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**USE OF SERMON ANTHEMS IN JEWISH REFORM WORSHIP
PAST, PRESENT, AND FUTURE**

CLAIRE G. METZGER

Project Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

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

Date: February 7, 1994
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**ANTHEMS, PAST, PRESENT AND FUTURE
A SENIOR PROJECT
IN PARTIAL FULFILLMENT
OF A MASTERS OF SACRED MUSIC DEGREE**

BY

CLAIRE G. METZGER

Introduction

There are a few different objectives I hope to obtain from this project. The first one is to define "anthem" as it is used in a Jewish worship service, the second one is to study the "anthem" as it has been used from the end of the nineteenth century in America, through the present; the third objective is to determine the future of the anthem, if any, and the final objective is to make a comprehensive list of possible anthems by subject matter, both for my use, and for others.

Anthems Past

1. Origin of the Anthem - use in the Anglican church

In order to define the term "anthem", one must first go beyond its use in a Jewish worship service, back to its origins. The "anthem", as successor to the Latin motet, is, as "ant-hymn" indicates, a form of music to be used alternately with congregational hymns.¹ The term is "applied in modern usage, to a piece of concerted vocal music sung in the offices of the Anglican and kindred churches to words which do not belong to the prescribed liturgy. The position of the anthem is similar to that of the

¹Russell N. Squire, Church Music - Musical and Hymnological Developments in Western Christianity (St. Louis: The Bethany Press, 1962), 144-45.

motet in the Latin church: authorized though not liturgical."² A key characteristic of an anthem is that it be done in English (or a language that the congregation understands). The reason for this, was obvious to the early reformers of the church (and to the early Reform movement of Judaism as well) - namely, so that the music was in a language that the people could understand, rather than in the Latin of the old liturgy.³

The anthem, originated in the Anglican church. The Church of England (as it is formally called) was separated from the Roman Catholic church in 1534 under King Henry VIII.⁴ There were no immediate changes to the liturgy or music, but gradually English was substituted for Latin in the church service, and this change was confirmed under Edward VI in 1549 by the Act of Uniformity, which decreed that "the liturgy set forth in the English Book of Common Prayer would thenceforward be the sole permissible one for public use."⁵

This had severe repercussions on church music. In 1548, Edward VI admonished the Dean and Chapter of Lincoln Minster that they must henceforth sing only in English in a plain, syllabic, homophonic style. This was a drastic change from the highly ornate medieval Catholic music of the earlier part of the Sixteenth century, and posed a great problem for composers of the time.

The principal forms of Anglican music are the *Service* and the *Anthem*.

"A complete Service consists of the music for the unvarying portions of Morning and Evening prayer (corresponding to the Roman Matins and Vespers) and of that for Holy Communion, which corresponds to the Roman Mass but which had a less important place in the Anglican musical scheme."⁶ A Service is either a "Great Service", or a "Short Service"; these terms refer not to the number of items composed, but to the style of the

²Stanley Sadie, ed. New Groves Dictionary of Music and Musicians, Vol. 1, (London: Macmillan Pub. Ltd, 1980) 455.

³Ibid. 455.

⁴Donald J. Grout, A History of Western Music, Third Edition (New York, W. W. Norton and Company, 1980), 258-59.

⁵Ibid.

⁶Ibid.

music used, the former being contrapuntal and melismatic, the latter chordal and syllabic.⁷ The English anthem corresponds to the Latin motet (a polyphonic composition dating from the twelfth century, consisting of a central organum (bass) melody with two or three voices above it). There are two types of anthems. The first one is called a "full" anthem, and was for chorus throughout, usually in contrapuntal style and ideally, unaccompanied. The second type of anthem is the "verse" anthem, which was for one or more solo voices with organ accompaniment, and with brief alternating passages for chorus.⁸ Among the many outstanding English church composers, were John Blow and Henry Purcell.

The present-day anthem is a composite of the Latin motet and the German cantata. The German, or Lutheran cantata originated in 1700 by Erdmann Neumeister (1671-1756) of Hamburg. Neumeister introduced a new kind of sacred poetry for musical setting, in a form which he designated by the Italian term "cantata". He wrote cycles of cantatas, intended to be used throughout the church year. A characteristic feature of these church cantatas was the use of original poetic insertions into prescribed Biblical passages or hymns, whose purpose was to "expound the given scriptural text and to bring its meaning home to the individual worshipper through devout meditations of a subjective character."⁹ These cantatas were written in madrigal style, that is, in lines of uneven length with rhymes irregularly placed, with operatic type recitative and arias.

At its inception, the anthem of the Anglican liturgy was usually a short sacred choral piece done either accompanied, or unaccompanied. Although the anthem was not strictly a part of the ritual, it was provided for in the Anglican prayer-book: "In quires and places where they sing, here followeth the anthem."¹⁰ The director of the choir was responsible for choosing an appropriate anthem to be presented. In the earliest days, the anthems of the Anglican church were unaccompanied because the use of organs

⁷Ibid.

⁸Ibid.

⁹Ibid. 369.

¹⁰Squire, 144-45.

and instruments was not introduced until the middle of the seventeenth century. By the beginning of the eighteenth century, however, anthems were written in a style which required instrumental accompaniment.¹¹ Early composers of hymns and anthems include: Henry Purcell (1658-1695), Wolfgang Amadeus Mozart (1759-1791), and George Frideric Handel (1731-1809).

To illustrate this: I would like to give examples of two psalm settings from the same time period, mid-nineteenth century. One setting is by Henry Purcell, and is an example of a Protestant anthem of the time, the other setting is by Louis Lewandowski, and is a setting of Psalm 62, in German. Psalm 62 was used as an anthem in Jewish worship services in the late 19th century.

Example 10

Hereford

Jacob Eckhard Choirmaster's
Book (Library of Congress
MX33), no. 25

Henry Purcell (1742-1802)

What sor-ry of ex-ter-nal birth To rise with Je-ho-vah's God shall dare?
Lord God of heav'n, who can boast Of strength as pow'r like thine is - none?

O who a-mong the gods of earth With our Al-might-y Lord com-pare?
Of such a num-ber count-ful host, As that which does thy throne sur-round?

With rev-erence and re-lig-i-ous dread His saints should to his tem-ple pass;
There does the low-ly soul con-tend, And change the pre-sent of the days.

His fear through all their hearts should spread, Who his Al-might-y Name com-fest.
There shall the sleep-ing soul be still, There shall the rest-ing soul be deep.

¹¹Ibid.

Andante maestoso.
SOL.

Psalm 62.
Versus

Gloria in Gott er - ge - beu ist mei - ne Ver - le, von ihm kommt mei - ne

Gloria in Gott er - ge - beu ist mei - ne Ver - le, von ihm kommt

Gloria in Gott er - ge - beu ist mei - ne Ver - le, von ihm kommt mei - ne

Andante maestoso.

CORO.

Hilf. Nur ist mein Hort und meine Hilfe, meine Feste, nicht wanken wird ich nicht. Gloria in Gott er -

Hilf. Nur ist mein Hort und meine Hilfe, meine Feste, nicht wanken wird ich nicht. Gloria in Gott er -

Hilf. in Gott

er - beu mei - ne Ver - le, von ihm kommt meine Hoffnung. Nur ist mein Hort und meine

er - beu mei - ne Ver - le, von ihm kommt Hoffnung. Nur ist mein Hort und meine

gib dich meine Ver - le, von ihm kommt meine Hoffnung. Nur ist mein Hort und meine

Hilf. meine Ver - le, ich werde nicht wanken. Bei Gott ist mein Heil und meine Eh - re, der

Hilf. meine Ver - le, ich werde nicht wanken. Bei Gott ist mein Heil und meine Eh - re, der

Hilf.

pp e molto dolce

Hort meiner Noth, meine Zu - flucht ist in Gott. Ver - treu - ihm, o Volk, an jegli - cher Zeit.

pp e molto dolce

Hort meiner Noth, meine Zu - flucht ist in Gott. Ver - treu - ihm, o Volk, an jegli - cher

pp e molto dolce

Hort meiner Noth, meine Zu - flucht ist in Gott. Ver - treu - ihm, o Volk, an jegli - cher

pp e molto dolce

Hort meiner Noth, meine Zu - flucht ist in Gott. Ver - treu - ihm, o Volk, an jegli - cher



Both settings are in "three", and have relatively simple harmony. They are also both in languages which the congregations could easily understand (Purcell's in English, and Lewandowski's in German). Both settings are easily singable by volunteer choir (since at the time, cantors were not in "style"). Lewandowski is slightly more contrapuntal, and unlike the Purcell, rhythm of the words differs in parts. The style and feeling is very western, however; not like the modal music of our tradition.

Early American Reform Judaism borrowed heavily from the style of the Protestant church. It was only later that we found our own style, but in the beginning, Jewish anthems did not differ significantly from Protestant anthems.

2. The birth of the Reform movement - Western Europe (Hamburg)

Reform Judaism did not start in the United States, but rather in Western Europe. It would therefore be unfair to immediately jump into modern American Reform synagogue life without touching on its origins. The French Revolution at the end of the eighteenth century in Europe, started free-thinking, humanitarian, Jews to believe that "the source of their misery as Jews lay in their seclusion from general modern European

culture, and their adherence to an ancient Asiatic religion".¹² The ambivalence these Jews felt for the traditions of Judaism forced them to take one of two options: desert their faith and convert to Christianity, or for others whose Jewish consciousness was stronger, reform their Judaism, which meant cutting away exotic, Semitic-Oriental parts, and retaining only that part of Judaism which was of a general religious and ethical nature.¹³ The idea of this reform was that Judaism should be remodeled so that it is as easy to observe as Christianity, that the modern Jew not be offended by its strangeness, and conversely, be attracted to its European exterior. Religious practices, and ritual became the subject of criticism and reform, as did traditional song.

The first successful reformer of Synagogue ritual was Israel Jacobson (1768-1828), a rich and influential merchant, who made it his aim to reform the ritual and reorganize the religious education of the Jews of Germany. In Seesen Westphalia, he established a boys' school (1801) for elementary knowledge and trade. He arranged a children's service into which he introduced hymns, the tunes of which he took from the Protestant chorales. To these tunes he set Hebrew texts, and printed a collection of chorales with the notes running from right to left (Cassel, 1810).¹⁴ At this same school, Jacobson erected the first Reform Temple in Europe, in which he installed an organ and for which he arranged the ritual as well as the music. His service introduced German hymns to the tunes of Christian chorales alongside the Hebrew texts of the prayers. He also abolished the chanting of the Pentateuch and Prophets, and the hazzan. He read the service, and introduced the sermon in pure German, while wearing a church gown. He also introduced the confirmation of both boys and girls (1811).

Utilizing the occasion of the renovation of the Synagogue in Berlin, Jacob Herz Beer, the father of composer Meyerbeer, opened a Temple in his private home,

¹²A. Z. Idelsohn, Jewish Liturgy and its development. (New York: Henry Holt and Company, 1932), 233.

¹³Ibid.

¹⁴I. Jacobson, Hebräische und Deutsche Gesänge zur Andacht und Erbauung, zunächst für die neuen Schulen der Israelitischen Jugend in Westphalen. Cassel, 1810.

following Jacobson's program. The music was arranged by his son, and a hazzan was engaged. The hazzan engaged was one by the name of Asher Lion (1776-1863), a man of little voice, but modern culture.

Jacobson's program was accepted as a foundation by the "Tempel Verein", founded in Hamburg in 1817. A collection of hymns used in Beer's Temple in Berlin was used, and formed the nucleus for the Hamburg Hymnal published in 1845.¹⁵ This hymnal also contained music of many Christian musicians: among them Bethuel (1818-1828) the first organist at the temple, I. Stoewing, A. Methfessel, F. Groenland, and others. A Sephardi Hazzan was engaged who, in accordance with his tradition, used a less mellismatic davening style, and the bible was read without chanting. In addition to this, on special occasions, a mixed volunteer choir would sing German music in four part harmony.

In Hamburg, anthems were sung, usually after the rabbi's sermon, in German. Attempts were made by Jewish composers to write extraliturgical psalm settings to be used as anthems. Most of these were not successful, however, the Hamburg community felt the need for such musical compositions, and commissioned Louis Lewandowski to write just such a series of psalm settings.¹⁶ Twenty psalms were set to music -- all done with great spirituality, and sensitivity to the text.

3. The Adoption of the Anthem - Nineteenth Century Reform Jews in America

The Jewish community of the mid-eighteenth century was small in numbers, totally immersed in the pioneer efforts of building a new land, and isolated in memory from the indigenous cultural forms which proved the sustenance of European Jewry. They possessed little or no authentic musical tradition of their own and were

¹⁵Idelsohn, 240.

¹⁶Louis Lewandowski, Achtzehn Liturgische Tsalmen für Soli und Chor, (Lipsig: Breitkopf und Härtel) 1887.

situated within the larger American community which only in the third quarter of the century had begun to find its own cultural voice and was just beginning to look away from the European mainland for signs and signals. Further, the American Jews were primarily a metropolis dwelling community who were regionally split over the vast expanse of the land.¹⁷

Congregations during the late seventeenth and early eighteenth centuries followed the structure of all religious denominations in this country, but especially that of the dominant group, Protestantism. Instead of a governmentally organized religious community to which local branches might be held accountable, as in Europe, Jewish immigrants found a system of separate, but equal autonomous sects. For the first time in Jewish history, individual congregations in America determined their own rites free of a hierarchical superstructure.¹⁸

In the early nineteenth century, there were about 10,000 Jews scattered throughout the United States. Each community constituted an independent congregation which set its own standards. Synagogues had no pulpits, and did not employ preaching rabbis. The office of spiritual leader was filled by a cantor who functioned as a minister by law. The problem with this, though, was that most of these hazzanim were not versed in Jewish law. Their only requirement was that they possess a "pleasant voice" (Babylonian Talmud, Tractate Ta'anit, 16a). As a result, public worship suffered, and critics started blaming cantor-ministers for all the evils that beset American synagogues, from lack of decorum to the lack of spiritual content.¹⁹

In 1840, the first ordained Rabbi, Abraham Rice (1802-1862) of Bavaria, came to Congregation Nidche Israel in Baltimore. His arrival heralded a steady

¹⁷Albert Weisser, *The Modern Renaissance of Jewish Music*, (New York: DaCapo Press, 1983), 138.

¹⁸Joseph A. Levine, *Synagogue Song in America*, (Crown Point, Indiana: White Cliffs Media Company, 1989), 175.

¹⁹*Ibid.* 176.

immigration of German Jews, who would eventually change American Jewish society from small isolated congregations, to nationally organized denominations.

Progressive congregations started associating themselves with the Reform Movement, which was begun in Germany in 1810. Reform Judaism found a wonderful home in the United States, since the American tolerance for all religious groups easily fit into the Reformers' program of multiple denominations of Judaism. The Union of American Hebrew Congregations was founded in 1874, and Hebrew Union College shortly thereafter, in 1875.

The First American reformers were Congregation Beth Elohim of Charleston, South Carolina. In 1824, they formed the "Society of Reformed Israelites" and modeled their service after that of the Hamburg Temple.²⁰ Some of the reforms made by the Hamburg Temple included: 1) abolishing piyyutim, 2) shortening prayers, and 3) introducing German chorales, organ and sermon in German.²¹ Congregation Beth Elohim followed the example set by the Hamburg Temple, and added a few reforms of their own. They accepted the organ as "a desirable and integral element of the musical service", diminished the utility of the cantor and the "corresponding stress on choral and congregational singing", shortened the prayers and omitted others from the traditional prayer book, used the vernacular for sermons, prayers and hymns, and worshipped with uncovered heads.²²

By the middle of the 19th century, most synagogues had regular choirs. Organs were installed to support choral singing, beginning with Beth Elohim (1838). The Reform Jews of congregations such as Beth Elohim, wanted to be as American as they could, and this meant adapting to the cultural norms and standards of the rest of society. They did not wish to be seen as anything but a religious group, and therefore, changed the service to imitate their Protestant neighbors. One of the reasons for this, was the

²⁰Ibid, 133-34

²¹Idelsohn, 268

²²Ibid.

"lack of aesthetics" demonstrated by the hazzanim of the late eighteenth century.²³ The cantors represented the "old country" to these new Americans, and they were embarrassed by the excesses made by some of the cantors of the day.

The hazzanim of the early nineteenth century were laymen, who had pleasant singing voices, knowledge of ritual and accepted "traditional" tunes. These people officiated at services, preached, gave decisions on Jewish law, and were the spiritual and communal leaders of their communities. In the 1840's, with the arrival of ordained reform rabbis such as Leo Merzbacher (Temple Emanuel, New York), and Isaac M. Wise (B'nai Jeshurun, Cincinnati), the position of the hazzan began to recede towards a more musical realm. In the late 1840's, the first European professional cantors appeared in America.

The role of the cantor in the Eastern European community was an important and intimate one, calling forth a great, touching, folk adoration for its congregants. It was also the "keeper of the Jewish musical keys", and until the beginning of the nineteenth century, seemed to have kept them quite securely. However, with the exposure to the musical climate of Romanticism, and its stress on individual virtuosity, and the Italian opera in particular with its excessive coloratura, the average cantors began to think less of himself as the time-honored "sheliach tzibur" (messenger of the community), than as a vocal artist. With the existence of such a situation where the performer took precedence over the cantorial office, it was but inevitable that the Eastern European cantorial art should, by the time it settled in America, have fallen into a shameful state of mediocrity and debasement. A responsible observer of Orthodox services during the first two decades of this century wrote, "it is enough that a melody be sweet, mellifluous, sad and lachrymose in order to be accepted by the Russian or Polish cantor".²⁴ Some examples of these excesses were: adaptations by cantors in New York

²³Weisser, 138

²⁴Joseph Reider, "Secular currents in Synagogal chants in America," Jewish Forum, 11 (1918)

East Side synagogues of the "Siciliana of Cavalleria Rusticana" to "Adon Olam", and Liszt's "Second Hungarian Rhapsody" to the Yom Kippur "Yaaleh". In addition to these "classical pieces", well-known popular songs of the day were also added to the liturgy. Theater tunes from the Yiddish theater, regularly made it into the service. Even the spiritual "Old Black Joe", was said to be heard coming from a small synagogue on the Lower East Side of New York. It is no wonder that some of the comments made by people of the time include: the service consists of nothing but "declamatory phrasing and sensational yelling utterly at variance with the character of the service".²⁵

The Reform movement in America was simplifying and changing its style. The Eastern European immigration emphasized the direction the Reform movement was already taking. Thus, the Reform movement in America chose styles of music similar to German-Protestant chorale and Anglo-American Protestant hymn. In 1851, Rabbi Isaac Mayer Wise (1819-1900), the "father" of American Reform, abolished the office of hazzan at Anshe Emeth Temple in Albany New York. Instead, Rabbi Wise read both the prayers and Scripture. Once the hazzan was excised from the synagogue, the language of prayer in American Reform temples changed from Hebrew to German and English. To replace the Hebrew liturgical chant, Rabbi Wise, and other rabbis published a series of hymnals, using German and English texts. As there was no music for the newly-created hymn-texts, the *Union Hymnal* of 1897 borrowed melodies from oratorios, folk songs, and even Christmas carols: "I know That My Redeemer Liveth" (hymn #3); "Auld Lang Syne" (hymn #80); the Austrian national anthem, (hymn #95); and "Hark! The Herald Angels Sing" (part II, hymn #8).²⁶

Reform organists, and cantors composed their own music to the new texts, sometimes using operatic themes; Sigmund Schlesinger (1835-1906), Max Spicker (1856-1912). Cantor Alois Kaiser (1840-1908) Samuel Welsh (1835-1901) and Moritz

²⁵Ibid, 138

²⁶Levine, 179.

Goldstein (1840-1906) collaborated in producing a four volume liturgical anthology *Zimrath Yah* (New York 1871-86), but this anthology was unsuccessful.

Anthems and hymns of gentile composers were preferred, and the simpler the songs the better. Hymnals of the time, including Simon Hechts Jewish Hymns for Sabbath Schools and Families, 1878, and Dr. G. Gottheil's and A. J. Davis Music to Hymns and Anthems for Jewish worship, Part 1, 1887, contained music by Mozart, Mendelssohn, Davies, Barnby, and Beethoven, among others.²⁷

Anthems were introduced into the service after the sermon. The procedure was as follows: After the silent prayer, "May the words" was sung by the choir, then a selection of recitations for the minister followed, with responsive readings for the Sabbaths and holidays. The material for the responses was culled chiefly from the Psalms, while the prayers for the Ministers were free compositions. After these readings an anthem or hymn was sung, whereupon the Adoration was read (deleted of all particularistic references).²⁸

There were some problems with the drastic change of the service. First, most of the cantors (who remained, after Rabbi Isaac Mayer Wise's abolition of the office of hazzan) were not trained in modern music and in singing with organ accompaniment. Secondly, the song of the hazzan itself, the traditional chant in non-metrical modes, no longer appealed to American Reform Congregations. And finally, there could be no traditional synagogue choir of men and boys, since the American Reform congregations preferred a mixed choir, after the model of the Protestant Church. As a result, other non-Jewish services had to be utilized to supply music to the Temple. First, the Church organist had to be hired, since there were no Jewish organists, and even if there had been, there would have been a problem with Jews playing instruments on Sabbaths and holidays. All these circumstances caused problems, but none caused greater problems

²⁷Ibid, 137

²⁸Idelsohn, 281

then the music itself. Tunes for hymns were adopted from the Church, or composed by Christian musicians in the Church style. Anthems and solos were also taken from the Christian sacred music.²⁹ Thus, the general attitude of the Reform Movement was "Whatever makes us ridiculous before the world as it now is, may be and should be abolished," and "whatever tends to the elevation of the divine service, to inspire the heart of the worshipper and to attract him, should be done without any unnecessary delay."³⁰

4. The Status of American Synagogue Music in the Twentieth Century

The purpose of the music then, was to increase the level of devotion of the congregants. Both professionals, and congregations wanted and needed music which would "serve a devotional end", but neither was exactly sure how to do this. By the end of World War I, however, there were some new standards set for synagogue music. It was agreed that synagogue music should: "stimulate congregational singing; inspire Jewish devotion; revive values of Jewish melody; exclude (as far as possible) non-Jewish music and poetry; provoke in the children of our schools a love for Jewish poetry and song; and encourage an earnest study of Jewish music in the religious schools."³¹

There was a drastic change in the philosophy of the purpose of synagogue song as it existed in the Reform synagogue from the time of the 1887 Union Hymnal to this statement. In the last quarter of the nineteenth century, non-Jewish music was preferred in the synagogue as the music of modern new Americans. As an example of this, a list of anthems was compiled by Rabbi James G. Heller, and published in the CCAR Yearbook, Volume 33, in 1923. This list was prepared for the Central Conference of American Rabbis, to be used as a suggested list of anthems for use in synagogue services. This list includes the works of many famous composers: Wagner,

²⁹Idelsohn, 330.

³⁰D. Philipson, The Reform Movement in Judaism. (New York, 1907), 468.

³¹Louis Wolsey, Chairman, "Report on Committee on Synagogue Music", CCAR Yearbook 40 (1930): 90.

Mendelssohn, and Palestrina, among others. The texts come from a variety of sources, although most are psalms, and all are in English. These anthems were all written by non-Jews. Following the anthem list, there is a list of services for mixed quartet. It is very interesting that while the anthems are written by non-Jews, these services are almost entirely composed by Jews.

In a period of a very short years, though, the Reform movement started to feel a lack of esthetics from this non-Jewish music, and sought to restore a uniquely Jewish sound to the synagogue. By 1930, Reform rabbis spoke of a yearning for their own uniquely Jewish sound expressing the soul and the heart of Judaism. They wanted Jewish sounding singable music, and yet, by this time, were "deeply immersed in non-Jewish melodies".³²

There was some help from Jewish professionals to this end, Abraham Wolf Binder, among others. By the early 1920's, the role of the cantor was gradually reemerging in the Reform synagogue - due at least partly to the integration of eastern European Jews into the ranks of Reform leadership.³³ Even though most synagogues at this time still employed a choir director and organist and not a cantor, there was a definite trend toward more "authentically Jewish sounds".³⁴ Binder assembled a committee of cantors and composers and took on the task of updating the Union Hymnal. The hymnal of 1932 incorporated the works of more than twenty Jewish composers, including, Sulzer, Lewandowski, and Naumbourg. Two hundred and nine of the two hundred ninety two hymns were written by Jews.³⁵ Binder wanted to not only improve the quality of the music of the Reform movement, but also to:

³²Benjie-Ellen Schiller, "Musical Change in Reform Synagogues", in Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience, (London: University of Notre Dame Press:) 1992, 196

³³Mark Slobin, Chosen Voices: The Story of the American Cantorate, (Chicago: University of Illinois Press) 1989, 45-46.

³⁴Schiller, 197.

³⁵Schiller, 197.

blaze a new path in the musical style of hymnology. Up to this time hymn tunes were in the old Lutheran chorale style. From this we have entirely departed and have substituted instead melodies which are, first of all melodious; easy to teach; delightful to sing; within the range of the average human voice; inspiring and uplifting...³⁶

The 1932 Hymnal presented music which posed a challenge for the cantor. Cantors were asked to be familiar with traditional Jewish music, and at the same time, be knowledgeable enough, and flexible enough to transmit that music to their congregants fully westernized, modern tastes.³⁷ Yet this hymnal demonstrated the change in Reform Jewish thinking: namely, the turn back toward tradition and authenticity. As the 1930's progressed, there appeared to be less difference between Reform Judaism and the other branches of Judaism.³⁸ The Reform movement had matured to the point where it was no longer responding to the traditionalism of others, it was seeking a road of its own, one which mixed the tradition of the past, with the modern, specifically American lifestyle. Music directors in large Reform congregations were writing their own music and changing the worship practices of their congregations. The music of Abraham Binder, Walter Davidson, Isadore Freed, Hugo Adler, Max Helfman, Herbert Fromm, Heinrich Schalit and Lazar Weiner was heard in many synagogues. This resulted in "upgrading the standard of synagogue music to a level of artistic excellence beyond compare in all of Jewish history."³⁹ Throughout the 1930's, Reform Judaism sought to recover tradition in both song and ritual. As a result, Reform Judaism gradually moved closer to the other branches of Judaism. We know from other cases in history, that the pendulum swings one way and then swings back; the interwar

³⁶Abraham W. Binder, "Report on Synagogue Music", CCAR Yearbook, 40 (1930) 97.

³⁷Schiller, 200.

³⁸Michael A. Meyer, Response to Modernity: A History of the Reform Movement in Judaism (Oxford, 1988), 298.

³⁹Schiller, 201.

period made Reform Jews aware of the "importance of Jewish identity, the place of tradition, and the turn toward Zion".⁴⁰

As Reform Jews continued their search for an "authentic" Jewish sound, they once again looked to tradition, and rediscovered the cantorate. The challenge, then, was for the modern, Reform, cantors to master traditional nusach and hazzanut, as well as modern "American-style" music. The Reform movement is still struggling with both worlds; namely, a musical style which is strongly Jewish, and yet distinctly American. Some leading composers were: Binder, Davidson, Freed, Helfman, Fromm, Schalit and Weiner. In 1943, Rabbi Jacob Singer, a leading member of the CCAR Committee on Synagogue Music, was able to evaluate the long-term project that had been undertaken as nothing less than a "gradual emergence of a distinctly American nusach or tradition in synagogue music. He said: "Out of the many elements of which American Israel is composed, we are shaping a song which is becoming articulate and distinctive, and yet traditional withal. Our effort is stimulated by our new sense of responsibility for Klal Yisrael, since so many center of Judaism have been laid low by the despoilers of our times. By discarding the banalities of the ghetto and yet retaining its valuable elements, we shall create a Jewish song in this country worthy of our tradition and our opportunities."⁴¹

This "new song" was stimulated by the desire to recognize the Holocaust, and changed the face of synagogue music. It was now common for new works to be commissioned by synagogues, on the model of Ernest Bloch's *Avodat Hakodesh* (Sacred Service). Fortunately, simpler styles of music were also composed; songs which lent themselves to congregational singing, with cantor, volunteer choir, and organ accompaniment. At the 1944 convention, Reform rabbis stated that "Congregational singing need not and ought not be limited to hymns alone. We have many occasions

⁴⁰Michael Meyer, *Response to Modernity: A History of the Reform Movement in Judaism* (Oxford, 1988), 298.

⁴¹F. M. Isserman, Chair, "Report of Commission on Justice and Peace", *CCAR Yearbook* 54 (1944) 92-93.

when traditional Jewish melodies and folksongs of Jewish origin can be used by a volunteer adult or junior choir."⁴² Jewish leaders encouraged congregational participation, by preparing, what we would now call "Sermons in song", and urging congregants to "adopt family rituals with traditional music; so as to promote Jewish identity beyond the synagogue."⁴³ As Mark Slobin, in Chosen Voices, writes "with the death of its parent culture in eastern Europe and in Germany, American Jewry was forced to claim a sense of its own authenticity and was no longer compelled to look toward another, older, Jewish cultural center for legitimacy."⁴⁴

One direct result of this postwar trend, was the establishment in 1947, of the School of Sacred Music to train cantors. This trend continued with both the Conservative movement (1951), and the Orthodox movement (1954). The cantorate has slowly, but surely, voiced its goal: to train cantors both academically, and professionally, thereby raising up generations of fully professional cantorial clergy, charged with continuing, developing, and enriching the Jewish musical heritage.⁴⁵

II. Anthems Present

In order to study the present status of anthems, questionnaires were sent to cantors and composers, asking them their likes and dislikes in this area. Questions were also asked about criteria for choosing anthems. Altogether there were thirty questionnaires to cantors which were sent out. Out of those thirty, eighteen questionnaires were returned. One dozen questionnaires were sent out to composers; out of those dozen, seven responded.

The first question asked was "How often do you use sermon anthems?"

All cantors questioned use sermon anthems on a weekly basis.

⁴²Jacob Singer, Chair, "Report on Committee on Synagogue Music", CCAR Yearbook, 54 (1944) 127-28.

⁴³Schiller, 202.

⁴⁴Slobin, 94-95.

⁴⁵Schiller, 204.

2. Do you feel anthems have a purpose, and if so, what is that purpose?

These responses varied, but most respondents said that they felt anthems do have a purpose. Some of the purposes mentioned were: to musically comment on the sermon topic, to expand and enrich the messages of the sermon, to complement the sermon, topic, sedra, and theme. Most cantors felt that the anthems must be related in theme to the sermon, and that the anthem must be of good quality. Another very important purpose of the anthem is to teach the congregation, whether by a new melody, or bringing attention to a neglected piece of liturgy.

The sermon anthem is not only a connection to the sermon, but it also serves as an opportunity for the cantor to "give a musical sermon", in keeping with the theme of the evening. It is also an opportunity for the cantor to show a new musical style, a more complicated musical selection than the usual "congregational sing-along" in lieu of or in addition to liturgical recitatives.

I asked composers the same question, and was given a variety of answers, some of which were mentioned above. The composers did mention a few additional purposes, which the cantors did not think of, however. Among these other purposes was: add drama to the end of a sermon and allow the congregation a few moments to reflect on what was just said. One composer said that the purpose is to illuminate, educate and entertain. The best answer, or at least the one which was most precisely worded was from Simon Sargon. He gave a list of four purposes for anthems. They are: 1) to heighten the mood of worship during a service, 2) to reinforce the traditional "sound-world" of Jewish prayer (by utilizing elements of the prayer modes and the tropes), 3) to illuminate liturgical or Biblical texts, giving them new meaning for the listener, and 4) to provide rhythmic energizing of a service through the power of rhythm and pace.

3. What criteria do you use for choosing an anthem?

There are many different ways that cantors choose anthems. Most cantors want to choose an anthem which is related to the sermon topic. In order to do this, it helps to review the sermon with the rabbi. Another way to choose an anthem is by connecting it to the weekly parasha, or upcoming festival. Most cantors choose an anthem which they will translate for their congregation, or one which is in English, so the congregation can understand the message of the music. All the cantors agreed that the music must be of a high level, and must either be written by a Jewish composer, or have a very definite Jewish "feel", or message. One very practical consideration, is the difficulty of the piece. With a variety of obligations, the cantor often does not have excess time to learn very difficult pieces of music. Is the anthem easy enough to be learned quickly by the cantor and the organist? Another requisite for an anthem is that it evoke thought, feeling, and motivation for action by the congregation, and that it be appropriate for the congregation. An anthem for a "Tot Shabbat" will be one which would differ greatly from an anthem given during "Scholar in residence weekend". The anthem must fit the occasion and the congregational audience.

3. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through?

I asked all the cantors this question, and I asked the composers a similar question. To try to get a clear picture of the commissioning "process", I spoke in depth to Cantor Benjie Ellen Schiller. She is in the rather unique position of being both a cantor and a composer, so I asked her various questions about the commissioning anthems from

both the cantor's point of the view, and the composer's point of view. Her responses follow.

I asked Cantor Schiller to describe the process of writing an anthem, and I gave her this hypothetical situation: A congregation comes to you and asks you to write a special piece of music (anthem) for the dedication of a new Torah scroll.

Cantor Schiller said that her first step in writing the anthem is meeting with the congregation and finding out its likes and dislikes. She also wants to know the type of event, and what the congregation seeks to get from the anthem. Does it want a "transcendent moment", or a melody which will be more congregational, and seek to bring the community together? For the first type of event, the music should be pure, and grand. It should also express excitement, and be dramatic. The second type of event would call for a more melodic, and singable anthem.

The next consideration in the writing of an anthem is the mood, tone, traditions of the congregation, and last, but not least, the practicalities of the situation. An anthem which will be done by cantor and organ will obviously set a different tone from one done with an orchestra! Many different considerations must be taken into account before an anthem can be commissioned.

Once all these items are decided upon, the congregation and the composer will decide on the appropriate fee and the time schedule for the composition. Once the music premiers, hopefully it will be published, and will then be available to the general public.

5. Today almost any song can be used as an anthem, from Helfman's *Hashkivenu* to Kermit the Frog's *It's not easy being green*. What rules, if any, would you set for the use of anthems at a synagogue service?

I realize that my examples were extreme, but I wanted to get a reaction from both the cantors and the composers, and my strategy was quite effective. There were many negative reactions to *It's not easy being green*, as expected, but I also received many useful comments on guidelines for the choosing of anthems. Most cantors would agree that the music should be Jewish. If it is written by a non-Jewish composer, it must have a very strong connection to the sermon. The music also must have sufficient dignity to be appropriate to the service. Most cantors also agree that the music should either be in English, or be translated beforehand, so that it is understood by the congregation. Many cantors feel that the anthem should not be part of the Friday night liturgy, because it would be redundant, and perhaps ineffective, although if the music is of an expansive nature, a liturgical piece may be quite effective and appropriate.

6. What are your favorite anthems? Why?

Since this was such a subjective question, I received a variety of answers. Some of the anthems mentioned as favorites were: *The Precepts of Micah* by Freudenthal; *Teach me, Oh Lord* by Gershon Kingsley; *Psalm 8* by Freed, *Sh'ma Koleinu* by Helfman; *Tsedek, Tsedek* by Janowski; *R'tzei* by Richards, and *Lakol Z'man* by Steinberg.

7. The last question asked about anthems present was: Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

Many cantors said that they are not comfortable with "NFTY" music used for synagogue services. Some feel that it "dittifies" the music, debasing the service. There is a need for "general" anthems, when the cantor gets "stuck" for something to sing. One very interesting comment I received was about the use of a volunteer choir. In synagogues which use a volunteer choir there need to be anthems where the choir can learn the music in a relatively short time period. Eight, twenty minute rehearsals was the time period suggested. There also exists a need for anthems for special occasions such as baby-namings, B'nai mitzvah, and other life-cycle events.

At the conclusion of "Anthems Future", there will be a listing of all the music which I have found in my research, currently being used as anthems, according to the criteria given by the cantors, and composers. These anthems will be listed two ways; in alphabetical order, and by subject matter.

There are numerous anthems for different occasions. For illustrative purposes, I would like to choose five anthems currently used in Reform synagogues, and elaborate why they are appropriate for use in the synagogue service. These songs will be *Lakol Z'man* by Steinberg, *Psalm 8* of Freed, *Teach me, Oh Lord* by Kingsley, *Shehecheyanu* of Nelson and *Oyfn Pripetshok* by Warshawsky (1840-1907).

Lakol Z'man, (1979) by Ben Steinberg is a particularly good example of a modern, accessible anthem. First of all, it is a direct quote from Ecclesiastes 3:1-3. A direct biblical quote is useful in an anthem for two reasons. It can be sung when that portion of the bible is read, and it can also be used as an anthem when a particular theme is introduced. *Lakol Z'man* is the very famous quote "To everything there is a season and

a time for every purpose under heaven". This anthem can be sung at happy occasions, as well as unhappy ones, because it clearly states that everything has a time.

This anthem also has the very effective feature of combined Hebrew and English text. For congregations where little Hebrew is known, an anthem with an English text helps the congregation feel included in the music. In Reform congregations, there is always the need to be as inclusive as we can. We have many congregants who are intermarried, and many congregants who are "Jews by choice", and did not grow up hearing Hebrew. A piece such as *Lakol Z'man*, also includes Hebrew, and therefore familiarizes the congregation with Hebrew in an unobtrusive, and unthreatening way. Finally, and most importantly, the music itself is enjoyable. It is much more sophisticated than a congregational "tune", and yet it is easy to listen to, and conveys the feeling of the text. Many times a cantor sings music which may not be fulfilling. With a song such as *Lakol Z'man*, the cantor has an opportunity to sing a more challenging song, while also delighting the congregation. Finally, Mr. Steinberg knows his texts well, and sets the music perfectly with the text. His music has built in drama, and energy, and is always a pleasure to listen to and to perform.

Psalm 8 of Isadore Freed, is an anthem from another generation.

Copyrighted in 1954, this song is one which has been sung by cantors for many years, and is as beloved today as it ever was. There are many reasons why this song is popular as an anthem. The first one has already been discussed - namely, the use of English. Congregations like anthems in English, because they don't need translations for them, and therefore, they are easily accessible. *Psalm 8* does have its problems, however. The lyrics are archaic, and at times hard to understand, and yet the message is straight forward: O Lord,... how excellent is Thy name in all the earth!

Another favorable characteristic of *Psalm 8*, is its versatility. Since the psalm is one of general praise, it can be used for many occasions. I know a number of cantors who use this piece of music as something to fall back upon when they either:

a) don't know the sermon topic, or b) can't find any other suitable piece of music to serve as an anthem for the service.

Psalm 8 is also an example of a good sermon anthem for another reason: it is a very comfortable length, both for the cantor and the congregation - four pages, not too long and not too short, of a medium difficulty, and yet pleasant and easy to listen to. Since an anthem follows a sermon, the music should be thought-provoking, and meditative. *Psalm 8* has a mixture of moods, without being jarring. It evokes grandeur and awe, and therefore is a fine example of Jewish music, because it is a song written for Jews by a Jew, for the purpose of enhancing Jewish worship.

Teach me, O Lord, (1959) Psalm 86, by Gershon Kingsley, is another fine example of a sermon anthem. It is a simple song, which can be sung for a variety of occasions. Again, it is in English, and therefore very accessible. It also has a lovely melodic line, and is not difficult either to sing or to listen to. In short, it is a fine anthem for many of the reasons mentioned for *Psalm 8*.

Rachelle Nelson's *Shehecheyanu* (1989) fills a very real need - namely, the need for good, joyous, accessible, Jewish music. Cantor Nelson's song is joyous and lively. She writes for four-part harmony, and yet this piece could also easily be done by solo cantor. Cantor Nelson also uses Hebrew and English together to make this song not only accessible to non-Hebrew speakers, but also a comfortable teaching tool to enable people to learn the Hebrew for this very important prayer. The song is not difficult, long enough to catch the listener's attention, and yet quickly paced.

Another advantage of this song, and one which has not yet been mentioned, is that it uses "gender neutral language". Instead of "Blessed is He", Cantor Nelson uses "Blessed are You". While it is true, that this song also uses "Lord", and is therefore not completely gender-neutral, it is phrased much better than many Jewish songs. Gender-neutral language is quickly becoming commonplace throughout Reform congregations. Our congregants are more and more aware of the power of language, and

want to be as inclusive as possible in all forms of prayer. The use of gender neutral language in our prayers is being transferred to our music as well. Not all lyrics can be changed to accommodate this newly accepted language, but it is partly our responsibility as cantors to forward this objective.

The last anthem I would like to analyze is *Oyfn Pripetshok*, by Warshawsky. This song is completely different from any of the other anthems I have mentioned, and yet is very important.

Our task, as cantors, is one which strongly promotes education. After the rabbi gives his/her sermon, we have a wonderful opportunity to sing a song which relates to that sermon, either directly in theme, or in feeling. While the rabbi touches the congregation intellectually, we have the opportunity to appeal to the emotions of our congregants, and at times, tug on their heartstrings. *Oyfn Pripetshok* is that kind of a song. Sung in Yiddish, it immediately tells the congregation about its own history - the history of all descendants of European Jews. The theme is one of education, and hope for the future - something which everyone in every generation can relate to. It tells not only of the hopes and dreams of the shtetl Jews, but also of their lives and their courage. We have a tendency to think of shtetl Jews as poor, ignorant, and as victims of the society in which they lived. *Oyfn Pripetshok* shows strength, not weakness.

Musically, the song is simple. It is a straight-forward folk song with simple accompaniment. While singing in another language can sometimes detract, it can also teach our congregants about their own heritage, as well as the heritage of other Jews. For this reason, singing in Yiddish, Ladino, and Hebrew should be encouraged. Contrary to my examples, I do not believe that the only good anthems are ones sung in English. We should constantly be striving to show our congregants new and exciting music - even if it is from the middle-ages, or from another tradition (such as sephardim). As such, *Oyfn Pripetshok*, is a wonderful example of a Yiddish song. It is a joy to sing and to listen to - a guaranteed winner in any congregation.

As was discussed in the previous section, simplicity in melody and accompaniment are important considerations in selecting any sermon anthem. The job of the cantor is a complicated and difficult one. We have many jobs to do, and singing sermon anthems is usually nowhere near the top of the list of priorities. Our organists are also busy people, who do not have endless time to work on our music. Many times these dedicated men and women are working two or three jobs, and barely have time to play through the anthem before the service. We must always take into consideration the difficulty of the accompaniment, and give our accompanists, and ourselves, as much of a break as possible.

III. Anthems Future

In order to predict the future of sermon anthems, questions were asked of cantors and composers asking them to predict what types of anthems they foresee in the next ten years, and also asking them what concerns of needs they have with regard to anthems.

One theme which recurred among both cantors and composers is the need for congregants to understand the meaning of the sermon anthems. Many, cantors stressed the need for Hebrew-English pieces, and music which is more accessible to the congregation.

There was a great need expressed, by both cantors and composers, for music which deals with social needs. Among these are anthems dealing with prejudice, the gay community, AIDS, and songs of social justice and peace. There is a need for songs that "relate to contemporary Jewish social action".⁴⁶ Another theme which recurred in almost all of the responses, was a lack of music in regard to women's issues, and rights of the minorities of this country.

⁴⁶Questionnaire response from Cantor Harold Orbach: Question number 6, page 2.

Since many rabbis give sermons related to the weekly Torah portion, there is a great need for music which relates to the weekly Parashot. There is a new book of music by Sounds Write Productions of settings of weekly Parashot from the books of Genesis and Exodus, but unfortunately, these settings are more for teaching the portions to children, than for synagogue services. While there are a number of anthems which relate to Torah portions, they are of uneven quality, and are located in a variety of different sources. If any large congregation has the money to do so, it would be wonderful to commission Parashot by noted Jewish composers.

There is also a need for musical settings of traditional Jewish sources. While there are some settings of Pirke Avot, for example, many are more appropriate as teaching tools for children, than for sermon anthems, and there are still opportunities for more settings. The wonderful lessons of Pirke Avot would make wonderful sermon anthems, and serve a very great need in our community. Another area which could be further explored are the psalms and proverbs. We have many settings of just a few of the psalms. How about settings of other, not so familiar psalms?

In 1992, the Jewish community in America re-discovered some of the music of the Sephardim. The 500th anniversary of the Jewish expulsion from Spain served as a wake-up call to the American Jewish population. Music which had long been ignored was heard in synagogues all around the country. The discovery of the music of the Sephardim is a wonderful example of how we can teach new music and cultures to our congregations.

As Americans, we live in a country founded by many different people and cultures, but it is still sometimes hard for us, as Jews, to accept music from other Jewish cultures. Not all Jews are from European backgrounds. The music of the Sephardim varies vastly from that of the Polish or German traditions, and yet it is still just as Jewish, and just as authentic. There is a need, now, and in the future, to explore Jewish music from non-European communities. One fine example of a Sephardic tune which has been

brought into American synagogues is *Adon Olam*. Ben Steinberg took a tune, from the Isle of Djerba, and made it accessible to American Jews (and Canadian ones as well of course!). Mr. Steinberg westernized the tune somewhat, and yet kept its original "flavor". The use of Sephardic melodies can only enhance our own services, and inform our congregants.

Another resource which is not fully tapped, is Israeli music. Israel, like America, has music which comes from a variety of sources, all around the world. Israeli music needs to be incorporated into our services as well. Since the beginning of the Jewish state, there have been many changes, some of which have been written into music. This music reflects the changes from a pioneer society to one in which art and music are starting to flourish. The Progressive movement in Israel is still in its infancy, but as it grows, it will surely produce music. We, in America, must keep abreast of this music, and incorporate it into our own repertoire.

As cantors, we are involved in many life cycle events. Although there is some music in this area, much more is needed. Life cycle events such as Bar/Bat Mitzvah, and confirmation ceremonies need to have new music, but there are other ceremonies as well, which need music.

As Reform Jews, we have congregants who come from a variety of backgrounds. While most of our congregants were born Jewish, they come from different ideological backgrounds. We have congregants who were raised in traditional homes, and feel the need to practice Judaism in a more liberal way than their parents, we have congregants who were raised in "Reform" households, who received little if any Jewish education, and we also have congregants who were born gentile and converted to Judaism, either before or after marriage. There are adult bar/bat mitzvah classes, confirmation ceremonies, and graduations from various adult level Jewish classes. When events such as these occur, do we have the music to express them? There are a number

of temples who have created new ceremonies as well. There are *bat milah* ceremonies, and *kiddushin* ceremonies for gay and lesbian couples.

We need to be able to not only commission new works for ceremonies such as the ones mentioned above, but be able to use them often enough for our congregations to "get used" to them. Often new pieces are commissioned, and only used once or twice, or used only in "sermon-in-song" settings. Sermons-in-song are very useful and pleasant teaching tools, but they sometimes over-categorize music. We may give a sermon-in-song on Sephardic music for example, which would introduce the congregation to a "new" Yism'chu. The challenge is to then use the new melody in regular congregational services, so that the congregation can learn, and appreciate the "new style" of song.

Conclusion

So what will all these changes mean, and what is the status of sermon anthems in Reform synagogues? Presently, anthems are used by approximately half of Reform cantors on a weekly, or bi-weekly basis.⁴⁷ Although there is a great variety of music available, there is still a shortage of easily available, multi-purpose anthems. As cantors, we need to constantly be searching for possible anthems, and new, appropriate music for other liturgical purposes, as well.

There is a diversity of taste in the cantorate, and this taste is represented in the works of synagogue composers such as Ben Steinberg, Michael Isaacson, William Sharlin, Bonia Shur, Charles Davidson, Rachelle Nelson, Andrea Jill Higgins, and Benjie-Ellen Schiller. The music of these composers "fuse musical aesthetics with the need for effective congregational worship, sometimes stressing traditional modes, other

⁴⁷Michael Shochet, *The Cantor: A Calling for Today: Cantor's Questionnaire*, Masters Project, School of Sacred Music, Hebrew Union College-Jewish Institute of Religion, 1994.

times by leaning more or less heavily toward the classical Reform choral genre".⁴⁸ These composers have written music of varied styles for different voices, taking into consideration the rising level of female cantors, and the various vocal styles appropriate for different types of voices.

In addition, "folk style" sacred music is still very popular. The influence of Israeli folk music, and the popularity of American folk composers such as Debbie Friedman, Michael Isaacson, Jeffrey Klepper, and Daniel Freeland provide great influence upon our congregants, and their feelings about worship. We need to recognize the appeal of Israeli and American folk music, as well as its capacity to involve worshipers in an active and worshipful way. Congregations need to be exposed to many different types of Jewish music, so that they can become accustomed to it, and participate in it. This includes not only folk music, but also the more traditional types of Jewish music, such as chazzanut. This variety of music will enhance our sermon anthems, as well as the whole of synagogue services. Our music will become even more effective and meaningful to our congregants, and ourselves. To quote Cantor Schiller, "We will strive for a sacred music that is both inclusive and transcendent, ancient yet contemporary, stately yet inviting, practical, yet inspired."⁴⁹

Compilation of Sermon Anthems

(Caveat)

The list of sermon anthems which follows is not exhaustive. I say this, because it would be virtually impossible to find every single song which could be used as a sermon anthem. The listing below is culled from a variety of sources, which will be listed as an appendix at the end of this section. This listing is in accordance with the

⁴⁸Schiller, 210.

⁴⁹Ibid., 211.

guidelines given by the cantors and composers questioned, namely, the composers are for the most part Jewish (and if not, there is a compelling reason to include the song); the music is of a high quality, and it is appropriate for a Friday evening Shabbat service in Reform synagogues.

For simplicity sake, the anthems will be listed two ways: The first is alphabetical, and the second will be in a few simple categories such as Holidays, Life-cycle, Biblical quotes, or Parashot, Holocaust, and general categories of praise, forgiveness, etc. I hope this proves helpful.

Listing of Sermon Anthems - Part 1 - Alphabetical Order*

- Acquainted With The Night, poem by Robert Frost, Music - Jack Gottlieb - TMP
Ad Or Ha-Boker (Till Dawn Breaks) - Max Helfman - TMP
Adir Hu - Yeminite Passover song - Herbert Fromm, TMP, Six short Hebrew Anthems
Adon Olam - duet - Ben Steinberg, TMP (S)
Agada (A Legend) - A. Karchevsky, arr. Harry Coopersmith - TMP
Ahavat Olam - Solomon Ancis, TMP
Ahavat Olam - Emanuel Barkan, TMP
Ahavat Olam - Charles Davidson - Sephardic Service for the Sabbath, (S), TMP
Ahavat Olam - Max Helfman, TMP, Sabbath Repose (Shabbat M'nuchah)
Ahavat Olam - Frederick Piket, TMP
Ahavat Olam - Mark Silver, Bloch Publishing Company
Ahavat Olam - Ben Steinberg, A Ben Steinberg Solo Collection, TMP
Akavya - Ch. 3 Pirke Avot - Israel Alter - Cantors Assembly of America
Akhtsik Er Un Zibetsik Zi (The Golden Anniversary) - Mark Warshawsky,
Mir Trogn A Gezang. The New Book Of Yiddish Songs, Workmen's Circle Education
Department, (Y)
Aleih Neiri - Parchi, arr. Joshua Jacobson, TMP, Chanukah, SATB
All Flesh Is Grass - Frederick Piket, (Isaiah 40), Three Biblical Songs, TMP
Al Hanissim (Sing to God) - Melody by Doug Frimer, Arr. Joshua Jacobson, TMP
Al Sh'losha D'va'im - Jeffrey Klepper, by composer
Al Tifgi Vi - Ruth I; 16-17 - Robert Stern - TMP
Al Tifgi Vi - Ruth I - Lawrence Avery, TMP
Al Tifgi Vi - Ruth I - Robert Stern, TMP
Al Tira, Yaakov (Do Not Fear, Jacob) - Herbert Fromm, TMP,
Six short Hebrew anthems
Amar Rabbi Yehuda - melody Akiva Nof, setting William Sharlin - manuscript
Amar Rabbi Yosei - Max Wohlberg, arr. Daniel Katz, Journal of Synagogue Music
22, no. 1-2 (July/December 1992)
Am Yisroel Khay - Maurice Rauch, Yidish Iz Mayn Lid, Jewish Music Alliance, NY
Am Yisrael Chai - Sol Zim, Israel In Song, Tara Pub., NY (C)
Amen Sheim Nora - Simon Sargon, solo with SATB choir (S), TMP
Amen Shem Nora/Yehalelu Shemo - Sephardic, arr. Matthew Lazar, HaZamir Pub, MA
America (We Sing) - Ernest Bloch - Summy Birchard Company

* Note: The following abbreviations will be used:

B/M - Bar/Bat Mitzvah

TMP - Transcontinental Music Publishers, Inc.

ACC - American Conference of Cantors

CCAR - Central Conference of American Rabbis

H - Holocaust

Y - Yiddish

S - Sephardic

C - Children (or Youth choir)

Ps. - Psalm

- Aneem Z'meerot (Sweet Hymns) - Heinrich Schalit, TMP, Six short Hebrew anthems
Angel Blessing, the - (from Pirke Avot) Debbie Friedman, Blessings, Sounds Write Prod.
Ani Maamin (Song Of Faith) - Max Helfman - TMP
Ani Maamin - Israel Alter, manuscript
Ani Maamin - arr. N. Brand, A Harvest of Jewish Song, Tara Publications, Inc., NY
Ani V'Atah - Miki Gabriellov, NFTY's Fifty, TMP, (C)
Anim Z'mirot (Pleasant Songs) - Herbert Fromm, TMP
Anim Z'mirot - Simon Sargon, TMP
Aria Sacra - Benedetto Marcello, arr. Hugo Adler - TMP
Arm, Arm, Ye Brave! - George Frideric Handel, from Judas Maccabaeus, (for bass) -
Chanukah, G. Schirmer, Inc.
As Long As The Earth Endures, Gen. 8, 22 (Noach) - Manuscript
Asher Bid'varo - Moshe Ganchoff, arr. Israel Goldstein, The Maariv Service, Cantors
Assembly
Ashrei Hagafrur (Blessed Is The Match) - words Hannah Szenesh, music
Lawrence Avery, Manginot, TMP
Ashreynu - William Sharlin - manuscript
Ata Hu (You Are God) - Herbert Fromm, Seven Prayers, TMP
Atah Chonantanu - Israel Alter - manuscript
Avadim Hayinu - Stephen Richards, TMP, Passover, SATB
B'resheet - Lucy Sollogub, Shiron L'Shalom, Jewish Educators for Social Responsibility,
Brookline, MA (C)
B'Shuv Adonai (Ps. 126) - Leib Glantz - TMP
Baruch Adonai Bayom (Praised Be The Lord By Day) - Herbert Fromm, Seven Prayers,
TMP
Baruch Eloheinu - folk melody - Songs and Hymns - ACC & CCAR
Bashana Haba-a - N. Hirsch, arr. N. Brand, A Harvest of Jewish Song, Tara Pub., NY
Ben Sh'losh-Esrei Lemitzvot - Paul Ben Haim, Zemirot, World Zionist Organization
Be Strong And Courageous (Chazak V'emats) - Jacob Weinberg, TMP,
Six Hebrew Songs
Bendicho Su Nombre (Blessed Is Thy Name) - Sephardic series, Richard Neumann,
TMP (S)
Birdsong - (words from Terizin Concentration Camp) music by Raymond Smolover -
Covenant Publications, POB 84H, Scarsdale, NY (H)
Birdsong - Larry Zimmerman, Windsongs, TMP (H)
Biti (My Daughter) - Michael Isaacson, Seasons in Time, V. 1, TMP (B/M)
Bless The Lord, O My Soul (Ps. 103) - Isadore Freed, TMP
Blessing of Moses, The - Ludwig Altman, Deut. 33:1-5, TMP
B'makom - Michael Isaacson, Avodat Amamit: A Folk Service, TMP
B'ni (My Son) - Michael Isaacson, Prov. III, 1-6, Seasons in Time, V. 1, TMP (B/M)
Broyges (In Anger) - Lazar Weiner, TMP
B'ruchot Haba'ot - Debbie Friedman, Blessings, Sounds Write Prod.
(B/M, or Confirmation)
B'tzeit Yisrael (Ps. 114) - Debbie Friedman, Blessings, Sounds Write Prod.
B'tzeit Yisrael (Ps. 114) - Robert Solomon, Songs of Safam, SAFAM, MA
By The Waters Of Babylon - Ps. 137, Harry Coopersmith, TMP

- By The Waters Of Babylon - Ps. 137, Oley Speaks, G. Shirmer, Inc.
Call to Prayer, A (Three Life Cycle Songs) - Andrea Jill Higgins, TMP
Chad Gadya (A Passover Song) - Hugo Adler, TMP, English, SATB
Chanuke Liede, Die (Chanukah song) - Zavel Zilberts, (Y), Henry Lefkowitz, NY
Chanukah Suite - Ida Ruth Meisels, copyright by composer
Chasdei Hasheim - Israel Alter, arr. Goldstein, Cantors Assembly
Chazak, Chazak (From Strength To Strength) - Allen Leider, manuscript
Child Is Called, The - Andrea Jill Higgins, A Call to Prayer, TMP, (B/M)
Child's Prayer - Jacob Weinberg - TMP
Chiri Biri Bim - folk - manuscript
Cradle Song - Herbert Fromm, TMP
Dedication - Reuven Kosakoff, TMP, Songs From The Bible
Do Not Judge Your Fellow Man - Stephen Richards, Three Sayings of Hillel, TMP
Do Not Separate Yourself - Stephen Richards, Three Sayings of Hillel, TMP
Early Will I Seek Thee - Hugo Adler, TMP
Earth Is The Lord's, The (Ps. 24) - Josef Freudenthal, TMP
Earth Is The Lords, The (Ps. 24) - Clifford McCormick, Shawnee Press, PA
Ecclesiastes (Six Hebrew Songs From), Ecc. I, 2-9; Jacob Weinberg, Carl Fisher, Inc.
Eilu D'varim - Jacob Rapaport, arr. Morris Barash, The Golden Age of Cantors, Tara Pub.
Eilu D'varim (These Are The Obligations) - 2 voices, cello and piano, Ben Steinberg, TMP
Eliyahu - Joshua Jacobson - Havdalah, A Religious/Rock Service, Covenant Pub, NY
Eliyahu Hanavi - Folk, arr. Stephen Richards, TMP, Passover
Elohai N'shamah (The Soul That You Have Given Me) - William Sharlin, TMP
Entreat Me Not To Leave Thee (Al Tifg'i Vi) - Lawrence Avery, from Ruth I, TMP
Entreat Me Not To Leave Thee - Ruth I:16, Maurice Goldman, TMP
Erets Zavot - Gamliel (Deut 27:3) - Israel in Song, Tara Pub., NY (C)
Eshet Chayil (Woman Of Valor) - Herbert Fromm, TMP, Six short Hebrew anthems
Evening Prayer (Hashkivenu) - Michael Isaacson, TMP
Exodus Song, The - Music by Ernest Gold - Chappel and Co., NY
Eyli, Eyli (My God, My God) - Cantor Josef Rosenblatt, Great Jewish Classics, V. 1, Tara Publications, NY (Y)
Ezekiel (Chapter 37) - Lazar Weiner, TMP, Three Biblical Songs
Falasha Nevermore - Robert Solomon, SAFAM, MA
Father To Son (Daughter) - from proverbs - music by Kosakoff-Belink, manuscript
Feast Of Lights, The (Chanukah song) - Samuel Luskin, TMP
Feast Of Lights - Simon Sargon, 2 pt. choir and organ, TMP, Chanukah
Festival Song (Shirat Ha-Chag) - Deut. XVI, Abraham W. Binder, TMP (Festivals)
For All Your Miracles - Simon Sargon (Chanukah anthem)
Four Sephardi Songs (for voice and piano) - Alexander Knapp, TMP, (S)
Garden, The - Larry Zimmerman, Windsongs, Holocaust, TMP
Gebet, A (A prayer) - Lazar Weiner, words J. Rolnik, Six Yiddish Art Songs, TMP (Y)
Gesher Tsar M'od - Baruch Chait, NETY's Fifty, TMP, (C)
Give Me Your Tired, Your Poor - words by Emma Lazarus, music Irving Berlin, Shawnee Press, PA

- Go Out In Joy - Isaiah 55:12 - Benjie-Ellen Schiller, The House of Sher
Grant Us Peace - Herbert Fromm, TMP
Grant Us Peace - Max Helfman, TMP
Ha-am Ha-Holchim Ba-Choshech - The People Who Walk In Darkness - Lillian Klass,
TMP
Haganah (Song Of Liberation) - Jacob Weinberg, TMP
Haneirot Halalu (Light The Candles) - Jason Bauch, copyright by composer
Haneiros Halawlu (We Light The Menorah) - Louis Lewandowski, HaZamir Music Pub.
Hal'luya - Israeli folk tune
Haleluhu Bam'romim - Hersch Wolowitz, Jewish Education Committee of NY
Hallelujah, Ps. 150 - Louis Lewandowski, ed. Abraham W. Binder, TMP
Hallelujah - Stephen Richards, TMP
Hamavdiyl - J. Rumshisky - Lefkowitz, NY
Hamavdiyl - Joshua Jacobson - Havdalah, A Religious/Rock Service, Covenant Pub.
Haneirot Halalu (A Song For Chanukah) - Blanche Chass, Fostco Music Press, IL
Hannah - Benjie-Ellen Schiller, by composer
Hark, My Beloved (Song of Songs 2:8-13) - Emanuel Barkan, TMP
Hashkivenu - Samuel Adler, TMP
Hashkivenu - Abraham W. Binder, TMP
Hashkivenu - Max Helfman, TMP
Hashkivenu - Heinrich Schalit, TMP
Hatikvah - arr. Reuven Kosakoff, TMP
Hatikvah - arr. Waldman, A Harvest of Jewish Song, Tara Pub., NY
Hazorim Bedima - Ps. 126, Music Issachar Miron, Mills Music Inc. NY
Helfer, Der (The Assistant) - Lazar Weiner, TMP (Y)
Hine Mah Tov - melody Joshua Jacobson, arr. Simon Sargon, Choir, flute, TMP
Hine Mah Tov - M. Jacobson, arr. N. Brand (solo), A Harvest of Jewish Song,
Tara Pub. Inc., NY
Hiney Mah Tov - Hebrew folk tune, arr. I. Levine, Ps. 133:1, Fostco Music Press, IL
Hinei Yamim Baim (Behold The Days Come) - Ben Steinberg, (Amos 9:13-15),
A Ben Steinberg Solo Collection, TMP
Hof Un Gleyb (Have Hope And Faith) - Eliyohu Hirshin, Pearls of Yiddish Song,
Workmen's Circle, NY (Y)
Holy Place - Debbie Friedman, Ex. 25:8, Blessings, Sounds Write Prod.
How Good To Give Thanks (Ps. 92) - Jacob Weinberg, TMP
How Lovely Are Thy Tabernacles - (Ps. 84), Frederick Piket, Three Biblical Songs, TMP
Hymn Of Freedom - From the opera "Out of the Desert" by Julius Chajes, TMP
I Am My Beloved's - Maurice Goldman, Song of songs 6:3, 2:10-13 TMP
I Believe - Ervin Drake, etc., Cromwell Music, Inc., NY
Iber Babi Yar - Maurice Rauch, Yidish Iz Mayn Lid, Jewish Music Alliance, NY (H)
If I Am Not For Myself Who Will Be For Me - Gershon Kingsley,
Nashir B'Yachad, Let Us Sing Together, TMP, (C)
Im Eyn Ani Li Mi Li? (If I Am Not For Myself) - folk song, Songs and Hymns, ACC,
CCAR
Im Eyn Ani Li Mi Li? (If I Am Not For Myself) - Debbie Friedman, Blessings,
Sounds Write Prod. (C)

- Im Ein Ani Li? - Jeffrey Klepper, by the composer (C)
Im Ein Ani Li/B'chol Dor Vador - Debbie Friedman, Shiron L'Shalom, Jewish Educators
For Social Responsibility, Brookline, MA
Im Tirzu - Debbie Friedman, Blessings, Sounds Write Prod. (C)
In A Place Where There Are No Men - Stephen Richards, Three Sayings Of Hillel, TMP
In Cheider (In School) - M. Milner, Great Jewish classics, Tara Pub., NY (Y)
In Der Sukkah - Joel Engel, (Y), manuscript
I Will Give Thanks Unto The Lord (Psalm 9) - Gershon Kingsley, TMP
I Will Lift Up Mine Eyes - (Ps. 121) - Harry Coopersmith, TMP
I Will Lift Up Mine Eyes (Ps. 121) - Isadore Freed, TMP
Isaiah - Lazar Weiner, TMP
Israeli Harvest Song (Saleynu al K'tafeynu) - Max Helfman, TMP, Sukkot
It Burns - Gershon Kingsley, Three songs from the ghetto, Kingsley Sound Inc., (H)
It Is Evening - Jack Gottlieb, Gates of Prayer p. 228, Copyright J. Gottlieb
It Is Good To Give Thanks - Jean Berger, Ps. 92:1,2, TMP
Kaddish D'rabanen - Debbie Friedman, Blessings, Sounds Write Prod.
Kaddish, In Memory Of The Six Million - Lazar Weiner, Cantors Assembly (H)
Ki Lekach Tov, Ets Chayim Hi and Hashivenu - Stephen Richards, Ki Lekach Tov, TMP
Kiddush - Kurt Weill
Ko Lechai - (Yom Ha'atzmaout) - Richard Neumann, Israel in Song, Tara Pub., NY
Lakol Z'man (To Everything There Is A Season) - Ben Steinberg, Ecc. 3:1-3, TMP
L'eretz Avoteinu - Charles Davidson, TMP
Lamentation (Finale "Jeremiah" Symphony) Leonard Bernstein, Lam. IV and V
Lamentation Of David (Sam. II, 19) - William Billings, arr. Herbert Fromm,
Five songs of worship, TMP
Lamp Unto My Feet, A (Ps. 119:50) - Josef Freudenthal, TMP
Last Butterfly, The - words, Pavel Friedman, music Gershon Kingsley,
Three Songs From The Ghetto, Kingsley Sound Inc., NY, Holocaust
Last Words Of David, The - II Samuel 23:1-5, Josef Freudenthal, TMP
Lay'hudim Hay'ta Ora (The Jews Had Light And Gladness) - Charles Davidson, (Esther
8:16), Shirey M'gillot song suite, Ashbourne Music
L'chi Lach - Debbie Friedman, Gen. 12:1-2, Blessings, Sounds Write Prod.
Legend - Herbert Fromm, TMP
Let Us Sing Unto The Lord (Ps. 95) - Josef Freudenthal, TMP
Lest We Forget! - Heinrich Schalit (Holocaust) - copyright H. Schalit
Light One Candle - Peter Yarrow, NFTY's Fifty, TMP, (C) Chanukah
Light The Legend (A Song For Chanukah) - Michael Isaacson, TMP, SATB
Lo Alecha - Pirke Avot 2:21 - Daniel Frelander and Jeff Klepper, Manginot, TMP (C)
Lo Yarein (They Shall Not Hurt Or Destroy) - Ben Steinberg,
A Ben Steinberg Solo Collection, TMP
Lord Do Thou Guide Me - Abraham W. Binder, TMP (medium and high voice)
Lord Is My Shepherd, The (Ps. 23) - Charles Davidson, TMP
Lord Will Rebuild Galilee, The (Eil Ivne Hagalil) - Jacob Weinberg, TMP,
Six Hebrew Songs
Lullaby At Ponar - poem: Katsherginsky, music Gershon Kingsley,
Three Songs From The Ghetto, Kingsley Sound Inc., NY, Holocaust

- Lu Y'hi - text by Naomi Shemer, arr. Ida Meisels, The Harvard Hillel Sabbath Songbook, David Godine Publisher, Boston, (available, Tara Pub.)
- Ma Avarech (How Shall This Child Be Blessed) - Y. Rosenblum, arr. Waldman, A Harvest Of Jewish Song, Tara Pub. Inc., NY
- Maccabees, The (A Chanukah Hymn) - Safier, copyright by composer
- Make A Joyful Noise (Ps. 100) - Isadore Freed, TMP
- Make Those Waters Part - Doug Mishkin, TMP, (C) - Martin Luther King's Birthday
- Maoz Tzur (Rock Of Ages) - Benedetto Marcello, Lawson-Gould Music Pub., Inc.
- Maoz Tzur (Rock Of Ages) - Arr. Abraham W. Binder, ed. Joshua Jacobson, TMP
- Ma Tovv (How Goodly Are Thy Tents) - Ben Steinberg, A Ben Steinberg Solo Collection, TMP
- May The Time Not Be Distant - William Sharlin (duet), Meritt Music Press, NY
- Mighty Hand, O - Maurice Goldman, TMP (Chanukah)
- Mi Ha-Ish - Chassidic Melody (Ps. 34) - Songs and Hymns, ACC & CCAR
- Miriam's Song - Debbie Friedman, Blessings, Sounds Write Prod., Ex. 15:20-21
- Mi Shebeirach - Debbie Friedman, Blessings, Sound Write Prod.
- Mi Shebeirach (A Blessing At The Torah) - Michael Isaacson, TMP, Seasons in Time, V. 1, TMP (B/M)
- Mishpachti (My Family) - Michael Isaacson, TMP, Seasons In Time, V. 1, (B/M)
- Mi Zeh Y'maleil - folk, arr. Joshua Jacobson, TMP, (S)
- Mizmorei T'hilim (Psalm Songs), Ps. 47, 48, 150 - Tzvi Avni, TMP
- Modeh(a) Ani - Bonia Shur, copyright Bonia Shur
- Nasim Shalom - Debbie Friedman, Blessings, Sounds write prod., (C)
- Ner Tomid, Der (The Eternal Flame) - words Raskin, music Jakov Medvedief (Chanukah, Y)
- Noah and the Ark - Joel and Dan Funk, Songs of Safam, SAFAM, MA, (C)
- N'shamah Senata Bi (The Soul That You Have Given Me) - Michael Isaacson, TMP
- Numi, Numi - poem by J. Heilprin - Robert Stern - TMP
- O Captain, my Captain - Stefan Wolpe, TMP
- O Liberty, Thou Choicest Treasure - Georg Freidrich Handel, Judas Maccabaeus, Soprano, Chanukah, G. Schirmer, Inc.
- On Wings Of Eagles - Debbie Friedman, Sound Write Productions
- Out Of The Depths I Cry - Frederick Piket, TMP
- Oyfn Pripitchok - Mark Warshawsky, arr. Israel Goldfarb, A Harvest of Jewish Song, Tara Pub., NY
- People's march - Stefan Wolpe, TMP
- Pirkei Avot (Sayings Of The Fathers) - Herbert Fromm, TMP
- Pirkei Zemer: Selections from the Psalms and Pirkei Avot, Solo Recitatives in a Modern Style - Max Wohlberg, Ashbourne Music Publications, Inc.
- Poem (Beyn N'har Prat) - Jacob Weinberg, TMP, Six Hebrew Songs
- Prayer Of Dedication - Max Helfman, TMP
- Prayer For Hanukkah (Song Of Dedication) - Abraham W. Binder, Bloch Pub. Co., NY
- Psalm Of Thanksgiving, A - Harry Cooper-Smith, TMP
- Psalm Of Thanksgiving (Song Of The Redeemed) (Ps. 107) - Heinrich Schalit, by composer
- Psalm 1 (Ashrei Ha'Ish - Happy Is The Man) - B. Tarsi, TMP

- Psalm 8 - Isadore Freed, Southern Music Publishing Co.
Psalm 19 - Benedetto Marcello, arr. Hugo Adler, TMP
Psalm 23 - Reuven Kosakoff, TMP, Songs from the bible
Psalm 28 (Hoshia Et Amecha) - Chassidic, Songs and Hymns, ACC, CCAR
Psalm 29 (Mizmor Le David) - Sephardic Chant, Richard Neumann, TMP (S)
Psalm 30 (Mizmor Shir Chanukkas Habayis) - Abraham W. Binder,
Kabbalath Shabbat, Bloch Pub. Co., Chanukah
Psalm 34 (Mi Ha-Ish) - Chassidic Melody, Songs and Hymns, ACC & CCAR
Psalm 47 (Sing To The Lord, Sing Praises) - Tzvi Avni, TMP, Mizmorei Thilim
Psalm 48 (Jerusalem, City Of Beauty) - Tzvi Avni, TMP, Mizmorei Thilim
Psalm 66 (Lam'natseach) - Dov Seltzer, arr. Vevel Pasternak, Tara Pub.
Psalm 86 (Teach Me, O Lord) - Gershon Kingsley, TMP
Psalm 92 (Tov L'hodot) - Isadore Freed, Sacred Service for Sabbath Eve, TMP
Psalm 92 (Tov L'hodot) - Frederick Piket, The Seventh Day, TMP
Psalm 92 (Tov L'hodot) - Robert Starer, TMP
Psalm 95 - Abraham W. Binder, Kabbalath Shabbath (Welcoming the Sabbath),
Bloch Pub. Co.
Psalm 95 (L'chu N'ran'noh) - Isadore Freed, Sacred Service for Sabbath Eve, TMP
Psalm 95 (L'chu N'ran'noh) - Herbert Fromm, TMP
Psalm 95 (Let Us Sing Unto The Lord) - Josef Freudenthal, TMP
Psalm 96 (Shiru Ladonai) - Gershon Kingsley, Shiru L'Adonai (Sing to God), TMP
Psalm 97 (Adonai Malach Tagel Ha-aretz) - Abraham W. Binder, Kabbalath Shabbat,
Bloch Pub. Co.
Psalm 97 (Adonai Malach) - Isadore Freed, Sacred Service for Sabbath Eve, TMP
Psalm 97 (Adonai Malach) - Frederick Piket, The Seventh Day, TMP
Psalm 97 (Adonai Malach) - Ben Steinberg, Pirchay Shir Kodesh, TMP
Psalm 98 (Shiru Ladonai) - Abraham W. Binder, Kabbalath Shabbat, Bloch Pub. Co.
Psalm 98 (Shiru Ladonai) - Isadore Freed, Sacred Service for Sabbath Eve, TMP
Psalm 98 (Shiru Ladonai) - Reuven Kosakoff, TMP
Psalm 98 - Herbert Fromm, TMP
Psalm 98 (Come Let Us Sing A New Song To God) - Simon Sargon,
Sing His Praise, TMP (C)
Psalm 98 (Shiru Ladonai) - Ben Steinberg, TMP, Pirchay Shir Kodesh
Psalm 100 (Hariu Ladonai) - Hugo Adler, Avodat Habanim, TMP
Psalm 100 (Make A Joyful Noise Unto The Lord) - Carl Mueller, Harold Flammer, Inc.
Psalm 100 (A Psalm Of Thanksgiving) - Harry Coopersmith, TMP
Psalm 107 (A Psalm Of Thanksgiving) - Heinrich Schalit, copyright by composer
Psalm 113 and 117 (Hallel) - Samuel Adler (based on Louis Lewandowski),
Avodat Habanim, TMP
Psalm 114 (B'tzeit Yisrael) - Debbie Friedman, Blessings, Sounds Write Prod.
Psalm 114 (B'tzeit Yisrael) - Robert Solomon, Songs of Safam, SAFAM, MA
Psalm 117 (O Praise the Lord) - Robert Strassburg, TMP
Psalm 118 (Open The Gates Of Justice) - Chasidic tune, arr. Bonia Shur,
Sabbath Morning Service, copyright Bonia Shur, Cincinnati, OH
Psalm 121 (I Will Lift Up Mine Eyes) - Louis Gordon, TMP
Psalm 121 - Reuven Kosakoff, TMP, Songs from the bible

- Psalm 130 - Reuven Kosakoff, TMP, Songs from the bible
Psalm 150 (Hallelujah) - Louis Lewandowski, Carl Fischer, Inc., NY
Psalm 150 (Hallelujah) - Tzvi Avni, TMP, Mizmorei Thilim
Psalm 150 (Praise Ye the Lord) - Edward Goldman, World Library of Sacred Music, OH
Psalm 150 - Michael Isaacson, TMP
Psalm 150 (Hallelujah) - Schwarz - TMP
Rabbi Akiba - Eric Werner, Sacred Music Press, NY
Rabbi Shimon - Eric Werner, Sacred Music Press, NY
Rabbi Shimon Omeir - Max Wohlberg, arr. Yael Fischman, by arranger
Rabbi Tarphon - Eric Werner, Sacred Music Press, NY
Reb Dovidl - Zavel Zilberts, Henry Lefkowitz, NY
Rejoice In Zion (Sim'chu B'tzion) - Julius Chajes, TMP
Remember To Remember - Anselm Rothchild, NFTY in Harmony, Tara Pub. (K)
Ribono Shel Olom - Israel Alter, Cantors Assembly
Ribono Shel Olam (A Shepherd's Prayer) - Herbert Fromm, Seven prayers, TMP
Rise Up My Love - Gershon Kingsley (Song of Songs 2:10-12) TMP
Rozhinkes Mit Mandlen (Raisins and Almonds) - Abraham Goldfaden,
Mir Trogn a Gezang, The new Book of Yiddish Songs, Workmen's Circle, NY (Y)
R'tseih - Max Helfman, TMP
R'tseih Vimmuchatenu - Ben Steinberg, A Ben Steinberg Solo Collection, TMP
R'tseih Vimmuchatenu - Ben Steinberg, (with choir) L'cha Anu Shira, TMP
Ruined People - Holocaust - Larry Zimmerman, Windsongs, TMP
Ruth - Lazar Weiner, TMP, Three Biblical Songs
Ruth and Naomi - Jeff Klepper and Daniel Freeland, manuscript (Shavuot) (C)
Sabbath Prayer - From Fiddler on the Roof
Sachki - Arr. Max Helfman, A Harvest of Jewish Song, Tara Pub. Inc., NY (Hope)
Sacred Covenant, The (Exodus 19, 5-6) - Heinrich Schalit, TMP
Seven prayers (in Hebrew and English) - Herbert Fromm, TMP
Shalom Alechem - Michael Isaacson, (Cantor, 2pt. choir, string quartet, and organ)
Hegyon Libi, TMP
Shalom, Shabbat, Shalom - Andrea Jill Higgins, A Call to Prayer, TMP, (B/M)
Shehecheyanu - Andrea Jill Higgins, TMP
Shehecheyanu - Rachelle Nelson, TMP
Shir HaShirim - Song Of Songs 1:1, 2, 3:2, 8:14, William Sharlin, TMP
Shiray Avot: A Suite Of Songs From "Sayings Of The Fathers" - Michael Isaacson,
Available through the composer
Shiru Ladonai (O Sing Unto The Lord - Ps. 98) - Mark Silver, Mark Silver Pub,
Shtil, Di Nakht Iz Oysgeshternt (The Quiet Night Is Full Of Stars) - Hirsh Glick,
Yes, We Sang! (songs of the Ghettos and Concentration Camps), Harper and Row
Publishers, NY (H)
Shomer Yisrael - Harry Coopersmith, The Songs We Sing, United Synagogues of
America
Shomer Yisrael - Abraham Goldfarb, Songs and Hymns, ACC and CCAR
Shoshanas Yaakov (A Purim Song) - Herbert Fromm, TMP
Sim Shalom (Prayer For Peace), Herbert Fromm, Seven prayers, TMP
Simple Song, A - Leonard Bernstein - manuscript

- Sing Unto The Lord - Ps. 95, Heinrich Schalit, TMP
Six Hebrew Songs - Jacob Weinberg, TMP
Six Short Hebrew Anthems - Herbert Fromm, TMP
Sleep, Little Baby - E. Rappaport, TMP
Song Of Dedication (B'chochmah Yibaneh Bayit) - Prov. 24:3-4, Ben Steinberg, ms.*
Song Of Galilee (El Yivneh Hagalil) - Julius Chajes, TMP
Song Of The Palmach (Shir HaPalmach) - Maurice Goldman, TMP
Songs From The Bible - Reuven Kosakoff, TMP
Sounds Of Creation - Genesis In Song - compilation of songs for every Torah portion in
Genesis - compiled by Randee Friedman, Sounds Write Prod., (C)
Sounds Of Freedom - Exodus In Song - compilation of songs for every Torah portion
in Exodus - compiled by Randee Friedman, Sounds Write Prod., (C)
Story Of Isaac - (Akada) Leonard Cohen, Shiron L'Shalom, Jewish Educators for Social
Responsibility, Brookline, MA (C)
Sunrise, Sunset - From Fiddler on the Roof
T'filat Haderech - Debbie Friedman, Blessings, Sounds Write Prod., (C & B/M)
Thanks Be To God (from "Elijah") - Mendelsohn, G. Shirmer, Inc., NY
There I Saw Her - Herbert Fromm, TMP
Thou Shalt Love The Lord, And (Deut. 6, and Num. 15) - H. Kaufman, TMP
Three Biblical Songs - Frederick Piket, TMP
Three biblical songs - Lazar Weiner, TMP
Three Miniature - Zilber, Der Helfer, Broyges - Lazar Weiner, TMP
Three Psalms Of David (Ps. 23, 24, 95) - Josef Freudenthal, TMP
Three Sayings of Hillel: 1. Do not Separate Yourself, 2. Do Not Judge
Your Fellow Man, 3. In A Place Where There Are No Men - Stephen Richards,
TMP
Three Songs (Unto The New Day, People's March, O Captain, My Captain) -
Stefan Wolpe, TMP
Three Songs From The Ghetto - Gershon Kingsley, Kingsley Sound, Inc., NY
To Freedom, A Passover Celebration - Samuel Adler, TMP, SATB
To Olga - Larry Zimmerman, Windsongs, TMP, Holocaust
To The Victor (From psalms) - Dov Seltzer, April Music, Ltd., Tel Aviv, Israel
Torat Emet - Harry Coopersmith, TMP
Tov L'hodot (Ps. 92) - Salomone Rossi, arr. Isadore Freed, Sacred Service, TMP
TsedeK, TsedeK, Tirdof - D'varim 16:20 - Max Janowski, Copyright Janowski, Chicago
Two Hebrew songs - Robert Stern, TMP
Tziyon Tamati (Zion My Beloved) - Erwin Jospe, The Halevi Choral Society,
Chicago, IL
Tziyon Tamati (Zion My Beloved) - Israel Goldfarb, A Harvest of Jewish Song,
Tara Pub., NY
Ufaratzta - Debbie Friedman, Gen. 28:14, Blessings, Sounds Write Prod.
Unto the new day - Stefan Wolpe, TMP
Undzer Yidish Folk (The Jewish People) - Abraham Ellstein,
Great songs of the Yiddish Theater, J. & J. Kammen Music Co., NY, (Y)

* Ms = manuscript - rights reserved by composer.

- Uri Tsiyon (Awake O Zion) - M. Wilensky, arr. Richard Neumann,
A Harvest of Jewish Song, Tara Pub., NY
- V'havta - Yehezkiel Braun, manuscript
- V'erastich Li (And I Will Betroth You To Me) - Ben Steinberg, TMP
- V'shamru - Maurice Goldman, TMP
- Vayomer David L'Avigayil (And David Said To Abigail) - Ben Steinberg, I Sam. 25,
A Ben Steinberg Solo Collection, TMP
- Waiting - Larry Zimmerman, Windsongs, TMP, (H)
- Wake Me To Bless Thy Name - Frederick Piket, TMP, words by Jehudah Halevi
- Water Dance - Max Helfman - TMP
- Waves Stood Still, And The - Julius Chajes, from the opera "Out of the desert", TMP
- We Were Slaves - Lazar Weiner, TMP, (Y), Passover
- Windsongs - for the children of Terezin, Larry Zimmerman, song cycle, TMP, (H)
- Woman Of Valor (Eishet Chayil) - Michael Isaacson, TMP
- Woman Of Valor - Reuven Kosakoff, TMP
- World Of Our Fathers - Robert Solomon, Manginot, TMP, (C)
- World of Your Dreams - Berachot 17a - Debbie Friedman, Sounds Write Prod. (C/BM)
- You Can Light A Candle - music: Elias, lyrics Jacoby and Elias,
copyright Michigan Ave Pub. Co.
- Ya Ana Em'tsa-acha (O Lord, Where Shall I Find Thee?) - Frederick Piket, TMP
- Yad B'yad (Hand In Hand) - Craig Taubman, Manginot, (C)
- Yankele - Maurice Goldman, The Halevi Choral Society, Chicago, IL
- Yom Gila (Sephardic Song of Joy) - Richard Neumann, TMP (S)
- Yom Zeh L'Yisrael (This Is Israel's Day Of Light And Joy), Ben Steinberg, TMP
- Y'rushalayim - folk melody, arr. M. Harnik, A Harvest of Jewish Song, Tara Pub., NY
- Y'rushalayim Shel Zahav (Jerusalem of Gold) - Naomi Shemer, arr. Waldman,
A Harvest of Jewish Song, Tara Publications
- Zeh Hayom (This Is The Day) - Aminadav Aloni, TMP
- Zeh Hayom (This Is The Day) - Ben Steinberg, TMP
- Zilber (Silver) - Lazar Weiner, TMP
- Zog Nit Keyn Mol (Never Say) - Hirsh Glick, Yes We Sang!, Tara Pub., (Y) (H)

Listing of Sermon Anthems - Part II - categories

The categories which follow may help you find anthems for specific occasions. They are listed only by title: a full listing is in the alphabetical portion which precedes this.

Lifecycle

Akhtsik Er Un Zibetsik Zi - Warshawsky
Angel Blessing, The - Friedman
Biti - Isaacson
B'ni - Isaacson
Bruchot Habaot - Friedman
Call to Prayer, A - Higgins
Chazak, Chazak - Leider
Child Is Called, A - Higgins
Cradle Song - Fromm
Entreat Me Not To Leave Thee - Avery, Goldman
Eshet Chayil - Fromm
Father To Son (Daughter) - Kosakoff-Belink
I Am My Beloved's - Goldman
L'chi Lach - Friedman
Ma Avarech - (Baby naming) - Rosenblum
Mi Shebeirach - Isaacson (B/M)
Mishpachti - Isaacson
Sabbath Prayer - From "Fiddler on the Roof"
Shehecheyanu - Higgins, Nelson
Shir HaShirim - Sharlin
Sunrise Sunset - From "Fiddler on the Roof"
Woman Of Valor - Isaacson, Kosakoff
World Of Your Dreams - Friedman

Psalm settings

B'shuv Adonai - Ps. 126 - Glantz
B'tzeit Yisrael - (Ps. 114) Friedman, Solomon
By The Waters Of Babylon (Ps. 137) - Coopersmith, Speaks
Earth Is The Lord's, Ps. 24 - Freudenthal, McCormick
Halleluyah, Ps. 150 - Lewandowski, Richards
Hazorim Bedima, Ps. 126 - Miron
Hine Ma Tov, Ps. 133 - Levine
How Good To Give Thanks, Ps. 92 - Weinberg
How Lovely Are Thy Tabernacles, Ps. 84 - Piket
I Will Lift Up Mine Eyes, Ps. 121 - Coopersmith, Freed
It Is Good To Give Thanks, Ps. 92 - Berger

Lamp Unto My Feet, Ps. 119 - Freudenthal
Let Us Sing Unto The Lord, Ps. 95 - Freudenthal
Lord Is My Shepherd, Ps. 23 - Davidson
Make A Joyful Noise, Ps. 100 - Freed
Mizmorei Thilim, Ps. 47, 48, 150 - Avni
Psalm 1 - Tarsi
Psalm 8 - Freed
Psalm 19 - Marcello
Psalm 23 - Kosakoff
Psalm 28 - Chassidic
Psalm 29 - Neumann
Psalm 30 - Binder
Psalm 34 - Chassidic
Psalm 47 - Avni
Psalm 48 - Avni
Psalm 66 - Seltzer
Psalm 86 - Kingsley
Psalm 92 - Freed, Piket, Starer
Psalm 95 - Binder, Freed, Fromm, Freudenthal
Psalm 96 - Kingsley
Psalm 97 - Binder, Freed, Piket, Steinberg
Psalm 98 - Binder, Freed, Kosakoff, Fromm, Sargon, Steinberg
Psalm 100 - Adler, Mueller, Coopersmith
Psalm 107 - Schalit, Coopersmith
Psalm 113 and 117 - Adler
Psalm 114 - Friedman, Solomon
Psalm 117 - Strassburg
Psalm 118 - Shur
Psalm 121 - Gordon, Kosakoff
Psalm 130 - Kosakoff
Psalm 150 - Lewandowski, Avni, Goldman, Isaacson, Schwarz, Richards

Holocaust

Ani Maamin - Helfman, Alter, Brand
Ashrei Hagafur - Avery
Birdsong - Zimmerman
Broyges - Weiner
Eyli, Eyli - Rosenblatt
Garden, The - Zimmerman
It Burns - Kingsley
Kaddish In Memory Of The Six Million - Weiner
Last Butterfly, The - Kingsley
Lest We Forget - Schalit
Lullaby At Ponar - Kingsley
Ruined People - Zimmerman

To Olga - Zimmerman
Shtil Di Nakht Iz Oysgeshternt - Glick
Waiting - Zimmerman
Windsongs - Zimmerman
Zog Nit Kein Mol (Song Of The Partizans) - Glick

Yiddish

Akhtsik Er un Zibetsik Zi - Warshawsky
Am Yisroel Khay - Rauch
Broyges - Weiner
Chanuke Liede, Die - Zilberts
Chiri biri bim - folk
Eyli, Eyli - Rosenblatt
Gebet, A - Weiner
Helfer, Der - Weiner
Hof un gleyb - Hirshin
Iber Babi Yar - Rauch
In Cheider - Milner
In Der Sukkah - Engel
Lullaby at Ponar - Kingsley
Ner Tomid, Der - Medvedief
Oyfn Pripitchok - Warshawsky
Reb Dovidl - Zilberts
Rozhinkes Mit Mandlen - Goldfadden
Ruined People - Zimmerman
Shtil Di Nakht Iz Oysgeshternt - Glick
Undzer Yidish folk - Ellstein
Windsongs - Zimmerman
Yankele - Goldman
Zilber - Weiner

Sephardic

Adir Hu - Fromm
Adon Olam - Steinberg (duet)
Amen Sheim Nora - Sargon
Amen Shem Nora/Yehalelu Shemo - Lazar
Bendicho Su Nombre - Neumann
Four Sephardi Songs - Knapp
Mi Zeh Y'maleil - Jacobson
Psalm 29 - Neumann
Yom Gila - Neumann

Pirkei Avot

Al Sh'losha D'varim - Janowski, Klepper
Akavya - Alter
Amar Rabbi Yosei - Katz
B'Makom - Isaacson
Ben Sh'losh-Esrei Lemitzvot - Ben Haim
Ethics Of The Fathers/Pirke Avot - Alman
If I Am Not For Myself, Who Will Be For Me - Kingsley
Im Eyn Ani Li, Mi Li - Folk, Friedman
Im Tirzu - Friedman
Lo Alecha - Freeland and Klepper
On Wings Of Eagles - Friedman
Pirkei Avot (Sayings Of The Fathers) - Fromm
Pirkei Zemer: Selections From The Psalms And Pirkei Avot, Solo Recitatives In
A Modern Style - Wohlberg
Rabbi Akiba - Werner
Rabbi Shimon - Werner
Rabbi Shimon Omeir - Werner
Rabbi Tarphon - Werner
Three Sayings Of Hillel: 1. Do Not Separate Yourself, 2. Do Not Judge Your Fellow
Man, 3. In a Place Where There Are No Men - Richards
Shiray Avot: A Suite Of Songs From "Sayings Of The Fathers" - Isaacson
Yad B'Yad - Taubman (C)

Torah quotes and portions

Genesis

General - Sounds Of Creation (C)

Beresheet - Asher Bid'varo, Psalm 8, Beresheet, Earth Is The Lord's, Ps. 24
Noah - As Long As The Earth Endures, Noah And The Ark (C)
Lech Lecha - L'chi Lach
Vayera - Psalm 19, Psalm 100, other Psalms of praise
Vayeytze - Ufartzta, Al Tira Yaakov
Vayigash - Tzedek, Tzedek Tirdof, Psalm 117
Vayechi - Psalm 34, Psalm 118, Psalm 121

Exodus

General - Sounds of Freedom, Exodus Song

Shemot - Acquainted With The Night (fear of enemies), Be Strong And Courageous

Vayera - Psalm 19
Beshalach - And The Waves Stood Still, Miriam's Song
Yitro - The Sacred Covenant, Psalm 19
Mishpatim - Psalm 117
Terumah - Holy Place
Yayakhel/Pikuday - Shabbat Psalms of Praise (any of them)

Leviticus

Vayikra - Psalm 1, Psalm 66
Achare Mot/Kedoshim - Hine Yamim Baim
Emor - Psalm 98 (justice)
B'har/Bechukotai - Elu D'varim (Rapaport and Steinberg)

Deuteronomy

Ve'etchanan - All Flesh Is Grass, Psalm 34, And Thou Shalt Love, V'ahavta
Ki Tavo - Eretz Zavav Halav (C)
V'zot HaBerachach - Blessing Of Moses, The

Other Biblical quotes

Isaiah - Weiner
Lakol Z'man - Steinberg
Lamentation IV and V - Bernstein
Ezekiel Chapter 37 - Weiner
Go Out In Joy (Isaiah 55:12) - Benjie Ellen Schiller

Holidays

General - Festival song - Binder

Sukkot

In Der Sukkah - Engel
Israeli Harvest Song - Helfman

Passover

Adir Hu - Fromm
Avadim Hayinu - Richards
Chad Gadya - Adler

Hymn Of Freedom - Chajes
To Freedom - Adler
We were slaves - Weiner

Shavuot

Ruth - Weiner
Ruth and Naomi - Klepper and Freeland

Purim

Shoshanas Yaakov - Fromm
Lay'hudim hay'ta ora (Esther 8:16) - Davidson

Chanukah

Al Hanissim - Frimer, arr. Jacobson
Aleih Neiri - Pardi, arr. Jacobson
Arm, arm ye brave - Handel
Ashrei Hagafrur - Avery
Chanukah suite - Meisels
Der Ner Tomid - Medvedief
Die Chanuke Liede - Zilberts
Feast of lights - Luskin, Sargon
For all your miracles - Sargon
Haneirot halalu - Bauch
Light one Candle - Yarrow
Maccabees, the - Safier
Maoz Tzur - Marcello, folk (arr. Binder)
Prayer for Hanukkah - A. W. Binder
Psalm 30 - A. W. Binder
You can light a candle - Elias

American Holidays

Thanksgiving

Hymn of Freedom - Chajes
To Freedom - Adler
Psalm of Thanksgiving - Coopersmith

Psalm 8 - Freed

Give me your tired, your poor - Irving Berlin

America, we sing - Bloch

Martin Luther King's Birthday

Make those waters part - Mishkin

Hymn of Freedom - Chajes

Women

Hannah - Schiller

Eshet Chayil - Fromm

Akhtsik Er Un Zibetsik Zi - Warshawsky

Al tifgi vi - Avery, Stern

Ashrei Hagafrur - Avery

Give Me Your Tired, Your Poor - Berlin

Mishpachti - Isaacson

Zilber - Weiner

Israel

Psalm 48 - Avni

Psalm 125 (B'shuv Adonai) - Glantz

Bashana Haba'a - Hirsch

Psalm 137 (By the waters of Babylon) - Speaks

Eretz Zavat - Gamliel

Exodus song - Gold

Haganah - Weinberg

Hal'luya - Israeli folk tune

Hatikvah - arr. Kosakoff, Waldman

Ko Lechai - Neumann

L'eretz Avoteinu - Davidson

Lord Will Rebuild Galilee - Weinberg

Song Of The Palmach - Goldman

Song Of Galilee - Chajes

Tzion Tamati - Goldfarb, Jospe

Uri Tsiyon - Wilensky, arr. Neumann

Y'rushalayim - folk, arr. Harnik

Y'rushalayim Shel Zahav - Shemer, arr. Waldman

General categories:

Praise/Glory

Psalms 29, 34, 47, 66, 97, 98, 100, 150
Amen Shem Nora/Y'halelu Shemo - Lazar
Amen Sheim Nora - Sargon
Atah Chonantanu - Alter
Benedicho Su Nombre - Neumann

History of a people

Psalm 100 - Adler, Mueller, Coopersmith
Ani Maamin - Alter, Brand
Ashrei Hagafur - Avery
Broyges - Weiner
Falasha Nevermore - Solomon
Give Me Your Tired, Your Poor - Berlin
America, We Sing - Bloch
O Liberty, Thou Choicest Treasure - Handel

Protection

Hashkivenu - Adler, Binder, Helfman, Schalit
Psalm 34 - Chassidic
Psalm 118 - Shur
Psalm 121 - Gordon, Kosakoff

Peace

Grant us Peace - Fromm, Helfmann
Lo Yareiu - Steinberg
Sim Shalom - Fromm

Hope

Psalm 96 - Kingsley
Psalm 98 - Binder, Freed, Kosakoff, Fromm, Sargon, Steinberg
Am Yisroel Khay - Rauch
Am Yisrael Chai - Zim
Child's Prayer - Weinberg
Hof Un Gleyb - Hirshin
Lu Y'hi - Shemer, arr. Meisels
May The Time Not Be Distant - Sharlin

Sachki - folk, arr. Helfman
Unto The New Day - Wolpe

Shabbat, general

Psalm 92 - Freed, Piket, Starer
Psalm 95 - Binder, Freed, Fromm, Freudenthal
Ahavat Olam - Ancis, Barkan, Davidson, Helfman, Piket, Silver, Steinberg
Aneem Z'meerot - Schalit
Gebet, A - Weiner
R'tseih - Helfman
R'tseih V'mnuchatenu - Steinberg (with and without choir)
V'ahavta - Braun
Thou Shalt Love - Friedman, Kaufman
V'shamru - Goldman
Zeh Ha Yom - Aloni, Steinberg
Hashkivenu - Adler, Binder, Helfman, Schalit

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Shochet, Michael. "The Cantor: A Calling for Today: Cantor's Questionnaire". Masters Project, School of Sacred Music, Hebrew Union College-Jewish Institute of Religion. 1994.

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Weisser, Albert. The Modern Renaissance of Jewish Music. New York: DaCapo Press, 1983.

Wolsey, Louis. "Report of the Committee on Synagogue Music", CCAR Yearbook. 40 90 (1930).

Bibliography - Part 2

Publishers of Music Listed in Compilation of Sermon Anthems

Below is the listing of music sources, and companies used in the preparation of this project.

April Music Ltd, Tel Aviv, Israel

Ashbourne Music, 425 Ashbourne Road, Elkins Park, PA 19117

Bauch, Jason, JNB Music, Chatham 372-S, West Palm Beach, FL 33417

Cantors Assembly of America, 150 Fifth Avenue, NY, NY 10011

Covenant Publications, P. O. B. 84H, Scarsdale, NY

Postco Music Press (Mark Foster Music Co.), Box 4012, Champaign, IL 61824-4012

Friends of Jewish Music (Janowski), 5555 S. Everett, Apt. 2D, Chicago, IL 60637

HaLevi Choral Society, 72 E. Eleventh Street, Chicago 5, IL

Harper and Row Publishers, 10 East 53rd Street, NY, NY 10022

HaZamir Publishers, 35 Garland Road, Newton, MA 02159 (617) 437-3635,
fax (617) 437-4129

J. & J. Kammen Music Company, 133 Industrial Avenue, P. O. Box 337, Hasbrouck Heights, NJ 07604

Jewish Education Committee of New York, 426 W. 58th Street, NY, NY

Jewish Educators for Social Responsibility, Brookline, MA, available through Tara Publications

Jewish Music Alliance, New York, NY

Kingsley Sound Inc., 150 West 55th Street, New York, NY 10019

Safam, 36 Hamlin Road, Newton Centre, MA 02159

Sacred Music Press, Hebrew Union College-Jewish Institute of Religion, 1 West 4th Street, New York, NY 10012, (212) 674-5300

Shirmer, G., Inc. (Distributed by Hal Leonard Publishing Corp., 7777 West Bluemound Road, P. O. Box 13819, Milwaukee, WI 53213

Shur, Bonia, c/o Hebrew Union College-Jewish Institute of Religion, 3101 Clifton Ave, Cincinnati, Ohio 45220 (513) 221-1875, fax (513) 221-0321

Sounds Write Productions, P. O. Box 608078, San Diego, CA 92160-8078

Tara Publications, 29 Derby Avenue, Cedarhurst, NY 11516, (516-295-2290), fax (516) 295-2291

Transcontinental Music Publishers, 838 Fifth Avenue, New York, NY 10021, (212) 249-0100, fax (212) 472-8280

United Synagogues of America, NY, NY

Workmen's Circle Education Department, 426 W. 58th Street, NY, NY 10019

Questionnaire for Cantors

1. How often do you use sermon anthems?

ALL the Time

2. Do you feel anthems have a purpose, and if so, what is that purpose?

It gives the Rabbi a moment to catch his breath before continuing
it gives the sermon a lift and it's also a break for the ^{with the service} Congregants

3. What criteria do you use for choosing an anthem?

The anthem is based on the Sermon's theme.

Does the text of the anthem address the main theme of the Sermon?

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

I have commissioned many music works but not an anthem because I often do the anthems myself!

5. Today, almost any song can be used as an anthem, from Heltman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

The music & text of the anthem must directly relate to the Sermon Topic.

From Cantor Norman Summers

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Questionnaire - Cantors - page 2

5. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

Anthems that relate to the Parasha
of the week for the Rabbi often
Speaks on the Parasha!

7. What are your favorite anthems? Why?

I don't have any.

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

The Cantor of the future
Should be able to compose an
anthem in quick time.
Often the Rabbi will give me his
Sermonic Theme the morning of the day
and I compose it immediately. At the last

Questionnaire for Cantors

How often do you use sermon anthems?

on special occasions only

Do you feel anthems have a purpose, and if so, what is that purpose?

To add to the special theme presented by other parts of the service such as guest speaker, special sermon or celebration

What criteria do you use for choosing an anthem?

1. Theme of event
 2. Good music - usually a big piece.
- Not necessarily singable

Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

No

Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

That thematically it make sense for the Congregation & that it is not done just for the sake of doing another song.

Questionnaire - Cantors - page 2

5. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

Themes representing issues facing us in the future: health care (social justice) women's/minority rights etc.

7. What are your favorite anthems? Why?

Steinberg: LaKol Z'man, Shema + beautiful.

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

When any song can be used as an anthem from Hebrew to English to German the people "it's not easy being green". What rules, if any, should be set for the use of anthems at a synagogue service?
Only Jewish music - music that is written by Jews for Jews

Questionnaire for Cantors

1. How often do you use sermon anthems?

weekly

2. Do you feel anthems have a purpose, and if so, what is that purpose?

- a) Anthems must be related in theme to the sermon
- b) Purpose: the theme; that the music be of such quality that it will enhance the service

3. What criteria do you use for choosing an anthem?

Usually it is in English, because it is important that the words be understood by the congregation

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

I have commissioned many anthems and sermons in song. It is a simple procedure of contacting a composer, discussing a theme and a fee and the musical sources to be utilized.

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkivevenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

We use only Jewish music - music that is written by Jews for Jews

Charles David Orbach
Ramat Hashikma
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Questionnaire - Cantors - page 2

6. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

Over recent years we have had songs like "Leaving Mother Russia," songs that refer to the Jews of Ethiopia, songs of social justice and peace; in other words, songs that relate to contemporary Jewish social action are an important aspect of ongoing musical response to the sermon.

Songs like the Psalms, or the Precepts of Micah, etc., Biblical themes, will continue to be relevant.

7. What are your favorite anthems? Why?

The one that I am singing this week is my favorite. There are many anthems that are relevant and meaningful. I particularly like "The Precepts of Micah" by Freudenthal "Teach Me, Oh Lord," by Gershon Kingsley, Psalm 8 by Isadore Freed, etc.

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

I am not happy with the dittification of Jewish music, though I find many contemporary settings and songs written by Freedman and Klepper relevant and usable. I also find many of them saccharine, musically unsophisticated and debasing to the average adult service. I particularly love camp services, youth services, but I also value adult services.

(Note: I'm unsure of spellings of composers' names - P. Michaels, Secretary)

Cantor Harold Orbach
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Questionnaire for Cantors

1. How often do you use sermon anthems?

Every week

2. Do you feel anthems have a purpose, and if so, what is that purpose?

Yes. To elucidate the portion of the ~~the~~ sermon (if possible). Also to enhance worship experience.

3. What criteria do you use for choosing an anthem? ^{Torah}

Compatibility with portion and sermon.
Also length, mood, and ease - something easy enough
to learn quickly ~~and~~ for cantor and organist.

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

No.

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

It should be inspiring and ~~uplifting~~
spiritually motivating.

Questionnaire - Cantors - page 2

6. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

I foresee ~~more~~ anthems of a more contemporary style and dealing with more contemporary subjects in the next ten years. I believe pluralism and social upheaval need to be addressed.

7. What are your favorite anthems? Why?

Tsedek, Tsedek by Max Janowski,
Shema Koleinu by Helfman

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

First of all, I NEED

REPERTOIRE!! The school needs

to start preparing students as soon as possible for pulpits such as mine where your rabbi requires an anthem every week. On the one hand, I appreciate the opportunity to perform ~~on the pulpit~~, but on the other hand, I resent the fact that I'm put in the embarrassing position of having to ask my rabbi for material, or scramble last minute for something to be learned half-assedly and performed similarly. I ~~like~~ ^{prefer} traditional sounding music as well as contemporary "recent-style" pieces. I'm not crazy about NITY tunes or pseudo-folk rock as anthems, especially when I'm expected to do them.

Questionnaire for Cantors

1. How often do you use sermon anthems?

We use them at every evening service after the sermon and on High Holidays AM. and P.M.

2. Do you feel anthems have a purpose, and if so, what is that purpose?

they provide a reflection after the sermon
musical
but I could do without it personally, Rabbi
tend to like the musical moment.

3. What criteria do you use for choosing an anthem?

Special theme for service, on Holiday, celebration.
special sermon text if possible.

Highlight special musical relation.
occasionally to text

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

yes, for special congregational events on
celebrations. With local minister
congress forum.

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

Something that would be appropriate within
the setting of a worship service,
a highlight from Mosaic "Elijah"
or possibly an American Folk song
if the theme was relevant.

Questionnaire - Cantors - page 2

1. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

Possibly music on life cycle events, Baby Namias,
anniversaries, music
Settings of Poetry or Psalms

2. What are your favorite anthems? Why?

We use a lot of different things,
including sometimes instrumental anthems
Grant us Peace - Fromm / Kingsley
Ein Kleiner - Shusterman / Janowski / Isserman

3. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

I would like to see us move away from
anthems after the sermon, and place more musical
efforts within our liturgy, or new compositions
supplementing the liturgy with special music.

I find the music after the sermon to be
more theatrical, and in some ways
church like.
Special creative texts are sometimes fine,
but why not inserted into our regular
service format.

Questionnaire for Cantors

1. How often do you use sermon anthems?

Every Friday evening service

2. Do you feel anthems have a purpose, and if so, what is that purpose?

Yes. To create a parallel learning/emotional impact with the sermon. The anthem should be consonant with the theme and mood of the sermon. It is the cantor's moment to impact the congregation.

3. What criteria do you use for choosing an anthem?

(See #2)

The anthem should be able to evoke either or all of the following in the congregation: thought, feeling, or motivation for action.

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

No

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

(see attached list)

Questionnaire - Cantors - page 2

6. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

Anthems need to respond to the world around us. Such issues as the environment, homelessness, hunger, etc. need to be created and heard.

7. What are your favorite anthems? Why?

(see list - asterisks indicate personal favorites)

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

Every congregation is unique. Cantors must be able to "read" their congregations and respond to its particular tastes, demands and level of sophistication. An anthem by Yehudi Wyner might not be well received at a chavurah and a melody by Debbie Friedman might fall short at a "cathedral" synagogue. Good taste, good judgment and attention to time and place are essential.

Anthems-

- * Adonai Z'charanu (Nowakowsky)
- Ahavat Olam (Goldfarb)
- Ahavat Olam (Janowski)
- Al Shlosa D'varim (Zur)
- Amen Shem Nora (Sephardic/arr. Jacobson)
- Ani Maamin (arr. Helfman)
- * Atah Echad (Steinberg)
- * Blessed Be the Name (Gottlieb)
- By the Waters of Babylon (Katz)
- Eli Ata V'odeka (Shur)
- Eliyahu Hanavi (Trad./ arr. Schalit)
- Elu D'varim (Steinberg)
- Emet (Freed/Torat Emet)
- Etz Chayim (Janowski)
- * Etz Chayim/Hashivenu (Gottlieb)
- Etz Chayim (Piket)
- Halicha l'Kaysaria (Zahavi/arr. Helfman)
- * Hal'luhu (Schiller)
- Hallelujah (Lewandowski)
- Hallelujah Amen (Handel)
- Hanerot Halalu (folk tune)
- Hashkiveinu (Helfman)
- Havu Gode (Handel/arr.)
- I Believe in God Even When He is Silent (Horvit)
- I Never Saw Another Butterfly (Davidson)
- Kaddish for the Six Million (Weiner)
- Kaddish (Chassidic - arr. Meisels)
- * Kol Han'shama (Shur)
- * Lakol Z'man (Steinberg)
- * L'chi Lach (Friedman)
- L'chu N'ran'na (Davidson/Sephardic)
- L'chu N'ran'na (Steinberg)
- * L'dor Vador (Finkelstein)
- Magen Avot (Goldfarb)
- Medley of folk Songs - Lo Yisa Goi, Hoshia et Amecha, Essa Einai, Yism'chu
 Hashamayim, Eleh Chamdah Libi, V'haeir Eineinu
- Maoz Tsur/Rock of Ages (Traditional)
- Megn di Verter (Benedict)
- * Min Hametzar (Halevy)
- Nigun (arr. Shur)
- Od Yishama (Carlebach)
- * R'tsei (Richards)
- R'tsei (Steinberg)
- S'Brent (Gebirtig/arr. Isaacson)

Sh'u Sh'arim (Naumbourg)
Sabbath Prayer (Bock)
Sh'ma Koleinu (Janowski)
Shalom Aleichem (Sharlin)
Shalom Aleichem (Isaacson)
Shalom Aleichem (Kalmanoff)
Shalom Rav (Klepper/Freeland)
Shalom Rav (Steinberg)
Shehecheyanu (Higgins)
Shiru l'Adonai (Steinberg)
Sim Shalom (Janowski)
Sim Shalom (Steinberg)
Torat Emet (Coopersmith)
Tov L'hodot (Schubert)
Uvnucho Yomar (Meyerbeer)
V'ahavta (Bloch)
V'imru Amen (Shur)
Vaani T'filati (Gerowitch)
Vaani Zot (Weiner)
Vay'chulu (Solomon)
Vihi Noam (Janowski)
Y'did Nefesh (Zweig)
Y'rushalayim Shel Zahav (Shemer)
Y'varech'cha (Benedict)
Y'varech'cha (Janowski)
Yism'chu (Barash)
Yism'chu (Solomon)
Zacharti Lach (Lewandowski)
Zog Nit Keinmol (Pokrass/arr. Isaacson)
Zog Zhe Rebbeinu (Kiselgoff)

Questionnaire for Cantors

1. How often do you use sermon anthems?
Every week for Shabbat evening except in the summer, and for High Holidays. Not usually for b'nai mitzvah or Festivals.
2. Do you feel anthems have a purpose, and if so, what is that purpose?
 a. Ideally, to reflect the sermon or parsha. In any case, and more crucially, to serve a similar purpose as the sermon ~~whether or not on the~~ purpose similar to the sermon - to point up an aspect of Jewish life, in this case, a musical one.
3. What criteria do you use for choosing an anthem?
~~Text~~ when possible, relation textual relation to sermon, parsha, or other current topic. Otherwise, a text suitable for Shabbat or the season. Other than that, I have to like it and it must sound good in my voice.
4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.
 I asked a composer friend to set the psalms of Hallel, of which I use one for an anthem with choir. The process was straightforward but ~~the~~ complicated to space doesn't permit amplification of beyond that.
5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.
 I have to like it. That covers a multitude of criteria -- some explicit, such as a Jewish text and/or composer. But ultimately I have to like it.

Questionnaire - Cantors - page 2

What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

That's a question for composers. ~~But I don't think subject matter is the~~ I wouldn't mind having a few more "parsha" oriented texts, but it's more important to have stuff I like to sing.

7. What are your favorite anthems? Why?

~~Shalom Rappaport~~

It's so dependent on the forces I have at hand, the strengths of my accompanist, the occasion, etc. that it would be misleading to specify.

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

well, I notice that I've gotten uncomfortable

calling them "anthems" because it sounds churchy to me. I've started to say "sermon song" instead. which sounds popular even if the piece is 12-tone. This may be idiosyncratic to me, because unlike many cantors, I sang for many years in churches as a soloist + choir member. "Anthem" may not sound churchy if it's in churches.

Questionnaire for Cantors

1. How often do you use sermon anthems?

Almost every week, unless it is entirely inappropriate

2. Do you feel anthems have a purpose, and if so, what is that purpose?

Anthems can have an important connection with a sermon, or a chag. It can also be used as an opportunity to introduce a beautiful piece with an historical perspective, or to use it as an opportunity to highlight a composer.

3. What criteria do you use for choosing an anthem?

Taking the above criteria into consideration, I would choose something that would appeal musically to my congregation. Although, I do believe in doing a piece which is interesting; but maybe very contemporary in melody if I feel it is well written. I would prepare my congregation ahead of time with a preface.

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

The text must, in some way, have some connection with liturgy, or Jewish literature, poetry, Bible, etc. I, of course, include anything "Yiddish" as well. With a "sermon in song" you can be more flexible, but not within the context of a service.

5. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

7. What are your favorite anthems? Why?

7. What are your favorite anthems? Why?
 Anthems that have been set from well known Israeli
 poets. ex: Sachaki, Kinneret. Also psalms. ex: Nimaamakim Wein,
 N. Shemer; ex: Lu Y'hi ; 'Gidush Art Song - any;
 Ya Ana Emtza'elha - Ruff. Omrim Yesh Na Eretz - Engel; Eili Eili (Rosenblatt)
 for Yom Nashoot or Krist'nacht

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

Questionnaire for Cantors

1. How often do you use sermon anthems?

every week

2. Do you feel anthems have a purpose, and if so, what is that purpose?

the purpose is to reinforce the theme of the sermon,

3. What criteria do you use for choosing an anthem?

With a sermon on a specific topic, such as "Song of Songs", the choice is easy - the best setting of the text. With other topics, i.e. the Haskalah, it may be a setting of a text of 18c or 19c Hebrew poetry, which can be hard to find

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

No

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

If the anthem has nothing to do with the sermon, it should be presented in some educational format, i.e. how the music illuminated the text, or as an example of Jewish aping of 19c German art music, etc.

If you care to discuss it further, please feel free to call.

Steve Pearlston

Questionnaire for Cantors

1. How often do you use sermon anthems? *Every week at Shabbat evening services.*
2. Do you feel anthems have a purpose, and if so, what is that purpose? *Yes - they can serve a multitude purposes! ① Continue the theme of sermon. ② Teach a new melody ③ Bring attention to a neglected piece of liturgy ④ Be dedicated to a simcha ⑤ Teach about Jewish music*
3. What criteria do you use for choosing an anthem? ① Does it fit with theme of service or sermon? ② If it is a "teaching service," can I teach the song, or teach about it? ③ Will it highlight an event in the calendar? ④ If it's a children's Service, is the music appropriate?
4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through. *No unfortunately, but one was written for me as a gift.*
5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.
 - ① Jewish composer!
 - ② Spiritually Jewish
 - ③ Do I like it?!!!
 - ④ Appropriateness - (purely subjective!)

Questionnaire - Cantors - page 2

6. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus? This all depends on individual congregations/Rabbis. I don't have a crystal ball to answer this one!

7. What are your favorite anthems? Why?

- ① Any nice piece of Liturgy - highlights what may be missed in soc.
- ② Verses from "Joseph" Sederchor Dream Coat - teaches about Torah Portion.
- ③ Al Jigivi - Avery or Veierastich Li - Steinkeng - for any rany
- ④ Anything Ladino - to keep a dying language alive

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

...any song can be used as an anthem from Hellenian's
...of Kermit the frog's "It's not easy being green". What rules, if
...you see for the use of anthems at a synagogue service

Wow! — I didn't think
that we have reached
such rarely sing things more than once - this list could
be on forever! I also use stuff from "where the Rainbow Ends"
by Smolover - These are just a few.



Questionnaire for Cantors

1. How often do you use sermon anthems?

Every week

2. Do you feel anthems have a purpose, and if so, what is that purpose?

No —

The purpose is to frame the Rabbi's Sermon
with some music

3. What criteria do you use for choosing an anthem?

the Rabbi's sermon when I
know it — or a Holiday +
L'Chaim etc etc

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

No — there is so much
already available —

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkiveinu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

Wow! — I didn't think
that we have reached
such depths.

Questionnaire - Cantors - page 2

6. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

I would hope that it is done away with and let the Cantor do more prayers.

7. What are your favorite anthems? Why?

As a former Conservative cantor I have many choices and I sing as many as I can.

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

I think the singing of an anthem is redundant and should be phased out.

For the many Holidays we could start or end the service with an appropriate song.

Questionnaire for Cantors

1. How often do you use sermon anthems? *High holidays + approximately 2x/month*

2. Do you feel anthems have a purpose, and if so, what is that purpose?

I try to coordinate them with the sermon topic - or baby naming - mitzvot etc. They flow nicely with the thematic idea.

3. What criteria do you use for choosing an anthem?

See above

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

No

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

I personally, do not use much "pop" music in my service. I try to stay with legitimate liturgical or aggadic-style music if possible. Only occasionally will I use a folk or pop tune only if I feel it is well written musically.

Questionnaire for Cantors

1. How often do you use sermon anthems? Most Sabbath Services both evening and morning

2. Do you feel anthems have a purpose, and if so, what is that purpose?

The anthems serve as an important "beat" after the sermon and the announcements. Often a theme of the sermon or special time of can be accentuated by the anthem.

3. What criteria do you use for choosing an anthem?

Sermon Topic
Holiday Season
Parasha Hashavua
Musical forces present

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

No

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

Jewish content or Relevance

Margot Bernas

Questionnaire for Cantors

1. How often do you use sermon anthems?

Every Friday, High Holy Days, Festivals, not Saturday morning
only have services if a Bar/Bat Mitzvah & don't do Anthems.

2. Do you feel anthems have a purpose, and if so, what is that purpose?

① act as a divider between portions of service similar to
Anatzi Kaddish*② to enhance to Torah portion or theme of Shema
③ to teach something

3. What criteria do you use for choosing an anthem?

same as 2 & 3 above

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

NO

5. Today, almost any song can be used as an anthem, from Helfman's
"Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if
any would you set for the use of anthems at a synagogue service.

Jewish music made for Jews by Jews?!?

Questionnaire for Cantors

1. How often do you use sermon anthems? *every week*
2. Do you feel anthems have a purpose, and if so, what is that purpose?
Not always, sometimes it makes a break in the service, but sometimes it is excessive.
3. What criteria do you use for choosing an anthem? *The same subject as the sermon.*
4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through. *Yes, my friend, Neil Ginsberg, is a wonderful composer and often writes me pieces.*
5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.
I feel that only music with Jewish ideas should be sung (Eng. or Heb.).

Questionnaire - Cantors - page 2

6. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

7. What are your favorite anthems? Why? I have no specific favorites, anything that the congregation enjoys and understands. (Eng. or translation!)

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

More general pieces for times when I am "stuck" for a piece. I hate atonal music, which I feel the congregation cannot relate to or feel any sort of spirituality from.

Questionnaire for Cantors

1. How often do you use sermon anthems?

ALMOST EVERY WEEK

2. Do you feel anthems have a purpose, and if so, what is that purpose?

THEIR PURPOSE CAN BE A CONNECTION
TO THE SERMON OR THE SERVICE ITSELF
SOMETIMES, THE PURPOSE IS NOT CLEAR

3. What criteria do you use for choosing an anthem?

IS IT GOOD MUSIC? JEWISH?

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

YES. IT WAS ASHREY HAGAFUR. IT WAS
NOT WELL RECEIVED BY MY CHOR AND
WE LET IT RIDE INTO OBLIVION THE
FOLLOWING YEAR.

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

THAT IT BE LITURGICAL AND IN GOOD TASTE

Questionnaire - Cantors - page 2

6. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

THERE WAS A LAUCITY OF MUSIC IN THE
BABY NAMING, BAR/BAT MITZVAH AREAS -
BUT THAT NEED HAS BEEN CLEARLY MET.

7. What are your favorite anthems? Why?

TSUR MISHLO - UPBEAT SONG IN HEBREW & ENGLISH
PSALM 6 - Murray Prester PARAPHRASING PSALM 6 IN ENGLISH
ANI MANTIACH LACH - PRECEDING ESH SHALOM DURING SABBATH &
CLOSING ANTHEM - HACHAMA MEYROSH (BEAUTIFUL HEBREW
AND "MANY" OTHERS

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

IF ONE LIKES ANTHEMS, THERE ARE
MANY TO CHOOSE FROM.
THERE ARE GOOD AND BAD ONES AND
THE CANTOR HAS TO BE VERY
SELECTIVE.

GOOD LUCK IN YOUR RESEARCH

TODD STALKES N. MIAMI BEACH, FL.

Questionnaire for Cantors

1. How often do you use sermon anthems? *every week*

2. Do you feel anthems have a purpose, and if so, what is that purpose?

to Compliment sermon, topic, sedrah of the week. To Enhance the service with a connected musical theme.

3. What criteria do you use for choosing an anthem?

Something Cong can relate to, and draw spiritual qualities from. Identify with its Message.

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

yes - choosing text suitable to the occasion and discuss it with composer, as to what musical forces should be used. Instrumental & Range of voice, choir ect

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

good judgement. Aesthetical values musical Excellence and approachable to the Congregation.

Good Luck.

Benjamin Meissner

Questionnaire for Cantors

1. How often do you use sermon anthems? WEEKLY

2. Do you feel anthems have a purpose, and if so, what is that purpose?

IDEALLY, TO MUSICALLY COMMENT ON THE SERMON TOPIC;
TO EXPAND AND ENLIVEN THE MESSAGES OF THE SERMON

3. What criteria do you use for choosing an anthem?

1) AN APPROPRIATE CONNECTION WITH THE SERMON TOPIC.
I REVIEW AN "ADVANCE COPY" OF EACH WEEK'S
SERMON & ATTEMPT TO FIND AN APPROPRIATE
MUSICAL TANGENT

2) A CONNECTION WITH THE WEEKLY PARASILA, OR AN
UPCOMING FESTIVAL.

3) WHEN ALL ELSE FAILS, A GENERIC "YIMHU LEATEM" OR "OSEH
SHALOM"!

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through. NO.

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

I HAVE USED ENGLISH TEXT PIECES FROM NON-JEWISH
SOURCES. WHEN I DO, THERE MUST BE A VERY
STRONG CONNECTION TO THE SERMON, PARASILA, OR OTHER
JEWISH OCCASION BEING CELEBRATED OR OBSERVED.
FURTHERMORE, THE PIECE MUST HAVE SUFFICIENT DIGNITY
TO BE APPROPRIATE IN THE SYNAGOGUE SERVICE. YES,
"IT'S NOT EASY BEING GREEN" COULD BE USED AS AN
ANTHEM - I WOULD BE VERY CAREFUL IN ITS PROPOSED
USE. THE COMFORT LEVEL OF BOTH THE CHAZAN AND
THE CONGREGATION MUST ALSO BE TAKEN INTO ACCOUNT REGARDING
THE

Questionnaire - Cantors - page 2

6. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

AS OUR CONGREGATIONS BECOME INCREASINGLY, AND, INTERMARRIED, I BELIEVE THAT COMBINATION HEBREW - ENGLISH PIECES WILL BECOME MORE AND MORE VALUABLE. WHILE I KNOW HIS NAME CAUSES REVOLUTION IN SOME CILAZZANIC CIRCLES, MY CONGREGATION HAS RESPONDED VERY FAVORABLY TO SOME OF DOUG COTLER'S MUSIC.

7. What are your favorite anthems? Why?

BECAUSE I CAME TO THE CANTORATE FROM A "SONGLEADER" BACKGROUND (AS OPPOSED TO THE "OPERA SINGER" BACKGROUND) I TEND TO PREFER THE FOLK-ORIENTED COMPOSITIONS (WHAT USED TO BE CALLED "NATY MUSIC") MOSTLY BECAUSE I CAN PLAY THEM ON MY GUITAR.

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

NICE TOPIC! I WOULD BE VERY INTERESTED IN YOUR RESULTS, AND WHAT PIECES YOU WILL ULTIMATELY SELECT FOR YOUR RECITAL. PERHAPS YOU CAN GIVE SOME SORT OF PRESENTATION OF YOUR FINDINGS AT AN ALL CONVENTION?

HERE'S HOPING MY COMMENTS ARE COHERENT AND OF SOME VALUE. LET ME KNOW IF I CAN BE OF FURTHER ASSISTANCE.



CANTOR MARTIN LEVISON
TEMPLE ISRAEL
TULSA, OKLAHOMA

Dear Claire, Sorry this took so long - I was on vacation.

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Questionnaire for Cantors

1. How often do you use sermon anthems?

Whenever I have time to prepare one, usually once a month.
I choose one anthem for each sermon during the High Holidays.

2. Do you feel anthems have a purpose, and if so, what is that purpose?

To punctuate, accentuate or illustrate the emotional focus of the sermon. Sometimes they can serve as a conclusion for the sermon or simply a transition between sermon and Aleinu.

3. What criteria do you use for choosing an anthem?

Content of sermon, implied continuation of thought in sermon, or simply to "debrief" congregants after an especially provocative sermon.

4. Have you ever commissioned an anthem? If so, for what occasion, and describe the process you went through.

No, but I'd love to!

5. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

I use anything from my art song, Yiddish, camp song or liturgical repertoire, including chazzanut, sometimes. It all depends on the flavor of the sermon and what pops into my mind.

Questionnaire - Cantors - page 2

6. What types of anthems do you foresee in the next ten years, and what subjects need expression, or further focus?

Anthems will continue to be written based on emotions which are brought out by thought provoking sermons. Safam has written many songs which I love to use. Debbie Friedman and Doug Cotler also write 'feel good' songs which the congregation loves to hear. I even used a Craig Taubman song once. I think these are the anthem trends for the future. I like to write my own anthems once in a while if the subject is right. Real issues and modern concerns with the world around us continue to be the subjects which need expression.

7. What are your favorite anthems? Why?

Camp songs. They're so easy and sometimes hit the mark better than the most complicated art song. Also, congregants seem to identify with them and like them better. I also love Safam!

8. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

I'd like to see a comprehensive list of subjects paired with appropriate anthems. This could really help all of us access other people's ideas and what they've used. Please send me a copy of your thesis when it's finished, as I hope this is what you're planning on doing. If you need any more input, please let me know.

Cantor Lisa Levine

(214) 661-1810

*Types of songs: spiritual, contemporary
 praise anthems for special occasions, etc.
 for youth events, new ceremonies*

Questionnaire for Composers

1. Do you feel anthems have a purpose, and if so, what is that purpose?

Yes - a musical reflection or commentary on a sermon or Torah portion.

2. Have you ever written an "anthem". If so, for what occasion, and describe the process you went through. In cases where you have written many anthems, please pick one occasion.

Yes - a Shabbat service honoring teachers. (The kids invited their public school teachers...) The invitation used the ^{Talmudic} quote "I have learned much from my teachers, even more from my friends, and the most of all from my students." I set this text to sing after the sermon.

3. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

I do a great Kermit (ask Joel Colman), but will only sing Jewish texts - liturgical, folk, or contemporary (Hebrew or English).

4. As a composer, you have the opportunity to impact congregational life. What themes do you feel need to be expressed as anthems that have not been, or need further focus? What types of anthems do you foresee in the next ten years, and beyond?

Themes of Jewish values / spirituality
perhaps anthems for special occasions, i.e.:
life cycle events, new ceremonies

4. Are you currently working on any anthems? Would you be willing to share them with me? *no*

if I were, sure

5. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

I don't like congregations where the Cantor must sing an anthem each week. I think they can lose their effectiveness (unless the Cantor is very creative...)

7. This may be a loaded question, but... you have contact with many cantors. Is there anything you would like cantors to know about how to use sermon anthems, and especially your sermon anthems. What advice would you give to newly invested cantors on the use of anthems?

I like to introduce a special anthem - either sometimes translate the text or explain its connection. (It's also nice for a congregation to learn that a Cantor can speak.)

8. What are your favorite compositions? Ones you have written, and favorites of other composers as well.

I like many things - from Helfman + Jorowski to Israeli folk + Debbie Friedman, though I tend to use Jewish American contemporary compositions the most due to greater variety in text.

Good Luck! Allen Leider

Questionnaire for Composers

1. Do you feel anthems have a purpose, and if so, what is that purpose? *Absolutely yes! are times when only some organ music has a better appeal, but anthems can add drama to the end of a sermon, and allow the choir a few more moments to reflect on what was just said rather than soaring right into Aleynu or announcements.*
2. Have you ever written an "anthem". If so, for what occasion, and describe the process you went through. In cases where you have written many anthems, please pick one occasion. *When I wrote my setting of Sh'echianu, I thought of a melody that would bring a sense of hope and joy most befitting to the text. Sh'echianu works a sermon of celebration or a wedding, anniversary & baby naming.*

3. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service. *I set very high as to Anthems. Of course, if it's a humorous occasion such as Kermit music is perfect. You must know your Rabbi's text, might's on a sermon song, and what works for your congregation.*

4. As a composer, you have the opportunity to impact congregational life. What themes do you feel need to be expressed as anthems that have not been, or need further focus? What types of anthems do you foresee in the next ten years, and beyond?

I think we need more anthems dealing with justice, especially dealing with the realities of our gay community. Of course, AIDS is an epidemic in our century & this is another top with little music.

5. Are you currently working on any anthems? Would you be willing to share them with me? I have recently written a Holocaust
ata centaining 4 pieces. I would be happy
to share them with you.

6. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

7. This may be a loaded question, but... you have contact with many cantors. Is there anything you would like cantors to know about how to use sermon anthems, and especially your sermon anthems. What advice would you give to newly invested cantors on the use of anthems? I would tell a
newly invested cantor to choose carefully, trying to get the Rabbi or
to give an introduction to the music, especially if it
is in Hebrew. I would also be sensitive to length of
music as well as mood.

8. What are your favorite compositions? Ones you have written, and favorites of other composers as well.

Of my own - Sh' Sh'arim

Ana Dodi

Sh' hechicun

Steinberg's - Shalom Rav
Friedman's - H'chi Lach
Steinberg's - La Kol Zman
Hellman's - Hash Kivenu
Shemer's - al Kol Eyleh
Richards - R'tzei

Questionnaire for Composers

1. Do you feel anthems have a purpose, and if so, what is that purpose?

They do - provided they are not used as perfunctory fillers between Sermon + concluding service

2. Have you ever written an "anthem". If so, for what occasion, and describe the process you went through. In cases where you have written many anthems, please pick one occasion.

Many - the occasions are too numerous to describe.

3. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

Simple discretion - diversity is OK provided there is a serious point to the piece.

4. As a composer, you have the opportunity to impact congregational life. What themes do you feel need to be expressed as anthems that have not been, or need further focus? What types of anthems do you foresee in the next ten years, and beyond?

Purkey Quot materials need to be further utilized

5. Are you currently working on any anthems? Would you be willing to share them with me?

Surely

6. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

7. This may be a loaded question, but... you have contact with many cantors. Is there anything you would like cantors to know about how to use sermon anthems, and especially your sermon anthems. What advice would you give to newly invested cantors on the use of anthems?

1. Believe in the piece performed
2. Master the piece before or too often compositions are superficially prepared.

8. What are your favorite compositions? Ones you have written, and favorites of other composers as well.

I have no favorites amongst my own.

I would like to see more of the works of Schalit + Weinberg rediscovered. They are neglected in favor of the "immediates" of some of the contemporaries because they do require greater depth of their potential.

DR. MICHAEL ISAACSON

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November 26, 1993

Dear Ms. Metzger,

Thank you for soliciting my opinions in your study of the anthem in the synagogue service. I'll try my best to answer your questions.

#1 Anthems certainly do have a purpose. They act as musical "bumpers" between the liturgical sections and other special segments including the sermon; giving the congregation an opportunity to either focus upon an upcoming event or digest the import of a previous one.

#2 I include my catalog for your reference. In it are many anthems. I always take into consideration the previous or upcoming event which the anthem delineates and then try to compose as specifically as possible.

#3 If the anthem is introducing a holiday, I try to incorporate nusach, if it reflects on a sermon I try to set a text which not only punctuates but comments on the sermon's message. If it honors a person I will try to cull words, music, or a sentiment which is personal to that honoree; the key word is specificity.

In general, I think it is fair to say that not only should an anthem have great dignity, but it should eschew sentimental popularism in favor of creating a sense of size and higher purpose for the moment.

#4 I believe there are a great many musical ideas for anthems which can elevate our thoughts and feelings about Aging in America, Feminism, Family, the Work Ethic, and above all, Hope in the Future.

#5 Not currently

#6 More commissioning by women in the cantorate of anthems and synagogue music in general. I hope women will feel securer in the near future to join the leadership in creating new music by asking their congregations to assume appropriate fiscal roles in this creative task. There is a fundamental need for assertiveness training in this regard. Asking for the funds to do your best work as a cantor is an essential skill to be learned and mastered.

#7 My general advice to cantors is not to take the short cut or easy path before any musical opportunity or performance. First be a highly professional musician with the most exacting standards and then bring this level of quality to your sacred musical tasks. Creativity should go hand in hand with excellence; avoid easy popularisms for they soon wear thin.

#8 If a composer doesn't fall in love with all his "children" either while creating them or, later, as he nurtures their coming out, he has no right to claim parentage. In every age of the 19th & 20th century I marvel at the fine works done by scores of professional synagogue composers. I hope to share these revelations when The Milken Family Archive of 20th Century American Jewish Music is completed in six years.

Good luck with your work. I send my fondest regards and best wishes for a magnificent future.

Michael Isaacson

Dr. Michael Isaacson

Questionnaire for Composers

1. Do you feel anthems have a purpose, and if so, what is that purpose?

Their main purpose is where they are placed in the service. After a sermon they should reflect the theme of the talk. On a holiday (including so-called secular holidays like Thanksgiving, ML King Day, Memorial Day, etc.) they obviously will echo the theme of the day. Placement, here will be less specific.

2. Have you ever written an "anthem". If so, for what occasion, and describe the process you went through. In cases where you have written many anthems, please pick one occasion.

None that I can recall.

3. Today, almost any song can be used as an anthem, from Helfman's "Hashkivevenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

Your spelling of HASHKIVEINU appears to be askew. There are no rules. But they should always be in good taste (unless you program a "tasteless" piece in order to make a specific point, in a lecturey way). But a selection like "GREEN" is NOT APPROPRIATE, not because its sentiment or music is misguided, but because it can be heard in and at many other venues. Perhaps a rule ~~xxxxxx~~ could be formulated: if a Jewish piece (in any language) cannot find a place outside of a Jewish environment, then a non-Jewish piece should not find a place in a Jewish context. But it would be hard to make this stick.

4. As a composer, you have the opportunity to impact congregational life. What themes do you feel need to be expressed as anthems that have not been, or need further focus? What types of anthems do you foresee in the next ten years, and beyond?

What does "impact congregational life" mean? Do you mean "to make an impact on"....? Themes should include: (1) Sexual orientation, life-style choices. (Are congregations ready for it? But isn't the mission of Judaism to "repair the world" (tikun olam)? (2) Ongoing injustices. (Why do we let Bosnia go on without reminding the world of the holocaust?) One could go on citing all the issues: environmental protection, senior citizen care, et al. The themes, in other words, should be attuned (loaded word) to real life, daily problems.

(over)

5. Are you currently working on any anthems? Would you be willing to share them with me?

No. I am writing theater music. But I would be willing to write such pieces if there were specific commissions. I see no point in adding to an already overloaded repertoire, unless someone or some place desires such a new work.

6. Please let me know any comments, concerns, or needs you have regarding anthems. What would you like to see, what are your likes and dislikes?

By all means, living composers should be heard (despite my caveat). Why should the synagogue service become a museum?

7. This may be a loaded question, but... you have contact with many cantors. Is there anything you would like cantors to know about how to use sermon anthems, and especially your sermon anthems. What advice would you give to newly invested cantors on the use of anthems?

Not so much advice about anthems, but a big plea to use/unfamiliar piece of music at least once in a service. Too often such music is relegated to something called "creative music service" (whatever that means). What this does is ghettoize contemporary music. How much more effective it would be if a SINGLE piece were introduced and then repeated over the course of a year so that it becomes familiar enough to be shoved out to make room for something else -- a continuing cycle. There is nothing sacrosanct about Lewandowski's KIDDUSH or Sulzer's SH'MA or

8. What are your favorite compositions? Ones you have written, and favorites of other composers as well.

A lot of mine, of course -- but not all. I admire certain selections of the classic composers: Helfman (my teacher). Freed and Piket. I am less enamored of the folk-rock school of Debbie Friedman and imitators of Simon & Garfunkle which I consider to be jacuzzi music, sounds that soothe but don't really comfort. Jews, who can be the most ardent patrons of symphonic music, of paintings and books, have a deaf ear when it comes to so-called artistic music in the synagogue service. If only, somehow, more rabbinic students would take in-depth courses in nussach, contemporary repertoire and plain old music appreciation, then maybe the summer camp syndrome could be overcome. But I am not hopeful it will ever happen.

Jack Rothlich

1. Yes, I most definitely feel that Anthems have a purpose. Some of them that I would mention are:

- a) to heighten the mood of worship during a service.
- b) to reinforce the traditional "sound-world" of Jewish prayer (by utilizing elements of the prayer modes and the tropes).
- c) to illuminate liturgical or Biblical texts, giving them new meaning for the listener.
- d) to provide rhythmic energizing of a service through the power of rhythm and pace.

2. I have written many Anthems. For the celebration of Rabbi Zimmerman's 50th birthday, I selected the 100th Psalm, and wrote an Anthem with a mood of celebration to it.

3. I definitely do not agree that "almost any song" can be used as an Anthem. I feel that for a Jewish worship service, the Anthem should:

- a) be related to Jewish thought, prayer or the Jewish historical experience and
- b) be in a musical style that conforms to a worship experience.

On some occasions, the use of a classic masterpiece may be appropriate, and it is up to the Music Director or Cantor to determine if the elevation of thought and feeling produced by the great composers in their works supercedes the above mentioned parameters.

4. I feel that Anthems which express Jewish mysticism need further focus. In the future, I see Anthems reflecting the concerns of the times:

- a) more focus on ecology from a Biblical and Jewish perspective.
- b) more focus on women's issues and Jewish experience seen from a woman's viewpoint.
- c) a focus on the "new masculinity" as it contrasts with the orthodox Jewish patriarchal mentality.
- d) Research into Jewish music from non-European communities. These would include Sephardic communities as well as any communities that are moribund, or have already become extinct. New settings and arrangements or melodies from these communities would bring their music to our American Jewish community.
- e) Religious music created by and for the newly established Reform Jewish congregations in Israel.

5. I am working on an Anthem again honoring Rabbi Zimmerman, which will be performed at our Annual Interfaith Sabbath. (Texas Governor Anne Richards is to be the speaker). It is based on Psalm texts, and I'll be delighted to share it with you when it has been completed.

6. I feel that Anthems should be written for the abilities of an experienced volunteer choir, in 4 parts. They should not require more than eight 20 - 30 minute rehearsals for the Choir to learn them and feel comfortable with them. Ideally the Anthem should be a 3 - 5 minute work in length.

If there is a solo with the Choir, there needs to be a balance between the writing for the soloist and the Choir, so that the Choir has a part that is interesting and independent enough.

In terms of needs, we do have a need for Anthems for special occasions of the Jewish life cycle year: baby-namings; cantorial investments; rabbinic installations; Bar and Bat Mitzvahs and the like. I would hope that more composers would turn to these areas in the future.

7. I would hope that the Cantors, upon graduation, have heard many Anthems, sung them and learned to conduct them. Given that training, I would leave it to their discretion as to how to select the Anthems, and integrate them into services. One thing the Cantor needs to be able to estimate well is how long a rehearsal period is needed for adequate preparation of the Anthem so as to ensure that there is enough preparation time for the Anthem in regard to the liturgical portions of the service.

8. I am fond of all my works and would refer you to a catalogue to make a selection among them. There is a large selection of both solo and choral works. Of other composers I always enjoy Ben Steinberg's "Nigun Talmidei Besht"; Katz's Duet "Tov L'hodot"; Janowski's arrangement of "Hoi Yibane Ha mikdosh"; Petrushka's arrangement of "Dodi Li". For a Memorial service, Lewandowskis' "Enosh" is a wonderful piece; and for Chanukah I enjoy Isaacson's "Light the Legend" and Jacobson's arrangement of "Ocho Kandelikos".

Simon A. Sargon
Temple Emanu-El, Dallas, Texas
December 2, 1993

Questionnaire for Composers

1. Do you feel anthems have a purpose, and if so, what is that purpose?

To illuminate, educate, entertain

2. Have you ever written an "anthem". If so, for what occasion, and describe the process you went through. In cases where you have written many anthems, please pick one occasion.

Whenever I compose anything, the process is about the same: sketch an outline of the form + ideas, and then work it out. If I waited for inspiration, I'd never write anything. Composing is a job, like any form of creation - One needs to apply the techniques he or she has learned.

3. Today, almost any song can be used as an anthem, from Helfman's "Hashkievenu" to Kermit the frog's "It's not easy being green". What rules, if any would you set for the use of anthems at a synagogue service.

1. It should be introduced and translated, or the congregation should have a printed text.
2. Except for rare exception, it should be a part of Jewish musical tradition.

4. As a composer, you have the opportunity to impact congregational life. What themes do you feel need to be expressed as anthems that have not been, or need further focus? What types of anthems do you foresee in the next ten years, and beyond?