional synagogue, called Kabbalat Shabbat ("Welcoming of the Sabbath"). The L'cha Dodi was written at the request of a famous mystic named Isaac Luria (1534-1572). It is basically a religious poem (called a piyyut), and is only one of the many poems written by mystics which have become part of our Jewish liturgy. The poem L'cha Dodi breathes the spirit of love--"the romance between God the Lover and Israel the beloved."[16] Many poems, prayers, and songs have been written which deal with romances like this one.

L'cha Dodi is based on a passage from the Talmud:

> Rabbi Hanina robed himself and stood at sunset of Sabbath eve and exclaimed, "Come and let us go forth to welcome the queen Sabbath." Rabbi Jannai donned his robes on Sabbath eve and exclaimed, "Come, O bride, Come, O bride."[17]

In the third century it was already customary to receive the Sabbath with these phrases from the Talmud.[18] Beginning in the tenth century, many poets wrote poems glorifying the Sabbath; many of these poems became popular as zemirot ("home songs") and were later inserted into the traditional prayerbook (the siddur).

The name L'cha Dodi comes from a verse in the Bible

from the Song of Songs: "L'cha Dodi neitzei hasadeh nalicha bakfarim"--"Come, my beloved, let us go forth into the field; Let us lodge in the villages."[19] This shows us that the refrain of L'cha Dodi, the sentence that is repeated between verses, is not original with the author of the poem. Rather, it shows us that the author drew upon Bible imagery to make the association between the Sabbath and a bride.

The L'cha Dodi has nine stanzas. It might not be an easy hymn to understand--not simply because it is the product of mysticism, but because it makes repeated references to Biblical passages and Jewish concepts with which the reader may not be familiar. A good example comes from the first stanza. The first stanza says:

> "Observe" and "Remember," the One God
> caused us to hear in one single utterance;
> God is One and His Name is One, for renown,
> for glory and for praise.[20]

The Ten Commandments appear twice in the Torah. The fourth of the ten commands refers to the Sabbath. In Exodus it goes: "Remember the sabbath day and keep it holy."[21] In Deuteronomy it goes: "Observe the sabbath day and keep it holy, as the Lord your God has commanded you."[22] The first two words of the first stanza are "Remember" and "Observe." The poet is referring to the discrepancy between the two versions of the commandment about the Sabbath. The explanation is that God uttered both versions of the fourth commandment simultaneously![23]

The version "Remember" means that we must give verbal expression to the importance of the Sabbath as a memorial of God's Creation. The version "Observe" means that we must physically demonstrate the fact that we remember the Sabbath by ceasing from our usual weekday activities. As Jews we must allow everything we do, whether it is physical or spiritual, to be permeated with the same sense of sanctification or holiness.[24]

The second stanza of L'cha Dodi says:

> Let us go forth together to meet the Sabbath, for it is a source of blessing, from the very beginning, of old, it was ordained, the end of Creation, the first in thought.[25]

Here the Sabbath is compared to a building which is completely mapped out by the architect before any actual work has been done. In other words, the Sabbath has always existed; it was always meant to be. The Sabbath is considered to be the day on which the soul can rest from worldly cares and commune with God. "Thus the Sabbath is the end and pinnacle of the Creation, for which end everything else was made."[26] Man is considered to be the ultimate goal of physical Creation; it is his job to administer God's world. The Sabbath gives him the necessary guidance to properly do this.

Also in the second stanza, the Sabbath is called a "source of blessing." This means that God blessed the Sabbath with power to "train man for his spiritual and moral destiny."[27]

Stanzas three to eight deal with the hope of rebuilding Jerusalem, the coming of the Messiah, and the redemption of Israel. The third stanza says:

> O Sanctuary of the King, O royal city, arise, come forth from your ruins, too long have you dwelt in the vale of tears. He will have compassion upon you.[28]

In this stanza, the city of Jerusalem, long ago destroyed by enemies of our people, is asked to arise to become once again a fitting abode for the Sabbath Queen.[29] Jerusalem is to once again become the city of God, "of that God Whom the Sabbath proclaims as the King of the Universe in all His supreme Sovereignty."[30]

The fourth stanza says:

> Shake off your dust, arise, clothe yourself with My people as with your garments of glory, through the son of Yishai, the Bethlehemite, draw near to my soul, O redeem it.[31]

Here we are talking about the sincere hope of Israel for the Messiah who will come to redeem them. The special hero who will one day come to save Israel is often referred to as "the son of Jesse (Yishai), the Bethlehemite." Traditional Jews are still waiting for him; Reform Jews no longer do so.

The fifth stanza says:

> Arouse yourself, arouse yourself, for your light has come; arise and shine. Awake, awake, utter a song; the glory of God is revealed upon you.[32]

We are told here that Zion (Israel) will be reborn, that Jerusalem will be rebuilt, and that it will again cause

the word of God to be heard in the world. Most of the words in this fifth stanza as well as most of the words in the rest of the stanzas of L'cha Dodi are largely made up of verses from the Bible. And these verses are largely found in the Book of Isaiah.[33]

The sixth stanza says:

> Be not deceived, nor blush with shame; why are you downcast and why are you disquieted? The poor of my people trust in you, that the city shall be rebuilt upon its ruins.[34]

This stanza speaks of a confident hope which the Sabbath reawakens in us each week that Jerusalem, representing the spiritual center of the Jewish people, will always be there to comfort the Jews of the world. It is nice to know that there is one place in the world to which all Jews can turn in time of dire need and distress.

The seventh stanza says:

> Those that despoil you shall themselves become a spoil, and they who would swallow you up shall be far away. But your God will rejoice in you, even as a bridegroom rejoices in his bride.[35]

The message here is simple: God loves Israel and will never allow it to be destroyed from off the face of the earth.[36]

The eighth stanza says:

> You shall spread out to the right and to the left, and you shall reveal God as the One mighty in strength. Through the offspring of the house of Peretz we shall be glad and exult.[37]

Some day, when all wars cease, the ancient covenant of

Israel will once again come into view. At that time, all mankind will live as brothers in peace, acknowledging God's power.

Stanza nine, the final stanza, says:

> Come in peace, O crown of your Husband, come with joy and good cheer, into the midst of God's own chosen people, come, O Bride, come, O Bride![38]

Here the message is that the Sabbath should enter into our midst and find harmonious response in every heart and spirit, for it is the "crowning-glory" of Israel. It is important to have a secure relationship with the Sabbath because it is one of the most central aspects of our lives as Jews. While reciting this last stanza, the congregation (at least in many traditional synagogues) turns around and faces the door at the rear of the sanctuary, as if to welcome an entering guest.[39] This serves to symbolically welcome the "Sabbath bride."

Beyond the mystical comparisons of the Sabbath with the glories that will accompany the Messianic Age, the overall message of the L'cha Dodi can best be summarized in the following words of one well-known scholar of Judaism:

> All nature spoke to the Israelite of God's power and glory, but above all the mighty din, he heard the softer tones of His beneficence and tenderness. And so from the clamour of the work-a-day agitations, Israel turns to meet, in love and serenity, the Sabbath bride whose coming transfigures the Jewish home into a palace, more beautiful than that of earthly royalty.[40]

Who Wrote The L'cha Dodi?

The mystical poem L'cha Dodi was written by Rabbi Solomon HaLevy Alkabetz (1505-1580) in the year 1529.[41] There are other scholars who date it much later, around the year 1571. Alkabetz was a folk-singer. He was one of the last of a group of Palestinian folk-singers whose products have been accepted all over the world. Alkabetz was also a mystic, a member of the Kabbalistic school which was flourishing in the sixteenth century in Safed. While the date of its composition may be in question, there can be absolutely no doubt about the fact that Rabbi Solomon HaLevy Alkabetz wrote the poem L'cha Dodi. How can we be so sure? Because his name is signed to the poem in an acrostic. By acrostic we mean that the first letters of consecutive sentences spell out something. In the L'cha Dodi the first letter of the first word in each Hebrew verse spells out the author's name! Naturally, in Hebrew the vowels are customarily omitted. (Exception: not the ninth verse. The ninth verse is not included in this acrostic; only the first eight verses are used by Alkabetz.) The eight first hebrew words are: "shamor"; "likrat"; "mikdash"; "hitna'ari"; "hit-orari"; "lo"; "v'hayu"; and "yamin." The eight first letters, therefore, are: sh,l, m,h,h,l,v,y. Together, these eight letters spell the poet's name:

"Shlomoh ha-Levy--Solomon the Levite."

This device is known as a "nominal acrostic" (acrostic from a name) and was often used by writers of synagogue poetry

or hymns to indicate authorship.

It is also interesting to note that the L'cha Dodi is basically a rhymed poem. The first three out of every four lines in each stanza rhyme, and each fourth line always ends with the same Hebrew syllable "-lah."[42]

Some Problems for Reform

In the Reform Movement, L'cha Dodi is often sung as the opening hymn at the Friday evening services. But since the nature of Reform Judaism is to have nothing in our worship services with which we do not agree or which we may not understand, certain elements of the L'cha Dodi had to be changed--at least for the early reformers. These problems included the concept of a personal Messiah, the idea of a return to Jerusalem and others. The American Reform ritual has an abridged version of this hymn, consisting of the second, fifth, and ninth stanzas.[43]

Other Reform groups in other countries had different solutions. In France, the Reform Movement (founded in Paris in 1903 as the "Union Liberale Israelite") published a prayerbook in 1913 called Des Ailes a la Terre (Wings on the Earth). L'cha Dodi was sung to open their Sabbath eve service with the third stanza omitted.[44] In Germany, a series of Synagogenordnung (synagogue ordinances) were published in Mayence in an 1853 prayerbook. Among these were a number of rules relating to the parts of the worship service. These ordinances were to help

"reform" the services. Provision nine reads:

> Of the song Lekhah Dodi, apart from the refrain only the following stanzas are henceforth to be recited: 'Observe and Remember'; (Let us go forth together) 'to welcome' (the Sabbath); and 'Come in Peace.'[45]

In other words, just verses one, two, and nine were to be sung.

What About The Melody?

In some form, the L'cha Dodi has been accepted by all Jewish communities in the world and has become a favorite text for cantors and syngogue composers. Over two thousand musical settings have been composed to it.[46] L'cha Dodi was a poem that was written specifically to be set to music, but we do not know what the original melody was.[47] Most of the existing melodies for L'cha Dodi are either known to be of recent composition, or are of musical styles that were not available or that would not have been acceptable to the people of Safed.[48]

Different melodies were created for particular Sabbaths and holiday seasons. There were special melodies for Shabbat Shuvah (the Sabbath of Repentance) and for the three weeks which preceed Tisha Be'Av (Ninth of Av--a day on which both the first and second temples in Jerusalem were said to have been destroyed).[49] Eighteenth century cantorial manuals also contain melodies which reflect the musical styles of the gentile environments in which the Jews lived. These cantorial manuals also show the

interesting custom of setting each stanza to a different melody. Each different melody was meant to illustrate the particular meaning of that stanza of the poem. For example, stanza five opens with the words "Arouse Yourself!"; hence the melody would be energetic. And stanza nine which opens with "Come in peace" would have a lyrical, quiet melody.[50]

The singing of the L'cha Dodi can also be done with the accompaniment of musical instruments even in traditional synagogues. This is possible because L'cha Dodi is part of the Kabbalat Shabbat service (Welcoming the Sabbath) which preceeds the actual entrance of the Sabbath. Therefore, since the Sabbath is not yet there, the prohibition of musical instruments (which is a rule for Sabbath services in traditional synagogues) would not be in effect, and the musical accompaniment would be allowed.[51]

L'cha Dodi has one particular tune that most of us are familiar with. Some musicians claim that this is an imitation of other music. Some say it derives from an aria in an opera by Mozart![52] Others claim that it is very similar to a German folk-song.[53] Both claims are based on even older German folk-music used by both Mozart and by some cantors. However, none of these claims is true! The cantors could not have taken the tune from Mozart, because his opera was written in 1785 and the L'cha Dodi tune was known a long time before that. This has

been proven by manuscripts.[54]

Conclusion

One late eighteenth century musician once collected four hundred and forty-seven songs for use in the synagogue service. His intention was to have different songs for every Sabbath and festival throughout the year. This was to prevent the members of the congregation from grasping the tunes, and thereby he would keep them from singing.[55] On the title page of his book he wrote:

> . . . if a person hears a tune but once a year, it will be impossible for him to sing with the cantor during the service, and therefore he will not be able to confuse the chazzan (cantor). It has become a plague to chazzanim (cantors) to have the members of the congregation join the song.[56]

Obviously this man did not have much confidence in the singing abilities of the congregation!

This should not be your problem. Some of you may feel that you do not know how to sing well. Others of you, on the other hand, may feel that you do indeed know how to sing. Either way, it does not mean that you should not try to sing along at worship services. By all means, sing! L'cha Dodi is a very common piece for Friday evening worship. And now that you understand its symbolism and mood, you see that it is a beautiful song to welcome in the Sabbath day of rest.

So, the next Friday evening when you go to a service, whether at home with your family or at summer

camp with your friends, and you hear the melody L'cha Dodi be sure to join together with Jews all over the world and sing:

"Le-cha do-di lik-rat ka-la, pe-nei Sha-bat ne-ka-be-la"

"Come, my Friend, to meet the Bride, let us welcome the Sabbath."

CHAPTER II

KIDDUSH

From The Bible

Read the following verses from the biblical book of Genesis:

> And there was evening and there was morning, the sixth day. The heaven and the earth were finished, and all their array. And on the seventh day God finished the work which He had been doing, and He ceased on the seventh day from all the work which He had done. And God blessed the seventh day and declared it holy, because on it God ceased from all the work of creation from which He had done.[1]

What are these verses talking about? They are describing the end of the biblical account of the creation of the world. According to the Bible, everything was created in six days; on the seventh day--the day on which God had completed all of His work--God rested. In these verses we read "And God blessed the seventh day and declared it holy." What is this "holy" seventh day? The Sabbath.

Together these biblical verses also comprise the first part of a ritual familiar to all of you--the Kiddush. (This is only the case when the Kiddush is recited at home; they are not recited at the synagogue or temple.) In most Reform temples, the Kiddush is usually recited over a cup of wine by the rabbi or cantor on Friday evenings. At some time or other, all of you have chanted

the Kiddush at a worship service, or have heard it chanted.

There are different versions of the Kiddush for Saturday mornings and for the Festivals. However, the Sabbath evening Kiddush is the one which is most familiar to you and hence is the one we are going to discuss.

Remember, that even though the Kiddush is a prayer and not a hymn, it is one of the most commonly sung parts of Sabbath evening services and hence worthy of our attention.

Reciting The Kiddush

When the Kiddush is recited in Reform temples, it is usually preceeded by an introductory paragraph explaining its purpose. Such a paragraph might go as follows:

> The seventh day is consecrated to the Lord our God. With wine, our symbol of joy, we celebrate this day and its holiness. We give thanks for all our blessings, for life and health, for work and rest, for home and love and friendship. On Shabbat, eternal sign of creation, we remember that we are created in the divine image.[2]

After having read this, the rabbi or cantor will then raise the wine cup and proceed to chant the Kiddush prayer itself in Hebrew.

In the synagogue, the Kiddush starts with the blessing over the wine:

> Blessed is the Lord our God, Ruler of the universe, Creator of the fruit of the vine.[3]

Following the blessing over the wine, the Kiddush continues with a blessing over the Sabbath day:

> Blessed is the Lord our God, Ruler of the universe, who hallows us with His Mitzvot and takes delight in us. In His love and favor He has made His holy Sabbath our heritage, as a reminder of the work of creation. It is first among our sacred days, and a remembrance of the Exodus from Egypt.
>
> O God, You have chosen us and set us apart from all peoples, and in love and favor have given us the Sabbath day as a sacred inheritance. Blessed is the Lord, for the Sabbath and its holiness.[4]

When the rabbi or cantor concludes the Kiddush, he takes a sip of wine. Sometimes the wine cup is even shared with others.

What Does It All Mean?

You have just read the translation of the Kiddush and now you must wonder what it all means. Let us explore together the various phrases of the Kiddush to see exactly what they mean. By doing this, we will begin to understand what the Kiddush has to say to us.

> Blessed is the Lord our God, Ruler of the universe, who hallows us with His Mitzvot . . .

God has given us a set of commandments (mitzvot) which we are supposed to obey. This would lift us up to a holier purpose and is designed to lead us to a higher level of moral perfection.[5] In other words, if we understand and follow the laws of God to the best of our abilities, we will lead happier and more purposeful lives.

> . . . and takes delight in us. . . .

We Jews have been appointed by God to be the bearers of the Sabbath. This was not viewed by the rabbis of old

as a harsh decree, but rather as a sign of God's love and favor.[6] This means that it is our pleasant responsibility to show the world the benefits of a Sabbath day of rest by our own personal example of its observance.

> . . . In His love and favor He has made His holy Sabbath our heritage, . . .

The Sabbath is a vital part of our Jewish existence. Without it, Jewish life would lose much of its value and significance. The Sabbath, then, is seen as part of our special Jewish heritage which we should be duty-bound to pass on to our own descendants in the next generation.[7]

> . . . as a reminder of the work of creation. . . .

One major significance of the Sabbath is a remembrance of the act of Creation. According to our ancient Jewish tradition, God created the entire universe at the beginning of time. The Sabbath gives us the opportunity to recall this greatest of all divine acts. The Sabbath, then, is considered to be

> first and fundamental among all the days that summon us forth from the ordinary pursuits of weekday life to the Sanctuary of God.[8]

In other words, the Sabbath reminds man that he is capable of controlling his own life over any forces that would want to dominate him. This is the case because man is made in the image of God and to a limited extent is endowed with God-like powers.[9]

> . . . It is first among our sacred days, . . .

All of the major Jewish festivals are listed in

the twenty-third chapter of the biblical book of Leviticus.[10] In the Bible these verses go as follows:

> The Lord spoke to Moses, saying: Speak to the Israelite people and say to them: These are My fixed times, the fixed times of the Lord, which you shall proclaim as sacred occasions. On six days work may be done, but on the seventh day there shall be a sabbath of complete rest, a sacred occasion. You shall do no work; it shall be a Sabbath of the Lord throughout your settlements.[11]

The Sabbath is mentioned first, at the top of the list of "sacred occasions." The chapter continues, listing Passover, Shavuot, Rosh HaShana, Yom Kippur, and Sukkot. Each of these holy days,

> through the strength of the truth which it is to symbolize and proclaim, calls to us to come out and to ascend to the lofty moral level of readiness to do our duty with devotion and without reservations.[12]

This is what we mean when we call the Sabbath first among our sacred days--the "fixed time of the Lord."

. . . and a remembrance of the Exodus from Egypt. . . .

Another major significance of the Sabbath is the fact that it is a remembrance of a historic act which is of central importance to Judaism. The Exodus from Egypt has often been looked upon as a focal point in Jewish history, for with this hasty departure from Egypt the Jewish People was born. Thus, the Sabbath can be seen as

> the memorial to a historic event which we ourselves have witnessed, a proof of the truths which the Sabbath teaches us concerning God.[13]

In Jewish literature and liturgy, the Exodus from Egypt is referred to constantly.

. . . O God, You have chosen us and set us apart

> from all peoples, and in love and favor have given us the Sabbath day as a sacred inheritance. . . .

This sentence is self-explanatory. God so loves us (His people) that He "set us apart" or "sanctified us" to do His will. He proved His love by redeeming us from Egypt.[14] Therefore, we must fulfill God's mission by being the "bearers" of the Sabbath. We must honor it, observe it, and preserve it for all time. The idea of the Sabbath makes us Jews special and different from all other peoples or religious groups; we thought of it and we gave it to the world.

> . . . Blessed is the Lord, for the Sabbath and its holiness.

This last line of the Kiddush concludes the second part of the prayer, the blessing over the Sabbath day. It comes from the Talmud:

> Raba said: I found the elders of Pumbeditha (a city) sitting and stating: On the Sabbath, both in Prayer (a name for a specific part of every worship service) and in Kiddush we conclude the benediction with "who sanctifiest the Sabbath.[15]

When all is said and done, it is God who is responsible for creating the Sabbath, for making it holy, and for causing it to play such an important part in our lives as Jews. The Sabbath is central to Judaism. The Hebrew of this closing benediction is literally translated "who sanctifiest the Sabbath" (mekadesh ha-Shabbat); our modern version goes "for the Sabbath and its holiness." Both these phrases really mean the same thing.

Significance of The Sabbath

As you saw when we took the Kiddush translation apart line by line, the Kiddush proclaims the significance of the Sabbath. Since this is central to understanding the meaning of the Kiddush, it is important to mention it again. The Sabbath has a double significance as seen in the Kiddush prayer.

First, the Kiddush reminds us of Creation. According to the Bible, God created and completed the world in six days and then He rested on the seventh day--the Sabbath. This is the religious meaning of Sabbath observance. We are taught the basic truth that our universe is the work of a Divine Power we call God; things in life are not the way they are by chance occurrence.[16]

Second, the Kiddush reminds us of the Exodus from Egypt. Centuries ago we Jews were brought out of Egypt and freed from slavery. This is the historical meaning of observance. Since we are no longer slaves, we should therefore rest on the Sabbath. Unlike a slave, we have free choice; if a slave's master wanted him to work on a Sabbath, he had to work. By being reminded weekly of the Deliverance from Egypt, we are taught the lesson that God is Israel's redeemer and protector.[17] We are told that in Him we must put our trust.

> The Israelites in Egypt slaved day after day without a rest. By ceasing from toil one day in seven, we distinguish our week from the drudgery of the slave.[18]

In our own American society the "day of rest" is now most

commonly a two-day weekend. Although almost everyone has Sunday off (the Christian day of rest), the majority of people now have both Saturday and Sunday.

In other words, the Sabbath is one time during the week when our cares and anxieties can be put aside. We do not have to evaluate our successes and failures in life--we can do that during the other six days of the week. The Sabbath does give us time to "breathe"--to rest, relax, think, and even to participate in activities different from those we usually do on weekdays. One famous rabbi once described the Sabbath as the "recurring armistice between man and the hostile powers that beset his life."[19] There is no doubt about it, for us Jews the Sabbath is a special day, a holy day.

Sabbath--The Holy Day

The Kiddush is the ceremony and prayer by which the holiness of the Sabbath (or Festival) is proclaimed.[20] The Hebrew word kiddush means "sanctification." The name Kiddush is an abbreviation for "kiddush ha-yom"--the "sanctification of the day" (from the Talmud). By "sanctification" we mean making the day different from all other days. The Sabbath (or Festival) is to have special significance in our lives. Our home life becomes formally consecrated.[21] To acknowledge the fact that we understand this, we bless a cup of wine. If there is no wine available, the Kiddush may be recited over bread (with the blessing

ha-motsee first).[22]

The important thing, however, is that each week on the Sabbath we remember to recite the Kiddush prayer.

When and Where Is The Kiddush Prayer Recited?

You know that the Kiddush is a prayer said on Sabbath or on the Festivals. But by now you must want to know exactly when it is recited, and where.

The Kiddush is essentially a ritual to be performed in the home immediately before the meal. Traditionally, the head of the house chants or recites the Kiddush; all the others at the table identify with the recitation by answering "amen" at the appropriate places. In some homes all present recite it. In others, all males over thirteen recite it together. A traditional Jew will hold the wine cup in the palm of his right hand and give everyone present a sip of wine.[23] Reform Jewish families might also recite the Kiddush before their Friday evening meal, usually omitting the bible verses from Genesis which introduce the actual text of the prayer (see the beginning of this chapter). This home Kiddush has often been called the "true" Kiddush of Sabbath.[24]

Since ancient times in traditional synagogues, it has also been customary to recite the Kiddush on Sabbaths and Festivals at the end of the evening prayer.[25] (Remember--these were usually early evening services, before dinner.) Originally, this was to accommodate the wayfarers

and the poor who ate and lodged in the synagogue, for these people had a right, even a religious obligation, to hear the Kiddush recited at least once.

As we know, the Kiddush is indeed recited in the synagogue or temple as part of the worship service. This tradition, called the synagogue Kiddush, is mentioned in the Talmud in a discussion over the laws of Passover:

> And according to Samuel, why must he recite a kiddush in the synagogue?--In order to acquit travellers of their obligation, for they eat, drink, and sleep in the synagogue.[26]

The main point of this talmudic passage is that "Kiddush is valid only where the meal is eaten."[27] Since the strangers actually ate their meals in rooms adjoining the synagogue, it temporarily became their "home." Hence for them, they were in effect reciting the home Kiddush--which, as you know, was its original purpose and place. It was considered a mitzvah (good deed) to help the poor Jew or the travelling Jew on the Sabbath. And what better way to help him than to provide a meal or a nights' lodging.

After a while this custom ended. People stopped eating and sleeping in the synagogue. When this happened, some Jewish communities abolished the chanting of the Kiddush in the synagogue. Others retained it as an act of public sanctification of the Sabbath. Reform congregations regularly recite it as part of their Friday evening services.

The synagogue Kiddush remains with us and can now

> serve as a reminder to us of the hospitality which it has been the duty of the Jewish community at all

times to extend to the stranger and the transient.[28] Whether the Kiddush is recited at home or in the synagogue, it is important to remember that the two blessings of the Kiddush prayer must both be included.

Two Blessings

The Kiddush as we have come to know it consists of two blessings--a blessing over the wine and a blessing over the Sabbath day. The rabbis of old argued about which of these two blessings should be recited first. There are two possibilities which correspond to the two major schools of thought in the days of the Mishnah (compilation of all the laws in the Bible by Judah HaNasi around the year 200 C.E.). The views belong to Hillel and Shammai, two of the foremost rabbinical leaders in those days who often took opposite points of view on many issues. The view of Hillel is that the wine blessing comes first; the view of Shammai is the opposite--that the blessing over the day comes first before the blessing over the wine. This is how their argument looks in the Mishnah:

> These are the differences of views between the School of Shammai and the School of Hillel concerning meals (regarding the laws concerning meals). The School of Shammai say, One says first the Blessing over the day and after that recites the Blessing over the wine; but the School of Hillel say, One first recites the Blessing over the wine and then recites the Blessing over the day.[29]

The traditional Jewish ruling is in accordance with the School of Hillel. And although we Reform Jews sing the

wine blessing first, it is printed second in our prayerbook. In other words, we sing according to the School of Hillel even though our Union Prayerbook appears to follow the School of Shammai.[30]

Why Wine?

Wine is traditionally used as the beverage most suited for the recitation of the Kiddush. It represents the joyous side of life and is considered to be a gift of God. Wine is "worthy to be used in acts of adoration of Him who is the bounteous Bestower of all good."[31] It is also mentioned in the Bible as having the power to "make the hearts of man glad."[32] Even the Talmud states clearly that the Kiddush must be recited over wine:

> Our Rabbis taught: "Remember the Sabbath day, to keep it holy": remember it over wine.[33]

Here the fourth of the ten commandments is interpreted to refer to wine.[34] And this wine must be used at the commencement of the Sabbath day. Therefore, Jewish law requires wine for Kiddush on Friday evenings, while there is no such law for Saturday mornings. The new Sabbath day is thus to be blessed along with the wine.

The Kiddush is recited over a cup of wine. It declares the holiness and the purpose of the Sabbath, which is "a Divine decree . . . which we are to accept and take to our hearts."[35] The Hebrew word for "cup" is kos and it is used in the Bible to symbolize the portions of

goodness which God grants us. Therefore, the Kiddush is to be recited over a "kos shel yayin"--"a cup of wine."

Kiddush In The Morning

On Sabbath or Festival mornings, the Kiddush is different. All that is needed for a proper Kiddush is the blessing over the wine. However, to lend it greater significance, two verses from Exodus are recited prior to it:

> The people of Israel shall keep the Sabbath, observing the Sabbath in every generation as a covenant for all time. It is a sign for ever between Me and the people of Israel, for in six days the Eternal God made heaven and earth, and on the seventh day He rested from His labors.[36]

These verses remind us of the fundamental religious truth that the universe did not just come into existence by chance, but rather is the work of God who commands mankind both to work and to rest. Together, these verses plus the blessing over the wine are known as the Great Kiddush.[37]

Other people recite the fourth of the Ten Commandments instead of or in addition to the verses above. It reads as follows:

> Remember the sabbath day to keep it holy. Six days shalt thou labor, and do all thy work: but the seventh day is a sabbath unto the Lord thy God: in it thou shalt not do any work, thou, nor thy son, nor thy daughter, thy manservant, nor thy maidservant, nor thy cattle, nor thy stranger that is within thy gates: for in six days the Lord made heaven and earth, the sea and all that is therein, and rested on the seventh day: wherefore the Lord blessed the sabbath day and hallowed it.[38]

The fourth commandment is appropriate, naturally, because

it speaks directly about Sabbath observance. It recalls the theme of the Creation which, as you remember, is central to understanding the significance of the Sabbath.

In the morning Kiddush wine does not have to be used. Any other beverage may be used as a substitute with the appropriate blessing being said.[39]

We Conclude Where We Began

We began this chapter with the verses from the end of the biblical story of Creation. Near the beginning of the Hebrew of these verses, we read "yom ha-sheeshee, vaychulu ha-shamayim"--"a sixth day, and the heavens were finished." If we take the first letter of each of these four words and put them together, we have "y--h--v--h." This is pronounced "Adonai" and is the name of God.[40] The rabbis teach us this lesson as one way of seeing that the will of God pervades everything in our existence just as it is even included in the Hebrew of the Kiddush. One famous rabbi put it this way:

> Total submission of all our being, of our desires and our possessions to the will of God, the merger of all our little transitory endeavors and achievements into the one great Will of God, should sustain us, uplift our spirits beyond all our own little troubles, fill us with the purest joy of life and impel us on to new creative activity.[41]

Sabbath observance can be of vital importance to our lives as Jews; it can bring much joy as well as added meaning to our existence.

The Sabbath comes once each week. With it comes

another opportunity to sing the beautiful words of the Kiddush prayer. Next Friday evening, why don't you give it a try? . . .

CHAPTER III

EIN KEILOHEINU

A Dialogue

Read the following dialogue out loud:

QUESTION: Who is like our God?
ANSWER: There is none like our God.

QUESTION: Who is like our Lord?
ANSWER: There is none like our Lord.

QUESTION: Who is like our King?
ANSWER: There is none like our King.

QUESTION: Who is like our Savior?
ANSWER: There is none like our Savior.

This simple dialogue has a profound message. It speaks of our unshakable conviction in God's absolute One-ness as our Lord and Creator. It tells us that we must dedicate our lives toward doing God's will. It teaches us that we must work toward the ideal of spiritual and moral perfection.[1]

The questions and answers in this dialogue come from another well-known hymn in our prayerbook--Ein Keiloheinu ("There is none like our God.").

Names For God

The way in which the hymn Ein Keiloheinu stresses the importance of our belief in the One God is by its use of different names for God. It contains four different

names for God:

1. Eloheinu - Our God
2. Adoneinu - Our Lord
3. Malkenu - Our King
4. Moshi'enu- Our Savior.

Each verse in the Ein Keiloheinu contains all four of these names for God in this same order.

There are five verses in the Ein Keiloheinu. They are arranged in a progressive order, working their way closer and closer toward God. We state that there could be "none like our God." We give thanks to Him and bless Him. Finally we state that He is definitely our God. By the fifth verse we show God how very close we feel toward Him. In fact, you might even say that we are speaking to Him as if He is a personal friend.[2] The hymn goes as follows:

1) There is none like our God,
none like our Lord,
none like our King,
none like our Saviour.

2) Who is like our God,
who like our Lord,
who like our King,
who like our Saviour?

3) We will give thanks unto our God,
We will give thanks unto our Lord,
We will give thanks unto our King,
We will give thanks unto our Saviour.

4) Blessed be our God,
blessed be our Lord,
blessed be our King,
blessed be our Saviour.

5) Thou art our God,
thou art our Lord,
thou art our King,
thou art our Saviour.[3]

It is in this fifth verse that we seem to be speaking directly to God. It is the only verse in the second person ("you").

According to the famous thirteenth century Bible commentator Rashi, the order of the stanzas in the Ein Keiloheinu was once different.[4] Originally this hymn began with the second verse--the questions we asked at the beginning of this chapter: "Who is like our God? Who is like our Lord?", etc. As you already know, it now begins with the answers to these questions: "There is none like our God. There is none like our Lord." etc. In other words, the first and second verses switched places. This information from Rashi makes a lot of sense, but Ein Keiloheinu will continue to be sung in its present order.

How Old Is It? Who Wrote It?

The Ein Keiloheinu is over a thousand years old. It was already mentioned in the ninth century prayerbook of Rabbi Amram Gaon (See the chapter on Kol Nidre).[5] Rabbi Amram states that this hymn is said after every evening service.[6] Ein Keiloheinu was also mentioned by the medieval Jewish philosopher Maimonides in the twelfth century and, as you already know, by Rashi in the thirteenth century.[7]

The Ein Keiloheinu was written by the mystics (See the chapter on L'cha Dodi).[8] These mystics are the

same people who wrote the prayer called the Kedushah with which you are all familiar: "Holy, Holy, Holy is the Lord of hosts, the whole earth is full of His glory."[9]

When Is It Sung?

In the Ashkenazic rite, the Ein Keiloheinu is sung every Sabbath and Festival after the conclusion of the morning "additional" service (called musaph). In the Sephardic rite, it is sung on Sabbaths and Festivals, on weekday mornings, and also as a "table hymn" (called zemirot) during the traditional Sabbath afternoon meal.[10] At the time of the Gaonim (the heads of the ancient academies of Jewish learning in the sixth through the eleventh centuries), it was also spoken at the daily evening service.[11]

We Reform Jews usually sing it as either an opening or a closing hymn at our Sabbath services on Friday evenings or Saturday mornings. It is printed in the Union Prayerbook at the end of the section of Saturday morning Sabbath services.[12]

"Amen"

One of the interesting things about the Ein Keiloheinu is that the first letters of the first three stanzas in Hebrew spell the word "Amen": Ein Keiloheinu ("There is none like our God") begins with the Hebrew letter "Aleph"; Mi Keiloheinu ("Who is like our God?")

begins with the Hebrew letter "Mem"; and Nodeh Leiloheinu (We give thanks unto our God") begins with the Hebrew letter "Nun". Thus we have the three letters Aleph, Mem, and Nun--which together spell A-MeN.[13]

The fourth and fifth verses begin with the words Baruch ("Blessed") and Atah ("are You"). If we put the "amen" together with these two words, we would get the phrase "Amen, Baruch Atah"--"Amen, Blessed are You." And since all blessings begin with the Hebrew words "Baruch Atah Adonai"--"Blessed are You O Lord," certain scholars believe that there might once have been an additional verse starting with the word Adonai ("Lord")![14]

Substitute Blessings

One of the most central and important parts of all traditional Jewish worship services is the Amidah or Tefillah ("The Standing Prayer" or "The Prayer"). During the week, this part of the worship service contains nineteen separate benedictions. On Sabbaths and Festivals, however, these nineteen are shortened to only seven. The famous commentator Rashi once stated that the reason Ein Keiloheinu was recited on Sabbaths and Festivals in the Ashkenazic ritual was to make up for the twelve missing benedictions in the Amidah.[15] This is because through the text of the Ein Keiloheinu additional benedictions are recited. Old prayerbook sources state that every person must recite one hundred benedictions each day; Ein

Keiloheinu, therefore, helps to complete the required hundred on Sabbaths and Festivals.[16] Thus, it is clear to see, the Ein Keiloheinu can serve as a series of substitute blessings.

One More Point

Ein Keiloheinu has a final line which refers to spices and incense. We have not mentioned it yet, but since it is included in traditional prayerbooks we shall now spend a moment considering it.

Many old fragments of Jewish prayerbooks and other holy books were found in Egypt in a secret hiding place called the Cairo Genizah in 1896. In this genizah ("hiding place") these fragments of ancient parchments were preserved for centuries. The hymn Ein Keiloheinu was found in the Cairo Genizah.[17]

Evidence was also found which suggested that the Ein Keiloheinu may have once been recited at the termination of the Sabbath as part of the Havdalah ceremony. Havdalah ("separation") is the special worship service which separates the Sabbath from the new week ahead. In other words, it marks the official end of the Sabbath.

One of the benedictions contained in the Havdalah service is over the spices. Ein Keiloheinu was once thought to have been a preface to the benediction over the spices.[18] In fact, there is a reference to spices quite distinct from Havdalah which appears as the last

line of the Ein Keiloheinu in the traditional Ashkenazic prayerbook: "Thou art He unto whom our fathers burnt the incense of spices."[19]

The burning of incense in the Temple in Jerusalem was done twice a day, in the morning and in the evening.[20] This was linked with the tending of the lamp in the Sanctuary, a rite which also had to be done twice every day--both in the morning and in the evening.[21] It is carefully recorded in the Bible in the book of Exodus:

> And the LORD said unto Moses: Take unto thee sweet spices, stacte, and onycha, and galbanum; sweet spices with pure frankincense; of each shall there be a like weight. And thou shalt make of it incense, a perfume after the art of the perfumer, seasoned with salt, pure and holy. And thou shalt beat some of it very small, and put of it before the testimony in the tent of meeting, where I will meet with thee; it shall be unto you most holy. And the incense which thou shalt make, according to the composition thereof ye shall not make for yourselves; it shall be unto thee holy for the LORD. Whosoever shall make like unto that, to smell thereof, he shall be cut off from his people.[22]

Note that the incense is of so great an importance that it is called "holy for the LORD."

The last line of the Ein Keiloheinu in traditional prayerbooks, we have already learned, speaks about incense: "Thou art He unto whom our fathers burnt the incense of spices."[23] Another implication of this is that this line forms a transition to the Talmudic passage concerning spices which follows the hymn Ein Keiloheinu in the traditional worship service.[24]

In the Sephardic rite, Ein Keiloheinu does not

end with reference to incense. Instead, it ends with a verse from the book of Psalms:

> Thou wilt arise, and have compassion upon Zion;
> For it is time to be gracious unto her, for the
> appointed time is come.[25]

And instead of leading to the Talmudic passage on spices, this verse leads to a Rabbinic account of incense in the weekday afternoon service (minchah).[26] These references to either spices or incense are generally omitted from Reform prayerbooks.

A Word About The Music

Although Ein Keiloheinu has been set to numerous tunes, there is one tune which has become most popular, most well-known and most widely sung. It is the tune composed in 1841 in Brunswick, Germany by Julius Freudenthal (1805-1874).[27] This melody sounds very march-like, and is probably the one you use when you sing Ein Keiloheinu at services. One famous Jewish musicologist says that this tune was derived from a German melody composed in 1774 and which was revised several times until it developed into its present form.[28]

Other more popular and lively tunes have been written for the Ein Keiloheinu. In fact, almost every composer of synagogue music has prepared settings for it.[29] However, the nature of traditions and the nature of music being what they are, the early original melody most commonly associated with the Ein Keiloheinu is here to

stay.

A Final Note

Ein Keiloheinu is a simple song. It is also a popular one. Its popularity, as you have learned, lies in the simple message it possesses and in the very singable nature of its melody. The importance of GOD in Judaism can never be overstated: God is our Lord, our King, and our Saviour.

Listen carefully the next time you hear this familiar melody being sung in temple. When the question "Mi Keiloheinu?" ("Who is like our God?") is asked, be sure you shout out with conviction the answer "Ein Keiloheinu!" ("There is none like our God!").

CHAPTER IV

ADON OLAM

Things Difficult To Understand

There are things in the study of religion that are often very difficult to understand. Judaism is no exception. There are many important ideas in Judaism, the most significant of which is the belief in God. But what exactly do we mean by the Jewish belief in God?

In life many people try to take short-cuts when they do things, when they go places, or even when they try to learn things. To help them learn things quickly and easily, books called "how-to-do-it" manuals have been published in great quantities. Titles of such manuals might be: "How To Make Money Without Really Trying," "How To Play the Guitar in Thirty Minutes," or even "How To Speak Hebrew In Ten Easy Lessons." We Jews could use such a "how-to-do-it" manual to explain to us our belief in God. The hymn Adon Olam is just such a manual! It is a rhymed liturgical hymn which contains an explanation of the Jewish conception of God in verse form.[1] The title "Adon Olam" in Hebrew means "Lord of the World" in English.

Some Basic Information

By now I'm sure that you'd like to know some basic information about the Adon Olam. It is safe to say that it is at least nine hundred years old. Some people believe that it was written in the eleventh century by Solomon Ibn Gabirol (1021-1058), a well-known Spanish-Jewish poet, hymn writer, and philosopher. Others feel that it might be much older and come from Babylonia.[2] One well-known scholar in the field of Jewish music states that it came from the twelfth century and that the author is unknown.[3] In the German Ashkenazic rite, it has been traced in the prayerbook as part of the liturgy since the fourteenth century.[4] Since that time it has spread to Jewish communities throughout the world and can be found in almost every prayerbook.

Traditional Ashkenazic Jews recite the Adon Olam as part of the daily morning service. They also sing it as the closing hymn on Sabbath and Festival evenings. Sephardic Jews have a longer version of the Adon Olam and use it only as the closing hymn on Sabbath mornings.[5] In Morocco it serves as a wedding song, recited at the wedding prior to leading the bride to the bridal canope (or huppah).[6] In English-speaking countries, it can often be sung at solemn occasions, such as at the end of the Kol Nidre service on Yom Kippur evening.[7] Reform Jews do not have daily morning services, so they adopt the Sephardic custom and sing the Adon Olam as the concluding hymn at Sabbath services.

What Does The Adon Olam Say?

The Adon Olam praises the eternity and unity of God. It expresses man's complete faith in God and His will, and can be best described as "the supreme expression of absolute trust in God."[8] However, just as God is man's Creator and Ruler, it is equally important to remember that He is also man's friend and guardian. Man must confidently put his destiny into God's hands at all times. In English, this hymn of praise of God, the Adon Olam, goes as follows:

1) He is the eternal Lord, who reigned before any being had yet been created; when all was done according to His will, already then His name was King.

2) And after all has ceased to be, still will He reign in solitary majesty; He was, He is, and He shall be in glory.

3) And He is One; none other can compare to Him, or consort with Him; He is without beginning, without end; to Him belong power and dominion.

4) And He is my God, my living Redeemer, my Rock in time of trouble and distress; He is my banner and my refuge, my benefactor when I call on Him.

5) Into His hands I entrust my spirit, when I sleep and when I wake; and with my spirit, my body also; the Lord is with me, I will not fear.[9]

Simply stated, this hymn praises God and states man's faith in His protection and care.

There are five sections to the Adon Olam. The first section speaks of the independent nature of God's essence. In other words, God always existed; He is eternal. The second section also emphasizes the eternity

of God. God will always continue to exist as the Lord of the universe. The third section states that God is One, that He is a unity. It also states that there is no limit to His greatness; He is infinite. The fourth section reassures us that even though God is infinite, He is still near enough that everyone may call upon Him for help. God will help mankind in times of trouble. The fifth and final section tells man never to be afraid, because God will be with him whether he is asleep or awake, "in death as in life." This is part of the reason why the Adon Olam is included in memorial services (Yizkor).[10]

Adon Olam is a poem which is written in simple language, yet it conveys a very deep and profound spiritual message. It speaks in terms which are deeply religious, which reach out to touch all mankind. It is by far the most popular hymn among all those added to our liturgy since the days of the Bible.[11] It is a metrical hymn.[12] That is to say, it is written with a very clear and distinct rhythm which becomes apparent when it is read aloud in the Hebrew. The rythmic pattern in the Adon Olam looks like this:

A--don o--lam, a--sher ma--lach . . .

Short-long long-long, short-long long-long . . .[13]

Much Spanish-Hebrew poetry of the middle ages was written in this style, with clear metrical patterns throughout.[14]

The message of the Adon Olam has best been stated by one well-known scholar in the following words:

> Judaism conceives of God as Something apart from, outside of, His world. He transcends man and the universe. Yet God is also immanent; He dwells within the human soul as well as within the world. God is not one with man but akin to man; He is high above the world, yet nigh unto them that call upon Him. The God who exists forever is proclaimed King when men acknowledge His Kingship and show Him the allegiance of worship and obedience. The God who stands high above creation is the One into whose hand man commits himself without fear. The majestic King is also the Redeemer. The transcendant God is a Refuge in man's distress. He does not merely raise a banner, He is the Banner; He does not only hold out the cup of salvation, He is the consumate Cup.[15]

You can see all the various themes and ideas which relate to our Jewish understanding of God in the words of this scholar. More importantly, you can begin to see the great lesson which is contained in the words of the hymn Adon Olam.

Symbolism In The Text

The choice of words in the Adon Olam was a conscious one. There is a certain degree of symbolism in them. For example, the phrase "He is thy God, my living Redeemer" is based on the Bible passage: "I know that my Redeemer liveth."[16] This means that God will always exist. The reference to "Rock" means that God is an "impregnable Refuge." In other words, His love for man cannot be shattered; it is as "hard as a rock." The fact that God is called "my banner" indicates that our faith in God must be firm like a banner fixed on top of a mountain stronghold during a battle. God as "my cup" is based on Psalms and is symbolic of all the wants of an individual

worshipper.[17] The phrase "To His hand" also comes from Psalms and means that we trust God enough to put our very souls in His care.[18] There is almost no end to the amount of symbolism to be found in this hymn.

English Versions of Adon Olam

It is an old tradition to translate Hebrew hymns into poetical versions in the spoken languages of the people. The Adon Olam is an excellent example of this because it is one of the most translated poems into the English language in all of literature.[19] Some of these translations, you might be interested to know, go back at least one hundred and fifty years.

One rhymed version comes from London, England. Let us examine only the first and fifth stanzas of it; this should be sufficient to allow you to understand the basic nature of the poem. It was written in 1822, and goes as follows:

1) Universal Lord, who the sceptre sway'd,
Ere Creation's first wondrous form was framed:
When by his will divine, all things were made,
Then; King, Almighty, was His name proclaimed. . . .

5) Into His hands my spirit I consign,
Whilst wrapt in sleep, and when again I wake
And with my spirit, my body I resign.
The Lord's with me, no fears my soul shall shake.[20]

It is interesting to notice how carefully each line in each stanza rhymes with the other three lines in the same stanza.

Another version was written by a Jewish lawyer in

England around the middle of the nineteenth century:

1) Lord of the Universe who reigned
Ere yet was formed created thing,
When all was by thy bidding made,
Then was thy name proclaimed King. . . .

5) To Him my spirit I commend
At morn and eve with faith sincere
My spirit and its mortal frame
--The Lord with me, I will not fear.[21]

In this version the rhyme is in alternating verses, first-third and second-fourth.

A third example comes from the early years of the twentieth century by a Jewish poetess, Mrs. Alice Lucas (1852-1935):

1) Lord of the universe, who reigned
Ere earth and heaven's fashioning,
When to create the world he deigned,
Then was His name proclaimed King. . . .

5) My soul into His hand divine
Do I commend: I will not fear,
My body with it I resign
I dread no evil: God is near.[22]

This is the simplest of the first three examples and the easiest to read out loud. Mrs. Lucas translated other hymns into English and her translations have become very well known.

But, you may ask, was the Adon Olam only translated by the English? The first American version comes from the 1830 Prayerbook of the first American Reform Congregation, the "Reformed Society of Israelites," founded in Charleston, South Carolina in 1825:

1) Before the glorious orbs of light
Had shed one blissful ray,
In awful power, the Lord of might,

Reign'd in eternal day. . . .

5) O be my guardian whilst I sleep,
For Thou didst lend me breath:
And when I wake my spirit keep,
And save my soul in death.[23]

This American version is different from the English versions. The author took many more liberties with his translation, reversing the order of phrases and changing some of the words to fit the meaning. Perhaps this is indicative of the entire American spirit of liberalism and freedom of religion, so different from that of Europe.

The final example comes from the prayerbook of American Reform Judaism, the Union Prayerbook, as it was edited by the Central Conference of American Rabbis (the organization of Reform rabbis). Notice that the rhyme has been taken out of the poem in this version:

1) The Lord of all did reign supreme
Ere yet this world was made and formed
When all was finished by His will,
Then was His name as King proclaimed. . . .

5) My spirit I commit to Him,
My body, too, and all I prize
Both when I sleep and when I wake,
He is with me, I shall not fear.[24]

It is instructive to compare these various translations into the English language.[25] Occasionally some of the rhymes persist and some of the vocabulary remains. It is clear, however, that all the authors tried to be faithful to the meaning of the Hebrew text of the Adon Olam as best they understood it. The different versions all reflect the spirit of the age in which they

were written.

Other Languages

The Adon Olam, interestingly enough, was one of the first hymns to be translated into other languages besides English. One other language into which it was translated was French. The Reform Jewish movement was founded in Paris, France in 1903. It was called "Union Libérale Israélite (The "Union of Liberal Israelites"). It published a version of the Adon Olam in its 1913 prayerbook, the only hymn to be written in both Hebrew and French.[26]

A Bedtime Prayer

Did you know that the Adon Olam was also a bedtime prayer? Traditional Jews recite a series of prayers before going to bed at night called "night prayers." Adon Olam is recited at the conclusion of these "night prayers."[27] Some scholars feel that this was the original place of the Adon Olam because of the next to last line: "To His hand I entrust my spirit, when I sleep and when I wake." This reference to sleeping makes a clear connection between the Hymn Adon Olam and the "night prayers" of traditional Judaism. Also, the Adon Olam is recited by those present at a death bed, when a Jew goes to "sleep" for the last time.

So as you can clearly see, the Adon Olam is a very versatile hymn. It can be sung on Sabbaths or on Festivals. It is recited by traditional Jews as one of the first things they say when they wake up in the morning, and as one of the last things before going to bed at night. Adon Olam speaks about the Jewish conception of God. And when is it best to speak about God? On Sabbaths, Festivals, in the morning, and at night--in short, all the time!

CHAPTER V

YIGDAL

What Jews Believe

Do we Jews have a set of fundamental principles which we must believe in order to be good Jews? Such a set of beliefs would be called a "creed." Christians have many creeds. To be good Christians, they must go to church, believe in Jesus Christ as the son of God, and many other things. If they do not obey all the sections of their "creed" they are not good Christians and will not be "saved." They will not go to heaven when they die. This is obviously over-simplified but it illustrates the point about creeds and the importance of unquestioning obedience to them.

Judaism has no creed. We do not have a long list of principles which we must believe to be good Jews. However, you may ask, we must believe certain things, don't we? Yes, we do. There are many ideas which are central to the Jewish faith which many philosophers, theologians, and interested Jews have spent years discussing and formulating into lists.

In our Sabbath services, we often sing a hymn called Yigdal. Yigdal is such a "list." Do you know

that when we are singing the hymn Yigdal we are really reciting in a nutshell what we Jews believe? So, in effect, the Yigdal is the closest thing we have to a "creed." Isn't this strange?

In traditional Ashkenazic services, the Yigdal opens the daily morning worship.[1] In Sephardic circles, it is sung to conclude Friday evening worship only.[2] Some very Orthodox Chasidim do not sing it at all.[3] The Ashkenazic Jews sing it every morning because they believe that it is a good idea to remind oneself what one believes in at the beginning of each new day. It is a little like reviewing all the rules of a particular ball game every day before you play it again.

> We start our devotions as faithful Jews, believing in the existence of a Creator--one, spiritual, and eternal; believing in Prophecy and the Torah of Moses; in the rule of justice in God's universe; in the Messiah, and in the immortality of the soul.[4]

Once the basic principles of Judaism are reviewed, the traditional Ashkenazic Jew proceeds with the rest of his morning prayers.

What Is The Yigdal?

Yigdal is a hymn which was written over six hundred years ago in the first half of the fourteenth century by a man named Daniel Ben Judah. Daniel Ben Judah was a dayan (judge) in Rome. (Yigdal has also been attributed to another Roman named Immanuel ben Solomon.)[5] It is a metrical poem with a single rhyme throughout.

Much hebrew poetry from medieval times was written this way. The rhyme consists of a repetition at the end of each line of the Hebrew sound "oh." This would be unusual in English, but it is quite pleasing to hear in Hebrew.[6]

The Yigdal talks about God's greatness, about the Torah which He gave to His people Israel, and about the greatest of all the prophets--Moses. In a poetic English translation, it goes like this:

> The living God we praise, exalt, adore!
> He was, He is, He will be evermore!
>
> No unity like unto His can be:
> Eternal, inconceivable is He.
>
> No form, or shape has the incorporeal One,
> Most holy He, past all comparison.
>
> He was, ere aught was made in heaven, or earth,
> But His existence has no date, or birth.
>
> Lord of the Universe is He proclaimed,
> Teaching His power to all His hand has framed.
>
> He gave His gift of prophecy to those
> In whom He gloried, whom He loved and chose.
>
> No prophet ever yet has filled the place
> Of Moses, who beheld God face to face.
>
> Through him (the faithful in His house) the Lord
> The law of truth to Israel did accord.
>
> This Law God will not alter, will not change
> For any other through time's utmost range.
>
> He knows and heeds the secret thoughts of man:
> He saw the end of all ere aught began.
>
> With love and grace doth He the righteous bless,
> He metes out evil unto wickedness.
>
> He at the last will His annointed send,
> Those to redeem, who hope, and wait the end.
>
> God will the dead to life again restore.
> Praised be His glorious Name for evermore![7]

This same hymn Yigdal was paraphrased in a musical version called "Praise to the Living God" which is often sung in Reform Temples. It is set to the same melody to which the Hebrew version is sung. It goes as follows:

Praise to the living God! All praised be His name,
Who was, and is and is to be, For aye the same!
The One Eternal God, Ere aught that now appears:
The First, the Last, beyond all thought His timeless years!

Formless, all lovely forms Declare His lovliness;
Holy, no holiness of earth can His express.
Lo, He is Lord of all! Creation speaks His praise,
And everywhere, above, below, His will obeys.

His spirit floweth free, High surging where it will,
In prophet's word He spake of old--He speaketh still.
Establishe'd is His law, And changeless it shall stand,
Deep writ upon the human heart, on sea, on land.

He knoweth ev'ry thought, our secrets open lie,
End as beginning clear to His All-seeing eye.
With perfect poise He binds, Accordant to the deed,
To wrong the doom, to right the joy, In measured meed.

Eternal life hath He implanted in the soul;
His love shall be our strength and stay, while ages roll.
Praise to the living God! All praised be His name,
Who was, and is, and is to be, for aye the same.[8]

Having read these two versions, can you now determine what seem to be the most important beliefs to Jews?

The Thirteen Principles Of The Faith

We said earlier that the Yigdal is as close as we Jews come to having a creed. Well, the Yigdal itself is based on a list of fundamental Jewish beliefs called "The Thirteen Principles Of The Faith" which looks much more like we would expect a creed to look. This list has become authoritative for the large majority of traditional

Jews and is found in the prayerbook in a special prose form known as the Ani Ma'amin ("I Believe"). The fact that these principles appear in the prayerbook is largely responsible for their very wide acceptance.[9]

The prose version, the Ani Ma'amin, lists each of the thirteen principles separately with each statement beginning with the words: "Ani ma'amin be'emunah sh'lemah she . . ."--"I believe with perfect faith that . . ." Written in this form, these basic Jewish concepts appear to make up a creed, an official statement of Jewish belief. Previously unheard of in Judaism, it first appeared in this version in 1517.[10] It was also patterned after similar types of statements found in the Islamic world. Jewish liturgy

> certainly contains numerous ideas implying beliefs but this is the first attempt to introduce into Jewish practice a formal recital of abstract beliefs and, almost certainly, owes much to non-Jewish influences.[11]

And the custom of actually reciting this as a formal creed of Jewish belief can be attributed to Christian influences.[12]

The Ani Ma'amin creed goes as follows:

1. I believe with perfect faith that the Creator, blessed be His Name, is the Author and Guide of everything that has been created, and that he alone has made, does make, and will make all things.

2. I believe with perfect faith that the Creator, blessed be his Name, is a Unity, and that there is no unity in any manner like unto His, and that He alone is our God, who was, is, and will be.

3. I believe with perfect faith that the Creator, blessed be His Name, is not a body, and that He is free from all the properties of matter, and that He has not any form whatsoever.

4. I believe with perfect faith that the Creator, blessed be His Name, is the first and the last.

5. I believe with perfect faith that to the Creator, blessed be His Name, and to Him alone, it is right to pray, and that it is not right to pray to any being besides Him.

6. I believe with perfect faith that all the words of the prophets are true.

7. I believe with perfect faith that the prophecy of Moses our teacher, peace be unto him, was true, and that he was the chief of the prophets, both of those that preceeded and of those that followed.

8. I believe with perfect faith that the whole Torah, now in our possession, is the same that was given to Moses our teacher, peace be unto him.

9. I believe with perfect faith that this Torah will not be changed, and that there will never be any other Law from the Creator, blessed be His Name.

10. I believe with perfect faith that the Creator, blessed be His Name, knows every deed of the children of men, and all their thoughts, as it is said, "It is He that fashioneth the hearts of them all, that giveth heed to all their works." (Psalm 33:15)

11. I believe with perfect faith that the Creator, blessed be His Name, rewards those that keep His commandments, and punishes those that transgress them.

12. I believe with perfect faith in the coming of the Messiah; and, though he tarry, I will wait daily for his coming.

13. I believe with perfect faith that there will be a revival of the dead at the time when it shall please the Creator, blessed be His Name, and exalted be his fame for ever and ever.
"For thy salvation I hope, O Lord!"[13]
(Genesis 49:18)

The Sephardic rite includes as well a fourteenth line:

14. These are the thirteen principles of faith; they are the foundation of the divine faith and of God's law.[14]

This formulation of a "creed" is not as precise as the

original list of principles, which will be discussed shortly. The author of this version, the Ani Ma'amin, remains unknown.

In a fifteenth century manuscript of miscellaneous prayers, the Ani Ma'amin creed is found along with the following statement written beneath it:

> These are the thirteen principles of religion, faith and ethics, and denying one of them is equivalent to denying the whole Torah. They should be recited daily after prayer, for whosoever recites them daily, will come to no harm all that day.[15]

Obviously, great importance and spiritual power was ascribed to this creed. It is no wonder that, to this day, many Jews regard the Ani Ma'amin as authoritative!

The Ani Ma'amin first appeared in a prayerbook in 1558 in Mantua (a city in Italy) in an Ashkenazic ritual with the words: "Some have the custom to recite this also in the morning."[16] In other words, unlike the Yigdal, the poetic-hymn version of the thirteen principles, the Ani Ma'amin never formally became part of the required liturgy for daily prayer. Many people recited it (and still do) but it is not a legal requirement.

The recital of the Ani Ma'amin creed ends with these three words from the Bible (Genesis: chapter 49, verse 18) which are repeated three times in both Hebrew and Aramaic: "Lee-shooat'cha keeveeti Adonai"--"For thy salvation I hope, O Lord!"[17]

But now we have spoken about the Yigdal and the Ani

Ma'amin creed--two versions of the list of basic Jewish principles--and we have some questions: What are these principles? Who exactly is responsible for them? The answers to both questions rest with the very famous man who prepared the list--Moses Maimonides (pronounced "MY-MON-I-DEES"). For it was he who created the list of thirteen basic principles of Jewish belief upon which both the Yigdal and the Ani Ma'amin are based.

Who Was Moses Maimonides?

Moses Maimonides (1135-1204) was the most famous rabbi since the days of the Talmud (second through fifth centuries). He is often referred to as the "Rambam," based on the first letters of his hebrew name: Rav Moshe ben Maimon (Rabbi Moses the son of Maimon). He was a great doctor, serving as the personal physician to the Sultan of Egypt. He was also a great philosopher and wrote codes of Rabbinic Law. There is a famous quote about him which best describes how most Jews felt about him: "From Moses to Moses there was none like Moses"[18] (From Moses THE RECEIVER OF THE TORAH ON MOUNT SINAI until Moses MAIMONIDES there was nobody as great as Moses MAIMONIDES). Moses Maimonides had a great deal of foresight and wisdom:

> Rambam (Maimonides) knew that not all Jews have the time, the ability, or the patience to study the entire Torah, the Talmud, and the explanations of the many rabbis.[19]

For this reason, he decided to reduce all the many teachings and laws contained in Jewish Law to thirteen basic beliefs. These, he believed, people would easily be able to memorize and recite, and, thereby, all of Jewish knowledge and faith would not be lost.

The Thirteen Basic Beliefs

The thirteen basic beliefs are divided into three general categories. The beliefs in the first category (principles 1-5) declare the Existence of God: "He is the Creator, One, incorporeal (without bodily form), eternal, and alone worthy of man's worship."[20] The beliefs in the second category (principles 6-9) deal with Revelation: "Revelation means the unveiling of the character of God to the children of men, accompanied by a binding announcement of the Divine will."[21] The beliefs in the third category (principles 10-13) deal with Reward and Punishment, or the concept of "the Moral Government of the Universe."[22]

An itemized list of the "Thirteen Principles of Faith" by Maimonides could be summarized as follows:[23]

CATEGORY ONE:

1. God's existence--God was, is, and always will be.
2. God's unity--There is one God. (God is One.)
3. God's incorporeality--He has no form or shape (no body).
4. God is eternal--He existed before anything was created. (He will also always continue to exist.)

5. God alone is to be worshipped--He is the Lord of the whole universe. (There are no intermediaries, and no other being apart from God should be worshipped.)

CATEGORY TWO:

6. Prophecy--God chose great men to be our prophets.

7. Superiority of Moses--Moses was the greatest prophet of them all and saw God's image.

8. Torah as Divine--God gave us a Torah of truth through His prophet.

9. Torah as unchanging--God will never change His laws.

CATEGORY THREE:

10. God's knowledge--God knows our secret thoughts.

11. Reward and Punishment--God rewards the righteous man and punishes the evil man.

12. Coming of the Messiah--One day God will send us the Messiah to redeem us. (Messianic Expectation-Messianic Age)

13. Concern for Afterlife--God will bring the dead back to life some day.

Disagreement

You have now read the list of thirteen basic beliefs of the Jewish faith in three forms: in the hymn Yigdal, in the creed Ani Ma'amin, and in the original formulation by Moses Maimonides. As Reform Jews, certain of the statements contained in them do not agree with our way of thinking or with our understanding of Judaism. The very fact that Judaism can have no authoritative creed of belief would lead to areas of disagreement with these beliefs. Not everybody is willing to unquestioningly accept a list of principles which is supposed to contain all that one needs

to believe to be a good Jew! The changes which the opponents to this listing have made to it are similar to the type of changes they made to other prayers in the prayerbook. As you know, these changes represent different and often more liberal understandings of Judaism. These differences are most clearly evident when we examine various versions of the hymn Yigdal, the poetic-musical rendition of the thirteen beliefs.

In England, Rabbi Israel Mattuck omitted three stanzas of the Yigdal in Volume I of his Liberal Jewish Prayer Book (1926 edition). These were stanza seven which speaks of the "superiority of Moses," stanza eight which speaks of the "divinity of the Torah," and stanza twelve which speaks of the "coming of the Messiah."[24] These were beliefs which were not acceptable to his liberal Jewish point of view. Rabbi Mattuck could not accept the doctrine of the "superiority of Moses" because he believed that all the words of the prophets were equally valid. He rejected the notion of the "divinity of the Torah" because he firmly believed that man had something to do with its production. He could also not accept a belief in the coming of a personal Messiah to redeem Israel. His view, instead, was that of an age of peace which all men would have to work together to achieve. He also changed stanza thirteen which speaks of the "resurrection of the dead" to read "He hath implanted eternal life within us."[25] The idea that people's bodies would someday come back to life

was totally foreign to him. On the other hand, he could easily accept the idea of "spiritual immortality"--the idea that those who have died live on in the good influences that they had over us, and in the good deeds which they did in this world while they were alive.

Another Englishman, Basil L.Q. Henriques, edited a prayerbook in 1929 for St. George Settlement Synagogue in London's east end.[26] He handled the Yigdal differently. Instead of omitting stanzas, he made some changes. However, he did not change the Hebrew of the Yigdal; instead, he changed the English to agree theologically with Rabbi Mattuck. He was comfortable with the Hebrew, but not comfortable with the English. Therefore, his prayerbook reflected both the traditional background of the worshippers as well as the thinking of Liberal Judaism. The original Hebrew version of stanza seven, you will recall, reads: "Never has there arisen in Israel a Prophet like Moses beholding God's image." Henrique's rendition in English reads: "The law of Life has He given us through Moses and the Prophets of Israel."[27] The original Hebrew version of stanza eight reads: "The Torah of truth God gave to His people through His prophet who was faithful in His house." Henrique's rendition in English reads: "The law of Truth has He revealed to the wise and faithful of every age."[28] And while the original Hebrew version of stanza twelve reads: "At the end of time He will send our Messiah to redeem those that wait for His final salvation,"

Henrique's revised English version goes: "At the end of days shall all men accept the yoke of His Kingdom, and the age of Righteousness and peace shall be established in the world."[29]

It is not of central importance to the understanding of the hymn Yigdal whether or not one accepts Moses as the greatest prophet or merely as an agent of God. Nor is it of central importance whether one accepts the Torah as Divine or merely as divinely-inspired law, or whether one believes that a special human being (Messiah) will one day redeem the world or rather that all men must work together to achieve peace. What is of importance is that you realize that these are some of the main concepts contained in the hymn Yigdal, and that these three doctrines in particular (Superiority of Moses; Divinity of Torah; Coming of Messiah) were more controversial. Jews may have spent much time arguing over the content of the Yigdal, and may even continue to do so to this day. Regardless of differences of interpretation and in the meaning of the text, Jews everywhere continue to sing the hymn Yigdal and to love it. However we understand the text of the hymn Yigdal, we are reminded somehow of whatever it is that we Jews believe when we sing it. Perhaps it is the melody that best contributed to the preservation of the Yigdal. Frequently, when we sing the Yigdal we are not aware of the English meaning; it is the music that we like best.

The Melody

There have been many melodies written for the hymn Yigdal. Each local community independently developed or adapted their own. Ashkenazic communities usually based their melodies on the prayer modes (special melodic styles to which the prayers are sung). Sephardic communities also drew upon secular tunes from the general communities in which they lived and the surrounding population.[30] One element in all these melodies is the character of pride and cheerfulness.[31] Certainly we should be proud and happy when we sing a song which contains the beliefs of our religion which we love so much!

There is one well-known tune for the Yigdal which most of us sing today. It was written by a man named Meier Leon (1740-1800).[32] He was appointed a singer in the Duke's palace in London in 1766. When the famous musician Ahron Baer compiled his collection of synagogue music in 1791, twelve numbers were marked "Leon Singer"--the pen name for Meier Leon.[33]

The history of the Yigdal tune is interesting. The story goes that one day a minister named Thomas Olivers heard the tune written for the Yigdal by Meier Leon, liked it immediately, and wrote a hymn for singing in Christian congregations based upon it called "The God of Abraham, Praise."[34] Reverend Olivers then brought his piece to a minister's conference. When he showed the other ministers his piece of music, he said:

> Look at this. I have rendered it from the Hebrew, giving it as far as I could a Christian character, and I have called on Leoni the Jew, who has given me a synagogue melody to suit it; here is the tune, and it is to be called "Leoni."[35]

Oliver's hymn was adopted about 1770. It was so popular that a thirtieth edition of it appeared in 1799![36]

Where did the tune originally come from? One noted Jewish musical scholar has traced the Leoni melody back to an old folk motive which was prevalent in Spanish-Basque, Slavic, and Jewish song.[37] Its melody line is similar to other pieces of music. It resembles a German Zionist song, the famous Zionist hymn Hatikvah, and a symphony by the well-known composer Smetana called "Moravia."[38] The Yigdal melody also found its way into a chorale by Sir Michael Costa (1810-1884) called "O Make a Joyful Noise" from his Oratorio Eli written in 1855.[39] So, as you can clearly see, the melody of the Yigdal was well-liked and well-accepted, and frequently used at different times by many composers.

A Final Word

What, then, do we Jews believe? We believe many different things. We believe in God. We believe in some concept of Torah and Prophecy. We believe in the value of living a good life and the principle that we must some day have a better world. We do not all state these beliefs in the same way or with the same amount of conviction. In whatever way you state them, there are certain basic ideas

which we can call Jewish ideas.

Throughout the centuries people have deliberated over these central Jewish beliefs and, as you know, some people have tried to put them in writing. The most famous attempt was made by Moses Maimonides with his list entitled "The Thirteen Principles of Jewish Faith," recited by some Jews in a creed called Ani Ma'amin ("I Believe . . ."), and sung by most Jews in a hymn called Yigdal.

So, the next time you sing the Yigdal in a worship service, you will remember that you are singing a list of some of the fundamental principles of our faith. In a nutshell, you are asserting some of the basic ideas we Jews believe.

How all this came about is really amazing, isn't it?

CHAPTER VI

KOL NIDRE

What is the Kol Nidre?

The highlight of the High Holy Day services is something we call the Kol Nidre. In the Union Prayer Book it looks like this:

EVENING SERVICE FOR ATONEMENT DAY

Reader

> All prayers which the children of Israel offer unto Thee, O our Father, that they may depart from sin, from guilt and from wickedness, and follow the ways of Thy Torah, the ways of justice and of righteousness; yea, all the resolutions which we make from this Day of Atonement until the coming Day of Atonement--may they be acceptable before Thee, and may we be given strength to fulfil them. We have come to seek atonement and to ask Thy pardon and forgiveness. Turn us in full repentance unto Thee, and teach us to undo the wrongs which we have committed. Thus will thy great and revered name be sanctified among us.[1]

You have undoubtedly heard the Kol Nidre sung many times--whether it was on television, or on the radio, or most probably in temple. When you heard it, you have probably taken it for granted. That is to say, you may never have wondered what exactly the Kol Nidre really is.

Do You Know . . . ?

. . . . Do you know that the Kol Nidre is not written in Hebrew?

. . . . Do you know that the Kol Nidre was not originally part of the Yom Kippur worship service?

. . . . Do you know that the Kol Nidre was used throughout history by anti-semites to "prove" that the word of a Jew was not to be trusted?

. . . . Do you know that Jews themselves objected to the use of the Kol Nidre?

. . . . Do you know that the Kol Nidre is not a prayer at all but a legal formula dealing with vows?

What is a "Vow?"

We have called the Kol Nidre a legal formula dealing with vows. But what, you may wonder, is a "vow?"

Have you ever made a promise to a friend that you will do something for him if he will first do something for you? Did you swear on your honor that you really mean what you say? That is a "vow." In other words--a solemn promise. When we talk about vows in the Kol Nidre, we are talking about just this kind of promise. We are talking about swearing an oath to a friend. Only in the case of the Kol Nidre, the oath that we swear, the promise that we make, is to God.

Please note: The Kol Nidre does not deal with promises made to man. We cannot get out of such promises. If we have borrowed money, we have to pay the lender back.

But we are able to get out of promises made to God.

Where Did We Get This Idea of Vows to God?

The idea of making vows goes back to the Bible. One approach to God in Biblical times was through the neder or vow, in which "an individual requested something from God; in return he promised to make payment to Him."[2] One good example comes from the first book of the Bible, the book of Genesis. Jacob asked God for food and clothing; in return, he vowed to God that if these were given to him, he would set aside a portion as payment to God:

> Jacob then made a vow, saying: If God remains with me, if He protects me on this journey that I am making, and gives me bread to eat and clothing to wear, and if I return safe to my father's house--the Lord shall be my God. And this stone, which I have set up as a pillar, shall be God's abode; and that of all that You give me, I will always set aside a tithe for You.[3]

Vows were also made for other reasons, such as pledging of donations, and the promise to do or not to do certain specific things.[4]

A vow was an extremely serious and binding thing. One had to be very careful to avoid breaking it. In fact, the vow achieved such a high level of holiness, that a sentence to break one's oath was often included in the vow itself.[5] This special vow-breaking sentence was not to be used unless an event arose which would make the doing of the vow impossible. The Bible teaches us that it is better not to vow if you can't do what you promise:

> When thou vowest a vow unto God, defer not to pay it; for He hath no pleasure in fools; pay that which thou vowest. Better is it that thou shouldest not vow, than that thou shouldest vow and not pay.[6]

Sometimes, it becomes impossible for a person, even with the best of intentions, to carry out a promise. Suppose you promised a friend that you would go downtown to the shopping center with him, and then you remembered that you had agreed to clean up the family room for your parents, for the important company they were having that evening. You meant well to your friend, but a situation arose in which you could no longer keep your promise.

The Bible emphasizes the importance of keeping one's word promptly:

> When you make a vow to the Lord your God, do not put off fulfilling it, for the Lord your God will require it of you, and you will have incurred guilt; whereas you incur no guilt if you refrain from vowing. You must fulfill what has crossed your lips and perform what you have voluntarily vowed to the Lord your God, having made the promise with your own mouth.[7]

Therefore, one had to be extremely careful about making oaths, vows, or promises.

Can a Vow Ever be Cancelled?

The making of vows was looked down upon by the Torah, and by the scholars who lived after the time of the Bible.[8] The rabbis realized how difficult it would be to fairly and honestly decide if a particular vow could indeed be cancelled. For this reason, the Bible developed a procedure by which vows could be annulled if impossible to fulfill. This consisted of the vow-breaking sentence which was included initially with the vow itself.

In rabbinic times, a bet din--a rabbinical court

of three men--could cancel a vow by granting annulment of an individual's vow.[9] Until the fourteenth century, this process could be done by a single rabbi, provided that he was an expert scholar in the law. This process was called heter nedarim--the "cancellation of vows."

Much later on the Kol Nidre appeared. It offered a formula of annulment to an entire congregation at one time.[10]

How Old is the Kol Nidre?

The Kol Nidre is not as old as you think. It is over a thousand years old. Now you might think that a thousand years is in fact very old, but in the light of 4,000 years of Jewish history it is really not so old at all.

We know for sure that the Kol Nidre dates at least as far back as the year 870. Although oral prayerbooks were already in existence, the first written prayerbook was not produced until the year 870. If people recited Kol Nidre before 870, they recited it by memory, just like they recited all their other prayers. Nevertheless in this first written prayerbook, a complete text of the Kol Nidre was included.

This first written prayerbook was called the Order of Prayers (Seder Tefillot in Hebrew) and was written by a man named Rabbi Amram the son of Sheshna. Rabbi Amram wrote it at the request of a Spanish congregation; this congregation wanted to know what the prayers were, in what order they

were to be recited, and what they meant.[11] However, you might be interested to learn that although Rabbi Amram included the complete text of the Kol Nidre in his prayerbook, he prohibited its use! He even went so far as to call the Kol Nidre a "minhag sh'tut"--a 'foolish custom."[12]

Rabbi Amram was expressing the opinion of many people of his time toward the cancelling or annulling of vows. However, despite Rabbi Amram's negative attitude, the recitation of Kol Nidre was almost completely accepted everywhere.

By the way, you might also be interested in knowing that the first printed version of Rabbi Amram's prayerbook was not published until 1865.[13]

Who Wrote the Kol Nidre?

The author of the Kol Nidre remains a mystery. It is difficult to find out just who the author really was.

What Does the Kol Nidre Do?

What the Kol Nidre on Yom Kippur does is to forgive everyone at once for things that are impossible to do. An impossible oath or vow is one which a person makes quickly, without thinking or realizing the importance of what he promised. It is for this type of vow that the Kol Nidre is intended.

Therefore, it is now clear that the Kol Nidre was not a prayer; it was originally an extraordinary statement whose main concern was to make oaths and vows of the past

year no longer valid. Originally it said:

> All forms of vows, bonds, oaths (to God) . . . which we have uttered a vow, taken an oath, . . . or bound ourselves from the last Day of Atonement unto this present Day of Atonement, which is now come unto us for peace. May these our vows be no longer deemed as vows, our oaths as oaths; and our bonds (be no longer considered) as binding. Be they all null and void; they shall not bind, nor shall they stand. Instead may we be granted forgiveness and pardon.[14]

Therefore, it was to forgive vows between man and God of the previous year that were impossible to fulfill that the Kol Nidre was introduced. Oaths between man and his fellowman must be fulfilled.

A Significant Change--Looking Ahead to Next Year's Vows

But this original version of the Kol Nidre created trouble. Therefore, one famous rabbinical scholar named Rabbi Jacob Tam, who happened to be the grandson of the great Bible and Talmud commentator Rashi, decided that the text needed to be changed. He believed that you cannot nullify a vow which had already been made in the past. He believed that a specific passage in the Talmud upon which the Kol Nidre is based speaks instead of vows which will be made in the future.[15] Therefore, Rabbi Tam changed the text. Now the text no longer read: "from the last Day of Atonement unto this present Day of Atonement." Instead the revised version read: "from this Day of Atonement unto the next Day of Atonement."[16]

Most congregations today use this revised version of the Kol Nidre formula. However, Sephardic Jews (those

who are descended from Spanish and Oriental ancestry) continue to use the original version.

Still More Changes!

As we will soon learn, many people have completely opposed the use of Kol Nidre. Still others have offered alternative versions of it as replacements. The new versions retained the words "Kol Nidre," the phrase "from this Day of Atonement until the next Day of Atonement, may it come to us for good," and the traditional tune. Therefore, they were easily recognizable as Kol Nidre "substitutes."

There were some differences, however. Rather than in the Aramaic language of the original version (Aramaic was the spoken language of the Jews in ancient Palestine), the new versions were written in Hebrew. Secondly, these new versions were written in the form of prayers; they were no longer to be considered legal formulas. Thirdly, the meaning of the Kol Nidre was altered; no longer was the emphasis on the annulling of vows, but rather on hoping for a better life.

Some of the prayerbooks of the Reform movement had these replacement versions of Kol Nidre printed in place of the original version. One such prayerbook was the sixth edition of the Reform prayerbook of the Hamburg, Germany Temple which was published in 1904. Its substitute version of the Kol Nidre contained a request for God to

accept the vows[17] (not a request for their annulment):

> All the vows unto Thee, O our father, to return unto Thee with all their heart and with all their soul, to walk in the ways of Thy Torah, on the path of righteousness and justice, from this Day of Atonement, unto the next Day of Atonement, may it come to us for good, yea, may all of them ascend and come and be accepted and heard before Thee in mercy. And bend their inclination. And put it in their heart to love and to fear Thy great and awesome name.[18]

Since the Kol Nidre was dealing with vows and oaths, it was reasonable to assume that there were obviously going to be law-breakers and sinners in the congregation. And since sinners were not allowed by law to pray with "non-sinners," an introductory formula was added to the Kol Nidre which gives the congregation permission to pray in the company of sinners:

> In the tribunal above (in heaven) and in the tribunal below (on earth), by the permission of God and the permission of the congregation, we hold it lawful to pray with the transgressors.[19]

Perhaps this was introduced to forgive those who had been compelled to give up Judaism and accept another faith--a common occurrence in the Middle Ages.[20]

How Old is the Melody?

The melody of the Kol Nidre is not as old as the text itself. It is possible that the introductory melodical motives of the Kol Nidre resemble the Babylonian cantillation of the Midrash (a commentary on the Bible) on the verses "Bereshit Bara"--the first verses of the book of Genesis in the Torah which deal with the story of Creation.[21] In Babylonia it was customary to chant the beginning of Genesis

at the afternoon service on the day before Yom Kippur. It was also sung again in the Concluding Service at the end of Yom Kippur itself. Therefore, this particular chant might have been adapted for the text of Kol Nidre.

It is also possible that the melody emerged at the time of the Marranos (secret Jews) during the Spanish Inquisition. During the Spanish Inquisition in the late fifteenth and early sixteenth centuries when many Jews were persecuted by the government, they were often given the choice of conversion to Christianity or death. Some chose to die. Many became "secret Jews" ("New Christians") or Marranos, openly professing Christianity while clinging to Judaism in their hearts. On Yom Kippur these Marranos would gather together in secret to renounce their newly-adopted faith. The form used for this renunciation was the Kol Nidre.[22] By reciting the Kol Nidre, these Jews were claiming that their oaths of loyalty to Christianity were null and void! These assemblies were often dangerous, however, with Church spies finding them and handing them over to be killed by the authorities of the Inquisition.[23] This historic usage of the Kol Nidre gives it much additional religious significance.

The first time a standard tune for the Kol Nidre was mentioned was by a rabbi named Mordecai Jaffe (1530-1612) from Prague.[24] Rabbi Jaffe mentions the fact that the tune was fixed in a law code he wrote, and that he approved of the quality of the tune. However, he had tried

to correct certain errors in the text of the Kol Nidre (things he considered errors), and was unsuccessful. He wrote that the cantors of his day were "unable to incorporate the changes in the course of their chanting because they are too attached to the old melody which fits the familiar text."[25] Certain modern scholars feel that the "old melody" mentioned here is indeed the present tune used today, which had developed between the fifteenth and sixteenth centuries.[26]

The first time the actual music of the Kol Nidre was published was in the eighteenth century by a man named Ahron Beer (1738-1821). He collected over twelve hundred compositions written by his contemporaries, and edited them into a large collection marked with names and dates. Included in the volume are two versions of the Kol Nidre--one dated 1720 and another variation of the first dated in 1783.[27]

Many other composers have been inspired to use the melody of the Kol Nidre in their own works. Max Bruch (1838-1920) used it in his Concerto for Cello and Orchestra in 1881. Arnold Schonberg (1874-1951) used it in his Opus 39 for Speaker, Choir, and Orchestra in 1938. It was even used by Beethoven as thematic material in the first five measures of the sixth movement ("Adagio") of his String Quartet--No. XIV Opus 131![28]

Some Serious Problems!

Nevertheless, the Kol Nidre was a source of mischief to people who didn't understand what it meant. Throughout Jewish history, people frequently misunderstood the meaning and purpose of Kol Nidre. They have understood the Kol Nidre to be evidence that the oath of a Jew is worthless! Many people were concerned that the Kol Nidre would have some kind of negating effect on testimony given by Jews in a court of law.[29] Anti-semites took advantage of this. Their suspicions led to laws which compelled all Jews testifying in non-Jewish courts to take a special oath known as the "More Judaico" ("Jewish Oath") before their testimony would be considered valid and believable. In this oath a Jew had to declare that the particular legal testimony or business deal in which he was involved would not be cancelled out by the recitation of the Kol Nidre on Yom Kippur.[30] A portion of a typical "Jews Oath" from fourteenth century Germany reads as follows:

> . . . And may that sulphur and pitch flow down upon your neck that flowed over Sodom and Gomorrah . . . and may the earth envelope and swallow you up as it did Dathan and Abiram. And may your dust never join other dust, and your earth never join other earth in the bosom of Master Abraham if what you say is not true and right. And so help you Adonai you have sworn the truth.
>
> If not, may . . . the calamity strike you that the Israelite people escaped as they journeyed forth from Egypts land. And may a bleeding and a flowing come forth from you and never cease, as your people wished upon themselves when they condemned God, Jesus Christ, among themselves, and tortured Him . . .[31]

Only after a Jew had recited an oath like this one would Christian officials in the civil courts feel that his

testimony could be believed. Only then did these officials no longer fear that the Kol Nidre would cancel Jewish testimony.

Jews always resented this type of an oath because it presumed that they were liars! Also, they were often physically humiliated during the moments when the oath was being administered. For example, while the oath was being administered in eleventh century France, "Jews had to wear crowns of thorns on their necks and around their knees" while "long thorn branches were pulled between their legs."[32]

Early Reform Jews Didn't Like the Kol Nidre!

The early leaders of Reform Judaism believed first and foremost in the eternal validity of the Moral Law. "Only the universal values and truths can be binding on Reform Jews," they argued; "the ceremonies, rituals, and prayers which do not fulfill the needs of modern man can no longer be considered valid or essential." The ritual of reciting Kol Nidre on Yom Kippur evening was included in the list of non-essentials. It was a cause of anti-semitism and of the mistrust of modern Jews so widespread in their time.

In fact, when the early Reform rabbis of Europe gathered together for their first conference at Brunswick, Germany in 1844, the "problem" of the Kol Nidre was one of the first issues to which they addressed themselves.[33]

They decided that the Kol Nidre should be removed from the Yom Kippur worship service. This change was soon found in all European Liberal and Reform prayerbooks.[34] These rabbis even attempted to create new prayers which would take the place of the Kol Nidre in the liturgy.

Nevertheless . . .

Despite the problems, the Kol Nidre survived. It is still chanted every year on Yom Kippur evening in synagogues and temples around the world. It is chanted, generally speaking, at or near the beginning of the service.

Before Kol Nidre is chanted, the ark is opened and the Torah scrolls are taken out. Two scrolls are removed in the Ashkenazic tradition and seven scrolls in the Sephardic.[35] In traditional congregations, the prayer to allow Kol Nidre to be chanted in the presence of sinners is then recited three times. According to the traditional Jewish law, the recitation must begin while it is still daylight and be prolonged until sunset. In a Sephardic congregation, the Kol Nidre is not sung only by a cantor or a soloist. Rather, it is sung by the entire congregation, who sing alternating phrases with the cantor.[36] For this reason, there is no one standard melody for the Kol Nidre common to all the Sephardic congregations in the world.

Starting in the eleventh century, the Kol Nidre was recited three times.[37] Traditionally, since the Kol Nidre was sung at the beginning of the Yom Kippur service,

the reason for three times was to enable latecomers to hear the content of the text.[38] Some cantors varied the melody. Some only sang it twice. Many improvised the tune so that it would never sound exactly the same twice. The first repetition was to be soft, with increasing volume in the second and third repetitions. One editor of a twelfth century prayerbook described his method of recitation as follows:

> The first time he (cantor) must utter it softly like one who hesitates to enter the palace of the King to ask a gift of Him whom he fears to approach; the second time he may speak somewhat louder; and the third time more loudly still, as one who is accustomed to dwell at court and to approach his sovereign as a friend.[39]

In most Reform temples, however, Kol Nidre is only chanted once.

With All Its Problems, Why Has It Survived?

It is clear by now that when we speak of the Kol Nidre, we are talking about one of the most well-known and most beloved events of the entire Jewish liturgical year. We may wonder, then, why it has survived. There is no doubt that its survival was due to three factors: the historical memories it evokes, the tune, and the mood of Yom Kippur itself.

The first factor which has caused the survival of the Kol Nidre are the historical memories it evokes from its listeners. The aspect of martyrdom--the sacred act of taking one's own life rather than leaving Judaism--gives the Kol Nidre much historical significance. This was

especially true at the hands of the Spanish Inquisition, which we have already spoken about. And although this association cannot be firmly proven by firm historical evidence, the relationship between the concept involved in the Kol Nidre and the act of martyrdom is a powerful one and must be reckoned with.

Kol Nidre has a wide sphere of influence among all Jews; it affects Jews with all different levels of religious commitment. Even totally uncommitted Jews are affected by it. As one famous psychoanalyst puts it, the Kol Nidre "speaks to the collective Jewish unconscious of its deepest tribal memories."[40] There is something about the ritual of Kol Nidre which touches the innermost sensibilities of all Jews. For this reason, attendance at the "Kol Nidre service" is considered to be of utmost importance, and the largest attendance of the year can often be expected.

The second factor which has caused the survival of the Kol Nidre is the melody itself. It is a plaintive, stirring melody which moves its listeners year after year. It is a melody which has successfully protected the rather dull text of the Kol Nidre formula from the hands of its critics. The musical setting itself is an expression of deep religious feeling.

The melody of the Kol Nidre is probably more familiar to more Jews than any other melody in Judaism. It is not an ordinary melody; it is a very special melody which takes on a life of its own. It is a melody which

speaks to us. Let us see what one well-known Jewish musicologist has to say about the Kol Nidre melody:

> The melody itself awakens emotional memories of the past--the past of each individual listener as well as the past of the entire folk. It stirs a hope that the New Year will be better than the old, that all of us will be given the strength to shed old weaknesses and to rise to new crises in life with vigor and courage.[41]

Leopold Stein wrote a hymn and prayer book in 1840 in which he wrote the following interpretation of the melody of the Kol Nidre: It is

> a tune which indeed did not fit the text, but which, to a high degree, was in consonance with the solemnity of the day it is meant to introduce.[42]

Commenting on the deep devotion and piety of Yom Kippur worshippers, he continued:

> This most certainly cannot be ascribed to the uninspiring text, but solely and alone to the warm and pious spirit which breathes and lives in the tune.[43]

According to Stein, this "spirit" is expressed as a three-fold feeling: first, an anxiety at the approach of such a solemn day; second, a daring rising toward God, the "Divine Pardoner"; and third, a sincere plea before the throne of God, the "All-Merciful One."[44] In his book, Stein wrote a number of prayers and hymns designed to supplement and to take the place of the traditional parts of the High Holy Day services. Included among the hymns which Stein intended to substitute for the Kol Nidre is one entitled "O Tag des Herrn" ("O Day of the Lord").[45] Although it has not replaced the Kol Nidre, it has remained part of the Reform Jewish Liturgy ever since.[46]

The third factor which has caused the survival of the Kol Nidre is the setting of the Yom Kippur service. There are differences in ritual details in various parts of the world, but basically the general pattern is the same. Since the Talmud does not allow one to ask for absolution of a vow on a festival, the Kol Nidre had to come before the actual service began. From our point of view, it no longer appears to preceed the service as a separate entity unto itself; but rather it seems to actually begin the worship service. That is why the Kol Nidre has received such a prominent place in our Yom Kippur liturgy.

The wearing of the tallit or prayershawl is also a distinctive part of the setting for the Yom Kippur evening service. This service is often called the "Kol Nidre service." The tallit is prohibited at night, but since Kol Nidre is technically recited before sunset, it is allowed. The wearing of white prayer shawls is related to the white robes often worn by the rabbi, to the white covers for the Torah, and to the whole concept of white for purity on the Day of Atonement.

What Does The Kol Nidre Do For Us?

But there is still another reason why the Kol Nidre has survived and has become such an important part of our lives. The Kol Nidre does something for us. Have you ever talked to other people about what they feel when the Kol Nidre is sung? There are many different kinds of

answers they might give you. They might tell you that it makes them conscious of Jewish History, that it lets them stand with the martyrs of our faith, that it lets them be with our Jewish ancestors who lived centuries ago. They might tell you that it gives them a sense of pledging. Just as all Americans "pledge allegiance" to the flag of our country and sing the "Star Spangled Banner," so too do we Jews make resolutions. The Kol Nidre is our way of making promises in good faith.

The people you ask might also tell you that the Kol Nidre does something spiritual to them. They might say that the Kol Nidre almost gives them a feeling that God is in our midst, or that they are "talking" (communicating) to God. People who answer this way are aware that there is more to life than tangible or material things. They are aware that just as atoms and electrons ("non-matter") are at the essence of things, so too is all life made up of things that can't be seen. The message of Kol Nidre is, then, a call to return to a spiritual way of life.

What Does The Kol Nidre Mean To Us?

So as you can see, the Kol Nidre is extremely important to us. It sets a definitely "religious" mood for Yom Kippur, the Day of Atonement. But it is the meaning which each of us brings to the words of the Kol Nidre which is most important. Certainly our own personal understandings of the Kol Nidre bring us more relevance and spiritual comfort than the actual meaning of a formula for the

annulment of vows. The Kol Nidre symbolizes the need "to deepen our sensitivity toward the resolutions we make in our finest moments of spiritual decision."[47] It serves as a reminder that "only by resolute will and severe self-discipline can we hope to lessen the distance between what we are and what we hope to be."[48]

Go to Yom Kippur evening services next year and listen closely to the Kol Nidre. Really concentrate on its special melody. Absorb the unique atmosphere it creates. Then you too will understand the true nature of Kol Nidre. Then you too will join with Jews all over the world who "walk" with our ancestors every Yom Kippur evening. What it means to you is totally up to you. What will you feel next time when Kol Nidre is sung?

CHAPTER VII

MAOZ TZUR

What Is Your Favorite Jewish Holiday?

If someone were to ask you which is your favorite Jewish holiday, you might possibly answer Chanukah. Chanukah has traditionally been a fun holiday for young people--with candles, presents, games, and special foods.

But even though it is only considered to be a minor festival on our Jewish holiday calendar, its main idea is no less important or significant than the main ideas of any other holiday.

What is this important concept? What is the main idea of Chanukah? It is the principle of freedom of religion and is symbolized by the lights kindled on the eight nights of the festival. Our new Reform prayerbook puts it this way:

> The lights of Chanukah are a symbol of our joy. In time of darkness, our ancestors had the courage to struggle for freedom: freedom to be themselves, freedom to worship in their own way. Theirs was a victory of the weak over the strong, the few over the many, and the righteous over the arrogant. It was a victory for all ages and all peoples.[1]

One of the ways the victory of Chanukah is remembered is by the singing of a hymn called Maoz Tzur ("Rock of Ages"). But what exactly is Chanukah all about and how

does Maoz Tzur fit in?

The Story of Chanukah

"Chanukah" means "dedication." The holiday Chanukah was given this name because it reminds us of the time when the Holy Temple in Jerusalem was rededicated to the worship of God. It reminds us of the brave Maccabees who fought the powerful armies of Syria over two thousand years ago to get the Temple back into Jewish hands. Our Jewish tradition states that on the twenty-fifth day of the month of Kislev, the Maccabees entered the Temple, removed the Syrian idols, cleaned the impure vessels, and rededicated it.

There is also the miracle of the oil: "Nes gadol hayah sham"--"A great miracle happened there." A vessel of oil, enough to last twenty-four hours, was found. The miracle was that it lasted for eight days. This is the reason why the holiday of Chanukah is celebrated for eight days.[2]

But, you may wonder, just how do we celebrate Chanukah?

Blessings Over The Candles

One of the ways we celebrate Chanukah is by kindling lights in the special candle-holder called the menorah. The menorah has space for eight candles in a row--one for each of the eight nights of the holiday. Generally, most

Jews start with one candle on the first night and add one every day until there are eight on the final night of Chanukah.

And just like on Sabbath, we are to recite special blessings over the candles. These two are recited every night:

> Blessed is the Lord our God, Ruler of the universe, who hallows us with His Mitzvot, and commands us to kindle the Chanukah lights.[3]

> Blessed is the Lord our God, Ruler of the universe, who performed wondrous deeds[4] for our ancestors in days of old, at this season.

This third blessing is only recited on the first night:

> Blessed is the Lord our God, Ruler of the universe, for giving us life, for sustaining us, and for enabling us to reach this season.[5]

While the candles are actually being kindled, a paragraph which discusses their use and purpose might be recited:

> We kindle these lights on account of the miracles, the victories and the wonders which You wrought for our fathers through Your holy Priests. During all the eight days of Chanukkah these lights are sacred, and we are not permitted to make use of them, but only to look upon them in order to give thanks to Your Name for[6] Your miracles and Your salvation and Your wonders.

After the candles have been lit and the above paragraph has been completed, the singing begins. The most well-known of the Chanukah songs is the hymn Maoz Tzur.

Maoz Tzur--A Hymn for Chanukah

Maoz Tzur ("Rock of Ages") is known as the "Hymn

for Chanukah." As you already know, it is sung on Chanukah after kindling the candles, after reciting the blessings and perhaps even after the explanatory paragraph "We kindle these lights . . ." ("Ha-nerot Ha-lalu . . ."). This is only the practice of Ashkenazic Jews; Sephardic Jews have a different ritual.[7]

Reform Jews also kindle the lights and recite the blessings, but they might often sing the English version of the hymn Maoz Tzur called "Rock of Ages."

The entire Chanukah ritual--the candles, the blessings, and the hymns--was all originally intended for home observance. But later, to be sure that everyone was performing the ritual properly (or even performing it at all), it was also observed in the synagogue.[8] Of course, most people still do it in their homes, but this would explain why Maoz Tzur is so commonly sung as part of Chanukah worship services today.

What Does Maoz Tzur Say to Us?

By now you are probably wondering what the Maoz Tzur has to say to us. You want to know what it all means. The five stanzas of the Maoz Tzur recount the wonders of the Exodus from Egypt, the Babylonian exile, the fall of the wicked Haman, and the conquest of the Syrian Greeks by the Maccabees.

The first stanza says:

O Stronghold, Rock of my salvation; seemly it is to

> praise You. You will establish the House of my prayer, and there we shall offer You thanksgivings. When You will prepare judgement, deliverance from the raging foe, I shall complete, with song and psalm, the dedication of the Altar.[9]

Here Israel is hoping for the re-establishment of the ancient form of Temple worship. Once God does this, Israel will be able once again to properly offer hymns of praise and thanksgiving to Him.

The second stanza says:

> Sated was my soul with troubles, my strength spent with sorrow; they had embittered my life with hardship, enslaved by the kingdom of the heifer. But with His great power He led forth His chosen, while Pharaoh's hosts and all of his seed sank like a stone into the shadowy deep.[10]

God has saved His people from Egyptian slavery with "His great power." This stanza recalls how the Jews were saved while Pharaoh and all the Egyptians drowned in the Red Sea. Certainly this piece of our history should be especially familiar to you from the Passover Seder.

The third stanza says:

> To the holy Abode of His word He brought me, but even there I found no rest; the captor came and led me captive, because I had served alien gods and had prepared for myself heady wine. But hardly had I gone away, Zerubabbel came, Babel's end, and, after seventy years, I was saved.[11]

Here we are reminded of the historical fact that after seventy years of exile in Babylonia, God allowed the Jews to return to the Holy Land. These seventy years followed the destruction of the first Temple in Jerusalem by the Babylonians in the year 586 B.C.E. A reason for the exile "punishment" is also given in this stanza--"because

I had served alien gods." God never punishes His people without just cause; therefore, the fact that the Jews had begun to worship foreign gods can be looked upon as a possible reason for the exile.

The fourth stanza says:

> The Aggagite, son of Hamedatha, sought to cut down this lofty pine. But it had become his own snare, and his arrogance was broken. The head of the Binyaminite You did raise, but the name of the foe You blotted out, of his sons and of the abundance of his wealth; and him You hanged upon the gallows.[12]

This stanza is referring to the Purim story--the plot in the book of Esther in which the wicked Haman tried to destroy the Jews. In this stanza, the word for the Jews is "the lofty pine." We are all familiar with this story and its outcome: "and him (Haman) You hanged upon the gallows." This is another good example of the Jewish People having been saved by God.

The fifth stanza says:

> The Greeks had gathered against me in the days of the Hasmonians; they had broken down the walls of my towers and defiled all the oils. And from one remnant in the flasks a miracle was wrought for the roses, and, blessed with insight, they appointed eight days for song and jubilation.[13]

Here we are finally speaking directly about the Chanukah story. This stanza contains a summary of the Chanukah miracle--the one day of oil that lasted for eight days. It is this fifth stanza that links up the entire song Maoz Tzur with the celebration of the holiday.

There once was also a sixth stanza to Maoz Tzur. It called for a speedy redemption of Israel from under the

power of wicked rulers. This sixth verse is now omitted from most editions of the prayerbook.[14] Over the course of time, however, other verses were added to Maoz Tzur by various authors. These verses contained yet other occasions when the Jews were rescued by God, such as the persecution by Edom (the Christians) or by Ishmael (the Arabs).[15] They too, are not generally printed in most editions of the prayerbook.

Who Wrote the Maoz Tzur?

Maoz Tzur was written in Germany in the thirteenth century by Mordecai ben Yithak Ha-levy (Mordecai the son of Isaac the Levite). We know for sure that a man named Mordecai wrote Maoz Tzur because his name appears in it in acrostic form.[16] In other words, the first letter of each of the five Hebrew stanzas of the poem spell out his name. The five Hebrew stanzas begin with the letters "mem," "resh," "daled," "caf," and "yod"--which when put together spell "MoRDeCaYe."

The name Maoz Tzur comes from a verse in the biblical book of Isaiah:

> For thou hast forgotten the God of thy salvation,
> And thou hast not been mindful of the Rock of thy stronghold; . . .[17]

Literally, the words Maoz Tzur mean "mighty rock," although the song is most commonly called "Rock of Ages" in English.

Rock of Ages

The hymn Maoz Tzur, as you already know, has a version in English sung to the same traditional melody called the "Rock of Ages." It was written by M. Jastrow and G. Gottheil and differs from the original Hebrew version in that it has a stronger plea for vengeance.[18] This English version is often sung in addition to or instead of the Hebrew version in Reform and Conservative temples. It goes as follows:

Rock of ages, let our song
Praise Your saving power;
You, amid the raging foes,
Were our sheltering tower.

Furious, they assailed us,
But Your arm availed us,
And Your word
Broke their sword,
When our own strength failed us.

Kindling new the holy lamps,
Priests approved in suffering,
Purified the nation's shrines,
Brought to God their offering.

And His courts surrounding
Hear, in joy abounding,
Happy throngs,
Singing songs,
With a mighty sounding.

Children of the Maccabees,
Whether free or fettered,
Wake the echoes of the songs,
Where you may be scattered.

Yours the message cheering,
That the time is nearing,
Which will see
All men free,
Tyrants disappearing.[19]

But whether the hymn Maoz Tzur is sung in English or whether it is sung in Hebrew, the familiar and unchanging component is the melody.

The Melody

Maoz Tzur or "Rock of Ages" has a very familiar melody, one which has become the traditional tune for it, and which has been commonly used since the sixteenth century. This melody is of West European Ashkenazic origin and dates from around the fifteenth century.[20] In fact the whole song is similar to a church melody from as early as 1474.[21] Two Jewish musicologists feel that due to certain musical motives contained in it, it is related to a group of early Protestant chorales and even to a German soldier's song.[22] Another theory is that it was adapted from an old German folk song.[23] However, it is important to note that since there are no records of this tune before 1474, the poem Maoz Tzur was sung long before the invention of the present tune. Despite objections about its "non-Jewish" character, this melody has become the dominant one for the Maoz Tzur.

However it developed, the Maoz Tzur melody is well-liked and commonly sung. Also popular among East European Jews and the Jews of Israel, it is considered to be

> a fitting accompaniment to its theme of the Jewish people's salvation from the oppression of the Egyptians, Babylonians, Haman, and the Syrian Greeks.[24]

Obviously there are outside musical influences contained in the melody of the Maoz Tzur. These songs

> penetrated into the Ghetto, and were fused in the mind of some Jewish singer and used for the joyous theme of the victory of the Maccabees.[25]

Many people even consider the melody of the Maoz Tzur to be the only Chanukah melody.[26] Certainly, it is clear to see that it is most representative of the Chanukah spirit.

The opening bars of the melody were adapted by Martin Luther for the opening of a Lutheran Church chorale entitled "Nun freut euch, lieben Christen g'mein" ("Now rejoice all you dear Christians together").[27] It was common practice in Protestant Church music to have chorales which were based on melodies heard elsewhere by the composers. For his chorale, Luther probably heard a folk song that appealed to him and used it.

Also, the famous composer Johann Sebastian Bach (1685-1750) wrote a four-part chorale which contains part of the melody of the Maoz Tzur.[28] You may have to listen extra carefully, but it is there!

The first printed version of the melody appeared in 1815 in London by the Jewish musician and composer Isaac Nathan (1791-1864). He wrote the music to a poem called "On Jordan's Banks" from a book by Lord Byron called Hebrew Melodies.[29] The Maoz Tzur melody is a popular one and, as you can clearly see, finds a place in almost every collection of Jewish melodies.[30]

From the beginning of the Hebrew month of Kislev and onward (Chanukah falls on the twenty-fifth day of Kislev) and during the week of Chanukah itself, various prayers in the worship service are also sung to the Maoz Tzur melody.[31] Examples of this are the hymn Adon Olam, the blessing for

kindling the candles, the other supplementary prayers surrounding the lighting of the Chanukah candles, and the recitation of certain selections from the book of Psalms in the traditional service (called "Hallel").[32]

In the late nineteenth and early twentieth century, one slight musical improvement was made to the Maoz Tzur. One began to repeat the last sentence of each stanza when it was being sung.[33] This is considered to be more musical since it closes off each of the stanzas more effectively.

A Final Word

It is now clear that Maoz Tzur ("Rock of Ages") is truly a "hymn for Chanukah." It contains in its five stanzas the essential message of the holiday. One famous rabbi put it this way:

> What we commemorate each year at this time is not the anniversary of the dedication of a new Temple edifice. It is not the dedication, but the re-dedication of the Temple that we celebrate each Chanukkah. For the Temple edifice as such had not sustained any kind of physical damage, and therefore was not in need of physical restoration. It was the soul of the Temple that had departed. What was lacking was the congregation that had made up the Temple, those men who, with their heart's blood, with their loyalty to the Law, and with their enthusiastic fulfillment of life's duty, should have represented the true, living Temple of God.[34]

We are "the congregation that had made up the Temple." We are the people who should enthusiastically represent "the true, living Temple of God."

Each year at Chanukah time we should rededicate our

lives to God and to our fellow men, just as years ago the Temple in Jerusalem was rededicated by the action of the brave Maccabees. The song Maoz Tzur reminds us of their actions, of our history, and of the ideals of Chanukah. Remember this next Chanukah when you sing Maoz Tzur or "Rock of Ages" in your homes or in your temples.

CHAPTER VIII

HATIKVAH

"Name That Tune"

Here are the words of a song that I'm sure is familiar to all of you. Can you "name that tune"?

O say, can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars thro' the perilous fight,
O'er the ramparts we watch'd were so gallantly streaming!

And the rocket's red glare,
The bombs bursting in air,
Gave proof thro' the night
that our flag was still there!

O say, does the star-bangled banner still wave
O'er the land of the free, and the home of the brave.[1]

This song has become a central part of our American way of life. Do you recognize it? Of course! It is the national anthem of the United States of America called "The Star Spangled Banner." It is sung at public meetings, athletic events, schools, and many other patriotic occasions. When we hear it, aren't we reminded that we are Americans? Aren't we reminded that we should be proud citizens of our country? Doesn't the melody make us think about how great life in America is for us? Yes--although we are often anxious for whatever follows the singing of "The Star Spangled Banner"

to begin, we have to admit that we do often have some of these kinds of thoughts when we hear it.

But do you know that we Jews also have a special piece of music which we call our national anthem, a piece of music which evokes special Jewish feelings in each of us? It is a piece of music which reminds us that we are Jewish. When we hear it we swell with pride that we are part of the Jewish People. It is called Hatikvah ("The Hope") and has long been associated with the Jewish nationalist movement called Zionism. In fact, it has often been referred to as the "Zionist national anthem."

What is Zionism?

Zionism is the Jewish nationalist movement. The word "Zion" is found in the term "Zionism." Very early in Jewish history, "Zion" became a synonym for the city of Jerusalem. Jerusalem, as you know, has always held an important place in Jewish thought. In the days of the Bible, Jerusalem played a vital role in the religious and social life of the Jews. The Jews had a homeland and Jerusalem was its capital. Needless to say, the destruction of the holy temple and the subsequent expulsion of the Jews in 586 B.C.E. and again in 70 C.E. was considered a terrible catastrophe. From the year seventy on, a tradition developed in which the Jews mourned for the loss of their holy temple and yearned for a return to the homeland.[2] The book of Psalms has many references to the longing of

the Jews for "Zion"--for a return to the holy city of Jerusalem.

The modern term "Zionism" appeared first at the end of the nineteenth century. It referred to the movement whose goal was the return of the Jewish People to the land of Israel. In other words, the Zionists wanted to re-establish Israel as the national homeland of the Jews. This was understood in a political sense, not just in a philanthropic one.[3] People were to give more than their money to support activity in Palestine; they were to give of themselves--their time, their effort, and in many cases their own lives by moving there.

Many Jews throughout the world became very excited about this movement. Many others opposed it, such as our own Reform movement in its earlier years in the nineteenth century. Yet, the Zionist movement gained much wider acceptance with the appearance of Theodor Herzl.

Theodor Herzl--Founder of Zionism

Dr. Theodor Herzl (1860-1904) is generally accepted as the founder of the modern Zionist movement.[4] Herzl was born in Budapest, Hungary into a wealthy Jewish family. He was well-educated and became a reputable journalist. Having been exposed to anti-semitism as a student, he became assimilated into the cultural and social life of his time. He even once considered converting to Christianity, and firmly believed that the Jews should be absorbed and

disappear.

He quickly changed his opinions about Judaism while he was working in Paris as a correspondent for his newspaper. In 1894 a Jewish officer named Alfred Dreyfus serving in the French military was convicted for no apparent reason of serving as a spy for the Germans. Herzl was covering this story. This clearly anti-semitic event awakened strong Jewish feelings in him. From then on the "Jewish Question" became the object of his utmost concern.

In 1896 he published a pamphlet called "The Jewish State: An Attempt At A Modern Solution of The Jewish Question."[5] This was the beginning of his work toward an answer to the problem of anti-semitism. His idea was "the planned mass immigration of Jews from Europe to an autonomous overseas territory."[6] He worked hard toward this goal--seeking support from government leaders and rich Jewish financeers. Success began to come when the First Zionist Congress met in Basle, Switzerland on August 29, 1897. These one hundred ninety-seven delegates from many different countries comprised the first international Jewish assembly for nearly two thousand years. Herzl stated their program in the following words:

> . . . the aim of Zionism is to create for the Jewish people a home in Palestine secured by public law.[7]

Almost seventy years ago in Switzerland, Theodor Herzl "created" the Jewish State. This momentous action was accompanied by a song--a song that was to become the national anthem of the Jewish People everywhere--Hatikvah.

Hatikvah

The words to Hatikvah ("The Hope") were written by a man named Naftali Herz Imber (1856-1909) in 1878. It was first published in a collection of his poems in Jerusalem in 1886.[8] Imber was a Hebrew poet who wrote Hebrew poetry from an early age. Hatikvah is a nine-stanza poem that was originally called "Tikvatenu" ("Our Hope").[9] The version called "Hatikvah" was first printed in 1895. It was then adopted as the Zionist national anthem in 1897 during the First Zionist Congress in Basel, Switzerland.[10] For years it was sung as the unofficial anthem of Palestine. At the eighteenth Zionist Congress in 1933 (Prague) Hatikvah was formally declared as the official Zionist anthem. The first orchestral edition was performed in New York City in 1947.[11] And finally, it was sung at the proclamation of Israeli statehood on May 14, 1948. It has been the Israeli national anthem ever since.[12]

A Fundamental Change in The Song

In its history, there has been one fundamental change made to the text and meaning of the song Hatikvah. Until 1948, the dream of re-establishing the Jewish homeland was just that--a dream. It was the hope of centuries of Jews. The Zionist national anthem Hatikvah expressed that hope--a hope for Jewish liberation and redemption. This is clearly illustrated in the following lines from the

original version of the poem:

Od lo avdah tikvatenu
Hatikvah hanoshanah
Lashuv le'eretz avotenu
La'ir bah David hanah.

Our hope is not yet lost,
The age old hope,
To return to the land of our fathers,
To the city where David dwelt.[13]

Since 1948, however, the dream has become a reality. The State of Israel exists. This means that the "age old hope" expressed above "to return to the land of our fathers" was no longer an issue. We have returned to that land, to the "city where David dwelt." This part of the song had to be changed to reflect this momentous development in the history of our people. These lines of the poem now read:

Od lo avdah tikvatenu
Hatikvah shenot alpayim
Lih'yot am hofshi be'artzenu
Be'eretz tziyon virushalayim.

Our hope is not yet lost,
The hope of two thousand years,
To be a free people in our land,
The land of Zion and Jerusalem.[14]

The struggle has shifted. Now our challenge is "to be a free people in our land." Our goal is to achieve peace in Israel, so that all who live there may live lives of freedom and peace.

Both the original version of the poem and the revised version after 1948 share the same beautiful melody.

The Music

The wonderful music to which the poem Hatikvah was sung is attributed to a man named Samuel Cohen. Samuel Cohen had immigrated to Palestine in 1878 and settled in the village of "Rishon le-Tzion" ("First of Zion").[15] He took Imber's poem Hatikvah and set it to music. However, he did not compose any original music for it; rather he based its melody consciously on a Rumanian folk song called "Carul cu Boi" ("Cart and Oxen").[16]

Other scholars of Jewish music call the melody of Hatikvah a "wandering melody," which means that its tune and variations can be found in the folk-traditions of widely separated countries.[17] One man, for example, thinks that it is similar to the "Dew Tune" of Portuguese Jews.[18] Wherever it originated, however, you will have to agree that it is indeed an intensely emotional and beautiful melody.

A Final Historical Note

Changes in the text of the Hatikvah as well as the development or the origin of the melody have been traced through songbooks, memoirs, and other records. Another reason for these changes was to achieve the syllable stress of Sephardic Jewry rather than that of Ashkenazic Jewry.[19] In other words, the musical setting of the text shows inconsistency in accentuation. It is possible that the early settlers in Palestine simply continued to accent their texts as they had done in their countries of origin.

It is not easy to change one's method of pronouncing words after living much of one's life in a different country where people speak in one particular way. However, it is also possible that the arbitrary nature of the accents could be the result of the inspiring melody, rather than the text itself![20] Often in poetry and music, the words are changed a little to "fit" the rhythm of a particular poem or song. Therefore when Cantor Asher Goldberg (1885-1957) of New York City tried to re-arrange the anthem Hatikvah with the accents of Sephardic Hebrew, he was totally unsuccessful![21] Hatikvah, pronounced in its own way, had become a tradition in its own right and could not be changed!

There have been other songs in modern Hebrew in the twentieth century which have characters similar to Hatikvah. These songs also voice concerns for the freedom and welfare of the Jewish People in Israel:

> Their content is nationalism, the call to rejuvenation, to the rebuilding of the Jewish people as a nation in Palestine. They were created by the Zionist movement and voice its its ideals.[22]

But more than any of them, Hatikvah is special to us. It speaks of the feelings we have for our Judaism and of the element of nationhood that binds us to our fellow Jews all over the world:

> So long as still within the inmost heart a Jewish spirit sings, so long as the eye looks eastward, gazing toward Zion, our hope is not lost--the hope of two millenia, to be a free people in our land, the land of Zion and Jerusalem.[23]

Just as you must never forget your allegiance to America when you hear "The Star Spangled Banner," you must likewise never forget your loyalty to the Jewish People and to Israel when you hear Hatikvah. As Americans we have a special piece of music in our national anthem. But as American-Jews, we have yet another special piece of music, and that is the Israeli national anthem Hatikvah which serves as a musical link between all Jews around the world.

Think of this the next time you hear the beautiful melody of the Hatikvah.

FINAL COMMENTS

FINAL COMMENTS

Music sets the mood for worship by involving the emotions of the worshippers and making them receptive to prayer. Musical pieces such as the hymns considered in this thesis are central in the worship experience. With such emphasis placed on the role of the synagogue in Jewish life, a need for the study of the great hymns of Jewish liturgy arises in the music program of the Reform religious school. It is just such a program that is all too often lacking in the religious training of the young Reform Jewish adolescent. With the contents of Part One and Part Two of this thesis, we now have the beginnings of a plan for developing a course in the great hymns of Jewish liturgy for the young Reform Jewish adolescent.

To repeat, Part One contains basic information concerning the fields of adolescent psychology, Jewish music, general music education, and Reform Jewish religious education. The lack of adequate preparation of young Reform Jewish adolescents for competent participation in the musical aspects of the worship experience was apparent. It was evident as well that their obvious enthusiasm for popular music could help excite them and stimulate interest in becoming acquainted with the great hymns of Jewish liturgy. Young adolescence is a difficult age to teach; therefore, some suggestions and considerations for the

music teacher were included.

In Part Two eight hymns were selected from the vast number within our rich musical heritage and were presented in a manner that would be suitable for a textbook on the great hymns of Jewish liturgy. Each chapter presented the history of that hymn along with its theological implications, its textual meaning, and some consideration of its relevance to young Reform Jewish adolescents. As these chapters were prepared, the needs of young adolescents were carefully considered in terms of motivation, language, and organization. It was assumed that familiarity with key Jewish hymns would arouse their interest.

Certain conclusions now emerge. One is that an enormous amount of teaching about Judaism is possible through the great hymns of the liturgy. Much information about Jewish history and theology is thereby transmitted to the student. Another is that the melodies of these hymns can have enormous positive impact on the young people's emotions. They can help students experience the atmosphere of Jewish worship, and can perhaps help them to pray. Moreover, familiarity with some of the liturgical music used may well stimulate their attendance at services. Young adolescents will thereby feel more comfortable when they are able to participate. Finally, studying these hymns involves them actively in the forming of singing groups to perform at religious school, at services, in the

community, or just for their own enjoyment and enrichment.

To be sure, the eight hymns chosen represent only a limited selection of those within our rich Jewish musical heritage. Many others could just as well have been included. A chapter about the hymn Shalom Aleichem would teach a valuable lesson about Judaism's attitude about peace and would naturally include the story from the Talmud (Shabbat 119a) about the man who returns home from the synagogue accompanied by two angels, one good angel and one evil angel. An important message about the nature of Sabbath rest would thus be imparted. Another would be the Passover hymn Addir Hu. This would involve a lesson about the history and rituals of Passover, about man's relationship with God, and about the early beginnings of the Jewish people as a viable national entity. Thus, there is great potential for the development of further study of the great hymns in Jewish liturgy.

Musical inquiry does not have to be limited only to the study of hymns; it could be used equally as well in other areas of musical interest, such as in a course in folk-music. A history of Jewish secular culture could be conveyed by the study of different periods of folk-music. Songs included in such a project could come from Biblical times, from exilic times, from the Yiddish period, from the modern state of Israel, and even from the religious folk-rock movement of today. (Numerous synagogue services have been set to rock music with guitars, drums and lively

rhythm.)

Certainly from the study of hymns alone emerges a basic insight, fundamental to an understanding of Reform Judaism. It is that there has always been a tremendous amount of interplay between the Jew and the world in which he lives. No sound education for Reform Jewish adolescents can fail to stress this conclusion. Recognizably, this thesis is only the beginning of a far wider process of Jewish musical education within our Reform movement.

FOOTNOTES AND BIBLIOGRAPHY

FOOTNOTES

Introduction

1. Second Golden Beatles Album (Chicago: Hansen Publications, Inc., 1966), pp. 26-27.

2. Stephen Pickering, Bob Dylan Approximately: A Portrait of the Jewish Poet in Search of God (New York: David McKay Company, Inc., 1975), p. 11.

3. Ibid., p. 14.

4. Ibid.

FOOTNOTES - PART I

CHAPTER I

The Role of the Hymn in Jewish Music

1. Hyman Reznick, A Music Guide for Jewish Schools (Chicago: Board of Jewish Education, 1965), p. iv.

2. Winfred Douglas, Church Music in History and Practice (New York: Charles Scribner's Sons, 1937), pp. 13-14.

3. Eric Werner. In the Choir Loft (New York: Union of American Hebrew Congregations, 1957), p. 3.

4. Abraham Zvi Idelsohn, Jewish Music in its Historical Development (New York: Henry Holt and Company, Inc., 1929), p. 492.

5. Solomon B. Freehof, In the House of the Lord (New York: Union of American Hebrew Congregations, 1951), p. 135.

6. Macy Nulman, Concise Encyclopedia of Jewish Music (New York: McGraw-Hill Book Company, 1975), p. 113.

7. Ibid.

8. Ashley Pettis, Music: Now and Then (New York: Coleman-Ross Company, Inc., 1955), p. 97.

9. Nulman, p. 114.

10. Ibid.

11. Ibid.

12. Herbert Fromm, "Jewish Hymnody: Its Past and Future," Jewish Music Forum Bulletin 9 (December 1948):11 ff.

13. Avraham Soltes, Off The Willows (New York: Bloch Publishing Company, 1970), p. 25.

14. Ibid.

15. Ibid., p. 26.

CHAPTER II

The Psychology of the Young Reform Jewish Adolescent

1. Rolf E. Muuss, Theories of Adolescence, 2nd ed. (New York: Random House, 1968), pp. 4-5.
2. Ibid., p. 4.
3. Ibid.
4. Ibid., p. 5.
5. Ibid., p. 8.
6. Ibid., p. 9.
7. Fredrick J. Swanson, Music Teaching in the Junior High and Middle School (New York: Appleton-Century-Crofts, 1973), pp. 20-21.
8. Muuss, p. 9.
9. David Elkind, A Sympathetic Understanding of the Child Birth to Sixteen (Boston: Allyn and Bacon, Inc., 1971), pp. 181-182.
10. Ibid., pp. 183-184.
11. Ibid., pp. 185-187.
12. Ibid., pp. 189-192.
13. Ibid., pp. 192-196.
14. Ibid., p. 160.

CHAPTER III

Music Education

1. V. Horner, Music Education (Victoria, Australia: Australian Council for Educational Research, 1968), p. 7.
2. Ibid., p. 9.
3. Ibid., p. 112.
4. Ibid., p. 113.
5. Swanson, p. 35.
6. William Raymond Sur and Charles Francis Schuller, Music Education for Teen-Agers (. . . for Teen-Agers, 2nd ed. (New York: . . .) (New York: Harper and Row Publishers, 1958), p. 124.
7. Karl Wilson Gehrkens, Music in the Junior High School (Boston: C.C. Birchard and Co., 1936), p. xv.
8. Ibid., pp. 14-15.
9. Horner, p. 9.
10. Ibid., p. 84.
11. Swanson, p. 39.
12. Ibid., p. 38.
13. Ibid., p. 126.
14. Gehrkens, p. 12.
15. Horner, p. 90.
16. Gehrkens, p. 18.
17. Ibid., p. 16.
18. Horner, p. 95.

CHAPTER IV

Music in the Religious School

1. Joseph L. Portnoy, Music Curriculum for Jewish Religious Schools (New York: Union of American Hebrew Congregations, 1967), p. 1.

2. Ibid.

3. Ibid., preface.

CHAPTER V

Some Considerations in Teaching Music to the Young Reform Jewish Adolescent

1. Portnoy, p. 57.
2. Ibid.
3. Ibid., p. 58.
4. Ibid.
5. Ibid., p. 57.
6. Ibid.
7. Ibid., p. 60.

FOOTNOTES - PART II

CHAPTER I

L'cha Dodi

1. Philip Arian and Azriel Eisenberg, The Story of the Prayer Book, (Hartford: Prayer Book Press, 1968), p. 75.
2. Ibid.
3. Ibid., p. 76.
4. Ibid.
5. Israel Abrahams, A Companion to the Authorized Daily Prayerbook, new rev. ed. (New York: Hermon Press, 1966), p. 127.
6. Ibid., p. 120.
7. Ibid., p. 121.
8. Ibid., p. 120.
9. Ibid., See Studies in Judaism by Solomon Schechter (ii 228).
10. Ibid., p. 121.
11. The Holy Scriptures (Philadelphia: The Jewish Publication Society of America, 1955), Volume II, p. 168. Psalm 95:1.
12. Abrahams, Companion, pp. 122-123.
13. Ibid., p. 121.
14. The Holy Scriptures, Volume II, p. 1580. Psalm 29:11.
15. Abrahams, p. 121.
16. Abraham Zvi Idelsohn, Jewish Liturgy and its Development (New York: Henry Holt and Company, Inc., 1932), pp. 52-53.
17. Talmud, Babylonian, Tractate Shabbat 119a, (Soncino, p. 585). This idea is also mentioned in Tractate Baba Kamma 32a-32b.

18. Abraham Zvi Idelsohn, Music, p. 361.

19. Holy Scriptures, Volume II, p. 1939. Song of Songs 7:12.

20. Samson Raphael Hirsch, translation and commentary, The Hirsch Siddur (New York: Feldheim Publishers, 1969/5729), p. 249.

21. The Torah: The Five Books of Moses (Philadelphia: The Jewish Publication Society of America, 1962), p. 134. Exodus 20:8.

22. Ibid., p. 334. Deuteronomy 5:12.

23. Talmud, Babylonian, Tractate Shevuot 20b.

24. Hirsch, Siddur, pp. 249-250.

25. Ibid., p. 249.

26. Abrahams, Companion, p. 125. Also see Bereshit Rabbah X:10.

27. Hirsch, Siddur, p. 250.

28. Ibid., p. 249.

29. Abrahams, Companion, p. 125.

30. Hirsch, Siddur, pp. 251-252.

31. Ibid., p. 249.

32. Ibid., p. 251.

33. For the fifth stanza, see Isaiah 52:1 and Isaiah 60:1.

34. Hirsch, Siddur, p. 251.

35. Ibid., p. 253. See Isaiah 49:19 and Isaiah 62:5.

36. Ibid.

37. Ibid. See Isaiah 54:3 and Isaiah 25:9.

38. Ibid. See Proverbs 12:4.

39. Idelsohn. Liturgy, p. 129.

40. Abrahams, Companion, p. 124.

41. Idelsohn, Liturgy, p. 129.

42. Abrahams, Companion, pp. 124-127.

43. The Union Prayerbook for Jewish Worship (New York: Central Conference of American Rabbis, newly revised edition, 1957), pp. 26-27.

44. Jakob J. Petuchowski, Prayerbook Reform in Europe (New York: The World Union for Progressive Judaism, Ltd., 1968), p. 78.

45. Ibid., p. 121.

46. Idelsohn, Litrugy, p. 129.

47. Encyclopedia Judaica 11:6, s.v. "L'cha Dodi" by Bathja Bayer.

48. Ibid.

49. Ibid.

50. Ibid., 11:7.

51. Ibid.

52. Idelsohn, Music, p. 509 note 54. The opera is "The Wedding of Figaro." Aria three. It was composed in 1785.

53. Ibid. "Paderborn," composed in 1765.

54. Ibid.

55. Ibid., p. 218.

56. Ibid. Ahron Beer (1738-1821) collected 447 numbers for use in the synagogue service in the year 1791.

57. The New Union Prayerbook: The Gates of Prayer (New York: Central Conference of American Rabbis, 1975), p. 736.

CHAPTER II

Kiddush

1. The Torah, p. 5. Genesis 1:31-2:3.
2. New Union Prayerbook, p. 719.
3. Ibid.
4. Ibid.
5. Hirsch, Siddur, p. 294.
6. Ibid.
7. Ibid.
8. Ibid., p. 295.
9. Dr. Joseph H. Hertz, The Authorized Daily Prayer Book (New York: Bloch Publishing Company, 1955), pp. 407-409.
10. Ibid., p. 409.
11. The Torah, p. 224. Leviticus 23:1-3.
12. Hirsch, Siddur, p. 294.
13. Ibid., p. 295.
14. Ibid.
15. Talmud, Babylonian, Tractate Pesahim 117b, (Soncino, p. 604).
16. Hertz, Prayer Book, p. 407.
17. Ibid.
18. Ibid., p. 409.
19. Ibid.
20. Encyclopedia of the Jewish Religion, Werblowsky and Wigoder, editors (Jerusalem: Massada-P.E.C. Press Ltd., 1966), p. 227.
21. Hertz, p. 407.
22. Ibid., p. 409.

23. Encyclopedia of the Jewish Religion, p. 227.

24. Hirsch, p. 293.

25. same as note 23.

26. Talmud, Babylonian, tractate Pesahim 101a (Soncino, p. 536).

27. Ibid.

28. Hirsch, p. 293.

29. Mishnayoth, Order Zeraim, Berachot 8:1 (Blockman, p. 65).

30. Union Prayer Book, Volume I, p. 93.

31. Hertz, p. 407.

32. Idelsohn, Liturgy, p. 133. Psalm 104:15.

33. Talmud, Babylonian, tractate Pesahim 106a (Soncino, p. 553, note 26).

34. Hertz, p. 407.

35. Hirsch, p. 293.

36. New Union Prayer Book, p. 720.

37. Hertz, p. 565.

38. Ibid.

39. Ibid. Also see note 23.

40. Hirsch, p. 294.

41. Ibid., pp. 292-293.

CHAPTER III

Ein Keiloheinu

1. Hirsch, p. 377.
2. Rabbi Ralph DeKoven, author of explanatory notes, A Prayer Book with Explanatory Notes (New York: Ktav Publishing House Inc., 1965), p. 404.
3. Hertz, p. 545.
4. Encyclopedia Judaica 6:534, s.v. "Ein Keiloheinu" by Rabbi Meir Ydit.
5. See reference to Rabbi Amram in chapter on Kol Nidre.
6. Abrahams, p. 167.
7. see note 4.
8. Idelsohn, Liturgy, p. 32. Also see reference to the mystics in the chapter on L'cha Dodi.
9. Union Prayerbook, Volume I, p. 126.
10. Hertz, p. 544.
11. Ibid.
12. Union Prayerbook, Volume I, p. 155.
13. see note 4.
14. Ibid.
15. Ibid.
16. Idelsohn, Liturgy, p. 117.
17. see note 4.
18. Abrahams, p. 167.
19. Hertz, p. 545.
20. Abrahams, p. 167.
21. Ibid.
22. Holy Scriptures, Volume I, p. 202. Exodus 30:34-38.

23. Hertz, p. 545.

24. Talmud, Babylonian, tractate "Kerithoth" 6a.

25. Holy Scriptures, Volume II, p. 1688. Psalms 102:14.

26. Abrahams, pp. 166-167.

27. Idelsohn, Music, pp. 238-239. See illustration number one.

28. Ibid.

29. Jewish Encyclopedia, Volume 5, p. 154, s.v. "Ein Keiloheinu" by Rabbi F.L. Cohen.

CHAPTER IV

Adon Olam

1. Arian and Eisenberg, p. 93.
2. Encyclopedia Judaica 2:296, s.v. "Adon Olam."
3. Idelsohn, Liturgy, p. 74.
4. see note 2.
5. This is also true in the Italian and the Yemenite rites.
6. see note 2.
7. Cecil Roth, Essays and Portraits in Anglo-Jewish History (Philadelphia: The Jewish Publication Society of America, 1962), p. 296.
8. Hertz, p. 556.
9. New Union Prayer Book, p. 729.
10. Roth, p. 296.
11. Hertz, p. 556.
12. Idelsohn, Liturgy, p. 74.
13. Abrahams, p. 8.
14. Ibid., p. 7.
15. Ibid., p. 8.
16. Job 19:25.
17. Psalms 42:2.
18. Psalms 31:6.
19. Roth, p. 302.
20. Roth, pp. 296-297. This version comes from the Prayer Book of Chief Rabbi Solomon Hirschell, based upon a version published in 1807 by Hyman Hurwitz in his Elements of the Hebrew Language.
21. Roth, p. 297. This version was by Jacob Waley, an economist and the fourth Jew to be called to the Bar in England (1862).

22. Roth, p. 299. Mrs. Lucas was a Jewish poetess-translator who lived at the close of the victorian era.

23. Roth, p. 300. This version was written by David Nunes Carvalho, leader of the congregation. It appears in the prayerbook Sabbath Service and Miscellaneous Prayers, closing hymn number five.

24. Roth, p. 300. Also see Union Prayer Book, Vol. I, pp. 98-99.

25. There are still other examples of English translations of the Adon Olam. See also in the Hertz Prayerbook: p. 557 by Israel Zangwill and p. 1005 by George Borrow ("Lavengro").

26. Petuchowski, p. 77. The name of the prayerbook was "Des Ailes à la Terre" ("Wings on the Ground").

27. Hertz, pp. 1004-1005.

CHAPTER V

Yigdal

1. Hertz, p. 6.
2. Idelsohn, Liturgy, p. 74.
3. Encyclopedia Judaica 16:834, s.v. "Yigdal" by Dr. Aaron Rothkoff.
4. Hertz, pp. 6-7.
5. see note 3.
6. Abrahams, p. 7.
7. Hertz, p. 7.
8. Union Hymnal, third edition (New York: Central Conference of American Rabbis, 1932), p. 56, hymn number 54 by Newton Mann.
9. Louis Jacobs, Principles of the Jewish Faith (London: Vallentine-Mitchell, 1964), pp. 17-18.
10. Ibid.
11. Ibid., p. 18.
12. Encyclopedia Judaica 3:4-5, s.v. "Ani Ma'amin" by Simon Vega.
13. Hertz, pp. 248-255.
14. Idelsohn, Liturgy, p. 74.
15. see note 12.
16. Ibid.
17. Ibid.
18. DeKoven, Prayer Book (Ktav), p. 177.
19. Ibid.
20. Hertz, p. 250.
21. Ibid., p. 251.

22. Ibid., p. 253.

23. DeKoven, Prayer Book (Ktav), pp. 31-32. Also included here are references to class notes from course in liturgy at Jerusalem branch of Hebrew Union College-Jewish Institute of Religion taught by M. Klein, March 14, 1973.

24. Petuchowski, p. 75.

25. Ibid.

26. Ibid., p. 74.

27. Ibid., p. 75.

28. Ibid.

29. Ibid.

30. see note 3. Music section of this article was written by Dr. Bathja Bayer.

31. Ibid.

32. Idelsohn, Music, p. 220.

33. Ibid.

34. Ibid.

35. Ibid., pp. 220-221.

36. Nulman, p. 150.

37. Idelsohn, Music, p. 221.

38. Ibid. See also pp. 222-223 Table 28 (xxviii). Compare #6 to #4, #5, and #9.

39. Nulman, pp. 150-151.

CHAPTER VI

Kol Nidre

1. Union Prayer Book, Part II, p. 130. (Newly Revised, CCAR, 1962).
2. Arian and Eisenberg, pp. 2-3.
3. The Torah (JPS), p. 50. Genesis 28:20-22.
4. See Numbers 30:3 in the Bible.
5. Idelsohn, Liturgy, p. 226.
6. Holy Scriptures, Volume II, p. 1975. Ecclesiastes 5:3-4.
7. The Torah, p. 367. Deuteronomy 23:22-24.
8. Herman Kieval, "The Curious Case of Kol Nidre," Commentary 46 (October 1968), p. 54.
9. Professor Israel Davidson, "Kol Nidre," The American Jewish Yearbook 25 (Philadelphia: The Jewish Publication Society of America, 1923), p. 181.
10. Petuchowski, pp. 334-335.
11. Idelsohn, Liturgy, p. 56.
12. Kieval, p. 54.
13. Idelsohn, Liturgy, p. 56.
14. Ibid., p. 227.
15. Talmud, Babylonian, tractate Nedarim 23b.
16. Idelsohn, Liturgy, p. 227.
17. Petuchowski, p. 347.
18. Ibid., p. 346.
19. Davidson, pp. 189-190.
20. Idelsohn, Liturgy, p. 226.
21. Johanna Spector, "The Kol Nidre: At Least 1200 Years Old," Jewish Music Notes 1955, pp. 3-4.
22. Idelsohn, Liturgy, p. 227.

23. Ibid., p. 228.

24. Idelsohn, Music, p. 160. He mentioned it in his Levush, chapter 619.

25. Nulman, p. 142.

26. Idelsohn, Thesaurus of Hebrew Oriental Melodies (Leipzig:1933), Volume VII, p. 34.

27. Idelsohn, Music, p. 217.

28. Nulman, p. 144.

29. Encyclopedia Judaica 10:1167, s.v. "Kol Nidre" by Rabbi Herman Kieval.

30. Petuchowski, p. 335.

31. Jacob R. Marcus, Jew in the Medieval World (New York: Harper and Row, 1938), p. 50.

32. Ibid., p. 49.

33. Petuchowski, p. 336.

34. Ibid., p. 340.

35. Idelsohn, Liturgy, p. 226.

36. see note 29.

37. Idelsohn, Music, p. 159.

38. Nulman, p. 144.

39. Ibid., pp. 143-144. This was written by Simhah ben Samuel (d. 1105) in his Mahzor Vitry published in Berlin 1892 (page 388).

40. see note 8. The reference is to Theodor Reik.

41. Judith Kaplan Eisenstein, Heritage of Music (New York: Union of American Hebrew Congregations, 1972), p. 49.

42. Petuchowski, p. 339.

43. Ibid.

44. Ibid.

45. Ibid., p. 338.

46. See Union Prayer Book, Volume II, page 127 for an American adaptation of Stein's anthem entitled "O Come Day Of God." (Also in 1942 edition of Union Prayer Book, page 95).

47. Philip Goodman, The Yom Kippur Anthology (Philadelphia: The Jewish Publication Society of America, 1971), p. 55.

CHAPTER VII

Maoz Tzur

1. New Union Prayer Book, p. 642.
2. DeKoven, Prayer Book, p. 570.
3. New Union Prayer Book, p. 643.
4. Ibid.
5. Ibid.
6. Hirsch, p. 687.
7. Encyclopedia of the Jewish Religion, p. 250.
8. Ibid.
9. Hirsch, p. 687.
10. Ibid., p. 689.
11. Ibid.
12. Ibid.
13. Ibid.
14. Encyclopedia Judaica 11:910, s.v. "Maoz Tzur" by Bathja Bayer.
15. Ibid.
16. Nulman, p. 162.
17. Holy Scriptures, Volume II, p. 988. Isaiah 17:10. Also note 14.
18. see note 14.
19. New Union Prayer Book, pp. 758-759. See also page 92 in Volume I of the "old" Union Prayer Book.
20. see note 14.
21. Ibid. The church melody was called "Patrem Omnipotentem" and comes from 1474 Bohemian-Silesian manuscripts. It was used by Martin Luther. See also the Jewish Encyclopedia 8:315-316 (Cohen).

22. Ibid. This was probably a popular battle song called "Benzenauer" (1504). The musicologists are E. Birnbaum and A.Z. Idelsohn.

23. Encyclopedia of the Jewish Religion, p. 250. This is probably a folk-song from around 1450 entitled "So Weiss ich eins, das mich erfreut, das pluemlein auff preiter heyde" ("So now I know one thing which gives me joy, a flower on the wide hearth").

24. Ibid.

25. Idelsohn, Music, p. 174.

26. Jewish Encyclopedia 8:315, s.v. "Maoz Tzur" by F.L. Cohen.

27. Nulman, p. 162.

28. Ibid. See chorale number 183 p. 82 in 371 4-part chorales of J.S. Bach, published by Associated Music Publishers.

29. see note 14.

30. Jewish Encyclopedia 8:316, s.v. "Maoz Tzur" by F.L. Cohen.

31. see note 14.

32. Nulman, p. 163.

33. see note 14.

34. Hirsch, p. 685.

CHAPTER VIII

Hatikvah

1. Union Hymnal, pp. 308-309. Hymn number 265.
2. Encyclopedia Judaica 16:1032, s.v. "Zionism" by Getzel Kressel.
3. Ibid.
4. Joan Comay, Who's Who In Jewish History (New York: David McKay Company, Inc., 1974), p. 190.
5. Ibid.
6. Ibid., p. 191.
7. Ibid., p. 192.
8. Idelsohn, Music, p. 454. The collection was called "Barkai" ("Dawn" or "Morning Star").
9. Nulman, p. 99.
10. Ibid.
11. Ibid., p. 101.
12. Ibid., p. 99.
13. Encyclopedia Judaica 7:1471, s.v. "Hatikvah" by Bathja Bayer.
14. Ibid.
15. Ibid.
16. Ibid., 7:1470-1471.
17. Nulman, p. 99.
18. Idelsohn, Music, p. 222. In table xviii compare #4 to #2.
19. Encyclopedia Judaica 7:1472.
20. Nulman, p. 101.
21. Ibid.

22. Idelsohn, Music, p. 454.

23. New Union Prayer Book, p. 765.

BIBLIOGRAPHY

Abrahams, Israel. A Companion to the Authorized Daily Prayerbook. New York: Hermon Press. 1966 (Newly Revised Edition).

Arian, Philip and Eisenberg, Azriel. The Story of the Prayer Book. Hartford: Prayer Book Press, 1968.

Bach, J. S. 371 4-Part Chorales. New York: Associated Music Publishers.

Beatles. Second Golden Beatles Album. Chicago: Hansen Publications, Inc., 1966.

_____. Gates of Prayer: The New Union Prayerbook. New York: Central Conference of American Rabbis, 1975.

_____. The Union Prayerbook for Jewish Worship. New York: Central Conference of American Rabbis, 1957 (Part I--newly revised edition) and 1962 (Part II--newly revised edition).

Central Conference of American Rabbis. Yearbook. New York: Central Conference of American Rabbis, 1955 (Volume 64) and 1960 (Volume 69).

Comay, Joan. Who's Who In Jewish History. New York: David McKay Company, Inc., 1974.

Davidson, Israel. "Kol Nidre." The American Jewish Yearbook 25, pp. 180-194. Philadelphia: The Jewish Publication Society of America, 1923.

DeKoven, Ralph. A Prayer Book with Explanatory Notes. New York: Ktav Publishing House, Inc., 1965.

Douglas, Winfred. Church Music in History and Practice: Studies in the Praise of God. New York: Charles Scribner's Sons, 1937.

Duckles, Vincent, compiler. Music Reference and Research Materials: An Annotated Bibliography. New York: Crowell-Collier Publishing Company, 1964.

Eisenberg, Azriel, editor. Readings in the Teaching of Prayer and Siddur. New York: Jewish Education Committee Press, 1964.

Eisenstein, Judith Kaplan. Heritage of Music: The Music of the Jewish People. New York: Union of American Hebrew Congregations, 1972.

Elkind, David. A Sympathetic Understanding of the Child Birth to Sixteen. Boston: Allyn and Bacon, Inc., 1971 (Third Printing, 1975).

Encyclopedia Judaica. Jerusalem: Keter Publishing House, Ltd., 1972. (New York: The MacMillan Company). S.v. "Adon Olam," "Ani Ma'amin" by Simon Vega, "Ein Keiloheinu" by Meir Ydit, "Hatikvah" by Bathja Bayer, "Kol Nidre" by Bathja Bayer and Herman Kieval, "L'cha Dodi" by Bathja Bayer, "Maoz Tzur" by Bathja Bayer, "Yigdal" by Bathja Bayer and Aaron Rothkoff, and "Zionism" by Getzel Kressel.

Encyclopedia of the Jewish Religion. Jerusalem: Massada--P.E.C. Press Ltd., 1966. Edited by Dr. R.J. Zwi Werblowsky and Dr. Geoffrey Wigoder. S.v. "Kiddush," and "Maoz Tzur."

Fine, Hillel A. "What Kol Nidre Signifies." pp. 9-11. A Set of Holiday Sermons 5719 (1958-1959). New York: Union of American Hebrew Congregations and Central Conference of American Rabbis, 1959.

Freehof, Solomon B. In the House of the Lord: Our Worship and Our Prayer Book. New York: Union of American Hebrew Congregations, 1951.

Fromm, Herbert. "Jewish Hymnody: Its Past and Future." Jewish Music Forum Bulletin IX (December, 1948).

Gehrkens, Karl Wislon. Music in the Junior High School. Boston: C.C. Birchard and Co., 1936.

Goodman, Philip. The Yom Kippur Anthology. Philadelphia: The Jewish Publication Society of America, 1971.

Gordon, Ira J. Human Development: from Birth through Adolescence, second edition. New York: Harper and Row, 1969.

Grove's Dictionary of Music and Musicians edited by Eric Blom. New York: St. Martin's Press, Inc., 1955.

Harlow, Jules, editor. Mahzor for Rosh Hashanah and Yom Kippur: A Prayer Book for the Days of Awe. New York: The Rabbinical Assembly, 1972.

Havighurst, Robert J. Developmental Tasks and Education, third edition, newly revised. New York: David McKay Company, Inc., 1973.

Hertz, Joseph H. The Authorized Daily Prayer Book. New York: Bloch Publishing Company, 1955.

Hirsch, Samson Raphael. The Hirsch Siddur: The Order of Prayers for the Whole Year. New York: Feldheim

Holy Scriptures, Volumes I and II, sixth printing. Philadelphia: The Jewish Publication Society of America, 1972 (1955).

Horner, V. Music Education: The Background of Research and Opinion. Hawthorn, Victoria: Australian Council for Educational Research, 1968 (1965).

Idelsohn, Abraham Zvi. Jewish Liturgy and its Development. New York: Henry Holt and Company, Inc., 1932. (Sacred Music Press: Hebrew Union College-Jewish Institute of Religion).

_____. Jewish Music in its Historical Development. New York: Henry Holt and Company, Inc., 1929.

_____. Thesaurus of Hebrew Oriental Melodies, Volume VII. Leipzig: 1933.

Jacobs, Louis. Principles of the Jewish Faith. London: Vallentine-Mitchell, 1964.

Jewish Encyclopedia. New York: Funk and Wagnalls Company, 1901. S.v. "En Kelohenu" and "Maoz Tzur" by F.L. Cohen.

Kieval, Herman. "The Curious Case of Kol Nidre." Commentary 46 (October 1968), pp. 53-58.

Marcus, Jacob R. Jew in the Medieval World: A Source Book 315-1791. New York: Harper and Row, 1938.

Mindel, Nissan. As for me - MY PRAYER: A Commentary on the Daily Prayers. New York: Merkos L'Inyonei Chinuch, Inc., 1972 (5732). ("Kehot Publication Society").

Mishnayoth. "Zeraim." Edited by Philip Blackman. New York: Judaica Press, 1964.

Muuss, Rolph E. Theories of Adolescence, second edition. New York: Random House, 1968.

Nulman, Macy. Concise Encyclopedia of Jewish Music. New York: McGraw-Hill Book Company, 1975.

Pettis, Ashley. Music: Now and Then. New York: Coleman-Ross Company, Inc., 1955.

Petuchowski, Jakob J. Prayerbook Reform in Europe. New York: The World Union for Progressive Judaism, Ltd., 1968.

Pickering, Stephen. Bob Dylan Approximately: A Portrait of the Jewish Poet in Search of God -- A Midrash. New York: David McKay Company, Inc., 1975.

Portnoy, Joseph L. Music Curriculum for Jewish Religious Schools. New York: Union of American Hebrew Congregations, 1967.

Reynolds, I.E. Music and the Scriptures. Nashville: Broadman Press, 1942.

Reznick, Hyman. A Music Guide for Jewish Schools. Chicago: Board of Jewish Education, 1965.

Roth, Cecil. Essays and Portraits in Anglo-Jewish History. Chapter 24: "English Versions of Adon Olam." Philadelphia: The Jewish Publication Society of America, 1962.

Rothmuller, Aron Marko. The Music of the Jews: An Historical Appreciation. South Brunswick: A.S. Barnes and Co., Inc., 1967 (Thomas Yoseloff, Publisher).

Sendrey, Alfred. Bibliography of Jewish Music. New York: Columbia University Press, 1951.

Sendrey, Alfred and Norton, Mildred. David's Harp: The Story of Music in Biblical Times. New York: The New American Library of World Literature, Inc., 1964.

_____. The Music of the Jews in the Diaspora: Up to 1800. Cranbury (N.J.): Thomas Yoseloff, Publisher, 1970. Chapter 12: Early Synagogue Hymns," pp. 183-204.

Soltes, Avraham. Off the Willows: The Rebirth of Modern Jewish Music. New York: Bloch Publishing Company, 1970.

Spector, Johanna. "The Kol Nidre: At Least 1200 Years Old." Jewish Music Notes (1955) pp. 3-4.

Sur, William Raymond and Schuller, Charles Francis. Music Education for Teen-Agers. New York: Harper and Row, Publishers, 1958. (second edition, 1966).

Swanson, Fredrick J., Music Teaching in the Junior High and Middle School. New York: Appleton-Century-Crofts, 1973.

Talmud, Babylonian. Rabbi Dr. Isidore Epstein, editor. London: Soncino, 1938. Tractates: Shabbat, Pesahim, Kerithoth, and Nedarim.

The Torah: The Five Books of Moses. Philadelphia: The Jewish Publication Society of America, 1962.

Union Hymnal: Songs and Prayers for Jewish Worship. New York: Central Conference of American Rabbis, 1932 (third edition) and 1945 (revised and enlarged edition).

Werner, Eric. In the Choir Loft: A Manual for Organists and Choir Directors in American Synagogues. New York: Union of American Hebrew Congregations, 1957.