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**THE LIFE AND MUSIC OF ZEIDEL ROVNER**  
**Threading Song Through the Fabric of Time**

**MICAH FLORYN MORGOVSKY**

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

**Hebrew Union College-Jewish Institute of Religion  
School of Sacred Music  
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Advisor: Dr. Mark Kligman**



Jacob Samuel Maragovsky  
"Zeidel Rovner"  
1856-1943

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## **Chapter One**

### **INTRODUCTION TO ZEIDEL ROVNER**

#### **The Encounter**

*A people without a history is not redeemed from time, for history is a pattern of timeless moments (T.S. Elliot, 1888-1965).*

When I began the first year of studies at the Hebrew Union College-Jewish Institute of Religion School of Sacred Music in Jerusalem I was unaware that there existed, in the vast expanse of cantorial history, a well-known chazzan/composer by the name of Jacob Samuel Maragovsky. That first summer, while embarking on a journey to discover my identity as a future Jewish leader, this unique aspect of family history seemed to find me. Slowly, I began to learn more about this serendipitous cantorial connection.

Upon learning my name on the first day of class at the Jerusalem campus, Professor/Chazzan Eliyahu Schleifer declared that, with the name Morgovsky, I must indeed be a direct relation of the great Chazzan Maragowsky. Better known as Zeidel Rovner, this man's whose long life and career spanned the later part of the nineteenth century and the first half of the twentieth century. Calling home to share this exciting news with my family, I was surprised to learn that Great Aunt Belle, who had long been laboring to reconstruct our family tree, had just recently unearthed the very same familial link. Indeed, Maragovsky was from the same small town in Russia, Radomishl, from whence my family had emigrated in the early nineteen hundreds.

Some time later, Cantor Schleifer showed me a brief biography and an old photo of an elderly, bearded, gentle-looking soul. I was instantly struck by the resemblance he

bared to my grandfather, Samuel Morgovsky, z"l, who would have been Maragovsky's nephew. Tracing the lineage backwards, I deduced that Jacob Samuel Maragovsky was my great-great-great-uncle or cousin.<sup>1</sup> I was humbled and awed by this realization. I had sought out the cantorate, with barely a cursory knowledge of my Jewish heritage, only to discover that "cantoring" already ran in the family in legendary proportions. With such an astonishing discovery, one instantly begins to draw conclusions of a supernatural nature: My family and I tossed around words like "fate," and "destiny," and said that my cantorial calling "must run in my blood." We even joked that the late, devoutly Orthodox Chazzan Maragovsky would probably roll over in his grave to learn that one of his female descendants was following in his footsteps. As I soon discovered, conjectures like these play a fascinating role in attempting to reconstruct the landscape of biographical history.

### The Journey

*The [song] sheds light on realms of experience significant within the lives of the carriers of the music, illuminating many shadowy corners of human endeavor and social history.<sup>2</sup>*

I was first introduced to the great Jacob Samuel Maragovsky almost five years ago. More recently, when it came time to choose a topic for my Senior Project, the life and music of Zeidel Rovner seemed the obvious choice. What better way to spend my final year at the School of Sacred Music than immersed in a study of the legacy of Jacob Samuel Maragovsky, in whose footsteps I hope to one day be worthy enough to follow?

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<sup>1</sup> The lineage gets slightly convoluted here and we are not sure the exact relation of Maragovsky to my great-grandfather, Abraham.

<sup>2</sup> Shelemay, Kay Kaufman. *Let the Jasmine Rain Down: Song and Remembrance among Syrian Jews*. (Chicago: The University of Chicago Press, 1998), 3.

As I began collecting information, I was struck by how little actual documentation there was of his life. What was his story? Who was this man? Where was his music? Little by little, I have attempted to piece together a portrait of this man's life and works while vigilantly keeping in mind that this depiction is largely shaped and informed by my own intensely personal involvement in his story.

Through historical research, musical analysis and thoughtful conjecture, I will explore my relationship with Maragovsky while attempting to recreate the tale of his life as completely and honestly as I can. Out of this study have emerged a number of questions that can be applied to the greater realm of ethnomusicology: How and why does one choose to examine the past? What role does music plays in reflecting and preserving history? And what effect does the historian have on the end product?

### **The Process**

*[The] content of an historical work cannot be separated from the form in which the historian presents it. The divorce of history from literature has been calamitous for Jewish writing...because it affects the very image of the past that results. Those who are alienated from the past cannot be drawn to it by explanation alone; they require evocation as well. Above all, the historian must fully confront a contemporary Jewish reality if he is to be heard at all.<sup>3</sup>*

This paper seeks to address Jacob Samuel Maragovsky in the context of a "contemporary Jewish reality." Following this Introductory Chapter, Chapter Two is an attempt to uncover the life of Maragovsky and contextualize him in the realm of the Eastern European cantorial tradition. In essence, this is his story as told by those who remember him, and as told by the music and legacy he has left behind. This section

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<sup>3</sup> Yerushalmi, Yosef Hayim. *Zakhor: Jewish History and Jewish Memory*. (New York: Schocken Books, 1989), 100.



explores his childhood upbringing in a small Chassidic *kloiz* [a tight-knit religious community] and tells of his early patchwork musical education. Here one learns of Maragovsky's reluctance to become a cantor and the many fiascos of his illustrious career. Following the path of his cantorial career throughout Eastern Europe and into America, Chapter Two discusses the many congregations Maragovsky served and the notable people with whom he met. Finally, the chapter concludes as the echoes the chazzan's sad supplications fall on deaf ears.

Chapter Three is an in-depth analysis of two arrangements of one of Maragovsky's most popular works; "*Az Bahaloch Yirmyahu*." The first setting is the original arrangement, first published in 1922 by friends of the composer.<sup>4</sup> It was rearranged in 2001 by Cantor Israel Goldstein in anticipation of a new recording of cantorial music.<sup>5</sup> This analysis will illuminate Maragovsky's unique style, and further contextualize him in the Eastern European cantorial tradition. This analysis serves to inform his great popularity throughout the many synagogues of Eastern Europe and the influence he had on those great chazzanim who came after him. I have included the analysis of a contemporary arrangement of Maragovsky's work to provide an example of how his music has been transmitted over time and can continue to live on in mutable reiterations today.

Chapter Four applies several ethnomusicological lenses to Maragovsky's life and music in an attempt to address my role in uncovering his story and the powerful influence his music has had on shaping the ever-changing realities of the cantorial past, present and future. This more conceptual look at Maragovsky goes beyond the music by adding my

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<sup>4</sup> See Appendix D.

<sup>5</sup> See Appendix D.

own voice to the discussion. In chorus with the voices of those who devote themselves to the study of music in history and music as history, I strive to find my notes among the rich and varied harmonies. To assist in this pursuit, I have compiled an index including a timeline of Maragovsky's, a catalog of his music, both published and in manuscript form, and a list of extant recordings of his compositions.<sup>6</sup> Also included in the appendix are the musical examples I discuss in Chapter Three as well a map of some of the regions where Maragovsky lived and worked.<sup>7</sup>

### **The Goal**

Initially a means to satisfy my own curiosity, my study of Maragovsky has grown outward to involve and encompass the greater realm of Jewish music history. This endeavor began as a personal one; enabling me to better understand my family history, my familial cantorial journey, and its role in the greater odyssey of chazzanut. The knowledge I have gained about Maragovsky's life and music now informs the direction in which I, as a future cantor and purveyor of this rich musical heritage, will travel as I step into the future. Studying Jacob Samuel Maragovsky has shown me that knowing who I am contextualizes who I will become in the course of Jewish musical history.

Since I began my Jewish education, I have been drawn to the sound and evocative nature of the traditional modes of chazzanut. I have always wanted to delve deeper into the lives and histories of the men who created and performed this music. Studying the life of a relative who was so integral in composing and perpetuating this musical idiom is the continuation of a long-standing interest in this music. By exploring the life and music of Maragovsky I can grasp a sense of who he was and why and how he wrote this music.

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<sup>6</sup> See Appendix C.

<sup>7</sup> See Appendix E.

Learning about his life provides valuable insights into his music and, in turn, his musical style sheds light on many aspects of his life. By tracing the many vicissitudes of his life, I can contextualize his music in its time period and compare it to other composed chazzanut of his era. Rediscovering his music revives it, breathes new life into it, and, hopefully, re-establishes it the repertoires of modern cantors today.

An in-depth historical study of this man's cantorate allows me to better understand myself and my musical art as a part of this great lineage of cantorial experience. By connecting to and identifying with the past, one is able to touch and reshape it, while carrying it into the future. In turn, I have found that music is perhaps the most powerful way in which one can experience simultaneously past, present, and future. This paper, through a specific personal musical encounter, aims to illuminate this beautifully stunning realization.

My interest in Maragovsky, not surprisingly, led me to explore other areas of study, mainly memory, history, and ethnomusicology. Philip Bohlman, in his article, "Fieldwork in the Ethnomusicological Past,"<sup>8</sup> examines how different ethnomusicological pasts are constructed and how we, as ethnomusicologists, interpret these pasts in light of our own individual presents. The goal is not to disentangle the past from the present, but rather to understand their intimate relationship. Through the study of the past, it becomes possible to encounter the vast space between past and present and decide how both relate to a concept of "self." Through this exploration, I am not only discovering myself and a beloved relative, but I am also reclaiming the past and reinterpreting it. Research in the ethnomusicological past strives reaches beyond the

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<sup>8</sup> Bohlman, Philip. "Fieldwork in the Ethnomusicological Past." *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. (New York: Oxford University Press, 1997).

simple presence of self in relation to history, however, to help one perceive how music brings competing identities into the tension of history.

Through this physical, tangible interaction with Maragovsky's story and his music; by turning the pages of his yellowing manuscripts, by speaking to people who knew him, by reading about his concerts in the Yiddish newspapers of his time, by revisiting the adventures of his life and giving voice to the notes he scribed on the page, I am actually threading myself into the fabric of his story. By singing his music I breathe my own life and experience into history and, by doing so, reach back and actually touch the past, embracing my revered and beloved ancestor. This action blurs all boundaries between past and present, completely and permanently altering my historical research. With this work, I become part of the narrative.

With the study of this man's great legacy and my connection to it, I have been able to extrapolate several larger principles that I believe apply to all endeavors involving the performance, study and preservation of Jewish music. The transmission of this rich tradition is equal to its evolution; constant development has enabled this musical legacy to continue throughout the generations. Composers of Jewish music as well as chazzanim themselves receive inspiration from the past; they take tradition, rework it, and make it new. But the historical essence, nevertheless, remains intact. Cantors, as purveyors of Jewish music, rely on the historical models to lend religious legitimacy to modern creative musical pursuits. Through identification with the past, one can then build upon it, layering myriad emotions and stories atop those that came before.

I must, as an amateur Jewish ethnomusicologist, engender a deep and meaningful relationship with the past in order to gain legitimacy as a Jewish musician in the present

and, in turn, transmit our musical tradition into the future. This delicate process involves discovering the stories, encountering the music, understanding the individuals who created it and eventually, envisioning the generations of change as countless translucent layers placed lovingly atop the original. From the vantage point of situating oneself upon the upper most layer of change, one gains the ability to see down through all the previous layers underneath. From this perspective, one can glean how each layer colors and nuances the next, as each subsequent generation adds its voice to the stack. Through this work I become the agent, much as my ancestor was before me, and as I pass this knowledge on to the next person, the process and thus the discovery, becomes eternal. The ultimate charge of the cantor is to become the agent; to perpetuate the process of constant discovery and negotiate the musical realities of the past, present and future of Jewish music.

Jacob Samuel Maragovsky lived this charge. He was a legendary chazzan who, through his life and works, carried the mantle of cantorial agency. He composed music that honored the traditions of his past while striving for artistic creativity, musical progress and cultural change. Though religious rigidity in his old age ultimately led to his failure as a cantor in America, this man's evolutionary musical vision enabled his compositions to live on for generations. I now continue where my relative left off by adopting the weight of this cantorial mantle and continuing the process of change and growth within the Jewish musical tradition. The goal is to use this encounter with the life and music of a beloved relative as a model through which to explore Judaism's experience of chazzanut and history.

## Chapter Two HIS HISTORY

### Introduction

*Zeidel Rovner was one of the brightest figures in the pleiad of famous cantors, whose shining example of reverent conduct and of dedication to principles may serve as a guideline and inspiration to cantors of our time and of generations to come.*<sup>9</sup>

This is the story of Jacob Samuel Maragovsky, known as Zeidel Rovner, as told by those who remember him, and as told by the music and legacy he left behind. According to Yerushalmi, in his book *Zachor*, "Memory and modern historiography stand, by their very nature, in radically different relations to the past. The latter represents, not an attempt at a restoration of memory, but a truly new kind of recollection."<sup>10</sup> Historical writing is not the concern here, rather the relationship of descendent and historian with Maragovsky's past remains the focus. Through rich memories, paired with historical knowledge, an understanding of Maragovsky, the man, is deepened and his music is rendered more relevant and meaningful to one's own musical life. Maragovsky's story informs the future and the forward-moving evolution of his music.

Certain challenges are inherent in conducting this kind of research. To my knowledge, no one before me has endeavored to compile all pertinent extant sources into an exhaustive Maragovsky archive. Thus, my methodology in reconstructing his history

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<sup>9</sup> Vigoda, Samuel. *Legendary Voices*. (New York, NY: S. Vigoda, 1981), 196.

<sup>10</sup> Yerushalmi 94.

became to collect as many historical artifacts as possible; musical compositions, biographical publications, concert advertisements, and scholarly articles, and then weave historiography and musical analysis into a cohesive narrative of this man's life and his music. The process, however, is ongoing and is in no way complete. It will be a life-long pursuit to continue to add pieces to the puzzle of Maragovsky's life.

### Sources

Samuel Vigoda, in his book, *Legendary Voices*, sets the stage for the unfolding drama of the life and career of Jacob Samuel Maragovsky, whom he affectionately calls Zeidel. Vigoda devotes several chapters of his book to tracing Maragovsky's musical roots from his early childhood years spent living in the household of the town's cantor, to his first High Holyday pulpit experience at the young age of sixteen. He traces the story of Maragovsky's rise to cantorial stardom; his vast popularity as a traveling chazzan throughout Eastern Europe and his emigration to the United States. The author concludes his retelling with the sad tale of Maragovsky's inauspicious death in a small Manhattan apartment. Vigoda's narrative is told in the voice of one who sat with Maragovsky himself and listened to him tell his own life story. Nevertheless, many of the significant events of Maragovsky's life mentioned in *Legendary Voices* concur with cross-referenced dates and places in numerous additional sources, lending strength to Vigoda's remembering of Maragovsky.

I began my research by engaging in many conversations with several renowned scholars of Jewish music who unofficially specialize in all things Maragovsky. Cantor Israel Goldstein, Mr. Barry Sirota, Mr. Akiva Zimmerman and Cantor Noah Schall all helped to piece together the events of Maragovsky's life and all assisted in the endeavor

to rediscover and amass his musical legacy. I also utilized Neil Levin's liner notes in his recording of Moshe Ganchoff's performance of the music of Zeidel Rovner to help initially define Maragovsky's musical background and style.<sup>11</sup> Nachum Lerner translated from the Yiddish several articles on the life and career of Zeidel Rovner<sup>12</sup> and Shulamith Berger, head music archivist at Yeshiva University, led me to countless original manuscripts of Maragovsky's, which were donated to the institution after his death.<sup>13</sup> The scholars at the YIVO [Institute for Jewish Research] directed my attention to many useful resources: various cantors' musical collections containing Maragovsky arrangements, memorial books from several small Eastern European towns where Rovner served as cantor, and past issues of the *Forward*, the foremost Yiddish newspaper, which published several articles on Maragovsky. Sholom Kalib's book *The Musical Tradition of the Eastern European Synagogue*<sup>14</sup> as well as many additional articles on chazzanut, music history, and ethnomusicology helped frame a broader context for Maragovsky's life and music.

### The Legend

*It was divine destiny, providentially ordained in heaven...all who had a hand in bringing about the events were but instruments and tools...of the mysterious celestial will, the ways and logic of which are shrouded and veiled in impenetrable secrecy...and way beyond the capacity of the limited mind of the inhabitants of the insignificant planet to fathom.*<sup>15</sup>

<sup>11</sup> Levin, Neil. As found in liner notes of *The Music of Zeidel Rovner* [Recorded by Moshe Ganchoff; Neil Levin, conductor] From Tambur Music's *Great Synagogue Composer series*.

<sup>12</sup> Zaludkowski, E. "Historical-Biographical Overview of Cantorial Music." *Culture-Bearers of the Jewish Liturgy*. (1930); Permuter, Sholem. "Yaakov Shmuel Maragovsky—Zeidel Rovner." *The History of Hazanuth*. (1924).

<sup>13</sup> See Appendix C.

<sup>14</sup> Kalib, Sholom. *The Musical Tradition of the Eastern European Synagogue*. Syracuse, NY: Syracuse University Press, 2002.

<sup>15</sup> Vigoda 206.



Zeidel Rovner was born Yaakov Shmuel Maragowsky in the year 1856 in the small town of Radomishl, near Kiev, Russia. His mother, Chana, called him Zeydele, after her beloved grandfather, and so he was called by all those who knew him.<sup>16</sup> Sadly, his father, Yitzchok, a shopkeeper, died when Zeidel was one and a half. Left with the great responsibility of caring for the young child and running the family's leather shop alone, an overwhelmed Chana turned the infant Zeidel over to her friend, the town's cantor Moshe Shpilansky. The cantor and his wife, who themselves had two children, raised Zeidel as their own.

From an early age, Zeidel displayed an innate musical talent. Often, in the middle of the night, Moshe would wake up to jot down new melodies he had invented. The young Zeidel, who slept in the same room, would also awake and, in turn, listen and memorize the melodies even though he could not read music. "At three years old, he was the best student in *cheder*, and already had a good ear and singing ability...he would sing the melodies of the Radomishl cantor with such feeling and sweetness that everyone predicted that this child would show that he possessed a great musical soul"<sup>17</sup> Moshe Radomishler was so impressed by Zeidel's mellifluous interpretations of his melodies that, when Zeidel turn eight, Moshe asked Zeidel's mother if he could take him to *shul* and train him as a *m'shorer*, a choir member. His mother refused, however, insisting that Zeidel stay home and study Torah. She preferred her son become a rabbi, a more venerated profession than a cantor. The young boy, with hopes of fulfilling his mother's wishes, continued his serious study of Torah and Talmud at the *kloiz* of the followers of

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<sup>16</sup> Vigoda 202.

<sup>17</sup> Perlmutter 92.

the Makarover Rebbe. Inspired by the joyous music of the Chassidic Makarover Dynasty, Zeidel learned many of the melodies and sang them while studying.

In 1872, the sixteen-year-old Zeidel was married off to his step-grandmother's granddaughter. That same year, the Chassidim of the *kloiz* allowed Zeidel to accompany them on their annual pre-High Holyday pilgrimage to the court of their venerated rabbi, Yaakov Yitzchak Twersky of the Makarov Synagogue of Radomishl. After meeting Zeidel, and hearing of his musical gifts, the rabbi asked him to sing a selection from the Rosh Hashanah liturgy, "*Ashrey ish shelo yishkacheka/Happy is he who shall not forget you.*" Upon hearing him sing, the Rebbe invited him to sing *s'lichot* at his *kloiz*. Zeidel protested, arguing that he had no knowledge of *nusach* [traditional prayer modes], but the rabbi insisted. To make matters worse for the shocked and bewildered youth, the next day the Rebbe told Zeidel he would also lead *musaf* services during the *Yamim Noraim*, the Days of Awe. Zeidel, with hopes of being relieved of this seemingly insurmountable challenge, begged his comrades to speak to the Rebbe on his behalf, but the Rebbe held fast, declaring it a heavenly decree that only Zeidel could lead the High Holyday services.

Resigned to the fact that he could not escape the Rebbe's decree, a terrified Zeidel sought out the *ba'al t'fillah* [prayer leader] of his community and attempted to learn as much as he could in the short time left before the High Holydays. On that fated day, it is said that Zeidel davened beautifully, the music flowing from his mouth as if from some divine source. He chanted the liturgy with confidence and ease. Not only was the Rebbe thrilled with Zeidel's performance, upon returning home to Radomishl, Zeidel was hailed as a hero and word of his success spread throughout the vicinity. It was said that his "Jewish tunefulness" was discussed in almost every home, and newly dubbed "Zeidel

Radomishler" became known as the region's best Ba'al T'fillah.<sup>18</sup> Thus began Zeidel's career, first as Baal-T'fillah and then as chazzan.

Time passed and life returned to normal for Zeidel. He became a father and worked as a flour merchant for his father-in-law, himself a merchant and storekeeper. Zeidel journeyed from village to village, buying produce from the farmers and delivering it to the local mills for processing. The young man, however, was dissatisfied with such a mundane and unmusical existence. In his frustration, he sought out a choir member of the Great Synagogue of Radomishl who volunteered to teach him sight reading and rudimentary music theory. Soon, Zeidel was able to write down his own melodic inventions and set them to the liturgy. In 1875, Zeidel took his first composition, "*Titbarach Lanetzach/May you be blessed forever*," to Yaakov Marmer, cantor and choir director of Radomishl's Great Synagogue, who was greatly impressed. After he helped Zeidel correct the many errors, the piece became, and still is, one of Zeidel's very best compositions.

Zeidel composed music while he continued to work in trade with his father-in-law. After conducting business with some of the biggest flour merchants in Kiev, the merchants, who knew of Zeidel's musical reputation, invited him to serve as Kiev's High Holyday cantor for the next five years, rotating through the town's many synagogues. Zeidel agreed and, on one such occasion a violinist, Aaron Podhooter, heard Zeidel daven and was so impressed, he invited him to his home. Podhooter volunteered to help Zeidel further his musical education and, in return, Zeidel utilized Podhooter's orchestra in every orchestral concert he performed.

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<sup>18</sup> Perlmutter 2.

Over the years, Zeidel continued to pay visits to the court of the Makarov, and on one such visit, the Rebbe decreed that the time had come for Zeidel to devote himself entirely to the study and practice of chazzanut. The Rebbe ordered him to recruit singers and form a choir. Zeidel was concerned that he wouldn't be able to make a living and begged to be allowed to continue working in business with his father-in-law. Despite Zeidel's tears of frustration, the Rebbe refused. Zeidel returned home to his outraged family and sent his friends once more to speak to the Rebbe on his behalf. The Rebbe, of course, refused to rescind his decision saying, "The time has come for Zeidel Radomishler to undertake a holy profession, and he will bring pleasure to multitudes of Jews. In the merit of this shall he have length of days and years."<sup>19</sup>

In 1881, after the death of Reb Mordche'le, the famous rabbi of Zaslow, the Zaslow synagogue, unable to agree on a suitable replacement for their beloved leader, angrily split into two camps. Reb Yaakov, the town *shochet* [kosher slaughterer], was sent on a mission to find a new cantor. Himself a Makarov Chasid, he journeyed to the court of the Makarover Rebbe seeking advice on how to find an appropriate replacement. The Rebbe named Zeidel Rovner as Reb Morche'le's cantorial successor and, after chanting "*Yom Kippur Katon*" on Erev Rosh Hashanah Elul, Rovner was appointed chief cantor of Zaslow at age twenty-five.

Zeidel realized that if he was to make a living as a successful cantor he needed to assemble a choir. In turn, because published music was not readily available, he also needed to compose new music for his choir. Thus far, he had only composed one piece, his "*Titbarach*," and so he began composing new pieces out of sheer necessity; to provide his singers with original music to sing. Gaining courage after his initial success in

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<sup>19</sup> Ibid., 4.

Zaslow, Zeidel soon composed "*Hashkiveynu*," "*Ezras Avoseynu*," "*Uvemakhalos*," "*Ki Chol Peh Lecha Yodeh*," the "*Kedusha*" and his "*Sefira*." In Zaslow, Zeidel led the prayers with a choir for the first time and caused such a sensation with his compositions that before the end of his first year there, he was honored with the appointment as cantor in the main synagogue in Rovno.<sup>20</sup>

After becoming cantor in Rovno, Zeidel began studying musical theory, composition and accompaniment, as well as orchestration with various musicians in the area. During this time, he rewrote many of his earlier pieces and composed many new works both for performance in synagogue as well as for concert performance with orchestra. Word of his musical abilities continued to spread throughout Russia. One Shabbat, a sexton from the great synagogue of Kishinev traveled to Rovno to listen to Zeidel daven and afterward, insisted that Zeidel come to Kishinev and serve as Nisan Belzer's successor.<sup>21</sup> Zeidel at first declined, but then, realizing the possibilities, reconsidered and agreed to travel to Kishinev, the Bessarabian capital, to lead a Shabbat service and deliver a concert that Saturday evening in the largest hall of the capital. Ironically, the hall was the headquarters for the anti-semitic organization "Znamia" and periodical "Bessarabetz." This concert was the first time a Jew was allowed to perform there. Pavel Krushevan, the editor of the Bessarabetz, attended the concert and was so inspired by Zeidel's performance that he arranged for Zeidel to conduct the military orchestra at the "Dworianskaya Sobranya," a club for military personnel.<sup>22</sup> Zeidel extended his stay in Kishinev for several weeks, officiating at services at the various

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<sup>20</sup> Ibid., 5.

<sup>21</sup> Nisan Belzer Spivak, another cantorial luminary of the time, lived from 1824-1906.

<sup>22</sup> Sadly, Krushevan became the chief instigator for the pogrom against the Jews of Kishinev in 1903.

synagogues of the many craftsmen's associations of Europe. He eventually returned home to his position in Rovno, but continued to consider Kishinev's offer.

As legend tells it, The Jewish leaders of Kishinev so desperately sought to employ Zeidel as their chazzan that they sent emissaries to sneak into Rovno in the middle of the night and kidnap Zeidel and his family. When the Jews of Rovno discovered what had happened, they put the members of Zeidel's choir under twenty-four hour supervision and held them for ransom. One by one, Zeidel's choir members were eventually smuggled out of Rovno dressed in women's clothing, driven by a non-Jew in a horse drawn buggy. The people of Kishinev were so enamored of the compositions and musical talents of the legendary Zeidel from Rovno that he became known as "Zeidel Rovner," and is still called by that name to this day.

In 1885, Zeidel was installed as cantor in the Great Synagogue in Kishinev, stepping in as Nisan Belzer Spivak's official successor. Zeidel's choir members, among them Mordechai Hershman<sup>23</sup> and David Roitman,<sup>24</sup> continued to sing with him in his new position. He enjoyed a long and fruitful career in the Bessarabian capital, but decided to leave when the Jewish community began adopting some of the religious and ritual changes prescribed by the burgeoning Reform Movement. Zeidel, a devoutly religious and scrupulously observant Chassid, decided it was time to quit.

In 1896, Zeidel became the replacement for Yeruchem Hakaton,<sup>25</sup> well-known cantor of the Berdichev City Synagogue.<sup>26</sup> Zeidel served the Jewish community of Berdichev alongside long-time rival, Nisi Belzer for seven years. While each man

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<sup>23</sup> 1888-1940.

<sup>24</sup> 1884-1943.

<sup>25</sup> 1798-1891.

<sup>26</sup> See Appendix E.

respected the other's talents greatly, there was an intense rivalry between Nisi's and Zeidel's followers, to the extent that their followers declared themselves, "Nisiists" or "Zeidelists." Nisi's and Zeidel's styles varied greatly and their admirers often engaged in physical fights to defend the honor of their favorite chazzan.

Like Nisi, Zeidel was a successful fusion of cantor, composer and conductor, but unlike his rival, Zeidel was said to have possessed a lyric tenor, which, even though small and limited, was nevertheless of a silken quality and pleasing to the ear.<sup>27</sup> He had an unusual style of coloratura, so complex and interwoven, that if one were to attempt to write down one of his melismatic runs, it would fill the space of an entire page. His innate musical gifts and religious devotion made him a master at reciting and interpreting the liturgy with great expressivity and emotion.

Most considered Zeidel to be the better composer; Nisi transcribed his compositions in a haphazard and disorganized fashion, leaving much to the imagination of the reader, whereas Zeidel, having received more musical training, was more technically competent; including in his works all the requisite markings and instructions. For this very reason, it was well known that no one else could sing the works of Nisi Belzer as well as he could, while the works of Zeidel Rovner were accessible to all, even those with limited sight-reading abilities. For this very reason Zeidel's works continue to be more widely known and some are still sung in synagogues and sacred concerts today.

Vigoda says that "Nisi's forte was *"t'fillah"* [prayerful supplication] whereas Zeidel was in his element and excelled mainly in *"neginah"* [melodic, rhythmic song].<sup>28</sup> Nisi's declarative recitative style, called *"zogen"* [saying], stood in contrast to Zeidel's

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<sup>27</sup> Vigoda 214.

<sup>28</sup> Ibid., 215.

more melodious and tuneful chanting. Nisi's followers placed more emphasis on recitative, while Zeidel's, on the other hand, strongly favored melody.

To Nisi, it was the soul that counted most; for Zeidel the heart and feeling were predominant, and it was that organ of flesh and blood to which he tried to appeal rather than the elusive spirit toward which Nisi turned his attention. But all the cited differences between them notwithstanding, they were both great and highly fertile masters who created works of immortality. One was sweet as sugar, the other as sweet as honey.<sup>29</sup>

Zeidel borrowed from diverse sources; adapting many Slavic melodies, rhythmic waltzes and military marches. He often draped the liturgy in religious vestments derived from secular borrowed tunes of foreign origin.<sup>30</sup> Most of his melodic themes, however, flowed from his rich Chassidic wells, which served as a constant source of musical inspiration. In Zeidel's hands, these Jewish musical motifs became truly great and awesome compositions. Even though he never served as a *m'shorer* [synagogue choir member], Zeidel composed more liturgical choral works than any of his contemporaries. He was also a master of orchestration, with a distinct flair for harmony and counterpoint, greatly aided by his constant pursuit of musical knowledge. Zeidel studied tirelessly throughout his life in order to become the most competent musician he could be. His liturgical concerts, with both choir and orchestra, drew large audiences, sometimes populated more with non-Jews than Jews; an unusual accomplishment for a composer of Jewish liturgical music.

Despite his great popularity, Zeidel's cantorial career was not making him a wealthy man. To augment the meager salary paid to him by the synagogue in Berdichev, he was allowed to travel with his choir for up to six months of the year to congregations

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<sup>29</sup> Ibid., 215.

<sup>30</sup> Ibid., 215.



around the world. Between 1896 and 1902, Zeidel traveled throughout Russia, Poland, Galicia, Bessarabia, Romania, Hungary and the British Isles. Zeidel even journeyed to London at the behest of congregation *Machzikey Hadass* [Strengtheners of the Religion], and during that voyage, performed concerts in Leeds, Liverpool, and Manchester. He was even said to have led a Passover seder while in Britain.

Never forgetting his Chassidic roots, Zeidel remained a frequent visitor to the courts of various Chassidic rebbes. He had relationships with the grand rabbis of Sadigora, Tolna, Tehortkov, Podhaitz and Chorostov, and he journeyed to Hungary when invited to visit the sages of Munkatch and Hunyad. When Zeidel returned to Kishinev to visit the beloved community he had served there for ten years, he also traveled to communities in the surrounding area including Bender, Kupshan, Bertchan, Chotin, Soroko, and Beltz. During Passover 1904, on his trip from England to Russia, Zeidel was delayed in Lemberg, Galicia, and was hired as cantor in the suburban synagogue there. He remained there until 1911, when he returned to Rovno at the request of the Jewish community there, and remained for three years.

In a story told by Abe Kaplowitz, one of Zeidel's solists during his years in Lemberg, an impresario contracted Zeidel and his choir to perform a concert tour of fifteen appearances in cities including, Kishinev, Odessa, Berdichev, and other Jewish communities in Wholin and Russia. In a twist of fate two of Zeidel's twenty-four singers were on Russia's wanted list for having fled the country in order to evade military service. A plan was devised to smuggle these singers undetected across the Russian border, but unfortunately they were captured and imprisoned. When Zeidel learned what had happened, he enlisted the help of all the influential people and lawyers that he knew.

Attempts were even made to bribe the Russian government, but with no success. Zeidel's choristers, after being transferred from one filthy prison cell after another, were eventually deported and each one was returned, by foot, to the place of his birth. When the ordeal was over, the concert tour was rescheduled and the choristers rejoined Zeidel in Berdichev to embark, undeterred, on their journey once more.

While Zeidel served the community in Lemberg, he was commissioned to present a Chanukah concert with choir and military orchestra. The event was such a success that at the close of the concert, one of the generals presented Zeidel with a fine baton engraved with an excerpt of the musical score from the evening. Zeidel was later invited to participate in a birthday celebration for the Emperor Franz Joseph. Rovner conducted his choir along with the military orchestra as they performed the national anthem "*Gott Erhalte/God may protect our ruler*," followed by Zeidel's own arrangement of the twenty-first psalm "*Adonai B'ozcha Yismach Melech/O Lord! In Thy help may rejoice the King*," composed especially for the occasion.

Despite these great successes, Zeidel felt dissatisfied with the progress of his cantorial career. In 1914, economic and political conditions in Europe were quickly deteriorating and the threat of war loomed on the horizon. Zeidel had heard that cantors were becoming rich in the New World and he decided the time had come for him to leave Europe and journey to America. He came by himself, unsure that he would actually make America his permanent home. He stayed with friends in Manhattan and saved up money until he could bring his family over to this country.

Upon his arrival in New York, Zeidel was reunited with many of his former pupils. His American debut was a lavish concert, complete with full choir and orchestra,

at Carnegie Hall. The venue was sold out and hundreds were turned away at the door. Listeners said Zeidel gave a thrilling performance and the affair was deemed a great success. Afterwards, Zeidel's former choristers threw him a party to honor and welcome the great man to New York City. That evening they enjoyed singing their favorite Zeidel compositions and reminiscing about the adventures they had had as members of his choir. Zeidel was satisfied with his decision to come to America and gladdened by what seemed like an auspicious beginning in the New World.

When the dust of that first grand reception had settled, however, Zeidel was not as optimistic. He could not abide the liberal reforms being made among Jewish circles in America, and was not willing to reinvent himself or his music to conform to these new progressive movements in the synagogue. He felt he was too old and too set in his ways to truly succeed in the New World and thought it best to return home. Unfortunately, World War I had just begun, making it impossible for him to leave the country. For better or for worse, Zeidel made his home in New York City. There he pieced together a livelihood, relying on the generous volunteer talents of his former students to form a choir. Zeidel's American relatives managed to help him out whenever they could.

When the war was over, Zeidel received an invitation from the Cantor's Association of Vienna to come and serve the community in Vienna. Zeidel's family was in Vienna at the time, as so he accepted their proposal. But when the newspapers announced his departure, Zeidel's devoted students resolved to obtain the funds necessary to keep him in New York. They formed a society called "A Treasury of Song by Zeidel Rovner," and endeavored to raise money with the hopes of publishing an anthology of Zeidel's compositions, spanning his forty-year career. The work would commemorate the

man as well as his many contributions to sacred music. It was estimated that the income derived from the sale of the book would be enough to support Zeidel for a number of years. So Zeidel brought his family over from Europe and made the decision to grow old in America. An article written at the time states:

Zeidel Rovner, the pride of early traditional cantorial music, wrote many compositions and recitatives for cantor and choir with orchestral accompaniment. Hundreds of eminent cantors and conductors have learned from him and all await, with baited breath, the appearance of his 'A Treasury of Song,' soon to be published, which will, we hope, represent a true treasury of religious musical culture and art.<sup>31</sup>

Unfortunately, this ambitious undertaking never came to fruition.

Another grand concert was organized in order to raise the initial funds necessary to begin work on the project. Mr. and Mrs. Rovner were honored on their golden wedding anniversary at a concert at the Hippodrome on February 4th, 1923. Thousands of people attended to listen to some of the greatest voices of the Jewish musical world; Pinye Minkowsky,<sup>32</sup> Yossele Rosenblatt,<sup>33</sup> David Roitman, Yossele Shlisky<sup>34</sup> and Adolph Katchko.<sup>35</sup> Rabbi Meyer Berlin, Rabbi Leyb Yaffe, Tribune Masilansky and labor leader Joseph Barndess paid tribute to Zeidel and his accomplishments. Zeidel presented, among other compositions, his "*Ohavti/I Love*" to his beloved wife of fifty years. In culmination of this momentous celebration, Zeidel was honored with a visit to the White House, where he was warmly received by President Calvin Coolidge. A small synagogue was established in Brooklyn so that Zeidel might have a permanent position, and his supporters even purchased a house for him and his family.

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<sup>31</sup> Zaludkowski 311.

<sup>32</sup> 1859-1924.

<sup>33</sup> 1882-1933.

<sup>34</sup> 1894-1955.

<sup>35</sup> 1886-1958.

Unfortunately, all attempts made by his devoted followers to ease Zeidel's financial burdens failed; the *Otzer Haneginah*, the anthology of Zeidel's compositions, was never published, the synagogue they formed for him quickly disintegrated, and the mortgage payments on the house they purchased for him soon became too much to afford and was subsequently sold. Little of the revenue from Zeidel's many concerts and performances ever reached his pocket and, as Vigoda states, all "the well-intentioned plans turned into a complete fiasco."<sup>36</sup>

Old and embittered, Zeidel wrote his memoirs for the Yiddish newspaper, *The Forward*, in which he described sitting in a lonely tenement, visited only by his colleagues, the shades of Chazzanim past. An anecdote sums up the old man's feelings about the American cantorate: Zeidel once asked, "How is it that all societies usually own a cemetery, but the Cantors' Association does not?" He answered the question himself, "They do not need a cemetery for the reason that they are all trying to bury one another."<sup>37</sup>

Nevertheless, Zeidel somehow continued to find piecemeal cantorial work in the New York area, and he and his wife made their humble home on West Seventh Street in downtown Manhattan, in a small apartment maintained by their younger daughter. His elder daughter had died at a young age, but Zeidel remained close to his son-in-law, Osher Chassin, head of a school for cantors, for many years after her death. In many ways, Zeidel was closer to son-in-law Chassin, than he was to his own son Alec, of whom Zeidel was not particularly fond. Alec had sung in his father's choir as a boy and

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<sup>36</sup> Vigoda 232.

<sup>37</sup> Ibid., 234.

continued to teach music at Chassin's school but, nevertheless, Chassin remained the great source of strength and support to Zeidel in his later years.

According to Vigoda, it was said about Zeidel that, "he was born with a grey beard."<sup>38</sup> Still, Zeidel remained agile and alert to the end, never losing his sarcastic wit and wry sense of humor. He retained his devoutly religious Chassidic beliefs and, although hardened by his difficult experience in America, never lost hope in the goodness of mankind. For many years, Zeidel had dreamed of making *Aliyah* to Israel and establishing a school there for cantors. In 1923, son-in-law Chassin once again attempted to organize a concert in Rovner's honor, this time at Madison Square Garden, in order to bid him farewell as he embarked on his pilgrimage to *Eretz Yisrael*. The concert was announced in *The Jewish Press* and Zeidel performed before 20,000 people, but Chassin passed away suddenly and never saw his father-in-law's dream come to fruition.

As the years went by, less and less was heard of the famous Zeidel Rovner. An elderly Rovner reportedly sang the First Psalm at the Cantors' Ministers' Cultural Organization's Memorial Meeting for Abraham Idelsohn on January 25th, 1939 at the Society for the Advancement of Judaism in New York City. He is mentioned once more in the minutes of a June meeting that same year where he was slated to recite the prayers after meals at a banquet planned for later that month.<sup>39</sup> From that point on, however, Zeidel seemed to disappear. He is said to have lived out the rest of his days as a recluse; his daughter working to support an aging and defeated shell of a man. As Vigoda states,

The last years of his life he spent like a destitute, lonely recluse in a state of need and want under circumstances of distress and indigence. He was ignored and cast aside as one who did not belong any longer, until his pure soul ascended to

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<sup>38</sup> Vigoda 239.

<sup>39</sup> Wohlberg, Max. "A Unique Chapter in the History of the American Cantorate." *Journal of Synagogue Music* 7 (1976), 21.

heaven in 1943, at the age of 87... The world became poorer by the loss of this great musical genius who left the imprint of his uniquely original art upon the liturgy of his generation. He had succeeded in spreading throughout the world the great gifts and innate talents with which he was endowed and brought joy and pleasure to mankind at large.<sup>40</sup>

Zeidel Rovner was truly a product of the Old World; rooted in Chassidic practice and belief and wedded to the traditional modes of liturgical expression. Despite his musical creativity and his ability to meld the Chassidic melodies of his past with contemporary secular tunes, he was never fully able to adapt to life in America. Many attribute this failure to age, as the cantors who became famous in America were mostly very young and extremely outgoing. In contrast, Zeidel, upon his arrival in America was already older and possessed, by nature, a more timid and retiring persona. His huge successes as a young man throughout Eastern Europe stand in stark contrast to his largely disappointing endeavors characterizing his later years in America. Admittedly, Zeidel understood his own limitations and attempted to escape inevitable failure in the United States, but World War I trapped him here and held him against his will. He was consumed in the swirling American vortex of religious change and reform, flashy, superstar cantors and voluminous debt.

Rovner's musical style had appealed to the Eastern European ear but, as immigrants to the United States became more and more Americanized, they lost their appetite for Zeidel's lengthy chazzanic compositions. An innovator in his youth, Rovner became rigid in his later years, unwilling to compromise his beliefs or practices in exchange for greater popularity in New York. Zeidel struggled financially throughout his life yet, despite continual efforts to support him through various means, these well-intentioned gestures were ultimately of little help to the chazzan. In spite of this, Zeidel

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<sup>40</sup> Vigoda 240.

Rovner endured the many vicissitudes of life with soft spoken grace and humility. He spoke his pain through his music and the following chapters will explore how his life was expressed through the music that he composed.



## Chapter Three HIS MUSIC

### Introduction

*What has occurred now is similar to the persecutions of old, and all that has happened to the forefathers has happened to the descendants. Upon the former already the earlier generation composed s'lichot and narrated the events. It is all one. Therefore I said to myself—I shall go and glean among them, 'for the fingernail of the former generations is worth more than the belly of the later ones' (Yoma 9b). Also because by reciting their prayers it will help our own to be accepted, since one cannot compare the words uttered by the small to those of the great. And thus their lips will move in the grave, and their words will be like a ladder upon which our prayer will mount to heaven (Shabbatai Katz).<sup>41</sup>*

The essence of Jewish liturgical music is firmly rooted in tradition and lovers of chazzanut are committed to preserving these rich conventions of musical expression. Still, in every generation, there arises the need to add one's own voice to the choir of chazzanim and composers who have come before and so, changes and additions are made to the repertoire to make it more accessible for contemporary Jews of the time. The beauty of this process is the emerging image of the "ladder upon which our prayer will mount to heaven," whereby purveyors of Jewish music seek to retain the original essence of a particular work while simultaneously adding to it their own layer of tradition and expression. It is interesting to explore the development of these various paths of musical expression, and how subsequent musical traditions changes over time; at once honoring and preserving the past while simultaneously growing and evolving into the future.

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<sup>41</sup> Yerushalmi 50.

This chapter explores Maragovsky's musical style, its influences and innovations. It will examine how each of the following influenced and informed his compositional style: Eastern European chazzanut, the Chassidic melody, and the vast realm of secular music, in hopes of situating this man in his musical time period and environment. Having learned about his journey and story, one can then apply this knowledge to his compositions in order to gain a better understanding of the motivations and inspirations behind Maragovsky's distinctive musical style.

Included here are detailed analyses of two arrangements of Maragovsky's setting of *Az Bahaloch Yirmyahu*; his original arrangement, published in 1922, and a contemporary arrangement, by Cantor Israel Goldstein, set in 2001. By comparing these arrangements one can see how a present-day chazzan has kept Maragovsky's music vibrant and applicable in the midst of an ever-changing world of cantorial music. This section will look at elements of liturgical text, harmony, mode and structure to illuminate the salient features of these works and apply them to this discussion.

### Traditional Chazzanut

*Differing from each other by personality, education, talent, training and imagination, each chazzan tries to express the ancient words of our liturgy in his own unique way. Thus it was once said that 'Yeruchom prayed to God, Nissi Belzer cried to God, Shestapol expressed his hope in God, Abrass already simply shouted at God.'*<sup>42</sup>

For much of the nineteenth century, Eastern European music remained largely immune to the popular musical advances and times, paying little attention to the art music that had become available to the European middle classes. Developments in music thus

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<sup>42</sup> Wohlberg, Max. "Significant Aspects of the Ashkenazi Hazzanic Recitative." *Proceedings on the World Congress of Jewish Music, 1978*. (Tel-Aviv: Israel, 1982), 165.

occurred by way of very gradual, organic evolution. The reasons behind this slow change lies mainly in the fact that the Jewish population of Eastern Europe was massed in its assigned Pale of Settlement and thus was isolated and bound by countless restrictions. This seclusion meant that the Jewish people's musical talents found outlet almost exclusively in synagogue song. In certain circles, synagogue song grew to represent the highest level of art; the interest and knowledge of the public was focused on the solo performance of the chazzan and subjected it to both relentless criticism and unconditional adulation.<sup>43</sup>

The most conspicuous attribute of Eastern European chazzanut is its expressivity; unlike the restraint of the Western European cantor, the aim of the Eastern European chazzan is to produce an outpouring of religious *hitorerut* [feeling] and evoke a strong, immediate response from the listener.<sup>44</sup> Generally, the cantorial melody develops as a strictly monodic line, it proceeds by many small movements, creating melodic cells which build up the body of the tune. Rhythm is not confined to bars and stringent symmetry, but rather is free and flexible and, as is evident in Maragovsky's work, melodies are often shaped according to the traditional modes. Often a cantorial composition contains a "double course" of the same section, as in Maragovsky's "*Az Bahaloch Yirmyah*," where an original statement is introduced and then repeated as a variation on a theme.

The main rule of chazzanut, however, is that there is no rule of adhering to one plan or the other: expression is the most important element, often dissolving the form of the underlying text past recognition. Single words may be repeated over and over, despite

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<sup>43</sup> Avenary, Hanoch. "Music." *Encyclopedia Judaica*, 651.

<sup>44</sup> *Ibid.*

some debates on the *halachic* [legal] prohibition of such repetition, emotional exclamations intermingle, and long coloraturas expand certain syllables, particularly at the penultimate moment at the end of compositions.<sup>45</sup> Maragovsky, as an Eastern European composer of Jewish music, wrote to evoke the deep emotions of the liturgy and, as a chazzan, used myriad vocal colors to express the liturgical texts; scaling the full range of the worshipper's highest peak of joy down to the deepest canyon of despair.

### Chassidic Musical Styles

Maragovsky's works are distinct from many of his Eastern European counterparts because of the strong influence his Chassidic upbringing had on his compositional style. According to the Chassidim, music of all kinds was considered holy. Any outside melody could be adapted and used for religious purposes. Thus, through his many visits to the court of his revered Rebbe, Maragovsky learned to incorporate into his liturgical compositions local music from the surrounding non-Jewish communities, both folk and popular, as well as elements of opera. While many of his counterparts believed secular music had no place within the walls of a sanctuary, Maragovsky's Chassidic roots allowed him to blur the boundary between the sacred and the secular, Jewish and non-Jewish. Maragovsky's vision and goal for synagogue and concert music even included the incorporation of secular marches and waltzes as prayer tunes and Chassidic dances as suitable melodies for liturgical texts.

The Chassidim also believed one's prayers should be said with *kavana* [intention] and intense emotion. More importantly, however, they believed that music and singing were the most direct routes to achieving a true relationship with God. This is evident in

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<sup>45</sup> Ibid., 653.

the fact that many Chassidic songs are textless, emphasizing the importance of the melody over the content of the text. These wordless *niggunim* [tunes] can be applied to various texts, depending on the setting or the occasion. The many different kinds of Chassidic *niggunim* seek, above all, to engender intensely transcendent moments by which one may encounter the Divine. In this way, the *niggun* is the central musical and spiritual manifestation of Chassidic life.

Despite his unique musical style, however, Maragovsky still adhered to many of the cantorial conventions of the times. Like his "Westernizing" contemporaries, Salamon Sulzer<sup>46</sup> and David Nowakowsky,<sup>47</sup> Maragovsky often shows great restraint when adapting and changing the synagogue repertoire. Like them, Maragovsky limits the influence of art music to his choral composing, while leaving the cantor's solo parts almost untouched. In general, his choral composition keeps to the *m'shor 'rim* [choir] style, embellished with more regular harmonic sequences. Now and then, he does insert showpieces of artful elaboration in an attempt to introduce fugues and other devices of advanced academic training. Upon examining his compositions, one can deduce that, while Maragovsky was composing within the limited framework of Eastern European Chazzanut, his Chassidic background afforded him the freedom and comfort to incorporate into his liturgical compositions West European art music (operatic melodies, poly-phonic voice divisions) as well as elements of the Chassidic *niggunim*.

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<sup>46</sup> 1804-1890.

<sup>47</sup> 1848-1921.

## Synthesis

*As in every profession, we find a few exceptionally talented men endeavoring to infuse imagination and novelty into their interpretation of the liturgy.<sup>48</sup>*

During the late nineteenth century, when Eastern Europe was experiencing a Golden Age of Chazzanut (1880-1930), Jacob Samuel Maragovsky was among the most prominent composers of Eastern European synagogue music. According to Cantor Goldstein, Maragovsky had an intuitive feel for harmony and polyphonic music. One of the most innovative composers of his time, Maragovsky was a master at combining many divergent styles into one coherent work; aptly expressing the sentiment of the liturgical text and the ethos of the Jewish community. For these reasons, Maragovsky was highly respected and admired by his fellow cantors and devotees of Jewish music, and even more so by his more formally educated colleagues. Many of his choral compositions achieved popularity and public acceptance rarely equaled by other composers of his generation. For a time, many of his melodies became familiar and anticipated parts of the liturgy.

As mentioned in Chapter 2, Maragovsky was not a formally trained musician. Though he learned from many musical mentors throughout his life, this fact is clearly reflected in his compositions. Some say there is even a primitive quality to his works, emphasizing that they lack of structural sophistication of the works of some of his more educated colleagues. One may even experience a sense of frustration at the absence of further development of musical ideas. Nevertheless, his natural talent shines through,

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<sup>48</sup> Wohlber, Max. "Significant Aspects of the Ashkenazi Hazzanic Recitative." *Proceedings of the World Congress of Jewish Music, 1978*. (Tel Aviv: The Institute for the Translation of Hebrew Literature, Ltd., 1982.), 162.

highlighted by the simplicity of his harmonic usage and the sparseness of modulations. It is remarkable that so many different effects were achieved through such a limited harmonic palette.

Maragovsky was also a master of mood, understanding that a prayer text often embodies many different, even disparate emotional concepts. Many times he succeeds in musically juxtaposing the various emotional elements against each other; solemnity, joy, suppliance, majesty, faith; all are reflected in their appropriate sequence in many of his longer works. In the style of the Chassidic *niggun*, some feel Maragovsky's works have an "instrumental character."<sup>49</sup> At the same time, however, Maragovsky had a firm grasp on the art and structure of the chazzanic recitative. He employed modal structure (*nusach*) to his advantage by building cantorial solo lines, skillfully capturing the mood of the prayer. Such a talent is evident here in the "*Az Bahaloch Yirmyah*" from his larger work, *Kinot*, published in 1922. While freely composed, such recitatives evidence fewer excesses than those of many cantorial composers of his era. Even given the textual repetitions and melismatic liberties, there is a sense of linear direction and a feeling that the music suits the text.

According to Neil Levin, a study of Maragovsky's manuscripts makes it clear that the composer presupposed himself or one of his students, as the conductor of the music. Although he was a competent composer, his transcriptions often lacked nuance and specific musical instructions. Little indication is given of performance practice, tempi, dynamics, voicings, etc. A present-day performance of Maragovsky's music requires extensive editing and arranging or re-arranging. Often his writing appears to be more a

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<sup>49</sup> Levin, liner notes.

sketch of what he actually intended and did with his own choirs.<sup>50</sup> Fortunately, subsequent arrangements help to decipher the code Maragovsky left behind.

### Method

A true understanding of Maragovsky's musical choices requires a further step back into history. One must keep in mind that Maragovsky himself is merely one intermediate layer of interpretation throughout the generations of Jewish music and Jewish liturgy. Maragovsky, like those before and after him, sought to weave his voice into the fabric of rich liturgical expression. For a detailed discussion of the Commemoration of Tisha B'Av, the Kinot liturgy, and the payytan Elazar Kallir, please see Appendix A. The text, *Az Bahaloch Yirmayahu*, excerpt from the Kinot liturgy, is translated below.

*When Jeremiah went to the burial place of the ancestors and declared: 'O bones of our beloved, why do you lie still? Your children are exiled and their houses are destroyed. O what has become of their merit in the land of drought?' All of them burst forth in lamentations over the loss of the children. They whispered in a voice of supplication to Him who dwells in heaven, saying: 'O, what has happened to the promise,' and 'and I will remember for their sake the covenant with their ancestors.'*

In addition to understanding the liturgical component of Maragovsky's composition, a detailed analysis of the technical musical devices he employs is also valuable. In the following pages, I have charted both Maragovsky's and Goldstein's arrangements of *Az Bahaloch Yirmayahu*. With the aid of my advisor, Professor Mark Kligman, I have devised representative tables to better elucidate some of the prominent

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<sup>50</sup> Ibid.



features of each arrangement. Each chart includes (from left to right) 1) distinct section headings, 2) measure number, 3) voice part, 4) text phrase, 5) salient characteristics of each section, 6) a letter symbol, representing significant, repeated melodic components and 7) a brief explanation of each melodic cell's properties. A further discussion of the most significant aspects of each arrangement follows each table. Finally, a third chart serves as a means to compare the two composers' arrangements.

This piece, "*Az Bahaloch Yirmyahu*," is excerpted from a much larger work by Jacob Samuel Maragovsky, composed under the name Zeidel Rovner. Originally published by his devoted disciples in 1922 (footnote, publication info?) to help support the struggling chazzan. It contains settings of the texts; "*Hashivenu Sisi*," "*Az Bahaloch Yirmyahu*," "*Kol B'chiLleah*," "*Sucho Hoisho*," "*Eli Tzion*," and "*T'rachem Tzion*." According to Cantor Goldstein, this work was most likely composed for concert performance rather than for worship services in the synagogue on Tish'a B'av. This original arrangement, for cantor, tenor solo and choir, displays definitive elements of Eastern European style. The repeated texts undergo an elaborate process of expansion, during which the text is expressed, the nusach is developed and the motifs unfolded are reiterated.

**Chart A: Jacob Maragovsky's Original Setting of "Az Bahaloch Yirmyahu," 1922**

SECTION	MEASURE	VOICE	TEXT	CHARACTER	MELODY	EXPLANATION
1: Opening text is introduced	1-2	TENOR SOLO	<i>Az bahaloch yirmyahu al kivrey avot v'neem</i>	B flat Magen Avot	A	Recitation tone
	3	CHOIR	<i>V'neem, v'neem</i>		B	Choral response
	4	TENOR	<i>Atzemet chavivot</i>		A1	Continuation
	5-6	TENOR & CHOIR	<i>Ma nem shockvot</i>		C	Descending Triplet
	7-8	TENOR SOLO	<i>Az bahaloch yirmyahu al kivrey avot</i>	One tone higher	A	Transposition
	9	CHOIR	<i>V'neem, v'neem</i>		B	
Developing	10	TENOR	<i>Atzemet chavivot</i>		A1	
	11-12	TENOR & CHOIR	<i>Ma nem shockvot</i>		C	
	13-14	TENOR & CHOIR	<i>B'neichem goim avateichem chavivot</i>	1/4 to 3/4 (pull to g minor)	C1'	3/4 meter; Descending Triplet
	15	TENOR	<i>V'ayeh z'chat avot</i>	B flat mel. Minor	D	Ascending 16ths
	16-17	TENOR & CHOIR	<i>B'eretz tsavot</i>		C2	Ascending Triplet
	18-19	CANTOR	<i>Az bahaloch yirmyahu al kivrey avot</i>	One tone higher elongated phrase	A	
2: Opening text elaborated	19	CANTOR & CHOIR	<i>V'neem</i>		B	
	20-22	CANTOR	<i>Atzemet chavivot ma nem shockvot</i>		A1/C	
	23-25	CANTOR	<i>Atzemet chavivot ma nem shockvot</i>	One tone lower	A1/C	
	26-27	CANTOR	<i>B'neichem goim avateichem chavivot</i>	Modulation to E Flat Ahava Raba	E	Cantorial declaration
	28	CANTOR & CHOIR	<i>V'ayeh z'chat avot, ayeh z'chat avot</i>		F	Fugal choral moment
	29	CANTOR	<i>B'eretz tsavot</i>		C3	
	30	CANTOR	<i>V'ayeh z'chat avot</i>	Meter → 3/4	C1	
	31-33	CANTOR & CHOIR	<i>V'ayeh z'chat avot b'eretz tsavot</i>	One third lower	C1/B1	New text/ Transposition
	34-35	UNISON CHOIR	<i>V'ayeh z'chat avot, v'ayeh z'chat avot</i>	B flat Ahava Raba	C2/C4	
	36	CHOIR	<i>V'ayeh z'chat avot</i>	3/4 meter	G	Elaboration of text
	37	CHOIR	<i>Ayeh, ayeh z'chat avot</i>		G	
	38	CHOIR	<i>B'eretz tsavot</i>		C5	
3: Tenor recitative moves text forward	40-41	TENOR	<i>Ga'u chulom b'kinim al chesron banim, al chesron banim</i>	B flat Ahava Raba	H	New text on recitation tone
	42-44	TENOR	<i>Dovavu b'kol tachanunim p'ney, p'ney, p'ney, shochain m'onim</i>		L/C2	Sequence: ascending 16ths
	46-47	TENOR	<i>V'ayeh chavtachat, v'zocharti lahem b'rit rishonim</i>		J	New text introduced
	48-49	TENOR	<i>V'ayeh chavtachat, v'zocharti lahem b'rit rishonim</i>	One tone lower	J	And repeated
	50	TENOR	<i>V'ayeh chavtachat</i>		K	Penultimate phrase
	51	TENOR	<i>V'ayeh chavtachat</i>		K	Repeated
	52-55	TENOR	<i>V'zocharti lahem b'rit rishonim</i>		B2/L	Final statement: Elaborate melisma
	56-57	CANTOR	<i>Ga'u chulom b'kinim al chesron banim</i>	Cantor reiterates, elaborating	M	New voice
4: Cantor restates final text	58-63	CANTOR	<i>Dovavu, dovavu b'kol tachanunim p'ney, p'ney, p'ney shochain m'onim</i>		N/C5	Repeated phrase
	64	CANTOR	<i>V'ayeh chavtachat, v'ayeh chavtachat</i>		K1/K1	Penultimate phrase
	65-66	CANTOR	<i>V'zocharti lahem</i>		B2	
	67-68	CANTOR	<i>B'rit rishonim</i>		L1	Final statement

While, at first glance, this piece appears to be a simple recitative chant, there is much more to this work than first meets the eye. Section 1 of Maragovsky's "*Az Bahaloch Yirmyahu*" opens with an introduction in B flat *Magen Avot*. Beginning simply, on a single recitation tone in Measures 1-2, he sets forth the motif that will subsequently undergo a process of expansion. In each subsequent repetition of the phrase (Measures 3-12), he raises the pitch in an indication of growing waves of emotion. The tenor solo and the choir engage in an alternating conversation of simple recitation (solo, motif A) and harmonized triplets (choir, motif C) with two repetitions, one higher than the next, of the words "*Then, when Jeremiah went to the burial places of the fathers and said, 'O bones of our beloved why do you lie still. '*" A new phrase is introduced at measure 13, "*your children are exiled and their houses destroyed*" and the meter changes from  $\frac{1}{4}$  to  $\frac{3}{4}$ . In explication of the text, the harmonies develop a pull towards g minor.

Still, even as Maragovsky moves to different tonal areas, he does not modulate, he continually returns home, utilizing the resounding voice of the choir to sound the tonic. At measure 15, Maragovsky returns to a  $\frac{1}{4}$  meter. Moving the text forward, "*what has become of their merit in the land of draught,*" he heralds the tenor solo and the introduction of a new idea with b flat melodic minor. The choir affirms the tenor's frustration as they join in singing the words "*b'erez taluvot/land of draught*" at measure 16-17.

Measure 18 marks the beginning of Section 2. The cantor enters for the first time, reiterating the tenor's opening phrase one tone higher, adding more elaborate coloratura. Once again, the choir joins the cantor saying, "*v'nom/and said,*" at the end of measure 19. Measures 20-25 contain yet another recitation of the opening phrase (A), higher still, with

the choir underpinning the solo line in resounding thirds at measure 21-25. These triplets are an echo of the same phrase at Measure 5. Measures 26-27 are a transitional moment, as the piece modulates to E flat *Ahava Raba*. The choir rejoins the cantor at measure 28, repeating the text, "*v'ayeh z'chut avot b'erezt taluvot*" and Measure 30 continues in  $\frac{3}{4}$  meter with cantor and choir singing, "*v'ayeh z'chut avot h'erezt taluvot.*"

Measure 34 begins the climb to the apex of the work, as Maragovsky continues his composition in B flat *Ahava Raba*. The choir sings in unison. He revisits the triplet motif (C) from the opening phrase "*ma atem shochvot,*" but now they descend in desperation and pleading. With resignation, Measure 36 returns the meter to  $\frac{4}{4}$ , with a new melodic motif as the choir quietly asks, "*What has happened to the merit of the fathers in the land of draught?*" Measures 36-39 reiterate the previous text, continuing in an even more plaintive style.

At Measures 40 through 45, the tenor solo seems to muster up all his strength and courage as he shouts at God in a high tessitura: "*All of them burst forth in lamentations over the loss of the children!*" And he begins a slow tonal climb as he begs "*They whispered in a voice of supplication to Him who dwells in Heaven.*" Measures 46-55, continue the tenor's final lament to God. As the text is repeated, each time more fervently, the tenor ends in flourishing coloratura (Measure 53). As if to have the final word, the cantor finishes the piece (Measures 56-68), repeating the same text once again in a variation on the previous melodic theme. The choir joins the cantor in the last two measures (67-68) as together they petition God one last time to "*remember the promise for the sake of the ancestors.*"

This piece is an intense conversation, not only between first the tenor solo and choir, then between the cantor and choir, but also between God and man. Maragovsky expresses the fervent text in steadily growing waves of emotion. The piece moves with elasticity, in a natural pattern of ebb and flow, slowly unfolding as an organic expression of a man's prayer to God. Like many composers of his time, Maragovsky migrates to different tonal areas throughout the piece, though seldom modulating, and utilizes the stability of the choir to return the listener to the tonic. This call and response of choir and solo further juxtaposes the uncertainty of one voice with the definitive decree of many. With vibrant word painting, Maragovsky successfully expresses the apprehension inherent in the text; leading us through several unsettling transitory harmonic moments. Despite his limited palette of musical devices, Maragovsky produces a compelling and stirring work that still speaks to the contemporary listener.

Cantor Israel Goldstein's arrangement of Maragovsky's "*Az Bahaloch Yirmyahu*" is a unique and fascinating melding of two worlds. Originally composed in 1922, Maragovsky's work displays many of the distinctive characteristics of traditional Eastern European chazzanut. In this contemporary rendition, Cantor Goldstein attempts to maintain these traditional elements while enveloping them in a swath of more modern, twentieth century harmonies, thus creating a rich tapestry of harmonic and melodic textures. Weaving together new and old, past and present, this particular arrangement of "*Az Bahaloch Yirmyahu*" embodies the progressive spirit of the Jewish people, working to continually find new ways to reframe and reinterpret our past and continuing to observe and express our traditions and beliefs in a way that is meaningful and worthwhile for as Jews today.

**Chart B: Cantor Goldstein's Arrangement of "Az Bahaloch Yirmyahu," 2001**

SECTION	MEASURE	VOICE	TEXT	CHARACTER	MELODY	EXPLANATION
1: A minor	1-3	ACCOMP.		Introduction	C	Triplet motif
	4-6	CANTOR	<i>Az bahaloch yirmyahu al kivrey avot v'neim</i>	1/2 measure move: i to V	A/B	
	7-8	CANTOR	<i>Azamat chavivot ma nem shochevet</i>		A1/C1	2 <sup>nd</sup> half of text; Motif with text
	9	ACCOMP.		Trans./RFPM move from I to V	C	
	10-11	CANTOR	<i>Az bahaloch yirmyahu al kivrey avot v'neim</i>	1/2 step higher, building tension	Δ/B	Transposed
2: Development a minor	12-13	CANTOR	<i>Azamat chavivot ma nem shochevet</i>		Δ1/C1	
	14	ACCOMP.		Trans./punctuation: ii to v, i	C	
	15-16	CANTOR	<i>B'nechem gela, avatechem chavivot</i>	1/4 meter	C1'	1/4 meter
	17	CANTOR	<i>V'ayeh z'chat avot</i>	1/4 meter, run in <i>Magen Avot</i>	D	
	18-19	CANTOR	<i>B'erezt talivot</i>	1/4 meter, back to 4/4 by "vot"	C2'	
	20	ACCOMP.		Trans./punctuation: iv, I, V, i	C	
	21-22	CANTOR	<i>Az bahaloch yirmyahu al kivrey avot</i>	3rd repetition of phrase, 1/2 step higher, more florid coloratura, Ukrainian Dorian	Δ'	
	23	ACCOMP.		Trans./reiteration: iv to i		
	24-25	CANTOR	<i>Azamat chavivot ma nem shochevet</i>	3rd repetition, 1/4 step higher, accomp. in thirds on triplets	Δ1'/C1'	
	26-27	CANTOR	<i>Azamat chavivot ma nem shochevet</i>	4th repetition, 1/2 step down, accomp. in thirds on triplets	Δ1'/ C1''	Descending Transposed
	28-29	CANTOR	<i>B'nechem gela avatechem chavivot</i>	2nd rep. of phrase, out of a minor to C major → up a third	E	Voice anchored on C
	30-31	CANTOR	<i>V'ayeh z'chat avot b'erezt talivot</i>	2nd rep. of phrase, scalar descent in bass → C major, iv-I plagal cadence	F/C3	New expression of text
	32	ACCOMP.		New key, v sounds modal		Static bass line,
3: D'veykut: C major	33-36	CANTOR	<i>V'ayeh z'chat avot, v'ayeh z'chat avot, b'erezt talivot</i>	1/4 time until "talivot," repetition adds intensity, vocal line descends, tonicizing G major on "erezt."	C2'/ C4'	1/4 occurs sooner here than in original
	37	ACCOMP.		Moving to new color section	C	
	38-42	CANTOR	<i>V'ayeh z'chat avot, v'ayeh, v'ayeh z'chat avot, v'ayeh z'chat avot b'erezt talivot</i>	Vocally rooted in a <i>Ahava Raba</i> , has feel of g Ukrainian Dorian:	GΔ/ C5/C6	Tension: vocal line vs. harmony
	43	ACCOMP.		Transition: moving to d minor		Descent in bass
	44-45	CANTOR	<i>Ge'u chalom b'k'lam al chesron b'neim</i>	Recitation tone hovering on d	H	Similar to A: single recitation tone
4: Closing d minor	46-49	CANTOR	<i>Dovaya b'kol lachananim, p'ney, p'ney, p'ney shochein m'onim</i>	Recitation tone hovering on e	1/C7	Ascending triplet; New tonal area
	50-51	ACCOMP.		Transition, lands on major I7	C	1/4 meter → to 1/4
	52-54	CANTOR	<i>V'ayeh chavtachat, v'zachart lahem b'rit rishonim</i>	Recitation tone hovering on f, vocal ascent	J	
	55-56	CANTOR	<i>V'ayeh chavtachat v'zachart lahem b'rit rishonim</i>	2nd repetition of phrase; vocal line begins descent back to e	J	
	57	ACCOMP.		Transition: V7 to i	B1	
	58-59	CANTOR	<i>V'ayeh chavtachat, v'ayeh chavtachat</i>	Sequence: vocal descent continues	K/K	
	60-63	CANTOR	<i>V'zachart lahem b'rit rishonim</i>	Florid coloratura to PAC	B2/L	

Like Maragovsky's original, Goldstein's setting of "*Az Bahaloch Yirmyahu*" is a powerful expression of the text. At each reiteration of the text from Kallir's *piyyut*, we sense the growing tension and the increasing desire for a return. The vocal recitative builds in an arch, growing in intensity throughout the piece, until it gradually falls at the end of the last page. The repetitions of the text evoke visions of a davening chazzan; fervently shuckling and wringing his hands. Throughout this pleading call to God, we sense the prayer's desperate yearning to be heard as well as his anger at the fact that the prayers of the Jews have not yet been answered.

There is an evocative, pleading desperateness throughout the composition, and Cantor Goldstein's inventive harmonies and melodic interjections serve to further articulate and elucidate these emotions. His frequent use of diminished chords successfully communicates the discordant nature of the text.<sup>51</sup> Similarly, much of his chordal accompaniment does not serve to move the piece forward in any traditional progression. In fact, his chording generally continues to build on the previous musical thought. The static nature of Cantor Goldstein's arrangement thus conveys, in a myriad of haunting harmonic colors, the endless frustration of the text. The harmony, in this way, exemplifies the plight of the Jews as described in the text; forever stagnating, mired to one spot in the face of their exile.

Throughout the piece, Maragovsky and Goldstein engage in thoughtful, yet fraught conversation. One senses a tension between the vocal line and the harmony, the juxtaposition of modern harmonic vocabulary with traditional chazzanic recitative. These different colors and textures become a dialogue between what has happened in the past and what comes next. Cantor Goldstein seems determined to honor the traditions of his

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<sup>51</sup> As in Measures 14, 26, 30, 44, 50, 58 and 62.

past while simultaneously infusing it with his own contemporary voice, thus making this otherwise overlooked piece of chazzanut new and accessible to the contemporary listener.

In the following chart, I have listed, side by side, the most significant aspects of both Maragovsky's and Goldstein's arrangements of "*Az Bahaloch Yirmyahu*." From left to right, the features of this table are 1) Maragovsky's measure numbers, 2) Maragovsky's melodic cells and, 3) Maragovsky's expression of the text. Then, 4) Goldstein's division of the text, 5) Goldstein's melodic cells and 6) Goldstein's measure numbers. This will allow for a close comparison of the two arrangements and further serve to elucidate this work's process of evolution.



Chart C: Comparisons

MEAS M	CELL	TEXT	TEXT	CELL	MEAS G
		MARGOVSKY	GOLDSTEIN		
1-2	A	At babble's principle of literacy and v'mom		C	1-3
3	B	V'mom, v'mom	At babble's principle of literacy and v'mom	A/B	4-6
4	A1	Atzomni character	Atzomni character and atom abochet	A1/C1	7-8
5-6	C	At atom abochet		C	9
7-8	A	At babble's principle of literacy and	At babble's principle of literacy and v'mom	A/B	10-11
9	B	V'mom, v'mom	Atzomni character and atom abochet	A1/C1	12-13
10	A1	Atzomni character		C	14
11-12	C	At atom abochet	B'babble's principle of literacy and	C1'	15-16
13-14	C1'	B'babble's principle of literacy and	V'opch e'chut and	D	17
15	D	V'opch e'chut and	B'vretz babble	C2'	18-19
16-17	C2	B'vretz babble		C	20
18-19	A	At babble's principle of literacy and	At babble's principle of literacy and	A'	21-22
19	B	V'mom			23
20-22	A/C	Atzomni character and atom abochet	Atzomni character and atom abochet	A1/C1'	24-25
23-25	A1/C	Atzomni character and atom abochet	Atzomni character and atom abochet	A1''C1	26-27
26-27	E	B'babble's principle of literacy and	B'babble's principle of literacy and	E	28-29
28	F	V'opch e'chut and, v'opch e'chut and	V'opch e'chut and B'vretz babble	F/C2	30-31
29	C3	B'vretz babble			32
30	C1	V'opch e'chut and	V'opch e'chut and v'opch e'chut and B'vretz babble	C1/C1'	33-36
31-33	C1/B1	V'opch e'chut and B'vretz babble		C	37
34-35	C1/C4	V'opch e'chut and, v'opch e'chut and	V'opch e'chut and v'opch e'chut and, v'opch e'chut and B'vretz babble	C1/C4	38-42
36	G	V'opch e'chut and			43
37	G	A'pach, opch e'chut and	Ca'v chabon b'v'mom	H	44-45
38	C5	B'vretz babble	of character, and character		
40-41	H	Ca'v chabon b'v'mom	of character, and character		
42-44	U/C2	Derom b'vretz babble	Derom b'vretz babble	U/C2	46-49
46-47	J	V'opch character, v'opch character	V'opch character, v'opch character	J	50-51
48-49	L	V'opch character, v'opch character	V'opch character, v'opch character	L	52-54
50	K	V'opch character	V'opch character, v'opch character		
51	K	V'opch character	V'opch character, v'opch character	K/K	55-56
52-53	B2/L	V'opch character, v'opch character	V'opch character, v'opch character	B2/L	57
54-57	M	Ca'v chabon b'v'mom	Ca'v chabon b'v'mom		
58-63	N/C3	Derom b'vretz babble	Derom b'vretz babble		
64	K1/K1	V'opch character, v'opch character	V'opch character, v'opch character		
65-66	B2	V'opch character, v'opch character	V'opch character, v'opch character		
67-68	L1	B'vretz babble	B'vretz babble		

The first and most obvious difference between the two arrangements is Goldstein's adaptation for cantor and accompaniment, instead of Maragovsky's ensemble of tenor, cantor, and choir. This immediately changes the character and flavor of the work; at once giving it a more personal, intimate feel as well as creating a more accessible recitative for cantors who do not have access to a large choir. Despite this difference, both arrangements draw heavily on the conversational give and take; the call and response between each of their various constituents. In Maragovsky's case, the musical discussion is more emphatic and didactic. The tenor begins by declaring the opening statement and is met with a resounding response from the choir. Goldstein, on the other hand, takes a more subtle approach, allowing the piano to begin in a low whisper, thus establishing a mysterious and reverential tone before the vocal line commences.

Second, Maragovsky composed "*Az Bahaloch Yirmyahu*" beginning in B flat *Magen Avot*. He moves on to explore the realm of g minor for a moment before settling into to B flat melodic minor. He then modulates to E flat *Ahava Raba* and ends in B flat *Ahava Raba*. Goldstein, though he arranges the piece in a different key, takes a similar path, modulating at approximately the same textual moments as Maragovsky. Goldstein chooses to begin in the key of a minor, and develops the harmonic thought with a digression into *Magen Avot*. He then moves, for a brief moment, into Ukrainian Dorian. Goldstein then modulates to the key of C, the relative major of a minor. That transition leads to a *Ahava Raba*, and then moves towards the conclusion in d minor. These different keys and tonal centers create nuanced expressions of the text and its melody and

reflect the individual tastes of the composers as well as the musical conventions of the times.

Often Goldstein simplifies the harmonic structures that sustain the vocal line. In Measure 8 of Goldstein's arrangement, the cantor's solo is supported by sparse chording, whereas Measure 5 of Maragovsky's original directs the choir to harmonize in thirds on the triplets. Similarly, when Maragovsky uses that same harmonization in thirds on the descending triplets (motif C) in Measure 31, Goldstein's Measure 34 refrains from harmonizing in *Ahava Raba*. Instead, he creates static chords, fortifying the text over a g minor chord. Again, at Measure 16, Goldstein employs static harmonies, instead of the trio composed by Maragovsky at the same textual moment in Measure 13.

In Maragovsky's original arrangement of "*Az Bahaloch Yirmyahu*," every measure is filled with text; the vocal line is not silent for a single beat. Cantor Goldstein's arrangement, on the other hand, uses pianistic interludes to break up the textual line. These instrumental interjections, depending on their placement, serve as introductions to new textual sections, create moments of repose for the cantor, reiterate the previous melodic phrase, or reinforce a new tonal area. Maragovsky's and Goldstein's arrangements reflect each composer's individual style. Maragovsky's original arrangement is musically dense and exemplifies the chazzanic style of the Eastern European synagogue. In contrast, Goldstein's arrangement is somewhat easier to digest. Through carefully constructed musical interludes, Goldstein creates moments of repose. At times, only the cantor sings, her voice resounding without interruption. At other instances, the accompaniment creates moments of quiet meditation. Goldstein's additions craft a more contemplative work, generating a more understated urgency in

contrast to Maragovsky's impassioned pleas. Though they take divergent paths, both arrangements successfully express the text in powerful and effective ways.

### Conclusions

Both arrangements of Maragovsky's "*Az Bahaloch Yirmayahu*" begin quietly and grow steadily louder; the chazzan finding his unique voice. In this piece we hear, so clearly, much of the sadness of this man's life, even his reluctance to become a cantor. Just as the text repeats on ever higher and higher pitches, so too were Maragovsky's pleas to escape his life in America and return home. This composition, in many ways, stands as a metaphor for Maragovsky's life. Perhaps he chose to set this text as a way of expressing his own frustrations and anger at not being able to retire to Israel in his old age. What a sad end to a man so great, to die with his one true dream unfulfilled. He was trapped in America at the start of World War I and so, over and over again, we hear the composer's voice, begging to be allowed to return to Israel, to the land of his fathers, home.

Cantor Goldstein, in turn, adds his own yearning to the expression of this work. Goldstein's love for this cantorial tradition is evident in musical choices he makes. His immense regard for Maragovsky is clearly illustrated in this arrangement. Goldstein's arrangement of "*Az Bahaloch Yirmayahu*" is an evolution, not a preservation, of a work, yet within his new creation he perpetuates the essence of Maragovsky's original composition. The various paths of musical expression demonstrated here honor this rich tradition while allowing it to evolve into the future. Through Goldstein, through myself, and hopefully, through generations of cantors to come, Maragovsky's music will continue to grow and change and live on in the hearts of listeners everywhere.

## Chapter Four

### THREADING MYSELF INTO HIS STORY

#### Introduction

*We shall not cease from exploration and the end of all our exploring will be to arrive where we started and know the place for the first time. Through the unknown, remembered gate when the last of earth left to discover is that which was the beginning; at the source of the longest river the voice of the hidden waterfall and the children in the apple-tree not known, because not looked for but heard, half heard, in the stillness between the waves of the sea (T.S. Elliot, 1888-1965).*

From humble beginnings in a small Russian *shtetl*, Jacob Samuel Maragovsky was propelled, against his will, into the tumultuous world of the cantorate. Reluctant at first, he came to embrace his role as cantorial luminary and composed works that changed the sound of Jewish liturgical music forever. For many years he blessed Eastern Europe with the gift of his music and enjoyed great success. Later in life, he decided to share his music with the burgeoning Jewish population in America, but his music fell on deaf ears. No longer able to change and adapt his musical style according to his surroundings, Maragovsky died a pauper and alone. Though his music has been mostly silent for many years now, it is not forgotten. The task at hand is to take it out, dust it off, and discover new ways to allow it to resonate in synagogues and concert halls today.

Cantor Israel Goldstein, with his 2001 arrangement of Maragovsky's "*Az Bahaloch Yirmyahu*" has done just that. He has succeeded in preserving the original essence of the piece while, at the same time, reinterpreting and re-envisioning this cantorial classic to appeal to listeners today. With subtle harmonies and carefully composed additions, Goldstein has adapted this great recitative for solo performance

today. The process of honoring the traditions of the past while constantly evolving and encouraging change is the greatest charge of the cantorate today. In turn, the study of musical evolution within the Jewish community provides can lead to a greater understanding of the culture and tradition itself.

This ethnomusicological approach desires to learn about people, pasts and religious traditions through a culture's musical compositions. This work enables the researcher to better understand the essential constituents of a particular culture. Through musical details; its styles, trends and traditions, one can understand some of the broadest brush-strokes of culture. Music, at its core, is a social commentary. In turn, one's conception of a musical culture is highly influenced by the reality of the individual who endeavors to study it. Rediscovering the musical traditions of one's past changes them, molds them and shapes them, according to one's own world view. Instead of trying to deny these changes, the goal is to embrace them and in turn, expose the music of Jacob Samuel Maragovsky to influences that will encourage its continued growth and evolution as part of the unending discovery of the vast Jewish musical tradition.

This chapter grapples with the concept of the "insider" in the realm of historical ethnomusicology. As Maragovsky's relative, I have the unique experience of being, not only an observer in a historical ethnomusicological endeavor, but a participant as well. Because his story is my own, I share a personal, vested interest in its outcome. With this unique insider point of view come many challenging questions: How does an insider approach the preservation, transmission, and evolution of an individual's musical legacy? Second, how have scholars perceived the effects of memory and change as they impact a musical culture? And third, how is my retelling of Maragovsky's story unique to me

alone, and what effect do I have on the story and his music? The ongoing goal is to use this encounter with the life and music of a relative, as a model through which to explore a culture's experience of music and history. But before delving into the various theoretical approaches applied to a study the ethnomusicological past, one must first examine the concrete musical artifacts and determine their role in the perpetuation and retelling of history. Similarly, one needs to determine how subsequent performances of these musical remains change and influence past, present and future iterations.

### **The Past as Musical Object**

*A song comes into existence in the past, assuming authority over the past through claims made for its age and timelessness.<sup>52</sup>*

An interesting and insightful article, "Fieldwork in the Ethnomusicological Past," by ethnomusicologist Philip Bohlman's aptly speaks to this study of Maragovsky. Bohlman claims that the folk song is the musical object that most completely represents the past. One can extend this notion to include any piece of music, folk or otherwise, that has survived into the present. Music derives much of its power from its ability to emerge from the past and subsequently dominate it simply because it has survived and the past is no longer extant. The timelessness of music is re-inserted into time through oral tradition, which connects the past to the present. Recovering the musical object that enters the present from the past makes it possible to obtain a piece of the past. One must be careful, however, because the objective nature of music surviving from the past in the form of a tune remembered, a sound bite recorded, or a score notated, also erases part of the past. The musical object that endures into the present has inherently overcome some of the influence the past may have exerted on it. One must understand that this musical object

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<sup>52</sup> Bohlman 150.

too, only encodes one version of the past. Thus, the musical object, while its essence may have survived from the past, is changed and recreated through each nuanced expression of arrangement and performance.

### A Note on Musical Performance

*A performance of traditional music is a thing of the moment—a few short minutes filled with music that is the result of many hours of practice, years of listening and perhaps generations of involvement in the tradition. In the past such a performance left no permanent record save in the mind of the listener. Does this mean that it is gone forever, without a trace? In the traditional music context such a thing is unthinkable.<sup>53</sup>*

Adding to the ephemeral nature of music, there exists a world of difference between musical notation which tries to preserve music with a high degree of “accuracy” for fear that the slightest change may lead to “cataclysmic” events, and notation which aims to facilitate new compositions, research, or the speedy circulation of the music.<sup>54</sup> Maragovsky outlined his compositions on the page for the express purpose of performing them, certainly not to facilitate their distribution, nor do I believe he was far-sighted enough to consider whether or not they endured for future generations.

Some chazzanim pointedly remarked how much better the atmosphere is for sharing today than in the interwar period when they had to buy or steal repertoire from cantor-teachers or famous performers. One chazzan told of nabbing Zeidel Rovner’s melodies when he was out of the room—perhaps this is how tunes like the favorite “*Tzur Yisroel*” began on their path to prominence.<sup>55</sup>

It seems Maragovsky may have even taken certain measures to prevent his music from falling into the “wrong” hands. Nevertheless, it has been rumored that a number of

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<sup>53</sup> Hopkins, Pandora. “Ways of Transmitting Music.” *The New Revised Grove Dictionary of Musicians and Music*. (London: Macmillan, 2001.), 104.

<sup>54</sup> Cohen, Dalia. Ruth Katz. “Inscription and Transcription.” *Proceedings of the World Congress on Jewish Music, Jerusalem, 1978*. (Tel-Aviv, Israel: The Institute for the Translation of Hebrew Literature, Ltd., 1982), 61.

<sup>55</sup> Slobin, Mark. *Chosen Voices: The Story of the American Cantorate*. (Urbana: University of Illinois Press, 1989), 212.



his cantorial rivals would attend Maragovsky's davening undercover in attempts to "snatch" musical elements from him for use and adaptation in their own synagogues. As a result, a great number of Maragovsky's works have reached the ears of fervent listeners today through the voices and pens of other cantors and musicians who transcribed his music by ear, or remembered it as sung by other cantors. Indeed, many so-called "traditional" melodies such as "*Tzur Yisroel*," "*Bei Ana Racheitz*" and "*Melech Al Kol Ha-aretz*" are now known to be among Maragovsky's most wide-spread compositions.

These other cantors and musicians undoubtedly took interpretive liberties when performing and transcribing Maragovsky's music; perhaps they added original cadenzas of their own design, or edited his works for time and content. Thus, when discussing Jewish music, one can almost immediately abandon the idea of performer as passive transmitter of culture in favor of the concept of the "oral poet" who "constantly and continuously creates."<sup>56</sup> As Hopkins points out, one must realize that even a performance of the same piece of music by the same performer will never occur twice in absolutely the same way. The composer's documentation serves as a schematic reference through which the performer weaves an integrated melodic unit, joining the two together. In this way a performer, namely a cantor, doesn't simply express the composition, she coauthors it and her vocal performance becomes the framework for variation and change.<sup>57</sup>

### Preservation and Transmission

*Memory and modern historiography stand, by their very nature, in radically different relations to the past. The latter represents, not an attempt at a restoration of memory, but a truly new kind of recollection.*<sup>58</sup>

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<sup>56</sup> Hopkins 94.

<sup>57</sup> Ibid., 105.

<sup>58</sup> Yerushalmi 94.

Capturing and immobilizing forever the music and history of Maragovsky in a picture-perfect memory is not the ultimate goal of this research. The aim is to situate myself along the continuum of its transmission and evolution and hopefully succeed in creating a "new kind of recollection." In order to determine one's place along this continuum, it is necessary to first discover, not only the relationship and role of the ethnomusicologist in history, but also the relationship to the musical symbols scribed on the paper and the sounds they represent. According to Pandora Hopkins in her article, "Ways of Transmitting Music," every time an ethnomusicologist encounters a musical work she is faced with the following question: is the goal to perpetuate a heritage or develop a cultural legacy into something new, perhaps better or more advanced?<sup>59</sup>

The first option, perpetuating a heritage, derives from the belief that the cultural norm of human beings is stability, that change is exceptional and the result of undesirable events, and that musical and cultural systems seek equilibrium.<sup>60</sup> Maragovsky enthusiasts have attempted to archive his music to ensure its preservation but, for the most part, this has not led to the substantial use of his repertoire by cantors or Jewish musicians and so one must question the efficacy of such an endeavor. In truth, one cannot fully consider the oral and transmutable aspects of a tradition without referring to its set written components. For practical purposes, Maragovsky's original manuscripts must be preserved, or the Jewish world risks losing this musical heritage to the physical ravages

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<sup>59</sup> Hopkins 92.

<sup>60</sup> Nettl, Bruno. "Concepts of Preservation in Ethnomusicology." *Proceedings of the World Congress on Jewish Music, Jerusalem, 1978*. (Tel-Aviv, Israel: The Institute for the Translation of Hebrew Literature Ltd., 1982), 49.

of time. Thus, collecting and filing Rovner's music library becomes part of the process but ultimately, it is a means to an end.

The clear answer to the above mentioned question then is the second option; choosing to study Rovner's music to continues the development of this cultural legacy and perhaps, transforms it into something even greater. This is a more teleological approach, derived from defining music as a scientific discipline, expected to progress by the accumulation of knowledge.<sup>61</sup> The foci are the process of transmission and how Rovner's music changes over time. A byproduct of this work, the musical index in Appendix C, will also become a form of preservation for the future. Ultimately, "if we are indeed to preserve something about music, we must find ways of preserving and recording the conceptions of music and musical behavior; this seems to be...more urgent than the continuing preservation of the musical artifact alone."<sup>62</sup>

### **The Meeting of Past and Present**

Bohlman, explores the various meanings behind how and why one looks at the past. The next several pages, apply the lens of his eloquent and honest philosophy to this study of Maragovsky, in hopes of better understanding this research and this particular encounter with the past. Again, the goal is that, with great respect for the malleability of the past, this project will produce an honest and realistic reflection; a work that honors the memory of Jacob Samuel Maragovsky, one that accurately depicts his life, and that also recognizes my hand in shaping and influencing his story.

One of the greatest challenges, however, lies in the knowledge that the present is ongoing, but once inscribed in ethnography, it is marked by the syntax of "pastness." The

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<sup>61</sup> Hopkins 92.

<sup>62</sup> Nettl 55.

past in contrast, is frozen in a timelessness, from which it must be wrenched to be synthesized into the "presentness" of history.<sup>63</sup> Bohlman endeavors to reconcile this tangible disjuncture between past and present. He believes that history, especially ethnomusicological history because it is mainly expressed through performance, lives in a liminal space between past and present, where fragments of the past commingle with the present everyday of our lives. Musical history, then, is continually changing and evolving, creating for us today complex musical meanings, where there exists not one past, but many. In his study, Bohlman examines how these different ethnomusicological pasts are constructed and how ethnomusicologists interpret these various pasts in light of their individual presents. His goal is not to disentangle the past from the present rather he seeks to understand their intimate relationship.

The intimate relationship between past and present becomes distinctly relevant when singing cantorial music. A musical composition from the Jewish tradition is a fragment from this long and illustrious past; it already carries with it the weight of the liturgical text, the elements of traditional chazzanut like trope and nusach, and it carries with it the particular character of the composers who set the text, his passions and fears, his hopes and dreams. Each time a cantor picks up a piece of Jewish music to sing, she is not only giving voice to all those elements that came before, but she is also adding to it her own unique expression of the text, threading into the music her own story, creating her own relationship to the music at hand. In this way, the cantor threads herself into the course of Jewish history.

Bohlman addresses the idea of the past as self: The past's selfness is a constructed experience, and yet locating oneself in the past is one of the most powerful motivations

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<sup>63</sup> Bohlman 140.

for conducting research on the past.<sup>64</sup> Here, one must delve deeply into her own psyche and ask: 1) Am I searching in the past to glorify my forebears, thus making the selfness of the past a glorification of the present? In this case, one is made blind to the otherness of self. 2) Whose self am I seeking to discover, my own or someone else's? 3) Must one assume that the identity of the past bears a relation to the identity of the present? For Bohlman, the selfness and the otherness of the past are indeed interrelated, thus making it possible for historical research to examine identity. "The otherness and sameness of these identities coexist, and the past takes shape from the tension implicit in this coexistence. [Research] in the ethnomusicological past ideally reads beyond the simple presence of selfness and otherness to perceive how music brings competing identities into the tension of history."<sup>65</sup>

Bohlman, a non-Jew, continues his discussion by reflecting on his motivation for studying the music of the Eastern European Jewish community. He says, "It becomes increasingly important to know why we want to understand this ethnomusicological past, and knowing why may, in the best of circumstances, draw us slightly closer to the past lived by others we can no longer know."<sup>66</sup> Researchers of the Jewish musical past must ask; why am I choosing to study Jewish music? And also perhaps; what are the effects my study may have on Jewish music? Do I enter into my research with a set of claims I hope to prove? Am I hoping to unearth new evidence? What outcome do I hope to produce through my research? With these motives in mind, one must understand that different approaches to studying the past will undoubtedly produce different histories.

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<sup>64</sup> Ibid., 149.

<sup>65</sup> Ibid., 149.

<sup>66</sup> Ibid., 147.

Bohlman advocates embracing these differences and remaining open to "rendering the voices of the past audible in different ways."<sup>67</sup>

### The Past as Other

*The music of the past was contained by the past; it stopped sounding, and to recuperate it for the present is only to museumize it and to pretend we can hear it.*<sup>68</sup>

As is evidenced in Chapter 2, Samuel Vigoda, in his book, *Legendary Voices*, mythologizes the life of chazzan and composer Jacob Samuel Maragovsky. In four anecdotal chapters, Vigoda recreates Maragovsky's life through entertaining and often dramatic stories. His recounting of Maragovsky's story begins by likening him to the prophet Samuel who, upon hearing a heavenly voice calling out to him, replies, "Here I am."<sup>69</sup> Thus Maragovsky is established, in Vigoda's eyes, as the bastion of humility and piety. Vigoda recalls meeting the famous chazzan when he, himself was a young man, and remembers Maragovsky as one of the greatest and most respected authorities of the cantorial realm. In this way, Vigoda's retelling of the past is based both on first-hand, personal experience and anecdotal historical research. No doubt, his memory has shaped and changed the actual events of history, molding them into mythic "legendary voices" from the past. Nevertheless, his version of history remains a valid and relevant retelling.

Sholom Kalib, in a letter to Cantor Israel Goldstein, explains his motivation for writing his projected five-volume work, *The Musical Tradition of the Eastern European Synagogue*, is "to help make present and future students of Jewish music familiar with where we came from and where we are today, and why." He continues, "I am further

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<sup>67</sup> Ibid., 147.

<sup>68</sup> Ibid., 148.

<sup>69</sup> Vigoda 196.

hopeful that my work will help arouse awareness within students of our sacred calling of the propriety and current sore need to evaluate the spirituality and integrity of so much of today's Jewish liturgical music."<sup>70</sup> Kalib, through his book, seeks to document the past and hopes that by doing so he will succeed in preserving it for future generations. One might conclude, upon reading Kalib's work, that the state of our Jewish musical tradition today pales in comparison to the glorious age of Eastern European synagogue music. Kalib's vision of the past as the "cantorial ideal" motivates him to attempt to inspire readers to re-discover this musical tradition. He seems to hope that this rediscovery of Eastern European synagogue music will ultimately give rise to its renaissance.

Kalib rightly extols the value of the music of the Eastern European synagogue. His short-sightedness, however, lies in his need to preserve and resurrect the tradition for its continued use in a static state. Kalib seems to be in favor of recuperating, without interpretation and variation, the music of the past; digging out all the old manuscripts, dusting them off, assembling the all male choir, donning the meiter and robe and subjecting modern Jews to the antiquated music of our past. A scenario like this might enjoy success as a sacred concert of nineteenth century Jewish liturgical music but, if one does not incorporate into it one's own reality and mode of expression, it is merely a museum piece, a quaint look back at what once was.

Kalib's vision for Jewish music make artifacts out of the musical tradition; whereas this project seeks to engender living, breathing, time-traveling art that lives along a continuum of past and present. Kalib makes Eastern European synagogue music "other," a foreign, separate entity, different from the reality of Jewish music today. This endeavor strives to make Maragovsky's music "self," an integrated part of my life and a

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<sup>70</sup> Kalib, Sholom. Letter to Cantor Israel Goldstein, July, 29, 2002.

real aspect of congregational music in 2005. With no disrespect to Kalib, Bohlman asserts that the easiest, most naive premise for encountering the past is to say it is "other," thus making those who lived in the past "others" as well. Framing the past in this way makes simple work for the ethnomusicologist, enabling him to easily contrast the past with the present and, in Kalib's case, make value judgments based on those comparisons. The danger of this practice lies in the understanding that, if the musical culture of the past becomes "other," something totally removed from reality, it becomes superfluous. When this happens, it is impossible to connect, in any way, the past with the present and the self.

One must be aware of these dangers of "festishization," in order to combat the negative affects it can have on the field of ethnomusicology. It may be convenient to enforce the space between past and present, but one should not cling to this otherness in order to approach the past. Indeed, the spaces between past and present are far more textured and varied than the spaces constructed by theory. Bohlman asks, "What if, as in the case of many Jewish liturgical practices, the sameness of the past was precisely a music that ascribed identity?"<sup>71</sup> Through the study of the past, it becomes possible to encounter this space between past and present and decide how the "other" side relates to "selfness."

### **The Past as Self**

*The otherness of the past as an experience in which one did not participate is often inseparable from the selfness of the past as an experience to which one draws closer through its narration.*<sup>72</sup>

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<sup>71</sup> Bohlman 149.

<sup>72</sup> Ibid., 149.



Mark Slobin, in his book, *Chosen Voices: The Story of the American Cantorate*, traces the development of the American cantorate, from the nebulous beginnings of the chazzan in Europe through to the Golden Age of Chazzanut of the early twentieth century, including, at the end, a diverse portrait of today's cantorate. Slobin surveys the institution of the cantorate through the various perspectives of history, ethnomusicology, and sociology. He also includes an intimate glimpse into how individual cantors view their calling and themselves. In his preface, Slobin shrewdly points out that his volume is subtitled "story" rather than "history," because, he claims, it is too soon to produce the history; the cantor-culture is still developing. He explains that his study of the cantorate looks at "intersecting and overlapping worlds," believing that the cantorate is not just a reflection of its community but an important building block of a group's identity. Slobin also makes sure to acknowledge his insider sensibilities (an interested, involved Jew, but not a cantor), addressing his place in the ongoing evolution of history, and recognizing that as an ethnomusicologist, it is important for him to be far enough from the subject to be able to ask the right questions, yet close enough to sympathize with the answers.<sup>73</sup>

### The Past as Understanding

*Not the stone, but the memory transmitted by the fathers, is decisive if the memory embedded in the stone is to be conjured out of it to live again for subsequent generations.*<sup>74</sup>

Cantor Israel Goldstein's setting of Maragovsky's "*Az Bahaloch Yirmyah*" is a unique and fascinating union of these two worlds, past and present. Originally composed in 1922, Maragovsky's original work displays many of the distinctive characteristics of traditional Eastern European *chazzanut*. In Cantor

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<sup>73</sup> Slobin xvi.

<sup>74</sup> Yerushalmi 9.

Goldstein's contemporary version, he attempts to maintain these traditional elements while enveloping them in more modern, twentieth century harmonies, creating a rich tapestry of harmonic and melodic textures. Weaving together old and new, past and present, this particular arrangement of "*Az Bahaloch Yirmyahu*" symbolizes the constant yearning of the Jewish people, while simultaneously reflecting the personal expressions of two unique *chazzanim* from different eras in time.

Both Maragovsky, an Eastern European *chazzan* who sets to music the *piyyut* of a sixth century poet, and Goldstein, a twentieth century composer and cantor who arranges the work of a nineteenth century *chazzan*, embody the progressive spirit of the Jewish people, continually searching for new ways to reframe and reinterpret our traditions while observing and expressing our customs and beliefs in ways that are meaningful and worthwhile for as Jews today. Through my performance of this piece, "*Az Bahaloch Yirmyahu*," I am adding yet another dimension to the space between past and present. Through this physical, tangible interaction with Maragovsky's music, by giving voice to the notes he scribed on the page, I am actually threading myself into the fabric of his story. By singing this piece I breathe my own life and experience into history and, by doing so, reach back and actually touch the past, embracing my revered and beloved ancestor. This action blurs all self-other boundaries, completely and permanently altering my historical research. With this performance I become the story.

When I sing my relative's music, however, the chain of tradition becomes even more changeable; time somehow seems to move in all dimensions; forwards and backwards along musical threads, tying me to Jacob Samuel Maragovsky and him to me. We are changing and influencing each other; he is influencing me from the beyond

through the rich musical legacy he left behind, I affect the course of his story because I transmit his music forward into the future, adding to it my own brand of chazzanut. I did not know him, but I am left with the task of retelling his story, and so, in turn, I give him immortality as I recreate him through a unique framework that only I can experience; as cantor, as relative, as musician, as Reform Jew.

### Conclusions

*We shall not cease from exploration and the end of all our exploring will be to arrive where we started and know the place for the first time. Through the unknown, remembered gate when the last of earth left to discover is that which was the beginning; at the source of the longest river the voice of the hidden waterfall and the children in the apple-tree not known, because not looked for but heard, half heard, in the stillness between the waves of the sea. (T.S. Eliot, 1888-1965)*

I will continue wrestle with the insider perspective inherent in my recreation of the life and career of Jacob Samuel Maragovsky. Despite its many implications, I will work to come to terms with the fact that I become an inevitable part of any historical research I endeavor to conduct. I embrace this level of intimate involvement, as I know that it is precisely this emotional personal investment in Maragowsky that makes my retelling meaningful. By positioning myself carefully on the boundary between two worlds, I hope to strike a harmonious chord, resonating with both accuracy and sentiment. By applying the many lenses of ethnomusicology to my historical source materials, I have gained a better understanding of the various methods ethnomusicologists employ to recreate the music of the past in a variety of different ways and I have learned that each different recreation has value. Through continued research, study and discovery, I will further discern for myself how and why I have chosen to look

at Maragovsky's past, and to what ultimate end. My hope is that, with great respect for the unknowable "absolute truth" of the past, I have produced an honest retelling that honors the memory of my relative, that accurately depicts his life, music and character, and that also recognizes that I am constantly and actively reinterpreting and reshaping his past as I carry it with me into the present and beyond.

I embarked on this journey to create both pasts as well as selves and, as much as I work to discover Maragovsky's identity and the reality of his past, I simultaneously uncover my own heritage and identity as Jew and cantor. These pasts and selves, as I have discovered, are not created in a vacuum, they are influenced by various frameworks; the truths of personal experience, the societal norms of cultural identity, the myriad facets of Jewish tradition and, I am sure, many other frameworks I have yet to discover. The tensions inherent in the specific juxtaposition of myself and Maragovsky are many; the notion that I am a female Reform cantor and he a male Chassidic Jew, the idea that I strive to change and interpret his music, and fact that, through this work, I am glorifying the life of this seemingly humble and retiring man. I do not, however, wish to resolve these tensions but rather, to embrace them with the hope that they will ultimately lend themselves to honesty and the pursuit of self-discovery.

This study of my great-great-great uncle has allowed me to explore my personal history, my religious identity, and my cantorial legacy. And, while I have long been confident in my decision to become a cantor, I stand here again, after four and a half years of cantorial training, at the threshold of that decision. From this vantage point, I am realizing my place in Jewish history as if for the very first time. I am now able to see my choice in light of all that I have learned about my family's musical legacy. My steps are

more secure than ever, knowing that I walk in the footprints of a talented and righteous figure. For both myself and him, I have committed myself to the pursuit of perpetual discovery; of myself, my Jewish heritage and my musical history, in order to continually make it new and exciting to lovers of Jewish music everywhere. My goal is the same as my relative's; to unfold the fabric of the time-honored traditions of the Jewish people and weave into it my own unique style and vision.

## APPENDIX A

### The Commemoration: Tisha B'Av

The text, *Az Bahaloch Yirmyahu*, is an excerpt from the traditional liturgy recited on *Tisha B'Av*. *Tisha B'Av*, the ninth of Av, falls during the summer months, the driest time of the year in Israel. The mournful tone of this fast day is thus embodied in the parched and desolate climate of the season. The festival of *Tisha B'Av* commemorates the destruction of both the first and second Temples, although historians dispute the exact dates of these tragedies. Most historians believe the first Temple was destroyed on the 7th or the 10th of Av in 586 B.C.E. by Nebuchadnezzar, king of Babylonia, and that the second Temple was destroyed on the 10<sup>th</sup>, in 70 C.E. by Titus. Rabbinic authorities decided to mark the ninth of Av as the official date commemorating their destruction.

*Tisha B'Av* marks the most solemn day of the Jewish calendar, and has come to commemorate, in addition to the destruction of the first and second Temples, many other tragic events that have befallen our people throughout the ages. Some of these include the capture of Bethar, which marked the final defeat of Bar Kokhba's rebellion against the Romans, and the razing of Jerusalem by the Romans. The edict of King Edward I, which expelled the Jews of England, was signed on the ninth of Av in 1290. The Jews were exiled from Spain on that day in 1492, and World War I broke out on the ninth of Av in 1914. The sadness and mourning Jews express on this day are reflected in the various practices of *Tisha B'Av*, which include fasting, abstaining from any joyous activities, and reading from *kinot*, or elegies, and the book of lamentations.

### **The Liturgy: *Kinot***

Most of the *kinot*, which are traditionally chanted after the recitation of the book of *Eicha* [Lamentations], were composed during the difficult times of the Crusades and the Spanish Inquisition. Many describe the transgressions of the Jews, their hope for redemption, and their undying love for the land of Israel. The most well known *kinot* were written by Elazar Kallir (the eighth-century liturgical poet), Yehuda Halevi (1085-1145), the Spanish philosopher considered to be one of the greatest post-biblical poets), and Solomon ibn Gabriol (a product of the Golden Age of Spain, 1021-1058).

Because of their timeless sentiments, *kinot* continue to have a lasting impact on our liturgy. They express the prayers and dreams of a persecuted people who, despite their oppression, continually look to God for hope. *Kinot* often appear in acrostic form, and they frequently draw on imagery from Talmudic and Midrashic sources. Most *Tisha B'Av* liturgies begin with a *kina* (singular) of Kallir, and end with a series known as *Zionides* [poems to Jerusalem], which extol the glory of Zion. Many *kinot* have been written in response to the various tragedies in Jewish history. One *kina* commemorates the public burning of the Torah in Paris. Another remembers the massacre of German Jews during the first crusade. Even more recently, a *kina* has been written to mark the death of the six million Jews murdered in the holocaust.

### **The *Payytan*: Elazar Kallir**

Elazar Kallir, one of the greatest and most prolific of the *payytanim*, liturgical poets, authored of many of the *kinot* [lamentations] for *Tisha B'Av*. Very little is known about Kallir, although it is assumed he lived in *Eretz Yisrael* and resided in Tiberias around the end of the sixth century. The origin of his name is equally vague. Some say

that Kallir was the grandfather of Elazar and he thus adopted his surname. Another tradition derives Kallir's name from the word *kalura*, a cake given to Jewish school children when they begin of their education.

Kallir wrote *piyyutim* for all the main festivals, for the special Sabbaths, for weekdays of special character, as well as for the fast days. Poems written in his style are called *kalliri*, after him. His writings draw heavily on the *aggadah*, thus preserving some otherwise forgotten aggadic traditions. Closely following the midrashic content, Kallir's originality is expressed in his linguistic inventiveness. Because of the complex nature of Kallir's work, commentaries to his works were written as early as the 11<sup>th</sup> century, and perhaps earlier.

#### **The Text: *Az Bahaloch Yirmyahu***

Traditionally, the entire book of lamentations is chanted in the synagogue on *Tisha B'Av*. Afterwards, various *kinot* are chanted, expressing the sufferings of dispersion and captivity and a longing for an end to the exile. The composition of these special dirges dates back to Gaonic times, although, as mentioned above, subsequent generations have added to the body of this literary tradition. This dramatic *kina* by Kallir, while not a direct quote from the book of Jeremiah, paraphrases the sentiments of the prophet *Yirmyahu*, Jeremiah. As the downtrodden prophet approaches the graves of the ancestors, he hopes that their weeping will arouse the kindness of God and return Israel to their land. He asks God to remember the promise God made to the Israelites and reminds God of the covenant God made with our ancestors. This prayer is a passionate yearning for a return to the Holy Land and an end to Jewish suffering and exile.



**APPENDIX B**  
**Jacob Samuel Maragovsky: A Timeline**

**1856**

**Yaakov Shmueil Maragovsky (Zeidel Rovner) is born in Radomishel, Kiev, Russia.**

**1857**

**His father, Yitzchok Maragovsky, a shop keeper, dies when Maragovsky is one and a half.**

**His mother, Chana, turns the infant Maragovsky over to her friends, the town's cantor, Moshe Shpilansky and his wife, who raise Maragovsky as their own.**

**Moshe wakes in the middle of the night to jot down new melodies he would invent. Maragovsky, who sleeps in the same room, listens and memorizes the melodies even though he cannot yet read music.**

**Moshe catches Maragovsky singing one of his tunes and is so impressed he wants to take him to shul to become a *m'shorer*.**

**Maragovsky's mother refuses because she wants him to become a rabbi, not a cantor.**

**Rovner, in hopes of fulfilling his mother's wishes, continues his studies of Torah and Talmud day and night at the *kloiz* of the followers of the Makarover Rebbe.**

**Inspired by the musical gifts of the head of the Makarover rabbinic dynasty, Maragovsky learns all of the melodies of the Makarover *kloiz* and sings them regularly while studying.**

**1872**

**Maragovsky is married to his step-grandmother's granddaughter.**

**The Chassidim of the *kloiz* agree to allow Maragovsky (age 16) to accompany them on their annual pilgrimage to the court of their venerated rabbi before the High Holydays.**

**Rabbi Yaakov Yitzchok Twersky, asks Maragovsky to sing "*Ashrey ish shelo Yishkochecho*" from the Rosh Hashana liturgy.**

**The rabbi invites him to sing *s'lichot* at his *kloiz*.**

**Maragovsky protests, saying he has no knowledge of the nusach, but the rabbi insists.**

**The next day, the Rebbe tells him he will lead *musaf* during the *Yamim Noraim*.**

Maragovsky's begs his comrades to approach the rabbi and ask him to relieve him of the responsibility, but the rabbi insists, saying that it is a heavenly decree that only Maragovsky can lead the High Holyday services.

Maragovsky seeks out the regular *baal t'filah* and attempts to learn as much as possible in the short time left before the holy days.

During the services, Maragovsky feels as if some powerful force is guiding him. The melodies flow from his mouth from a divine source. Maragovsky is a great success and is hailed as a hero upon his return home.

Maragovsky becomes a father and works for his father-in-law, a merchant and storekeeper. He journeys from village to village, buying up produce from the farmers and delivering it to the mills for processing.

Maragovsky befriends a choir member of the local synagogue who volunteers to teach him sight reading and rudimentary music theory.

Soon, Maragovsky is able to write down his own melodic innovations to the liturgy.

1874

Maragovsky writes his first composition: "*Tübarach Tzooreynu*."

Maragovsky takes his piece to Yaakov Marmer, Radomishel's cantor, who is greatly impressed by his work.

Maragovsky's father-in-law conducts business with some of the biggest flour merchants in Kiev. They invite Maragovsky to function as Kiev's High Holydays cantor for the next five years.

Violinist Aaron Podhooter, better known as "Podhooter zsitomirer," hears Maragovsky pray and is so impressed he invites him to his home.

Podhooter agrees to help Maragovsky fill in the gaps in his musical education. In return, Maragovsky used Podhooter's orchestra at all of his orchestral concerts.

Maragovsky continues to pay visits to the court of the Makarov. One day the Rebbe decrees it is time for Maragovsky devote himself entirely to the study and practice of chazzanut. The Rebbe orders him to recruit singers and form a choir.

Maragovsky begs to be allowed to continue working in business with his father-in-law. The Rebbe refuses.

Maragovsky returns home to his outraged family, and again sends his friends to talk to the Rebbe on his behalf. He refuses, once again.

1881

After the death of Reb Mordche'le, the famed rabbi of Zaslow, the Zaslow synagogue angrily splits into two camps. They are unable to agree on a suitable replacement for their beloved leader.

Reb Yaakov, the town *shochet*, journeys to the Makarover Rebbe to ask his advice about finding an appropriate replacement.

The Makarover Rebbe names Maragovsky Rovner as Reb Mordche'le's successor. After chanting "*Yom Kippur Katon*" on Erev Rosh Hashana Elul, Rovner is appointed chief cantor of Zaslow at age 25.

1882

Maragovsky becomes cantor in Rovno.

He begins studying musical theory, composition and accompaniment, as well as orchestration.

He rewrites many of his earlier pieces and composes many new works both for performance in synagogue and some for concert performance with orchestra.

A sexton from the great synagogue of Kishinev travels to Rovno to listen to Maragovsky *daven* on a Shabbat morning. Afterwards, he insists Maragovsky come to work in Kishinev as Nisan Belzer's successor.

Maragovsky first says no, but then reconsiders. He agrees to travel to Kishinev, the Bessarabian capital, to lead a Shabbat service and give a concert that evening.

Maragovsky extends his stay in Kishinev for several weeks, officiating at services at the various synagogues of the many craftsmen's associations of Europe.

He eventually returns home to Rovno to consider Kishinev's offer.

Emissaries from Kishinev sneak into Rovno in the middle of the night and kidnap Maragovsky and his family. When the Jews of Rovno discover what has happened, they put the members of Maragovsky's choir on 24 hour supervision and hold them for ransom.

One by one the choir members are smuggled out of Rovno dressed in women's clothing

1885

Maragovsky becomes cantor in Kishinev, following Nisan Belzer Spivak.

## 1896-1902

Maragovsky serves as cantor in **Berdichev**, alongside Nisi Belzer. He fills the position that had been **Yeruchem Hakaton's**.

There is an intense rivalry between the followers of Nisi and those of Maragovsky's

## 1905

Nisi Belzer dies.

Maragovsky, to augment his meager salary in Berdichev, travels with his choir for up to six months of the year.

Maragovsky performs with his choir all over **Russia, Poland, Galicia, Bessarabia, Moldavia, Romania, Hungary** and even the **British Isles**.

Maragovsky journeys to **London** at the request of congregation "**Machazikey Hadass**."

While there, he also gives concerts in **Leeds, Liverpool, Manchester** and other Jewish communities.

Maragovsky returns often to the synagogue **Kishinev**. He also travels to communities in the surrounding area; **Bender, Kupshan, Bertchan, Chotin, Soroko, and Beltz**.

## 1904

Concert tour in **Galicia**.

Serves in **Lemberg** for the Passover holidays.

Maragovsky continues to serve the **Lemberg** community until 1911.

Maragovsky performs a **Chanukah** concert with military orchestra

**Emperor Franz Joseph** comes to **Lemberg** for his birthday. Maragovsky, accompanied by military orchestra, sings the national anthem "**Gott Erhalte**" and the 21st Psalm, "**Adonai b'ozcha yismach melech**" (which he composes especially for the occasion).

In appreciation, he is presented with a golden medal at the **Galician capital**.

An American visitor in **Kishinev** convinces Maragovsky to go to the **US** so he too can become famous like "**Yossele (Rosenblatt)**."

## 1914

Maragovsky comes to **United States** and debuts at **Carnegie Hall, New York**.

**1917**

**World War I begins and Maragovsky cannot leave the country.**

**1922**

**Maragovsky's work *Kinot* is published by friends of the composer.**

**1923**

**Maragovsky is honored on his 50<sup>th</sup> wedding anniversary on February 4<sup>th</sup> at a concert at the Hippodrome in Newark, New Jersey.**

**1924**

**The "Maragovsky Rovner Treasury of Song Society" is formed to help raise money for the composer's *aliyah* to Israel.**

**1926**

**Maragovsky performs at Madison Square Garden for 20,000 people.**

**1931**

**Maragovsky delivers "A Grand Psalm Concert," again at the Hippodrome in Newark, New Jersey.**

**1934**

**Maragovsky appears as the oldest living cantor in the motion picture film "The Voice of Israel."**

**1939**

**Maragovsky sings at a memorial meeting for A.Z. Idelsohn at the Cantors' Ministers' Association in New York.**

**1943**

**Maragovsky Rovner dies at age 87.**

**APPENDIX C1**  
**Jacob Samuel Maragovsky: Music Collection (By Folio)**

Folio #	Page #	Title	Size	# of Pieces
unnumbered folio		choral parts, odds and ends	12 x 9 1/2	unknown
LM 23-05	1-41	miscellaneous music notations (words not listed)	7 x 10	unknown
	42-49	Al Naharus Bovel		
	50-72	miscellaneous music notations (words not listed)		
LM 23-06 Booklet 1	1	Emes Ve-emuno	7 x E30710	unknown
	3	Kol Nidre		
	5	V'shomru B'ne Yisroel Es HaShabbos		
	7	Yaale Tachanunenu		
	11	Omnon Ken		
	13	Ki Hine Kachomer		
	14	T'vienu		
	15	Un'sane Tokef		
	19	M'loch Al Kol Hoolom		
	22	V'nistach (continued on p. 23)		
	23	Hayom		
	24	S'lach No La'avon Hoom Haze		
	25	Vayomer Hashem Solachti Kidvorecho		
	26	Heye Im Pifiyos		
	29	Kel Melech B'olomo		
	32	Yaale Tachanunenu		
	38	V'al Kulom Eloka S'luchos		
	39	Ovos		
LM 23-06 Booklet 2	41	Hashem Moloch Geus Lovesh		unknown
	43	Hashkivenu		
LM 23-06 Section 3	54	V'shomru B'ne Yisroel Es HaShabbos		unknown
	55	Ahavas Olom		
	56	Emes Ve-emuno		
	57	Hokel Hanifro Lenu		
	58	Hasom Nafshenu Bachayim		
	58	Umalchuso B'rotzon Kiblu Alchem		
	60	Minkom'cho Malkenu Spfia		
	60	Mosai Timloch B'tziyon		
	60	Tisgadal V'siskadash		
	61	V'nenu Sir-eno		
	62	Sh'ma Yisroel (Hotzoo)		
	62	Av Horachamim Hu Y'rachem		
	64	Y'hi Rotzon		
	65	Na'aritz'cho		

	68	Ono B'choach		
	69	Ov Horachemim Shochen M'romim		
	74	(Lokel Boruch N'imos Yitenu) Ki Hu...		
	76	B'rich Sh'me D'more Olmo		
LM 23-07	702 pages	choral parts (incomplete)	8 1/2 x 11	unknown
LM 23-08 Booklet 1	1	V'hi No'om	11 x 9 1/2	25
	2	Birchas Chanukah		
	3	Ha-neros Ha-lolu		
	9	Mo-oz Tzur		
	21	N'kom Nik'mas Dam		
	24	Mizmor Shir Chanukas Ha-Ba-is L'Dovid		
LM 23-08 Booklet 2	33	Mo-oz Tzur		
	41	N'kom Nik'mas Dam		
	44	Ya-a-mod		
LM 23-08 Booklet 3	49	V'hi No'om		
	49	Birchas Chanukah		
	50	Ha-neros Ha-lolu		
	53	Mo-oz Tzur		
	60	N'kom Nik'mas Dam		
	62	Mizmor Shir Chanukas Ha-Ba-is		
	63	Zam'ru La-Shem		
	64	Mizmor Shir Chanukas Ha-Ba-is		
	67	V'hi No'om		
	67	Ha-neros Ha-lolu		
	68	Ha-neros Ha-lolu		
	69	Al Ha-Nisim		
	70	Ha-neros Ha-lolu		
	71	Mo-oz Tzur		
	79	Mizmor Shir Chanukas Habayis		
	85	Hal'lu Es Hashem Kol Goyim		
LM 23-04a Choral 1	1	Hashem Moloch Togel Hooretz	13 x 10	119 ?
	10	Hashem Moloch Yir'zu Amim		
	20	Ono B'choach		
	28	L'cho Dodi		
	38	Mizmor Shir L'yom HaShabbos		
	46	Hashem Moloch Geus Lovesh		
	51	Ahavas Olom		
	54	Hashkivenu		
	60	Mogen Ovos		
	61	K'dusho		
	65	Ato Yotzarto		
	78	Hal'lukoh Avde Hashem		
	84	Mo Oshiv		
	90	Y'hi Rotzon		
	94	Tisborech		
	100	Na'aritz'cho (K'dusho)		

	112	Unipne Chatoenu		
	121	B'tzes Yisroel		
	127	Adon Olom		
	130	Adoshem Z'choronu		
	136	Ahavo Rabo		
	145	Ezras Avosenu		
	158	Tikanto Shabbos		
	164	Mi Sheberach		
	174	Un'sane Tokef		
	183	Ya'sle Tachanunenu		
	188	Lo Lonn		
	193	Min Hametzar		
	203	Tik'u Bachodesh Shofar		
	204	L'chu N'ran'no (S'luchos)		
	210	Uv'chen Yiskadash		
	213	Haneros Halolu		
	222	S'lach No		
	230	Etz Chayim Hi		
	232	Kel Odon		
	235	Yismach Moshe		
	238	V'al Kulom		
	238	Ki Mitziyon Tetze Toro		
LM 23-09 Choral	1	L'chu N'ran'no	14 x 11	13
	15	Shiru La'shem Shir Chodosh		
	45	Ha-shem Moloch Togel Ho-oretz		
	63	Mizmor Shiru La-shem Shir Chodosh		
	87	Ha-shem Moloch Yirg'zu Amim		
	112	L'cho Dodi		
	131	Ono B'choach		
	147	Mizmor Shir L'yom HaShabbos		
	169	Ha-shem Moloch Geus Lovesh		
	181	Emes Ve-emuno		
	199	Emes Ve-emuno		
	219	Hashkivenu		
	241	Hashkivenu		
LM 23-10 Choral	3	Vay'hei Binsoa	14 x 11	29
	5	B'rich Sh'me		
	23	Sh'ma Yisroel		
	24	L'cho Hashem Ha-gedulah		
	27	Yehallelu, Hodo		
	28	Mizmor L'David		
	34	Na'aritzcha		
	36	Kadosh		
	37	K'vodo Maleh		
	40	Mimkomo		
	42	Sh'ma Yisroel		
	47	L'Dovid Mizmor		



	63	B'Motzoci Menucha		
	69	Ato Yotzarto		
	81	L'cho Dodi		
	81	Y'kum Purkan		
	95	Mi Sheberach		
	123	Tikanto Shabbos		
	145	Halleluyah Avdi		
	155	B'tzeis Yisroel		
	165	Lo Lonu		
	177	Hashem Z'charanu		
	193	Ahavti Ki Yishma		
	206	Hashkivenu		
	223	Shiro L'Hashem Shir		
	241	Y'hi Rotzon		
	254	Mimkomcho		
	265	Hashem Maloch Geus		
	273	Emes Ve-emuno		
LM 23-11 Choral	1	Min Hametzar	13 x 10 1/4	29
	19	Ribono Shel Olom		
	28	Yoh Eli		
	34	Mi She-oso Nisim		
	35	El Hahodoos Adon Hanifloos		
	37	Zochrenu L'chayim		
	40	Ki K'shimcho		
	44	Hashem Moloch Geus Lovesh		
	46	S'lach No Ashomos		
	72	Ki Hine Kachomer		
		Rachamono Idkar Lon (same melody)		
	91	Ato V'chartonu		
	97	Ato V'chartonu		
	102	Umipne Chatocnu		
	131	V'yeesoyu		
	145	Emes Ki Ato Hu Dayon		
	163	Emes Ki Ato Hu Yotsrom		
	170	L'chu N'ran'no		
	188	Ato Nigleso		
	205	Hal-luyo, Hal'lu El B'Kodsho		
	210	V'al Y'de Avodecho		
	218	T'ka B'Shofar		
	223	Uvyom Simchaschem		
	229	V'al Ken N'kaveh		
	238 (?)	V'al Y'de		
	246	M'loch Al Kol Hoolom		
	255	Ato Zocher		
	261	V'al Hamdinos		
	277	V'al Y'de		
	283	Zochrenu B'zikron Tov		

LM 23-12

1	Hashem B'tziyon Godol	13 1/2 x 11 1/4	34
7	Vod Melech Mishpot		
7	Rom'mu Hashem Elokenu		
16	Ki Kodosh Hashem Elokenu		
17	Emes Ve-emuno Kol Zos		
32	Ribono Shel Olom		
45	Va'ani T'flosi		
49	Un'sane Tokef		
62	B'Rosh Hashonoh Yecosevun		
66	Z'char Lonu B'ris Ovos		
?	Ase Imonu Kamo Shehivtachenu		
71	M'che F'sho-cnu L'maancha		
71	Z'char Lonu B'ris Ovos		
72	Halben Chatoenu K'sheleg		
90	Viyhi Noam		
90	L'hadlik Ner Shel Chanuko		
90	Sheeso Nisim		
91	Shehecheyonu		
94	Haneros Halolu		
103	Ono B'choach G'dulas Ymincho		
115	L'chu Nran'no		
131	Mizmor Shir Lyom HaShabbos		
147	Tal Teq L'ratzos Artzecho		
147	Z'chor		
147	Ya'ale Tachanunenu		
149	Ya'ale Kolenu		
149	Z'chor Hanolad		
151	Ya'ale Inuyenu		
151	Z'chor Ta-an Mikolo		
153	Ya'ale Yish-cnu		
153	Tal Nofef		
153	Z'chor		
155	Tal Ya-asis		
155	Ya'ale Zichronenu		
155	Z'chor		
157	Tal		
157	Ya'ale		
157	Z'chor		
159	Tal Bo T'vorech		
159	Ya'ale		
159	Z'chor Sh'neym Osor		
161	Lamnatzeach Ban'ginos		
179	Yishtabach		
193	Ahavo Rabo		
211	Mogen Ovov		
213	Elokenu Ve-eloke Avosenu R'tze Vinnuchosenu		

	214	Machnise Rachamim		
	224	Ribono Shel Olom		
	231	Shomer Yisroel		
	235	Mimkom'cho		
	251	Na-aritz'cho		
LM 23-13a Choral 1	1	Tisberach Lanetzach Tzorenu	12 x 9 1/2	7
	17	Maoz Tzur Yeshuati		
	35	Mizmor Shir Chanukas Habayis		
	50	Vayehi Binsoa Haaron		
	55	B'rith Shmai		
	75	Shma Yisroel, Echad Eloheinu		
	76	L'cha Hashem Hagdulah		
LM 23-13b Choral 2	1	Av Harachamim Shochen M'romim	12 x 9 1/2	11
	25	Mo Oshiv Lashem		
	35	Ha'lu Es Hashem Kol Goyim		
	39	Lam'natzeach Al N'ginas L'Dovid		
	50	Mizmor Shiru La-shem Shir Chodosh		
	67	Na-aritz'cho... Lih'yos Lochem Lelokim		
	67	Keser Yitnu L'cho Hashem		
	81	Es Y'min Oz?		
	88	Yotzer Ato L'chol		
	94	R'tze Asirosom		
	99	Lishmos EL Horine Vol Hat'filo		
	99	N'kadesh Es Shimcho		
	99	Al Y'de Dovid		
	99	M'shiach Tzidkecho		
LM 23-14 Kinot			12 x 9 1/2	6
LM 23-16a Soprano	1	Kaddish	6 1/2 x 10 1/4	40
	2	L'chu N'ran'no		
	2	V'solachto La-avonenu Rav Hu		
	6	B'motzoe M'nucho		
	9	(Lishmos) D'rosh No Dorshecho		
	10	Miyom Boeche (Zocha'im V'rordim?)		
	11	Yotzer Ato L'chol Y'tzir (Yatsor?)		
	13	R'tze Asirosom		
	15	Machnise Rachamim		
	23	Ashre... Od Y'ha'l'lucho Selo		
	24	Nusach for "Ovos"		
	24	Zochrenu L'chayim		
	25	M'chalkei		
	26	M'loch Al Kol Hoolom		
	29	Ha-ven Yakir Li		
	31	Un'sane Tokef		
	34	B'Rosh Hashonoh Yecosevun		
	36	El Har Kodshecho (T'vicnu)		
	38	Olenu L'shabeach		

	39	Uv'chen Yiskadesh		
	40	Tik'u Lyom Chagenu		
	42	V'chol Ma-aminim Shehu		
	43	V'chol Ma-aminim		
	46	Tachanunenu		
	48	S'lach No Ashomos		
	49	V'chol Ma-aminim		
	51	En Kitsvo Lishnosecho		
	53	Omnon Ken		
	56	Ki Hine Kachomer		
	60	Slach No Ashomos		
	64	Ato Zocher		
	72	V'korev P'zurenu (without text)		
	73	L'chu N'ran'no Lashem...Ki Rav Hu		
	77	Kodosh Ato V'noro Sh'mecho		
	78	Im K'vonim Im K'vodim (Hayom Harat Olom)		
	132	La-avon Ha-am Haze		
	133	Un'sane Tokef		
	135	Kamo Ya-avrun		
	136	Dofkenu Me-erev Gilenu Miboker (Ya'ale)		
	136	Kol Nidre		
	137	Hodo Al Eretz		
	138	Tik'u Vachodesh Shofar		
	138	Val Kulam		
LM 23-16b Alto	1	Kaddish	6 1/2 x 10 1/4	37
	1	L'chu N'ran'no...V'solachto La-avotenu Rav Hu		
	5	B'motzoe M'mucho		
	8	(Lishmoa) D'rosh No Dorshecho		
	12	R'tze Asirosom		
	14	Machnise Rachamim		
	24	Ashre...Od Y'hal'lucho Selo		
	24	(Nusach for "Ovos")		
	25	Zochrenu L'chayim		
	25	M'chalel		
	26	M'loch Al Kol Hoolom		
	29	Lifne Chise K'vodecho		
	29	Un'sane Tokef		
	33	El Har Kodshecho		
	36	Uv'chen		
	37	Tik'u Lyom Chagenu		
	38	T'ka B'Shofar Gadol		
	39	Hayom T'amtzenu		
	42	V'chol Ma-aminim Shehu		
	43	V'chol Ma-aminim		
	44	Omnon Ken		

	47	Ki Hine Kachomer		
	52	V'chol Ma-aminim		
	54	Lishnosecho L'orech Yomecho		
	55	Tachanenu		
	58	Dofkenu Me-crev		
	58	S'lach No Ashomos		
	63	L'chu N'ran'no...Ki Rav Hu		
	66	Kadosh Ato V'noro Sh'mecho		
	67	Hayom Haras Olom		
	68	M'chalel Chayim B'chesed		
	69	...L'amecho Thilo		
	136	Tvienu El Har Kodshecho		
	138	V'chach Hoyo Omer		
	138	Shomoyim L'amo Yisroel Hal'lukoh		
	139	Kol Nidre		
	140	Val Kulam		
LM 23-16c Tenor	1	Kaddish	6 1/2 x 10 1/4	36
	1	L'chu N'ran'no...V'solachto La-avotenu Rav Hu		
	6	B'motzoe M'nucho		
	8	Al Shavas Chinunum (Lishmoa)		
	12	R'tze Asirosom		
	14	Machnise Rachamim		
	22	Ashre...Od Y'hal'lucho Selo		
	22	(Nusach for "Ovos")		
	23	Zochrenu L'chayim		
	24	M'chalel		
	25	M'loch Al Kol Hoolom		
	28	Haven Yakir Li Efrayim		
	31	Un'sane Tokef		
	36	Tvienu El Har Kodshecho		
	39	Uv'chen		
	41	Tik'u Bachodesh Shofar		
	42	Sheme-a Kol Truas Amo Yisroel		
	43	Hayom T'amtzenu		
	45	V'chol Ma-aminim Shehu		
	46	V'chol Ma-aminim		
	47	Ki Hine Kachomer		
	54	S'lach No Ashomos		
	55	V'chol Ma-aminim Shehu		
	57	Eyn Kitzvo Lishnosecho		
	58	Omaon Ken		
	61	Ya-ale Tachanunenu		
	64	Hodo Al Eretz		
	64	Im K'vonim Im K'vodim		
	66	S'lach No Ashomos		
	70	L'chu N'ran'no (S'luchos)		

	74	Kodosh Ato V'noro Sh'mecho		
	75	M'chalel Chayim B'chesed		
	76	Uv'chen Ten Kavod Hashem		
	136	Ya-ale Dofkenu		
	136	V'al Kulam		
	136	V'chach Hoyo Omer		
	139	Kol Nidre		
LM 23-16d Bass	1	Kaddish		
	1	L'chu N'ran'no... V'solachto La-avotenu Rav Hu		
	6	B'motzoe M'nacho		
	10	D'rosh No Dorshecho (Lishmoa)		
	14	R'tze Asirosom		
	17	Machnise Rachamim		
	25	Ashre... Od Y'hal'lucho Seio		
	26	(Nusach for "Ovos")		
	27	Zochrenu L'chayim		
	28	M'chalel		
	29	M'loch Al Kol Hoolom		
	31	Un'sane Tokef		
	36	T'vienu El Har Kodshecho		
	39	Haven Yakir Li Efrayim		
	43	Uv'chen		
	44	Tik'u Bachodesh Shofar		
	45	Sh'ma Yisroel		
	46	T'ka Bashofor Godol		
	48	... Shome-a Kol Truas Amo Yisroel		
	48	Hayom T'amtzenu		
	50	V'chol Ma-aminim Shehu		
	52	Ya-ale Tachanunenu		
	55	Ki Hine Kachomer		
	61	Omnon Ken		
	64	S'lach No Ashomos		
	66	V'chol Ma-aminim		
	67	(Eyn Kitzvo) Lishnoscho		
	69	S'lach No Ashomos		
	74	V'chach Hoyo Omer		
	76	L'chu N'ran'no... Ki Rav Hu		
	80	... V'en Eloka Mibal-odecho		
	81	Hayom Haras Olom		
	82	... Chaim B'chesed		
	83	Ato Zocher Ma-ase Olom		
	84	Ato Nigleso		
	86	... L'amecho Thilo Lire-echo		
	138	(Ya-ale) Dofkenu Me-crev		
	138	... Shomoyim, Amo Am K'rovo Hal'lukoh		
	138	V'al Kulam		
	138	V'chach Hoyo Omer		

	139	Kol Nidre		
LM 23-17a Soprano	1	L'chu N'ran'no		
	3	...Shiru Ladoshem Kol Ho-oretz		
	12	Ahavo Rabo Ahavtonu		
	16	B'tzeis Yisroel Mimitzrayim		
	18	Ezras Avosenu		
	22	Mi Chomocho...Boruch Ato Hashem Go-al Yisroel		
	24	Hashem Moloch Geus Lovesh		
	27	Boruch K'vod Hashem Mimkomo...Al Y'de Dovid		
	29	Ahavas Olom		
	30	Sh'ma		
	30	Ov Horachamim		
	31	Y'hi Rotzon (Birchas Hachodesh)		
	33	K'dusha for Musaf		
	38	Ono B'choach		
	41	Hal'lu Es Hashem Kol Goyim		
	43	Mizmor Shir L'yom HaShabbos		
	47	Tikanto Shabbos		
	51	Ohavti Ki Yishma Hashem Es Koli		
	56	Ato Yotzarto Olomecho Mikedem		
	63	Hashem Moloch Togel Hooretz		
	67	L'cho Dodi		
	73	Hashem Zocherenu Y'vorech		
	76	Hashkivenu		
	78	Mogen Ovot Bidvoro		
	79	Umipne Chatoenu Golinu Me-artenu		
	84	Misheberach Avosenu		
	89	Emes Ve-emuno Kol Zos		
	97	Hal'lukoh Hal'lu Avde Hashem		
	100	Tisbarach Lanetzach Tzorenu		
	104	Boruch Hashem Hamvorech L'olom Vo-ed		
	104	Sh'ma		
	104	Mizmor L'David Hashem Ro-i		
	106	Lo Lonu Hashem		
	108	Vay'hi Binsoa Ho-oron		
	109	B'rich Sh'mo D'moro Olmo		
	113	L'kol Boruch N'imos Yitenu		
	115	Hodo Al Eretz...Chadesh Yomenu K'kedem		
	117	Ki Mitziyon... V'lishlom		
	121	Kel Odon		
	123	Yismach Moshe		
	124	Sh'ma...Ki Kodosh Hashem Elokenu		
	125	responses to "Chatzi Kaddish," "Bor'chu," & "K'dusha"		
	126	Hal'lukoh Hal'lu Avde Hashem		

	133	Boruch Habo		
	136	Shivisi Hashem L'negdi Tomid		
	136	...Yikach Hakol K'yodo... V'lo Yeshmu... Kol Hachosim Bo		
	137	...Bal Emot Somach Libi		
	137	K'yodo Mole Olom		
	138	Bor'chu & Sh'ma		
LM 23-17b Alto	1	...Shiru Ladoshem Kol Ho-oretz		
	11	Ahavo Rabo Ahavtonu		
	16	B'tzeis Yisroel Mimitzrayim		
	19	Ezras Avosenu		
	23	...Mi Chomocho... Boruch Ato Hashem Go-al Yisroel		
	25	Hashem Moloch Geus Lovesh		
	28	Boruch K'vod Hashem Mimkomo... Al Y'de Dovid		
	31	Ahavas Olom		
	33	Sh'ma		
	33	Ov Horachamim		
	34	Y'hi Rotzon (Birchas Hachodesh)		
	36	K'dusha for Musaf		
	42	Hal'lu Es Hashem Kol Goyim		
	45	Mizmor Shir L'yom HaShabbos		
	49	Ono B'choach		
	53	Tikanto Shabbos		
	57	Ohavti Ki Yishma Hashem Es Koli		
	64	Ato Yetzarto Olomcho Ho-oretz		
	72	Hashem Moloch Toge! Hooretz		
	76	L'cho Dodi		
	82	Hashem Z'choronu Y'voroch		
	85	Hashkivenu		
	88	Mogen Ovot Bidvoro		
	89	Umipne Chatoenu Golinu Me-artzenu		
	94	Misheberach Avosenu		
	100	Tisbarach Lanetzach Tzorenu		
	104	Hal'lukoh Hal'lu Avde Hashem		
	107	Sh'ma... Ki Kodosh Hashem Elokenu		
	109	Hodo Al Eretz		
	109	Emes Ve-emuno Kol Zos		
	119	Boruch Hashem Hamvorech L'olom Vo-ed		
	119	Sh'ma		
	119	Mizmor L'David Hashem Ro-i		
	120	Lo Lonu Hashem		
	123	Boruch Habo		
	126	Shivisi Hashem L'negdi Tomid		
	126	...Hakol Lo Yered Achrov... V'lo Yeshnu Kol Hachosim Bo		
	127	...Lochen Somach Libi... Lavetach		



	127	Bor'chu		
	127	Sh'ma		
	128	L'chu N'ran'no		
	128	K'vodo Mole Olom		
LM 23-17c Tenor	1	Shiru La'shem Shir Chodosh		
	11	Ahavo Rabo Ahavtonu		
	16	B'tzeis Yisroel Mimitzrayim		
	19	Ezras Avosenu		
	23	Shiro Chadosho...Go-al Yisrael		
	25	K'dusha for Musaf		
	30	Mizmor Shir L'yom HaShabbos		
	34	Hashem Moloch Geus Lovesh		
	37	Boruch K'vod Hashem Mimkomo...Al Y'de Dovid		
	39	Y'hi Rotzon		
	41	Ahavas Olom		
	42	Ono B'choach		
	46	Tikanto Shabbos		
	50	Ohavti Ki Yishma Hashem Es Koli		
	55	Hal'lu Es Hashem Kol Goyim		
	58	Ato Yetzartu Olomcho Ho-oretz		
	64	Hashem Moloch Togel Hooretz		
	68	Miyad R'sho-im Yatzilem		
	69	L'cho Dodi		
	73	Hashem Z'choronu Y'voroch		
	75	Hashkivenu		
	78	Mogen Ovot Bidvoro		
	78	Umipne Chatoenu Gofinu Me-artzenu		
	84	Misheberach Avosenu		
	89	Emes Ve-emuno Kol Zos		
	99	Hal'lukah Hal'lu Avde Hashem		
	102	Tisbarach Lanetzach Tzorenu Malkenu		
	106	Sh'ma...Ki Kodosh Hashem Elokenu		
	108	Hodo Al Eretz		
	108	Boruch Hashem Hamvorech L'olom Vo-ed		
	108	Sh'ma		
	109	Mizmor L'David Hashem Ro-i		
	111	Lo Lonu Hashem		
	113	Vay'hi Binsoa Ho-oron		
	114	B'rich Sh'me D'more Olmo		
	119	L'cho Dodi		
	121	L'chu N'ran'no		
	122	Bor'chu		
	123	L'kol Boruch N'imos Yitenu		
	125	Hodo Al Eretz...Chadesh Yomenu K'kedem		
	126	Ki Mitziyon		
	127	B'rich Sh'me D'more Olmo		

	132	Kel Odon		
	134	Yismach Moshe		
	135	Boruch Habo		
	138	Shivisi Hashem L'negdi Tomid		
	138	Ki Lo B'moso Yikach Hakol... V'lo Yeshmu Kol Hachosim Bo		
	139	Ki Mimeni Bal Emot Lochen Somach Libi		
	139	K'vodo Mole Olom		
	140	responses to "Chatzi Kaddish," "Bor'chu"		
	140	Kodosh, Kodosh, Kodosh Hashem Tz'vo-os		
	140	Boruch K'vod Hashem Minkomo		
	140	Sh'ma		
LM 23-17d Bass	1	Shiru Ladoshem Kol Ho-oretz		
	9	Ahavo Rabo Ahavtonu		
	13	B'tzeis Yisroel Minitzrayim		
	16	Ezras Avosenu		
	20	Mi Chomocho... Boruch Ato Hashem Go-al Yisroel		
	22	Boruch K'vod Hashem Minkomo... Al Y'de Dovid		
	24	Y'hi Rotzon		
	27	Ov Horachamim		
	28	Ahavas Olom		
	29	K'dusha for Musaf		
	34	Mizmor Shir L'yom HaShabbos		
	39	Hashem Moloch Geus Lovesh		
	41	Ono B'choach		
	45	Tikanto Shabbos		
	49	Ohavti Ki Yishma Hashem Es Koli		
	54	Hal'lu Es Hashem Kol Goyim		
	57	Ato Y'tzarto Olomcho Mikedem		
	62	Hashem Moloch Togel Hooretz		
	67	L'cho Dodi		
	72	Hashem Z'choronu Y'voroch		
	75	Hashkivenu		
	78	Mogen Ovov Bidvoro		
	80	Umipne Chatoenu Golinu Me-artzenu		
	84	Misheberach Avosenu		
	90	Tisborach Lonetzach Tzurenu Malkenu		
	94	Hal'lukoh Hal'lu Avde Hashem		
	97	Sh'ma... Ki Kodosh Hashem Elokenu		
	98	Hodo Al Eretz		
	98	Mizmor L'David Hashem Ro-i		
	100	Lo Lonu Hashem		
	102	Vay'hi Binsoa Ho-oron		
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120	Kel Odon		
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122	responses to Chatzi Kaddish; Bor'chu		
123	Kodosh, Kodosh, Kodosh Hashem Tz'vo-os		
123	Sh'ma		
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130	Sh'ma... Ki Kodosh Hashem Elokenu		
131	Hodo Al Eretz... Chadash Yomenu K'kedem		
133	Boruch Habo		
134	Shivisi Hashem L'negdi Tomid		
134	... Yikach Hakol K'vodo... V'lo Yeshmu... Kol Hachosim Bo		
135	K'vodo Mole Olom		
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Kel Odon	LM 23-17c Tenor	132
Kel Odon	LM 23-17d Bass	120
Keser Yitnu L'cho Hashem	LM 23-13b Choral 2	67
Ki Hine Kachomer	LM 23-06 Booklet 1	13
Ki Hine Kachomer	LM 23-11 Choral	72
Ki Hine Kachomer	LM 23-16a Soprano	56
Ki Hine Kachomer	LM 23-16b Alto	47
Ki Hine Kachomer	LM 23-16c Tenor	47
Ki Hine Kachomer	LM 23-16d Bass	55
Ki Kodosh Hashem Elokenu	LM 23-12	16
Ki K'shimcho	LM 23-11 Choral	40
Ki Lo B'moso Yikach Hakol... V'lo Yeshnu Kol Hachosim Bo	LM 23-17c Tenor	138
Ki Mimeni Bal Emot Lochen Somach Libi	LM 23-17c Tenor	139
Ki Mitziyon	LM 23-17c Tenor	126
Ki Mitziyon Tetze Soro... V'lishlom	LM 23-17d Bass	116
Ki Mitziyon Tetze Toro	LM 23-04a Choral 1	238
Ki Mitziyon... V'lishlom	LM 23-17a Soprano	117



Kodosh Ato V'noro Sh'mecho	LM 23-16a Soprano	77
Kodosh Ato V'noro Sh'mecho	LM 23-16c Tenor	74
Kodosh, Kodosh, Kodosh Hashem Tz'vo-os	LM 23-17c Tenor	140
Kodosh, Kodosh, Kodosh Hashem Tz'vo-os	LM 23-17d Bass	123
Kol Nidre	LM 23-06 Booklet 1	3
Kol Nidre	LM 23-16a Soprano	136
Kol Nidre	LM 23-16b Alto	139
Kol Nidre	LM 23-16c Tenor	139
Kol Nidre	LM 23-16d Bass	139
K'vodo Maleh	LM 23-10 Choral	37
K'vodo Mole Olom	LM 23-17a Soprano	137
K'vodo Mole Olom	LM 23-17b Alto	128
K'vodo Mole Olom	LM 23-17c Tenor	139
K'vodo Mole Olom	LM 23-17d Bass	135
La-avon Ha-am Haze	LM 23-16a Soprano	132
Lam'natzeach Al N'ginas L'Dovid	LM 23-13b Choral 2	39
Lamnatzeach Ban'ginos	LM 23-12	161
L'cha Hashem Hagdulah	LM 23-13a Choral 1	76
L'cho Dodi	LM 23-04a Choral 1	28
L'cho Dodi	LM 23-09 Choral	112
L'cho Dodi	LM 23-10 Choral	81
L'cho Dodi	LM 23-17a Soprano	67
L'cho Dodi	LM 23-17b Alto	76
L'cho Dodi	LM 23-17c Tenor	69
L'cho Dodi	LM 23-17c Tenor	119
L'cho Dodi	LM 23-17d Bass	67
L'cho Dodi	LM 23-17d Bass	114
L'cho Hashem Ha-gedulah	LM 23-10 Choral	24
L'chu N'ran'no	LM 23-11 Choral	170
L'chu N'ran'no	LM 23-12	115
L'chu N'ran'no	LM 23-16a Soprano	2
L'chu N'ran'no	LM 23-17a Soprano	1
L'chu N'ran'no	LM 23-17b Alto	128
L'chu N'ran'no	LM 23-17c Tenor	121
L'chu N'ran'no	LM 23-17d Bass	112
L'chu N'ran'no	LM 23-09 Choral	1
L'chu N'ran'no (S'luchos)	LM 23-04a Choral 1	204
L'chu N'ran'no (S'luchos)	LM 23-16c Tenor	70
L'chu N'ran'no Lashem...Ki Rav Hu	LM 23-16a Soprano	73
L'chu N'ran'no...Ki Rav Hu	LM 23-16b Alto	63
L'chu N'ran'no...Ki Rav Hu	LM 23-16d Bass	76
L'chu N'ran'no... V'solachto La-avotenu Rav Hu	LM 23-16b Alto	1
L'chu N'ran'no... V'solachto La-avotenu Rav Hu	LM 23-16c Tenor	1
L'chu N'ran'no... V'solachto La-avotenu Rav Hu	LM 23-16d Bass	1
L'Dovid Mizmor	LM 23-10 Choral	47
L'hadlik Ner Shel Chanuko	LM 23-12	90
Lifne Chise K'vodecho	LM 23-16b Alto	29
Lishmoa EL Horine V'el Ha'filo	LM 23-13b Choral 2	99

Lishnoscho L'orech Yomecho	LM 23-16b Alto	54
L'kol Boruch N'imos Yitenu	LM 23-17a Soprano	113
L'kol Boruch N'imos Yitenu	LM 23-17c Tenor	123
L'kol Boruch N'imos Yitenu	LM 23-17d Bass	110
Lo Lonu	LM 23-04a Choral 1	188
Lo Lonu	LM 23-10 Choral	165
Lo Lonu Hashem	LM 23-17a Soprano	106
Lo Lonu Hashem	LM 23-17b Alto	120
Lo Lonu Hashem	LM 23-17c Tenor	111
Lo Lonu Hashem	LM 23-17d Bass	100
Machnise Rachamim	LM 23-12	214
Machnise Rachamim	LM 23-16a Soprano	15
Machnise Rachamim	LM 23-16b Alto	14
Machnise Rachamim	LM 23-16c Tenor	14
Machnise Rachamim	LM 23-16d Bass	17
Maoz Tzur Yeshuati	LM 23-13a Choral 1	17
M'chalkel	LM 23-16a Soprano	25
M'chalkel	LM 23-16b Alto	25
M'chalkel	LM 23-16c Tenor	24
M'chalkel	LM 23-16d Bass	28
M'chalkel Chayim B'chesed	LM 23-16b Alto	68
M'chalkel Chayim B'chesed	LM 23-16c Tenor	75
M'che F'sho-enu L'ma'ancha	LM 23-12	71
Mi Chomocho...Boruch Ato Hashem Go-al Yisroel	LM 23-17a Soprano	22
Mi Chomocho...Boruch Ato Hashem Go-al Yisroel	LM 23-17d Bass	20
Mi Sheberach	LM 23-04a Choral 1	164
Mi Sheberach	LM 23-10 Choral	95
Mi She-oso Nisim	LM 23-11 Choral	34
Mimkomcho	LM 23-10 Choral	254
Mimkom'cho	LM 23-12	235
Mimkom'cho Malkenu Spfia	LM 23-06 Section 3	60
Mimkomo	LM 23-10 Choral	40
Min Hametzar	LM 23-04a Choral 1	193
Min Hametzar	LM 23-11 Choral	1
miscellaneous music notations (words not listed)	LM 23-05	1-41
miscellaneous music notations (words not listed)	LM 23-05	50-72
Misheberach Avosenu	LM 23-17a Soprano	84
Misheberach Avosenu	LM 23-17b Alto	94
Misheberach Avosenu	LM 23-17c Tenor	84
Misheberach Avosenu	LM 23-17d Bass	84
Miyad R'sho-im Yatzilem	LM 23-17c Tenor	68
Miyom Boeche (Zocha'im V'rordim?)	LM 23-16a Soprano	10
Mizmor L'David	LM 23-10 Choral	28
Mizmor L'David Hashem Ro-i	LM 23-17a Soprano	104
Mizmor L'Dovid Hashem Ro-i	LM 23-17b Alto	119
Mizmor L'Dovid Hashem Ro-i	LM 23-17c Tenor	109
Mizmor L'Dovid Hashem Ro-i	LM 23-17d Bass	98
Mizmor Shir Chanukas Ha-Ba-is	LM 23-08 Booklet 3	64

Mizmor Shir Chanukas Ha-Ba-is	LM 23-08 Booklet 3	62
Mizmor Shir Chanukas Ha-Ba-is L'Dovid	LM 23-08 Booklet 1	24
Mizmor Shir Chanukas Habayis	LM 23-08 Booklet 3	79
Mizmor Shir Chanukas Habayis	LM 23-13a Choral 1	35
Mizmor Shir L'yom HaShabbos	LM 23-04a Choral 1	38
Mizmor Shir L'yom HaShabbos	LM 23-09 Choral	147
Mizmor Shir L'yom HaShabbos	LM 23-12	131
Mizmor Shir L'yom HaShabbos	LM 23-17a Soprano	43
Mizmor Shir L'yom HaShabbos	LM 23-17b Alto	45
Mizmor Shir L'yom HaShabbos	LM 23-17c Tenor	30
Mizmor Shir L'yom HaShabbos	LM 23-17d Bass	34
Mizmor Shiru La-shem Shir Chodosh	LM 23-09 Choral	63
Mizmor Shiru La-shem Shir Chodosh	LM 23-13b Choral 2	50
M'loch Al Kol Hoolom	LM 23-06 Booklet 1	19
M'loch Al Kol Hoolom	LM 23-11 Choral	246
M'loch Al Kol Hoolom	LM 23-16a Soprano	26
M'loch Al Kol Hoolom	LM 23-16b Alto	26
M'loch Al Kol Hoolom	LM 23-16c Tenor	25
M'loch Al Kol Hoolom	LM 23-16d Bass	29
Mo Oshiv	LM 23-04a Choral 1	84
Mo Oshiv Lashem	LM 23-13b Choral 2	25
Mogen Ovos	LM 23-04a Choral 1	60
Mogen Ovos	LM 23-12	211
Mogen Ovos Bidvoro	LM 23-17a Soprano	78
Mogen Ovos Bidvoro	LM 23-17b Alto	88
Mogen Ovos Bidvoro	LM 23-17c Tenor	78
Mogen Ovos Bidvoro	LM 23-17d Bass	78
Mo-oz Tzur	LM 23-08 Booklet 1	9
Mo-oz Tzur	LM 23-08 Booklet 2	33
Mo-oz Tzur	LM 23-08 Booklet 3	53
Mo-oz Tzur	LM 23-08 Booklet 3	71
Mosai Timloch B'tziyon	LM 23-06 Section 3	60
M'shiach Tzidkecho	LM 23-13b Choral 2	99
Na'aritzcha	LM 23-10 Choral	34
Na'aritzcho	LM 23-17d Bass	123
Na'aritz'cho	LM 23-06 Section 3	65
Na-aritz'cho	LM 23-12	251
Na'aritz'cho (K'dusho)	LM 23-04a Choral 1	100
Na-aritz'cho...Lih'yos Lochem Lelokim	LM 23-13b Choral 2	67
N'kadesh Es Shimcho	LM 23-13b Choral 2	99
N'kom Nik'mas Dam	LM 23-08 Booklet 1	21
N'kom Nik'mas Dam	LM 23-08 Booklet 2	41
N'kom Nik'mas Dam	LM 23-08 Booklet 3	60
Nusach for "Ovos"	LM 23-16a Soprano	24
Ohavti Ki Yishma Hashem Es Koli	LM 23-17a Soprano	51
Ohavti Ki Yishma Hashem Es Koli	LM 23-17b Alto	57
Ohavti Ki Yishma Hashem Es Koli	LM 23-17c Tenor	50
Ohavti Ki Yishma Hashem Es Koli	LM 23-17d Bass	49

Oleu L'shabeach	LM 23-16a Soprano	38
Omnon Ken	LM 23-06 Booklet 1	11
Omnon Ken	LM 23-16a Soprano	53
Omnon Ken	LM 23-16b Alto	44
Omnon Ken	LM 23-16c Tenor	58
Omnon Ken	LM 23-16d Bass	61
Ono B'choach	LM 23-06 Section 3	68
Ono B'choach	LM 23-04a Choral 1	20
Ono B'choach	LM 23-09 Choral	131
Ono B'choach	LM 23-17a Soprano	38
Ono B'choach	LM 23-17b Alto	49
Ono B'choach	LM 23-17c Tenor	42
Ono B'choach	LM 23-17d Bass	41
Ono B'choach G'dulas Y'mincho	LM 23-12	103
Ov Horachamim	LM 23-17a Soprano	30
Ov Horachamim	LM 23-17b Alto	33
Ov Horachamim	LM 23-17d Bass	27
Ov Horachamim Shochen M'romim	LM 23-06 Section 3	69
Ovos	LM 23-06 Booklet 1	39
Rachamono Idkar Lon (same melody)	LM 23-11 Choral	
responses to "Chatzi Kaddish," "Bor'chu"	LM 23-17c Tenor	140
responses to "Chatzi Kaddish," "Bor'chu," & "K'dusha"	LM 23-17a Soprano	125
responses to Chatzi Kaddish; Bor'chu	LM 23-17d Bass	122
Ribono Shel Olom	LM 23-11 Choral	19
Ribono Shel Olom	LM 23-12	32
Ribono Shel Olom	LM 23-12	224
Rom'mu Hashem Elokenu	LM 23-12	7
R'tze Asirosom	LM 23-13b Choral 2	94
R'tze Asirosom	LM 23-16a Soprano	13
R'tze Asirosom	LM 23-16b Alto	12
R'tze Asirosom	LM 23-16c Tenor	12
R'tze Asirosom	LM 23-16d Bass	14
Shehecheyonu	LM 23-12	91
Shema-a Kol T'ruas Amo Yisroel	LM 23-16c Tenor	42
Sheoso Nisim	LM 23-12	90
Shiro Chadosh...Go-al Yisrael	LM 23-17c Tenor	23
Shiro L'Hashem Shir	LM 23-10 Choral	223
Shiru Ladoshem Kol Ho-oretz	LM 23-17d Bass	1
Shiru La'shem Shir Chodosh	LM 23-09 Choral	15
Shiru La'shem Shir Chodosh	LM 23-17c Tenor	1
Shivisi Hashem L'negdi Tomid	LM 23-17a Soprano	136
Shivisi Hashem L'negdi Tomid	LM 23-17b Alto	126
Shivisi Hashem L'negdi Tomid	LM 23-17c Tenor	138
Shivisi Hashem L'negdi Tomid	LM 23-17d Bass	134
Sh'ma	LM 23-17a Soprano	30
Sh'ma	LM 23-17a Soprano	104
Sh'ma	LM 23-17b Alto	33
Sh'ma	LM 23-17b Alto	119

Sh'ma	LM 23-17b Alto	127
Sh'ma	LM 23-17c Tenor	108
Sh'ma	LM 23-17c Tenor	140
Sh'ma	LM 23-17d Bass	123
Sh'ma	LM 23-17d Bass	136
Sh'ma Yisroel	LM 23-10 Choral	42
Sh'ma Yisroel	LM 23-16d Bass	45
Sh'ma Yisroel	LM 23-10 Choral	23
Sh'ma Yisroel (Hotzoo)	LM 23-06 Section 3	62
Sh'ma Yisroel, Echad Eloheinu	LM 23-13a Choral 1	75
Sh'ma...Ki Kadosh Hashem Eloheinu	LM 23-17a Soprano	124
Sh'ma...Ki Kadosh Hashem Eloheinu	LM 23-17b Alto	107
Sh'ma...Ki Kadosh Hashem Eloheinu	LM 23-17c Tenor	106
Sh'ma...Ki Kadosh Hashem Eloheinu	LM 23-17d Bass	97
Sh'ma...Ki Kadosh Hashem Eloheinu	LM 23-17d Bass	130
Shomer Yisroel	LM 23-12	231
Shomoyim L'amo Yisroel Ha'Mukoh	LM 23-16b Alto	138
S'lach No	LM 23-04a Choral 1	222
S'lach No Ashomos	LM 23-16a Soprano	60
S'lach No Ashomos	LM 23-11 Choral	46
S'lach No Ashomos	LM 23-16a Soprano	48
S'lach No Ashomos	LM 23-16b Alto	58
S'lach No Ashomos	LM 23-16c Tenor	54
S'lach No Ashomos	LM 23-16c Tenor	66
S'lach No Ashomos	LM 23-16d Bass	64
S'lach No Ashomos	LM 23-16d Bass	69
S'lach No La'avon Hoom Haze	LM 23-06 Booklet 1	24
Tachanunenu	LM 23-16a Soprano	46
Tachanunenu	LM 23-16b Alto	55
Tal	LM 23-12	157
Tal Bo T'vorch	LM 23-12	159
Tal Nofef	LM 23-12	153
Tal Ten L'yatzos Artzecho	LM 23-12	147
Tal Ya-asis	LM 23-12	155
Tikanto Shabbos	LM 23-04a Choral 1	158
Tikanto Shabbos	LM 23-10 Choral	123
Tikanto Shabbos	LM 23-17a Soprano	47
Tikanto Shabbos	LM 23-17b Alto	53
Tikanto Shabbos	LM 23-17c Tenor	46
Tikanto Shabbos	LM 23-17d Bass	45
Tik'u Bachodesh Shofar	LM 23-04a Choral 1	203
Tik'u Bachodesh Shofar	LM 23-16c Tenor	41
Tik'u Bachodesh Shofar	LM 23-16d Bass	44
Tik'u L'yom Chagenu	LM 23-16a Soprano	40
Tik'u L'yom Chagenu	LM 23-16b Alto	37
Tik'u Vachodesh Shofar	LM 23-16a Soprano	138
Tisbarach Lanetzach Tzorenu	LM 23-13a Choral 1	1
Tisbarach Lanetzach Tzorenu	LM 23-17a Soprano	100

Tisbarach Lanetzach Tzorenu	LM 23-17b Alto	100
Tisbarach Lanetzach Tzorenu Malkenu	LM 23-17c Tenor	102
Tisbarach Lanetzach Tzorenu Malkenu	LM 23-17d Bass	90
Tishorech	LM 23-04a Choral I	94
Tisgadal V'siskadash	LM 23-06 Section 3	60
Tika Bashofar Gadol	LM 23-16d Bass	46
Tika B'Shofar	LM 23-11 Choral	218
Tika B'Shofar Gadol	LM 23-16b Alto	38
Tvienu	LM 23-06 Booklet I	14
Tvienu El Har Kodshecho	LM 23-16b Alto	136
Tvienu El Har Kodshecho	LM 23-16c Tenor	36
Tvienu El Har Kodshecho	LM 23-16d Bass	36
Umalchuso B'yotzon Kiblu Alehem	LM 23-06 Section 3	58
Umipne Chatoenu	LM 23-04a Choral I	112
Umipne Chatoenu	LM 23-11 Choral	102
Umipne Chatoenu Golinu Me-artzenu	LM 23-17a Soprano	79
Umipne Chatoenu Golinu Me-artzenu	LM 23-17b Alto	89
Umipne Chatoenu Golinu Me-artzenu	LM 23-17c Tenor	78
Umipne Chatoenu Golinu Me-artzenu	LM 23-17d Bass	80
Un'sane Tokef	LM 23-06 Booklet I	15
Un'sane Tokef	LM 23-04a Choral I	174
Un'sane Tokef	LM 23-12	49
Un'sane Tokef	LM 23-16a Soprano	133
Un'sane Tokef	LM 23-16b Alto	29
Un'sane Tokef	LM 23-16c Tenor	31
Un'sane Tokef	LM 23-16d Bass	31
Un'sane Tokef	LM 23-16a Soprano	31
Uv'chen	LM 23-16c Tenor	39
Uv'chen	LM 23-16d Bass	43
Uv'chen	LM 23-16b Alto	36
Uv'chen Ten Kavod Hashem	LM 23-16c Tenor	76
Uv'chen Yiskadesh	LM 23-04a Choral I	210
Uv'chen Yiskadesh	LM 23-16a Soprano	39
Uvyom Simchaschem	LM 23-11 Choral	223
Va'ani T'filosi	LM 23-12	45
V'al Hamdinos	LM 23-11 Choral	261
V'al Ken N'kaveh	LM 23-11 Choral	229
V'al Kulam	LM 23-16a Soprano	138
V'al Kulam	LM 23-16b Alto	140
V'al Kulam	LM 23-16c Tenor	136
V'al Kulam	LM 23-16d Bass	138
V'al Kulom	LM 23-04a Choral I	238
V'al Kulom Eloka S'lichos	LM 23-06 Booklet I	38
V'al Y'de	LM 23-11 Choral	277
V'al Y'de	LM 23-11 Choral	238 (?)
V'al Y'de Avodecho	LM 23-11 Choral	210
Vayehi Binsoa Haaron	LM 23-13a Choral I	50
Vay'hei Binsoa	LM 23-10 Choral	3

Vay'hi Binsoa Ho-oron	LM 23-17a Soprano	108
Vay'hi Binsoa Ho-oron	LM 23-17c Tenor	113
Vay'hi Binsoa Ho-oron	LM 23-17d Bass	102
Vayomer Hashem Solachti Kidvorecho	LM 23-06 Booklet 1	25
V'chach Hoyo Omer	LM 23-16b Alto	138
V'chach Hoyo Omer	LM 23-16c Tenor	136
V'chach Hoyo Omer	LM 23-16d Bass	74
V'chach Hoyo Omer	LM 23-16d Bass	138
V'chol Ma-aminim	LM 23-16a Soprano	43
V'chol Ma-aminim	LM 23-16a Soprano	49
V'chol Ma-aminim	LM 23-16b Alto	43
V'chol Ma-aminim	LM 23-16b Alto	52
V'chol Ma-aminim	LM 23-16c Tenor	46
V'chol Ma-aminim	LM 23-16d Bass	66
V'chol Ma-aminim Shehu	LM 23-16a Soprano	42
V'chol Ma-aminim Shehu	LM 23-16b Alto	42
V'chol Ma-aminim Shehu	LM 23-16c Tenor	45
V'chol Ma-aminim Shehu	LM 23-16c Tenor	55
V'chol Ma-aminim Shehu	LM 23-16d Bass	50
Venenu Sir-eno	LM 23-06 Section 3	61
V'hi No'om	LM 23-08 Booklet 1	1
V'hi No'om	LM 23-08 Booklet 3	49
V'hi No'om	LM 23-08 Booklet 3	67
Viyhi Noam	LM 23-12	90
V'korev P'zurenu (without text)	LM 23-16a Soprano	72
V'nislach (continued on p. 23)	LM 23-06 Booklet 1	22
Vod Melech Mishpat	LM 23-12	7
V'shomru B'ne Yisroel Es HaShabbos	LM 23-06 Booklet 1	5
V'shomru B'ne Yisroel Es HaShabbos	LM 23-06 Section 3	54
V'solachto La-avonenu Rav Hu	LM 23-16a Soprano	2
V'yeesoyu	LM 23-11 Choral	131
Ya'ale	LM 23-12	157
Ya'ale	LM 23-12	159
Ya-ale Dofkenu	LM 23-16c Tenor	136
Ya'ale Inuyenu	LM 23-12	151
Ya'ale Kolenu	LM 23-12	149
Yaale Tachanunenu	LM 23-06 Booklet 1	7
Yaale Tachanunenu	LM 23-06 Booklet 1	32
Ya'ale Tachanunenu	LM 23-04a Choral 1	183
Ya'ale Tachanunenu	LM 23-12	147
Ya-ale Tachanunenu	LM 23-16c Tenor	61
Ya-ale Tachanunenu	LM 23-16d Bass	52
Ya'ale Yish-enu	LM 23-12	153
Ya'ale Zichronenu	LM 23-12	155
Ya-a-mod	LM 23-08 Booklet 2	44
Y'hallelu, Hodo	LM 23-10 Choral	27
Y'hi Rotzon	LM 23-06 Section 3	64
Y'hi Rotzon	LM 23-04a Choral 1	90

Y'hi Rotzon	LM 23-10 Choral	241
Y'hi Rotzon	LM 23-17c Tenor	39
Y'hi Rotzon	LM 23-17d Bass	24
Y'hi Rotzon (Birchas Hachodesh)	LM 23-17a Soprano	31
Y'hi Rotzon (Birchas Hachodesh)	LM 23-17b Alto	34
Yishtabach	LM 23-12	179
Yismach Moshe	LM 23-04a Choral 1	235
Yismach Moshe	LM 23-17a Soprano	123
Yismach Moshe	LM 23-17c Tenor	134
Yismach Moshe	LM 23-17d Bass	121
Ykum Purkan	LM 23-10 Choral	81
Yoh Eli	LM 23-11 Choral	28
Yotzer Ato L'chol	LM 23-13b Choral 2	88
Yotzer Ato L'chol Y'tzir (Yatsor?)	LM 23-16a Soprano	11
Zam'ru La-Shem	LM 23-08 Booklet 3	63
Z'char Lenu B'ris Ovos	LM 23-12	66
Z'char Lenu B'ris Ovos	LM 23-12	71
Z'chor	LM 23-12	147
Z'chor	LM 23-12	153
Z'chor	LM 23-12	155
Z'chor	LM 23-12	157
Z'chor Hanolad	LM 23-12	149
Z'chor Sh'neym Osor	LM 23-12	159
Z'chor Ta-an Mikolo	LM 23-12	151
Zochrenu B'zikron Tov	LM 23-11 Choral	283
Zochrenu L'chayim	LM 23-11 Choral	37
Zochrenu L'chayim	LM 23-16a Soprano	24
Zochrenu L'chayim	LM 23-16b Alto	25
Zochrenu L'chayim	LM 23-16c Tenor	23
Zochrenu L'chayim	LM 23-16d Bass	27



### Jacob Samuel Maragovsky: Musical Examples

**Az Bahaloch Yirmyahu, Maragovsky 1922**

[illegible]

he e rex tal u was we a je schus o was we a je schus o was bee rex tal u was

**Bb Ahava Raba**  
Chorus

we a je schus o was we a je schus o was we a je a jo schus o was a jo a je schus o was

bee rex tal o was go u kulombeki nim alchason bonimolchasonbonim do we wu beki ta chru nim

pepe ne pe nei scho chus me o nim we a jo haw tu chas waichar ti lo ham be ris ri scho nim

we a jo haw tu chas we aichar ti lo ham be ris ri scho nim we a jo haw tu chas we a jo haw tu chas

we aichar ti lo ham bri a ri scho nim go u kulombeki nim

a l chus ron to nim do we wu do we wu beko l tach ni nim

pepe ne pe nei scho chus me o nim we a jo haw tu chus we a jo haw tu chos

we aichar ti lo ham be ri a ri scho nim

**Tenor Solo**  
**Chorus**

# Az Bahaloch Yirmyahu, Goldstein 2001

Then when Jeremiah went

az bahaloch yirmyah

to the burial places of the fathers and said: O bones of our beloved why do you lie still?

hu al kvrey a-vot v-rom a-tem shach-vot?

az bahaloch yirmyah hu al kvrey a-vot v-rom a-tem shach-vot

ma a-tem shach-vot? bney-chem go lu u-va-tem-chem cha-rey-vot

your children are exiled and their homes destroyed

Handwritten musical score for "Az Bahaloch Yirmyahu" by Goldstein 2001. The score is written on three systems of staves (treble and bass clef). It includes Hebrew lyrics and English translations. The key signature is one flat (B-flat). The score is marked with measure numbers 1 through 15. Chords are indicated by Roman numerals and some are circled. There are also some handwritten annotations like "A minor" and "C1".

What has become of their merit  
(ad lib.)

the land of

17 V' a — ye z' chut a — vot b' eretzynu

a magen avot — draught?

19 vot az ba ha bechyan-yahu el kv-rey-a — vot

i N i i (Ukrainian Dorian)

22 V'nom a-ke rot cha-vi vot

N<sub>3</sub> N<sub>3</sub> IV<sub>3</sub> i

25 ma-a-tem shach-ut a-ke rot cha-vi vot ma-a-tem shach-ut? bi-rey-chen go — lu —

i i i<sup>o</sup> VII<sup>o</sup> i



42 All of them burst forth in lamentations over the loss of the children

43 go-u chu-lan bi Ki-nim al chesron ba-rim al chesron ba-rim

They whispered in a voice of supplication to him who dwells in Heaven saying:

45 do va-vu bi kol to-cho-nu-nim p-rep-rep-rep-ney sho-dain mi o- yim

O what has happened to the promise and I will remember

50 ye chav-ta-chat vi za-darti la-hem brit ri

for the sake of the covenant with their ancestors

54 sho-nim va ye chav-ta-chat vi za-darti la-hem brit ri-sho-nim

58 59 60 61 62 63 64

a- ye chav-ta-chat v' - a- ye chav-ta-chat v' za-don-ti — la-hem v' za

7 i vi<sup>o</sup> v vii<sup>o</sup> (9)

(ad lib)

61 62 63 64

chan-ti la-hem b' hf ri sho mim

14 vii<sup>o</sup> v (PAC) i

4-3 suspension

± 5> 87/11

Empty musical staves for vocal and piano accompaniment.

# APPENDIX E

## Map of Region





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