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Daniel Mutlu
M. S. M. Thesis
The Music of Cantors David Roitman and Josef Shlisky:
An In-Depth Analysis of Their Vocal Style and Form
January 14, 2007
Information Sheet

Number of Chapters

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Contribution

This thesis contributes an in-depth analysis into the vocal and compositional styles of Cantors David Roitman and Josef Shlisky. Key techniques will be discovered by investigation of their most popular pieces. The thesis also provides six newly transcribed pieces of both these "Golden Age" cantors with an emphasis on faithful transcription of popular recordings.

Goal

To illuminate the particular techniques of these two *chazzanim* in order to show what makes their vocal and compositional style unique; as well as providing transcribed performance editions of their music which accurately notates their distinct dramatic devices.

Division of Material

Introduction and biographies of Roitman and Shlisky; Historical overview of Eastern European *chazzanut;* summary of previous scholars efforts to analyze traditional cantorial music; analysis of Roitman's vocal/compositional style; analysis of Shlisky's vocal/compositional style; analysis and comparison of Shlisky and Roitman's setting/ performance of "Av Hawrachamim"; explanatory notes on the transcribed material; new transcriptions of Shlisky and Roitman's music.

Materials Used

The historical section of the thesis utilizes scholarly information by Slobin, Avemary and Wohlberg. The analytical overview references scholars such as Katchko, Ephros, Slobin, and Jaffe. Recordings of both *chazzanim* are used for both analysis and transcription. Specialized audio software was used to slow down the recordings and change the pitch to make transcription more accurate. Music notation software was used transcribe pieces. Jewish music textbooks were used for reference on analysis.

THE MUSIC OF CANTORS DAVID ROITMAN AND JOSEF SHLISKY: AN IN-DEPTH ANALYSIS OF THEIR VOCAL STYLE AND FORM

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CHAPTER I: INTRODUCTION AND BIOGRAPHIES

Many scholars have written about the importance of preserving and mastering our Eastern European Jewish musical tradition. Since Jews in Eastern Europe were ignorant of advances in art music, they had a unique opportunity to focus on their own kind of art that was centered on expressivity rather than on aesthetics of form and composition.[1] The art and role of the *chazzan* and his music quickly emerged from this and he even became exceeding popular and skilled in the full blooming of the "Golden Age" period in the first half of the 20th century. This expansion directly correlated to the massive immigration of Jews into America and particularly New York, which quickly became the center for *chazzanut* with its ample opportunities for synagogue work and the high salaries offered to *chazzanim* there.[2] In terms of the *chazzan's* art, scholars attempt to illuminate certain aspects of his craft. For example, some show us that there is an equal amount of weight given to improvisation as there is to *nusach*, and that both of these elements define the very character of the *chazzan*.[3] As a result of this, *chazzanim* like Adolf Katchko claim that the *chazzan* must be very expressive in his art as the importance of emotion in composition and prayer far outweigh that of the sheer beauty of his instrument.[4] However, the *methods* that *chazzanim* use to achieve deep expression of a text are only detailed by a few scholars, albeit these descriptions serve as a great starting point in classifying the great *chazzanim* and their art.

As will be shown, the "Golden-Age" Chazzanim have been illuminated by scholars vis a vis their historical surroundings, experiences and influences, but there is a relative scarcity written on the mechanics of their craft. There are very few adequate analytical studies of particular cantors' vocal and/or compositional techniques from a compositional and pedagogical perspective. Delving into these areas would not only pave the way for a higher appreciation and understanding of our art, it would also aid us in creating and interpreting Jewish music for the next 100 years. This report aims to abate the analysis deficiency by first providing a survey of what manner of analytical investigation has thus far been attempted and subsequently by studying closely the vocal and compositional (where appropriate) techniques of two "Golden Age" *chazzanim:* David Roitman and Josef Shlisky. The study will involve thorough analysis of several epitomic pieces through which the common usage of certain techniques will be revealed. These "signature" skills will serve to better uncover the uniqueness of the two cantors chosen.

In addition to the lack of methodical investigations into specific cantors' styles, we have inherited another deficiency vis a vis our great *chazzanim:* The work of many cantors is unfortunately not accessible for performance, full celebration and appreciation because it has yet to be transcribed into musical notation; the vast majority of their work only exists in the form of recordings. Therefore, the transcription of several popular pieces from Cantor Roitman and Cantor Shlisky's recordings will serve as the second major contribution in this presentation.

It must be quickly noted that the style of Hebrew transliteration used in this document will mirror the manner in which Roitman and Shlisky pronounce the language. Therefore, throughout the examples of their work we will use an *Ashkenazi* pronunciation and transliteration with a special focus on the distinct way in which they pronounced certain vowels. For example, all "o" vowels are actually pronounced "oi" or "oy" and so we will use "oi" for every instance in this document. Additionally, the *kamatz* and *patach* will also be notated as "aw" and "a" respectively.

BIOGRAPHICAL INFORMATION ON ROITMAN AND SHLISKY

Unfortunately there is not much information on the lives of these two great cantors. It is also difficult to confirm certain rumors and information except that certain pieces of information are contained in multiple sources. Cantor David Roitman is referred to in more than one source as "the poet of the pulpit".[5] Born in 1884 in the village of Derezinke (a province of Podolia), Roitman started his cantorial training at a young age. Already at the age of twelve he was the assistant of the cantor of Lidvinke and then to Zeidel Rovner for several years thereafter. At the age of 25 he was already the *Chazzan* in Vilna City and then at the prestigious Great Synagogue in St. Petersburg until 1917.[6] Reportedly Roitman enjoyed this post and its generous salary but was forced out because of the Bolshevik revolution. After a brief stay in Odessa, Roitman ultimately arrived to America by 1920, where he spent the rest of his years. His first post in the United States was at Ohev Shalom Congregation in Brooklyn for two years and his second in

Manhattan at Shaare Zedek where he served for the rest of his eighteen years. Roitman died in 1948.

Cantor Josef Shlisky was born in 1894 in Ostrowce, Poland. His life was marked by tragedy, from beginning to end. When only 10 years old he and six other boys were said to have been kidnaped by a choir leader/*chazzan* and taken to Toronto, Canada instead of London (assumably where he and his parents thought he was going).[7] According to the sources, Shlisky eventually escaped the group and lived with either a rag dealer, his uncle or both.[8] Shlisky ultimately graduated from the Royal Conservatory of Music in Toronto in 1917 and then made his debut performance in New York City in 1919. After that he held many cantorial and other musical posts at numerous institutions in New York and abroad including the Slonimer Synagogue and held a contract with the San Carlo Opera Company. Tragically, Shilsky suffered a stroke in 1934 leaving him debilitated and ending his career. Shlisky died in 1955.

CHAPTER II: BACKGROUND OF EASTERN EUROPEAN CHAZZANUT

When delving into the topic of Eastern European Chazzanut it is helpful to first examine the roots of its practice and background both in ancient times and in more contemporary times in Eastern Europe and the United States. Max Wohlberg in "Hazzanut in Transition" starts his article's historical survey by mentioning the Chazzan's precursor: the *Payetan.* Emerging at the end of the Babylonian Talmud this *psalmist* created new liturgy in addition to teaching and preaching within the community. Moving quickly Wohlberg discusses the chazzan's instrumental involvement in the development of the *siddur* and other *minhagim*. The example of Natan Ben Judah is put forth, a third generation *chazzan* who codified the *Minhag Tsorfas* in the 12th century. Other famous *chazzanim* are introduced as helping to form the Ashkenazic ritual while others happened to be famous personages like Rashi and the Maharil.[9]

Wohlberg points to the 16th and 17th centuries as a major times of change in the world of *chazzanim* and the rest of the world. Because of "the Renaissance, the upsurge of the arts, the period of wandering minstrels, and religious reformation...the birth of the modern opera...[and] the new music of the Church...,"[10] the *chazzan* was largely influenced to add new music into the service, to focus more and more on the art of singing at the expense of other functions, to employ the use of choral music in the synagogue, to introduce organ accompaniment into the service and to compose new music himself. All these changes and influences led to the *chazzan* as an artist and many

chazzanim were increasing in talent and skill in composition–particularly in melding the traditional modes and motifs with the new, singing and *nusach* preservation. One would be remiss not to mention the efforts of Israel Lowy, Solomon Sulzer, Louis Lewandowsky and Samuel Naumbourg to bring order through music to the liturgical system.

When speaking of *chazzanut* one can easily see that the so-called "Golden Age" is the culmination of the previous periods of the *chazzan's* efforts and development. Because the two cantors studied in this thesis are from this period we will focus most on this era and its contributions to Jewish music. Wohlberg describes the period as a "rich hazzanic creativity"[11] starting with Weintraub and ending with Nowakowsy. Efforts at Jewish musicology are also documented as being yet another hallmark of the period with all of its (musicological) proponents leading to the pinnacle, Idelsohn, who achieved prestige in this field.

Chazzanut was brought to wider and wider social circles through virtuosity. Indeed, this is another trademark of many of the epitomes of the "Golden Age." As many scholars have pointed out, it was virtuosity that popularized the profession and brought individual cantors great fame. Modernity and virtuosic innovation also allowed for corruption of the art according to Wohlberg and many others. These virtuosos unfortunately also polluted the Jewish realm by turning the synagogue into a concert hall and recording prayers on wax discs. As it was no longer necessary to go to synagogue to hear the great prayers the art was said to have been cheapened by the ease of which it could be heard in any home at any time. Wohlberg also shows us how the *chazzan*

himself became subject to tarnishing and corruption. Because the amazing capabilities of the *chazzan's* voice was of utmost importance, many ill-suited (in other aspects) men came to the pulpit as well as the degeneration of the great choir tradition. This is certainly the price to be paid when demanding great talent and skill in other areas totally disconnected with Jewish knowledge, piety and other positive personal characteristics.

Mark Slobin in *Chosen Voices*, also discusses the "Golden Age" in depth. He defines the date range as the 1880's-1940's–comprised of first and second–generation Eastern Europeans. The period owes its birth to the unprecedented, enormous immigration of Jews (2.3 million) into the United States because of persecution in the Russian Empire. New York was the most popular destination of the eastern Europeans (as opposed to the German Jews) and with the founding of dozens of small synagogues it easily became the "center of the cantorate."[12] As with other professions, financial compensation closely governed the development of the *chazzan's* post. For instance, when news spread that in 1885 a synagogue hired a cantor for $1000, the cantorate in New York and in other big cites in America became an instant attraction to many hopefuls across the Atlantic. In "American Judaism" Jonathan Sarna writes:

> This so-called "*hazzan* [cantor] craze" began in the 1880s when the first "thousand dollar" cantors were hired on the Lower East Side.[13]

As Slobin shows us with the example of Chaim Weinshel, the *chazzan* suddenly had a profound impact on the membership and aesthetics of the congregation and competition quickly mounted between cantors and congregations; the *chazzan* was

suddenly a crucial figure for the transition of the newly immigrated Jews. This directly related to the idea that the synagogue was now a key identifier of the newly displaced Jew's ethnicity and culture. The competition led synagogues to find new ways to attract talented *chazzanim*, like advertising in the Yiddish press and ignoring many serious personality flaws in applicants–an issue that most scholars seem to touch upon. Even at the 1930s the cantorate was still best categorized as a "marketplace" in which advertisement and managers were the best way to secure *chazzanim* both in and outside of New York. *Chazzanim* rose to the top of superstardom, often being compared to opera stars like Enrico Caruso, or having to turn down opera careers themselves like Yoselle Rosenblatt (1882-1933) reportedly did.

In Slobin's report, by 1925 we have evidence that enthusiasm for *chazzanim* waned considerably because of criticisms that point to the uniform nature of the art that phonograph recordings caused, or the widespread availability of the liturgy so that Jews need not even step into a synagogue to hear it. Concerts became boring to the public too, according to Slobin, and by 1938 there were far more *chazzanim* in New York without jobs than the inverse–even if that was due to their distaste of work in the "provinces" because a nurturing of Jewish identity was absolutely necessary there. As things became increasingly difficult for *chazzanim* the best bet for safety was membership in a professional organization (like the Jewish Cantors Ministers Association of America) "dedicated to placement and enforcement of decent treatment by synagogue boards."[14] Organizations like the khazonim-farband (the above mentioned) usually served the interests of private *chazzanim* rather than *chazzanut*. *Chazzanim* survived any way they

could, by engaging with famous commercial brands (like Maxwell House Coffee) or by ensuring that they at least had a high holiday pulpit somewhere in the provinces.

Slobin discusses the changes that Mordechai Kaplan caused in Judaism as having a direct affect *chazzanim* in America. Kaplan's philosophy made the idea of a cantor just one of the many ways for Jews to manifest and experience their cultural expression and so the cantor's job became increasingly ambiguous as new trends developed in response. Conservative Judaism added to this ambiguity by not explicitly detailing the expectations of the cantor. Reform Judaism on the other hand found new ways for cantors to express themselves, particularly through composition. Second generation *chazzanim* were also allured to American culture more easily than the first-generationers. Slobin shows us through the example of Lawrence Avery that there was a yearning to aspire to the "real" art form–in his case opera.

Slobin concludes by showing us how apprenticeship was as important in this period as it was back in Europe. This contrasts with the idea of institutions training *chazzanim*, which was not popular at the time. This period is clearly cut short with the arrival of the Holocaust, which transformed all aspects of Jewish life.

Wohlberg details a brief history of the cantors' financial compensation similarly as Slobin does. Wohlberg chooses to compare their salaries to rabbis' through history. In 1750 cantors were barely compensated at all; by 1800 a more realistic salary surfaced. Apparently, the period of the emancipation and the Reform movement affected the cantorate most vitally–just as Slobin referenced. New jobs soon surfaced for the cantor,

like bar mitzvah instruction, conducting of choral groups, more congregational singing–all these affected the cantor's salary for the better.

Hanoch Avenary writing for the *Encyclopedia Judaica* (vol. 12) gives us a more in depth look into the history of the aesthetics that made Eastern European *chazzanut*. This will serve well as a transition to the following part of this report where we will examine how these aesthetics have been analyzed and evaluated in the past. Avenary's article, "The Evolution of East Ashkenazi Hazzanut" opens with the notion that Jews in Eastern Europe were completely ignorant of "advances of the times"[15] and that art music was no exception to this rule. This was because of how they were collected in the Pale of Settlement, which was bound by very stringent constraints. The most talented musicians could only find expression through synagogue music (which was considered the very highest art and focused on the solo performance of the *chazzan*) or popular music. Ashkenazi *chazzanut* was almost totally concerned with expressivity leading to "an upsurge of religious feelings".[16] The music is described as monodic with mounting, repeating melodic cells with very free rhythm and modulations in and out of different *makams*. Single words are repeated over and over and many colors of the *chazzan's* voice are employed, like high falsetto, trills and glides–the very mechanics we are interested in our investigation albeit Avenary does not go into any further detail.

We are informed that the development of this style of music was not known before the early 19th century leaders began composing and exploiting it. Avenary illuminates a divide between two styles of *chazzanut*, one older "classical," and another younger style "influenced by Western art music".[17] For the former the Ukraine and

Volhynia are the main community representatives and a list of archetypal personalities is provided. *Chazzanim* did not partake in the excessively ornate renditions as their later counterparts did–those of the "Golden Age." A list of personalities is provided to represent the younger style but the most important of these is Sulzer, whose musical reform aided to Westernize the *chazzanim*. Characteristics of this style are it's using of choral composition, flourishes and even fugues.

CHAPTER III: EXPLORING THEORETICAL ANALYSIS OF CHAZZANUT

As stated in the introduction, there exists a limited amount of literature on the topic of *chazzanut* and even less on its technical execution and form analysis. The extant material usually takes the form of a historical overview of the art (as in the previous chapter) and focusses more on the *chazzan* than his art. Even Adolph Katchko, a gifted *chazzan* in both execution of style and in his cantorial compositions, does not delve deeply into cantorial technique although he provides a decent place from which to begin. In "Changing Conceptions of Hazzanut," Katchko begins by stating that many changes have occurred within *hazzanut* in Jewish life, thereby focusing on historical aspects of the *chazzan*. It is pointed out that the *chazzan's* job is much more difficult than the opera singer for example, because for the latter all the music is fully composed while for the former it is demanded that he be "highly creative musically"[18] because the music is not entirely created. This simple comparison foreshadows the difficulties of analyzing cantorial music compared with classical: because every cantorial piece is made malleable by the style's demand for improvisation, there exist multiple versions of any given piece that is either performed differently by the same *chazzan* on a different occasion or is rendered differently by other *chazzanim* with different respective styles of execution. Additionally, Katchko informs us that the opera singer's text is already musical in itself, while the Jewish liturgy is made up of very short thoughts, repeated one after the other. Likewise, composers of recitatives (who primarily write in this style) have very difficult

jobs (as opposed to opera composers of arias) because they are working within a formless medium with the expectation that they produce something rhythmic.

Katchko details a few compositional/improvisational procedures that cantors employ vis a vis *chazzanut.* These do not focus on technical execution of the literature however, nor do they attempt to analyze the form of compositions–they are simple ingredients the improviser/composer can use in the construction of cantorial phrases. While bringing specific compositions of this repertoire to light and providing musical examples, Katcho details the first one of these methods as the sustaining of long notes in a phrase to give balance within a musical and textual phrase that is shorter in word length than a following phrase. Katchko then explains that more skilled *chazzan* would think the phrase out more carefully without requiring the use of sustained long notes but rather he would end with a cleverly constructed climax. We are then introduced to the idea of the *hazzan-zoger* who would interpret each word with a phrase-coloring motif individually while trying to fit the words in the larger context of a phrase. Sometimes there would even be many motifs in one word. This art however, has died out because it required the congregation's intimate knowledge of every Hebrew word–a skill very rare today. This is a great place from which to start analysis of similar pieces where text painting is used. Unfortunately, when Katchko informs us how the *hazzan-zoger* would sing a particular word (like "baruch") he only does so by offering the adjective, "dignified." This does not give us any insight into the actual technique that the *chazzan* would use to achieve the affect. Yet Katchko continues to loosely classify these cantorial methods by naming another employed by *chazzanim:* the changing from recitative to rhythm within a piece–

Weintraub often exemplified this. Again, this is useful information but only inasmuch as it provides us with a piece of a much larger puzzle that is a *chazzan's* overall arsenal of interpretation instruments.

The last major compositional method discussed is that of the singing form used by Vilna's Hazzan Abraham Bernstein (1866-1932), for example, in which short motifs become longer singing phrases. Apparently, the longer singing phrase is now the most used form of *hazzanut* in Katchko's day. Indeed in the music of the "Golden Age" cantors this is the is the normative style. Katchko claims that this singing form brought upon evils in that it often sacrificed the correct *nusach* for popular opera melodies and marches–this happened particularly in *En Komo cho* and *Uv'nucho Yomar.* We learn that the *Baal Tefilah* is partly to blame for this as the *nusach* in many prayers of praise was not taken seriously enough and so was often changed too far beyond its original form. The usage of the correct *nusach* in all prayers is of utmost importance to Katchko, both in liberal and traditional synagogues–it is as important as the possession of a beautiful voice.

Gershon Ephros also attempts to give insight into the "hazzanic recitative" but they are far too emotional to be of any technical use. In "The Hazzanic Recitative: A Unique Contribution to our Music Heritage" he asserts that the *creative hazzan* voiced our people's "suffering and tribulation"[19] as well as our occasional joys. The article is full of this type of emotional language without answering the question of how the creative *chazzan* accomplishes this. He does inform us that the recitative is said to have undergone change and development, unlike the *nusach*, but that it is inspired by the *nusach* which was influenced and based on the *tame mikra.* This is definitely an

important concept in analyzing music from the "Golden Age" as we wish to find the Jewish primordial elements in the great cantors' melodies. What is unfortunate though is that Ephros goes no further; no attempt is made to delve into what these elements are and how they have been changed in "hazzanic recitative."

Ephros does however go on to classify the 5 main types of recitatives. Again, this is at least a good place from which to start when trying to analyze *chazzanic* material. The types are listed as the parlando, t'filah developed, virtuoso, improvisational and Hassidic. Predictably and correctly, he puts Roitman's, "Awshamnu Mikoil Awm" into the virtuoso camp of recitatives. If he were to mention any of Shlisky's works he surely would have put them into this category as well. He does not go into much detail for each one concerning execution or characteristics but exemplary pieces of each kind of recitative are detailed. For example, when discussing the virtuoso recitative he only notes that the interpreter of such a recitative must have a superior voice and great facility with coloratura–no direct qualities of the actual form are given. Ephros ends the scanty article by pointing out the important role of the "Cantor-Concertist" to the art of the *chazzanim* for his efforts in attracting hundreds of thousands of Jews to hear him. Ephros calls him the "traditional *maggid* of old."[20] In our investigation in the latter chapters of this thesis we will be focussing mostly on the virtuoso style of recitative.

It is very telling that Mark Slobin chooses the topic of cantorial improvisation as his last chapter (before the conclusion) in his book on the American Cantorate. He makes it very clear that improvisation is one of the most characteristic features of the *chazzan*, one that is "nearest to the traditional hazzan's sense of self"[21] In discovering this, he

claims one must delve into the essence and identity of *nusach*, for as we will see, it is regarded as the purest most basic form of the melodies and motives passed down as far back as we can remember. Slobin does this with direct quotes from hazzanim; their experience of *nusach* in their own words. Through the cantors we learn that *nusach* is something inherited, something that is to be guarded and preserved, something that dictates moods for all occasions, something ancient, something that must be presented professionally, something that binds a service, something that permeates the subconscious, something that is invaluable. While these quotes are insightful, they do not do much to illuminate any underlying techniques for composition or execution.

Thankfully, Slobin reemphasizes these statements with some of his own while at the very least examining two selections of Jewish liturgical text and their relation to *nusach* and improvisation. The *Ashrei* is the first text examined. There are so many different occasions in which this text occurs that there are so many different ways in which it is sung. Slobin takes us through some of the variants showing us the difference between "straight *nusach*" styles and cantorial styles which employ more embellishments on single syllables. Slobin walks us through the same process with the second text, *U'vchen Ten Pachdecha*, this time showing us that known cantors' compositions are found. Different renditions are compared showing differences in accentuation, range and technique.

Slobin gets us to see the relationship between *nusach* and improvisation just as he did with getting us acquainted with *nusach*: with direct quotes from cantors. Here we learn that improvisation is something that is only attainable by a few, something that must

be based on a scheme, something that must be developed, something that comes from the heart, something that must effectively combine a limited number of motifs and variations, something that must be unraveled, something that expresses the most complex of Jewish emotions, something that is impulsive, something that is divine. Again Slobin summarizes his findings, and does so by stating the idea that improvisation requires both "extensive background and a personal approach"[22] and so is the most demanding endeavor of the cantor. Quite optimistically, Slobin concludes through looking at the sample texts above, that *nusach* is alive and well in America, and that it comes from American ideals of individualism and comfort. His main point seems to be that improvisation is impossible without a thorough mastery of *nusach*.

Most fortunately, Kenneth Jaffe does more to illuminate the complex art of the "Golden Age" *chazzan* in his thesis, "Eastern European Hazzanut: An Inquiry into its Vocal Style, Coloratura and Ornamentation." From the onset he makes a very important point:

> Today, if an American born Jew with no background or extensive exposure to Eastern European Hazzanut is trained in the usages of *nusach*, the basics of correct Hebrew grammar and the meaning of each prayer; is taught to sing accurately every note and dynamic within a given traditional recitative, that individual would still not have grasped one of the most crucial elements of Eastern European Hazzanut.[23]

This is true because, as Jaffe shows us, the nuance, coloration, distinctive ethnic styles and maneuvers are really more important than the actual notes written on the page. This is why aspiring cantors used to apprentice with trained and established cantors; it

was not so they would sit and read notes from a page but to transfer aurally the elements of *chazzanut* much like folk music from other cultures has been passed down. The same is true of analyzing cantorial music. If we are to understand how these compositions/ performances are uniquely *chazzanic*, then we will need to identify and characterize the elements that are not immediately discernible on a page of music.

Jaffe divides his chapter on the guiding aesthetic principles in eastern European *hazzanut* into 6 sections. These are important probes into the components of *chazzanut* style. The first deals with intention and prayerfulness in *hazzanut*. Jaffe points out the fact that Jewish aesthetic demands are much more closely focused on expressing the nuance and emotion of the text rather than having simply a beautiful voice. Any acquisition of technique or beauty of sound should be sought after to help the *chazzan* convey the meaning of the text more efficiently and emotionally. Jaffe draws upon interviews with cantors to solidify his points. In the second section he shows the similarities between the *Hazzan* and the Ba'al T'filah–similarities in repertoire, style and execution. The third deals with contrasting the two: the *Hazzan* will take music up an octave out of the spoken range where it can be sung more emotionally, he will use more ornamentation, and he will usually be more of a professional musician than a Ba'al T'filah.

Jaffe's fourth section speaks of the conflict between the need for individuality in a *chazzan's* style alongside the need to follow and imitate the oral traditions that came before him. Many nuances are discussed, like the changing of keys from one cantor to the next, the use or nonuse of microtones, falsetto, etc–the *chazzan* must balance what he has learned orally from the masters with his own talents at interpreting the liturgy in a unique

way. Indeed this is the watchword of any aspiring musician: one must master the basics of a given style but then make it his own with unique interpretation and expressivity. The fifth section deals with the changes in the aesthetics of *hazzanut* in this century, like the avoidance of Yehiel Karniol's (1855-1928) style of coloratura, the move toward evenness of line in singing that is more attuned to classical singing, the employment of the dorian mode in composition, and the singing of extremely high passages. Jaffe's last section deals with the dynamics between the *hazzan* and the listener. He points to the fact that a typical American "audience" knows far less than the Eastern European ones of their time, that the choirs in America are not of the same high standard, and that recordings had caused "audiences" to expect specific things from *chazzanim*. *Chazzanim* often did things to make the people more receptive to his craft, like inserting common melodies, repeating words, holding notes, or the employment of glissandos.

For our analysis, in the next few chapters, of some key pieces of David Roitman and Josef Shlisky, Jaffe's fourth chapter, "Compendium of General Vocal Style, Ornamentation and Coloratura Used Commonly in Eastern European Hazzanut" will be a useful resource. In it contains a catalogue of numerous vocal techniques which are employed by "Golden Age" cantors. The techniques are listed systematically and analyzed. Among them are the use of vibrato, straight tone, nasality, vowel modification, microtonal singing, slow trills, falsetto cadenza (one of Shlisky's mainstays), the kvetch, the glissando, the hazzanic mordent, the grace note, the trap door, the reattack, and the reverb. In the next section Jaffe provides us with a list of techniques which fall under the coloratura category. Among them are the drey, the slingshot, and the treppig coloratura.

All the techniques can be easily referenced in the appendix where Jaffe has provided musical notation of several different *chazzanim's* interpretations. In the next sections we will be using Jaffe's collection of terms to analyze Roitman and Shlisky's particular style.

CHAPTER IV: ANALYZING ROITMAN'S VOCAL STYLE OF SUBTLETY

Certainly the "Golden Age" was a time of great flourishing of *chazzanut* and Jewish music in general. While there are many commonalities of style and form between the famous *chazzanim* (many of which are examined in Jaffe's thesis), this thesis chooses to observe what made David Roitman and Josef Shlisky unique. Through the analysis of several epitomic pieces one can find common usage of certain techniques which make up the unique style of any great cantor. The dissected pieces were transcribed from the most popular recordings of the given work and provided as an appendix to the thesis. The following diagrams will help to elucidate the overall form of each piece, while commentary will delve deeper into the nuance of Roitman and Shlisky's style and should be referenced to the written music in the back of this report. The diagrams break the main textual/musical iterations into columns so that musical ideas can be graphically represented. Any new occurrence of any word within the text is displayed in bold. Furthermore, since accompaniments were not composed by these cantors, only the harmonic/modal structure of the vocal line will be taken as the basis for form analysis.

AWSHAMNU MIKOIL AWM-ROITMAN

INTRODUCTION

(g Magen Avot)

|:Awshamnu mikoil awm **boishnu mikoil doir**

gawlaw mimenu masois **dawvaw libeinu bachawtaweinu**

dawvaw libeinu bachawtaweinu:|

DEVELOPMENT

awshamnu mikoil awm boishnu mikoil doir

(c Magen Avot)

gawlaw mimenu mawsois dawvaw libeinu bachataweinu

l'eineinu awshku amawleinu awshku amawleinu

m'mushawch um'moirawt mimenu minenu

nawsnu ulawm nawsnu ulawm **awleinu**

oy sawvalnu al shichmeinu

(C Ahavah Rabah)

avawdim mawshlu vanu

D'VEIKUT

avawdim mawshlu

mawshlu vanu

poireik ein poireik ein

poireik ein **miyawdawm** poireik ein miyawdawm

tsawrois rabois s'vawvunu tsawrois rabois

tsawrois rabois tsawrois rabois s'vawvunu

krawnuchaw Adoishem eloikeinu

We can quickly discover many things about the form of this piece through the diagram above. Notably, the piece moves (relatively slowly) between a few modes and ends in a different mode than it began. This is an important compositional distinction and is characteristic with a traditional recitative as opposed to a piece which begins and ends in the same mode which is more akin to Western style music–whether it be classical or folk. The word repetition is also important to note especially when new words are introduced at the beginning of a new mode.

In one characteristic piece, almost all of Roitman's signature moves can be discovered and heard, therefore we will use "Awshamnu Mikoil Awm" to introduce these major techniques. The piece begins with a series of descending melodies– painting the picture of a repentant Israel. These descending lines are colored immediately with **vocal cracks** (or kvetches as they are called in Jaffe's thesis) usually located a third above the target note. What is noteworthy about Rotiman's use of these very common cantorial ornaments is that they are generally much more subtle and subdued than Shlisky's and likewise so when compared to other great cantors like Rosenblatt. They do not come out of the texture as much as they give an impression to the vocal line. Jaffe describes this kind of kvetch as the "the unvoiced kvetch" and does attribute it to Roitman.[24] However, these cracks are voiced but can only be heard when using specific software to slow down the recording. The distinction made in Jaffe's thesis that Roitman's kvetches are less present than others (like Karniol, Mordechai Hershman (1888-1940) and Louis Waldman (1907-1969)) is still very much true and represented in his report.

Furthermore, Roitman uses vocal cracks to begin a phrase as he does in "dawvaw libeinu" in measure 8, and when doing so usually dramatizes the effect by executing the crack considerably higher than the target note although still relatively subdued (a 5th in this case). This technique is repeated in measure 17 on the word "awshku"; this time the target note is F and the crack is located a 5th above on C. Jaffe describes this technique as the "pre-onset kvetch" and ascribes a "spontaneous quality to it".[25]

We are quickly introduced to another often employed technique of Roitman in measure 10 on "dawvaw." The notation here (as is so often the case in non-classical music) is only an approximation and can be written in several different manners. The one chosen here is that of 3 quickly repeated notes beamed together. The effect is that of a **subdued pulsation** as it is always executed by Roitman in a quieter manner relative to the main notes of a phrase. Although it could be notated as a neighbor group with the middle note a second above for easier reference to other repertoire (as suggested by Cantor Noah Schall), it does not appear that the three notes are different in pitch from one another after careful examination of the ornament at much slower playback speeds. Furthermore, since this is indeed a characteristic and unique method of ornamentation, it will serve us well to find a unique way to notate it along with explaining its usage.

In Jaffe's section on coloratura figures the closest technique described to this pulsation is his description of "the drey".[26] He cautions that there are many variations of the move and this would explain the difficultly of categorizing Roitman's particular technique. Again, the main point to be made is that Roitman's execution of the pulsation is rather subdued and less present than the other *chazzanim* mentioned (Hershman,

Kamiol, Shlisky–the example taken here is from Shlisky's "Av Hawrachamim" and is indeed a much more present rendition of the *drei*. Other instances of Roitman's pulsation occur at measure 25 on "poireik," measure 29 on "s'vawvunu" and "Adoishem" at measure 31. Consistently, each one of these ornaments is executed very quickly in relative subtlety to the surrounding notes.

The longest melisma in the piece occurs at measure 21 on the word "mawshlu" which ushers in the d'veikut section. As with his other ornamentation, even a melisma containing 34 notes is relatively quieter than the rest of the vocal line. This is certainly characteristic of how Roitman approaches ornamentation and is in direct contrast with the manner in which Shlisky employs coloratura and ornamentation which will be discussed in the next chapter.

Another major technique unique to Roitman can be heard in measures 17-18 on the word "nawsnu ulawm" and again can be characterized by Roitman's tendency to employ subtlety when adding expression to the vocal line. On the second syllable of the first word he slides up a 7th to a pianissimo and continues the phrase. This is particularly effective as its contrasted with the repeated, strong melismas on "ulawm." In direct contrast to this we also have at the end of the piece the dramatic jump of a tritone on the word "Adoishem" followed by a strong pulsation in measure 31.

Roitman's vocal style is also characterized by his tendency to **swell** in and out of tones. This adds to the pleading nature of his expression and while being very dramatic gives it a more introverted feel than other straightly sung, declamatory style techniques.

The vocal swelling can be heard very easily on "awshku" (measure 17) and "mimeinu" (2nd half of measure 17).

Jaffe also mentions a *chazzanic* device which he calls "the 'falsetto' cadenza".[29] This vocal maneuver (under "General Stylistic Elements Used in Hazzanut" in chapter IV) is said to be primarily executed much like a cadenza in Western classical music styles–at the pre-concluding phrase before the conclusion of the recitative. Jaffe shows us that this device is indeed very different from its Western sibling in that it relies on different modal/chordal formulas and that the *chazzan* displays virtuosity but does so in a hushed manner. Both Roitman and Shlisky use this device toward the end of their recitatives. In "Awshamnu Mikoil Awm" Roitman uses the 'falsetto cadenza' but does a very short version of it on the words "twawrois rabois" in measure 29.

Thus far we have discovered at least four signature vocal techniques relatively unique to Roitmans style:

a. **vocal cracks** (kvetches)
   i. normally a 3rd above note and quieter than base note
   ii. a 5th above base note when beginning a word

b. 3 note **pulsation** (drei)

c. **sliding leap to pianissimo**

d. **swelling** within vocal phrase

e. **falsetto cadenza** at pre-concluding phrase

Through the analysis of another Roitman piece we can further solidify his use of ornamentation.

AV HAWRACHAMIM–ROITMAN

INTRODUCTION

(f Magen Avot)

CHOIR: Av hawrachamim	av hawrachamim
av hawrachamim	(av hawrachamim)
hu y'ra-cheim	hu y'racheim
am amusim	
CHAZZAN: Av hawrachamim	av hawrachamim
hu y'racheim hu y'racheim	**am amusim**
v'yizkoir	**b'ris**
v'yizkoir b'ris eisawnim	**b'ris eisawnim**

(bb Magen Avot)

v'yatzil nafshoiseinu	**min**
min	min
min min **hashawois harawois**	min min hashawois harawois
v'yatzil v'yatzil	nafshoiseinu
nafshoiseinu min hashawois harawois	

The 3 note pulsation is employed here in abundance and is also presented with slight variations. First the regular usage is observed at measures 19-22 before and during the climax. Here on the words "min" and "shawois" the listener can hear the characteristic Roitman maneuver as the section builds in intensity. Additionally, a variation of the technique is observed in measures 13-14. When listening to the section at much slower speeds it is discovered that the last note of the pulsation figure on the words "am," "v'yizkoir" and "b'ris" is consistently a tone lower and slightly longer than the usual figure. However, the group is still made distinctive with a sudden decrease in volume as is epitomic of Roitman's subtle style.

Roitman's use of vocal cracks is also consistent in his "Av Hawrachamim." They are usually quieter than the base note and are found to be (generally) a third above. The best example of this occurs at measure 26 on the words "hashawois harawois." The base notes here are Eb and the cracks occur a third above on Gb. There is also continuity in the way he treats the 31 note melisma in measure 18 on the word "min". Like the previous example of this ("mawshlu" in "Awshamnu Mikoil Awm"), the longest melisma serves to set up the transition to the deveikut section and is performed very quietly. This piece however does not display the technique of cracking at the beginning of a word (a fifth above) nor does it display his sliding leaps to pianissimo.

Even in his very lyrical "Hayoim T'amtzeinu" (not included in the transcriptions section), Roitman still employs the dramatic techniques discussed above. Since the piece is largely sung as a melisma on the word "Hayoim," there is no lack for pulsation or "pulling away" as he so consistently does in his other pieces. What is more notable

though is that just like the two other pieces mentioned, Roitman chooses the very longest melisma to occur as an introduction to the d'veikut section, rather than inserting it at the climax. Additionally, the melisma, along with the following high ones, is sung very quietly and subtly.

REPETITION VERSUS SEQUENCE IN ROITMAN'S VOCAL LINES

According to Schall,[27] it was repetition that made "Awshamnu Mikoil Awm" such a popular piece in its day. Of course, Schall was speaking of the repetition of the main melody through measures 6-10. However, repetition also occurs throughout the whole piece within sections and serves to be a general trademark of many of Roitman's melodies. Certain melodic cells will repeat themselves each time they are introduced. For example:

1. G G Bb C D on **Awshamnu mikoil awm** and **boishnu mikoil doir** in measures 11-13
2. Eb D C D C D C (melody embellished on repeat) on **gawlaw minenu mawsois** and **dawvaw libeinu bachataweinu** in measures 15-16
3. F Eb on **awshku amawleinu** in measure 17

In addition to the fact that the above 3 examples occur consecutively, these are only 3 of very many such examples of direct repetition/embellishment in the piece.

There is also a great deal of repetition in "Av Hawrachamim." In much the same manner, the first melodic cell (sung by the cantor) is repeated with slight embellishment.

This occurs frequently throughout the piece, measures 14, 21-22, 26, 27-28 to name a few are good examples. Certainly it is repetition/variation that catches the listener's ear in these melodies, and the overreaching form of this piece transports the listener by the recapitulation of the main melody (from measures 9-10) in measures 31-32. This time it is sung up a perfect fourth in the new mode of Bb *magein avot*. The choir follows suit by singing the introductory theme in Bb *magein avot* as well, closing this section of the liturgy. All these examples are contrasted to the use of sequence, of which there is relatively little use compared to repetition. Variation, on the other hand, is employed frequently and should not be confused with a sequence in which melodic lines are sung at different pitch levels.

CHAPTER V: ANALYZING SHLISKY'S BOLD VOCAL STYLE

Shlisky's vocal style presents a good contrast to that of Roitman's discussed above. In general, the former is not characterized by subtlety, nuance or heavy use of repetition, and here it can be mentioned that Roitman is thought of to be a much finer artist than Shlisky.[28] That being said, Shlisky is a great artist and *chazzan* in his own right, and brings to the art his own unique interpretations and style. One need not listen for too long before being able to pick out several trademark vocal maneuvers that he employs. Shlisky's voice is definitely the higher and lighter of the two *chazzanim*, often climbing as high as Eb, more than an octave above middle C. Let us take his "Kawdoish Awtaw" as an example of some of Shlisky's key vocal characteristics.

KADOISH ATAW-SHLISKY

INTRODUCTION

(g Magein Avot)

Kawdoish Ataw

kawdoish Ataw kawdoish Ataw

(sequence)

v'noiraw v'noiraw v'noiraw

v'noiraw v'noiraw v'noiraw

v'noiraw **sh'mechaw**

DEVELOPMENT

(c Magein Avot)

kawdoish Ataw	kawdoish kawdoish Ataw
v'noiraw v'noiraw	v'noiraw v'noiraw
v'noiraw	v'noiraw sh'mechaw

D'VEIKUT

(c Ukrainian Dorian)

v'ein eloikah	**mibalawdechaw**
mibalawdechaw	mibalawdechaw

(transition to Bb Major/Adonai Malach)

kakawsuv

(sequence)

vayigbah	vayigbah
vayigbah	
Adoishem	**ts'vawois**
ba-bamishpat	

TUNE

(tune in G Magein Avot)

v'haweil	**hakawdoish**
nikdash	**bits'kawkaw**

SEQUENCE

nikdash	nikdash

nikdash nikdash nikdash

(half cadence to D of G Magein Avot

nikdash nikdash bits'dawkaw

CLOSING SECTION

(Bb Major/Adonai Malach)

bawruch **bawruch**

Ataw Adoishem

(g Magein Avot)

hamelech hamelech

hamelech **hakawdoish**

As shown in the form breakdown, this is a quite developed piece with several modes being used and ample form elements: sequence, tunes, etc. In fact, Shlisky's melodies cadence very frequently in new keys within a larger form structure. This is opposed to Roitman's style where we usually are presented with melodies that stay in a particular mode longer before modulating. Compositionally, it is very important to note that this piece ends in the same mode on which it began. This is certainly a more "classical" compositional technique and the idea is supported by the fact that there are many cadences and modulations occurring quickly in the piece and many more instances of Western chord progressions than contained in the Roitman recitatives analyzed.

When comparing Shlisky to Roitman it is easy to hear the difference in how differently they use **vocal cracks** (kvetches). Shlisky's are much more present–they do

not fade out of the texture like Roitman's–and they general occur higher than Roitman's as well. If we were to use Jaffe's methodology, then we can categorize this as a "kvetch produced like a yodel".[39] Since the voice is pushed up and cracks into falsetto, a stronger effect is produced. This simply is a different way in which cantorial drama is infused into Shlisky's music. The result is a more extroverted style. Even when Shlisky sings long pianissimo passages (like Roitman does), they are done more as a contrast of two dynamics rather than the constant swelling style of Roitman. The former is much more fond of the "falsetto cadenza" than the latter and will be displayed in the analysis of the next Shlisky piece.

The first overt vocal crack occurs in measure 19 on "kawdoish." Notice how this one is a 5th higher (G above C) than the target note and that it is virtually as present in volume as the neighboring tones. Another similar example is measure 59 on "nikdash." Again, the crack occurs a fifth above the target note (F above Bb) and is relatively the same volume as the neighboring tones. We can call this type of crack a **dramatic crack**, which Shlisky employs far more often than Roitman. There do exist relatively more subdued cracks in the "Kawdoish Ataw" that occur a 3rd above the target note ("v'noiraw" in measure 25; "mibalawdechaw" in measure 30), but these are still more extroverted than one would generally find in Roitman's music. The flips that Roitman uses in "Awshamnu Mikoil Awm" in measures 6-7 for example are barely audible. Even the ones that occur higher than the base note (measure 8 on "dawvaw"; "awshku" at measure 17) are hard to hear at first listen.

One of Shlisky's most distinctive maneuvers exists in abundance in this piece. In measure 14 on the word "v'noiraw" we have a very quick **melismatic figure with turns** in between each step of a **descending diatonic scale**. The turns in this example are sung without breaking as opposed to measure 58 where the second note of each turn cracks. This move occurs several times in the piece in measures 14, 54, 57, and 58 and does so always describing an attribute of God ("v'noiraw" awesome and "nikdash" holy). In the work these are contrasted against the plainly sung descending diatonic scales in measures 35-38. The longest melisma occurs at measures 39-40 on the word "vayigbah" containing approximately 18 notes. In contrast to Roitman's subdued melismas, Shlisky sings this sequential run as presently and loudly as the rest of the piece.

Many of the above vocal qualities of Shlisky's "Kawdoish Ataw" can be heard in his "Tikantaw Shabbaws." Notice how quickly and often modes/key change–this is very characteristic of Shlisky's melodies which make for some very interesting harmonizations in the orchestral accompaniments. Contrast that with the accompaniment for Roitman's "Ashawmnu Mikoil Awm" and one will find, in the latter, much more long held chords under a vocal line which does not cadence as often.

TIKAWNTAW SHABBAWS-SHLISKY

(G Ahavah Rabah)

Tikantaw	**shabbaws**
rawtsisaw kawrb'noitehaw	
tsivisaw peirushehaw im sidurei	im sidurei

im sidurei **n'suchehaw**

(C Magein Avot)

m'angeihaw **l'oilawm kawvoid**

yinchawlu

kowvoid (sequence) kawvoid yinchawlu

toiamehaw (cadence to Eb Major)

MINI-TUNE (Eb Major)

toiamehaw chayim zawchu chayim chayim zawchu

(Sequence)

v'gam hawoihavim d'vawrehaw g'dulaw bawchawru

v'gam hawoihavim d'vawrehaw g'dulaw bawchawru

v'gam hawoihavim d'vawrehaw g'dulaw bawchawru

v'gam hawoihavim d'vawrehaw

g'dulaw g'dulaw bawchawru

awz **misinai nitsavu awlehaw**

(Flute imitation section Eb)

awz misinai awz misinai

awz awz misinai awz awz misinai awz

awz misinai awz

awz

(metered)

awz misinai misinai nitsavu

nitsavu awlehow

(beginning of modulation to c Magein Avot)

vat'saveinu Adoishem Eloikeinu **l'hakriv baw**

baw **kawrban musaf shabbaws kawrawui** shabbaws kawrawui

(c Magein Avot)

y'hi rawtsoin y`hi rawtsoin

y`hi rawtsoin **mil'fawnechaw**

milfawnechaw Adoishem Eloikenu **veiloikei avoiseinu**

(tune in c Magein Avot)

shetaleinu **v'simchaw** v'simchaw **l'arsteinu**

v'sitoweinu bigvuleinu bigvuleinu

(sequence)

v'sitaweinu bigvuleinu

bigvuleinu

v'sitaweinu bigvuleinu

(G Ahavah Rabah)

v'shawm naseh l'fawnechaw **es kawrb'nois choivoiseinu t'midim**

t'midim k'siddrawm es choivoiseinu t'midim k'siddrawm es choivoiseinu

t'midim k'siddrawm u **musawfim k'hilchawtawm**

v'es musaf yoim hashabbaws hazeh **na'aseh v'nakriv l'fawnechaw**

l'fawnechaw **b'ahavaw** **k'mitsvas r'tsoinechaw**

(Falsetto Cadenza)

k'moi k'moi

shekawsavtaw awleinu b'loirawsechaw

k'moi shekawsavtaw awleinu b'loirawsechaw

(Ending)

al y'dei moishe avdechaw al y'dei moishe avdechaw

(Extension of Falsetto Recitative)

mipi mipi **ch'voidechaw kaw awmur uv'yoim**

uv'yoim **hashabbaws**

Since this piece comprises a considerable amount of text there is plenty of opportunity for many different modal/key sections as well as disparate sections of style. Starting in G Ahavah Rabah, Shlisky sings a long, rather complex melisma. One might have difficulty hearing the *dreys* in the melisma which have been notated in smaller 3-note groups because of the speed at which this is sung (produced).[31] The first crack occurs in measure 5, is of the "yodel" variety and so comes out of the texture in the Shlisky "overt" style. More *dreys* are produced (again, very difficult to hear) in measure 10 on "sidurei," another fairly long melisma. In measure twelve (on "sidurei") we hear the descending diatonic line with the turns (or *dreys*) that Shlisky is so fond of using in his performances. He executes a shorter version of this maneuver again in measure 78 on "veiloikei" before going into the tune section in 81. Another instance occurs in the "falsetto cadenza" in measure 106 in the upper extremities of Shlisky's falsetto. This is notated slightly differently to show the note doubling in the first beat of the measure.

Consistent with this is his treatment of the word "mipi" in measure 111. Despite what Shlisky might have intended with the notes in the 20 note figure, for purposes of faithfulness to the recording the exact pitches have been notated and are consistent with the previous melisma.

Other good examples of Shlisky's "yodeling" style of *kvetches* can be heard in measures 27, 59-60, 66, and 85. These tend to occur in the most dramatic, metered sections as do most of Shlisky's "imitative," repetitious lines.

The use of sequence (as opposed to repetition) is abundant in this piece as well. In measure 18, on "kawvoid," Shlisky sings a sequential coloratura figure which climaxes on the high "g" in measure 19. Another overt sequential move is executed in measures 31-35. This time Shlisky sings a highly syllabic phrase with the flute responding (noted in the organ part) after each iteration. Shlisky then sings another drawn out sequence on the words "awz misinai," responsively with the flute. This time the sequence mounts to the highest note in the piece, a high "Eb," above the tenor "high C".[32] Other sequences occur in measures 88-89, 97-98 and 101-102. There are definitely instances of repetition but these are less frequent. They can be found in measures 23-24, 58-59 and 113-114. Notice, however, that along with occurring less frequently, in each one of these examples the settings are metered and are in a tune context. This is directly opposed to Roitman's treatment, which usually occurs in the parlando/developmental sections, not the metered, tune sections.

The last element that will be examined is Shlisky's use of the "falsetto cadenza." In this piece lies an excellent example of its presence as a climactic device before the

concluding phrase "mipi ch'voidechaw kawawmur uv'yoim hashabbaws." There are two "falsetto cadenzas" at the last section of the piece. The first instance occurs at measures 104-107. Notice the extreme height of the range, the extensive coloratura and the dynamic marking, ***pp***. At measure 108 Shlisky sings loudly again on the words "al y'dei moishe avdechaw" but then immediately enters into another "falsetto cadenza" in measures 111 through the first half of 112. The same principles apply to this cadenza: it is very high, melismatic, sung quietly and followed by louder, rhythmic motives. This usage of two "falsetto cadenzas" adds to the drama and climax of the piece and introduces the chorus "Uv'yoim Hashabbaws" very effectively.

CHAPTER VI: ANALYSIS AND COMPARISON BETWEEN SHLISKY AND ROITMAN'S SETTINGS OF "AV HAWRACHAMIM"

Both Shlisky and Roitman's renditions of "Av Hawrachamim" are clearly intricate compositions with elaborate form and design. As the recordings chosen for analysis reveal two different kinds of accompaniment for the cantors (a cappella choir with Roitman and orchestra for Shlisky), the compositions differ from one another largely because of the opposing styles that these accompaniments suggest. The lack of instrumental accompaniment was necessary for Roitman's performance of the work in a synagogue; so too does the addition of an orchestra put (this rendition of) Shlisky's piece into the category of music released to the masses for entertainment not prayer.

Both compositions begin with a clearly identifiable motive that works its way through the first sections of their respective pieces. The opening motive appears in some form in Shlisky's setting at least 5 times before it is abandoned as the next section (development) begins. In Roitman's setting the opening motive is introduced first by the choir and then sung by Roitman only two times in the first section. The main difference here is that Roitman's opening motive returns (transposed up a 4^{th}) both in the cantor's line and the choir's at the end of the piece while Shlisky's never returns. This certainly aids to give Roitman's composition a sense of return and finality. Shlisky does something different to his composition to give it this sense of completion; he uses a metered tune as the last section as is done in many other compositions of this nature.

Shlisky's development section shifts from g magen avot to G Ahava Rabah. The raising of the third from this progression (B flat to B natural) paves the way for the modulation into c magen avot for the d'veikut section. During the development a few new motives are revealed some of which make their way into the d'veikut section. However it should be noted that during the opening section Shlisky already alludes to c magen avot by seeming temporarily cadencing to C during the last parts of the opening motive exploration. This allusion provides the feel of a larger bridge type form, so far: g magen avot–c magen avot–g magen avot (opening)–G Ahava Rabah (development)–c magen avot (d'veikut).

Roitman's composition blurs the lines between development and d'veikut. Clearly we have arrived, at measure 9, to a new section because of the use of new text (v'yatzil nafshoiseinu...) and the modulation from f magen avot to b flat magen avot. The new section is also very clearly delineated because during this piece Roitman doesn't seem to reuse motives in different sections except for the opening one. During the development the vocal line makes a new descent to a low D flat and becomes more melismatic than ever. The pitch quickly rises until we seem to arrive at a quasi-d'veikut section with the repetition of "min hashaw-ois ha raw-ois" on the highest section of the piece (B flat). This all happens in the context of b flat magen avot while the choir holds one b flat minor chord until right before the text "v'yigar b'yettzer hawra..." Within the development–d'veikut one can easily hear mounting tension and excitement through Roitman's use of a very simple repeated 3 note ornamentation. In measure 16 the motive is again abandoned while a new motive is briefly employed.

Shlisky's d'veikut section is much more clearly delineated because of its extensiveness, development within and unique modal center (c magen avot). A strong and high ranged declamatory style is employed at "oi v'yigar b'yetser hawraw" while a descending 4 note stepwise motive from the development section returns a minor third higher. All these factors help to create the most intensity in the piece and the text is fitting for this drama: "and denounce the evil inclination that harms those He carries." What is also crafty is how the same motivic and declamatory style appears sequentially, its second iteration on the text "oi v'yawchoin oisawnu lif'leitas oilawmim" now realized and transformed under an E flat major harmony. The d'veikut section's closing is lucidly heard through the modulation to C Ahava Rabah and the long held E natural on "oilawmim."

Towards the end of Roitman's composition we see the possible emergence of a new section with the choir's cadence to a new chord: D flat major. After this we have a similar declamatory style (like that found in Shlisky's interpretation) on the same text "v'yigar b'yetzer hawraw." However this could barely be called a section for it is very short-lived until it gives way to the closing containing the opening motive on "Av Horachamim."

One can see Shlisky's interpretation of the prayer to be focused most on the "**saving** of our souls," the "**denouncing** of the evil inclination" and the "**granting** of eternal deliverance." These verbs are bolded because they all contain the only motive that finds its way in two sections of the piece. This motive is also repeated more than the opening motive (at least 7 times). Roitman on the other hand does not bother to repeat

any motives except the opening one on "Av Hawrachamim" which therefore seems to focus the piece more on God's compassion than on His actions.

As mentioned before, Shlisky's piece contains a section that Roitman's does not: a tune. The defining characteristics of this section is that it is truly metered, there is full repetition of the entire melody and has less melismatic passages. This tune helps to provide a good contrast to the improvisatory and intense style of the d'veikut section. However, the last few measures of the piece break into the style of the latter with the leaping into the highest part of the range (B flat) and the dramatic and dense ornamentation on the word "y'shu-aw"–again dramatically emphasizing an action that God will take. Roitman closes his piece the same way it began, with the metered 4 part singing of the men's choir. In it there exist the same modal inflections of the melody that Roitman employed–like the flatted C before Roitman's last note. There is a printed version of Roitman's "Av Hawrachamim" transcribed by Lawrence Avery that does include the last portion of the text "v'yawchoin oisanu lifleitas..." In it there is a definite modulation to A Ahava Rabah (B flat Ahavah Rabah if read in B flat), which seems a fitting conclusion to the text. The ultimate form then of Roitman's composition with this last section in mind would be: Opening [f magen avot]–Development/D'veikut [b flat magen avot]–Closing [B flat Ahava Rabah]. Compared with Shlisky's overall form: Opening [g magen avot]–Development [g Ahava Rabah]–D'veikut [c magen avot]–Closing [C Ahava Rabah]. One can see the parallels between the two forms. Both d'veikut sections are in magen avot and progress to their respective closing sections in the parallel Ahavah rabah. They also are very similar in that they both start in magen avot

a fourth below the mode of their respective developments. The only piece that seems to be lacking from Roitman's form (when compared to Shlisky's) is the existence of the F Ahava Rabah mode between the opening and the development/d'veikut sections. The lack of this seems to indicate why the middle section and its respective climax seem to occur so quickly, leaving the listener a bit confused particularly when the closing section (in B flat Ahava Rabah) is omitted.

CHAPTER VII: CONCLUSIONS

Through thorough analysis of the great cantors' vocal styles and compositional forms we can gain a better appreciation for their particular craft. It has been discovered, for example, that Roitman's style can be characterized by subtlety when we view how he uses certain *chazzanic* devices like the *drey*, the *kvetch* and the "falsetto cadenza." When we investigate his use of form we see that he tends to favor repetition over sequence which is in direct opposition to Shlisky. Shlisky's style, on the other hand, is not characterized by subtlety but by an overt an exciting method of presentation. His melodies are made enjoyable by the heavy use of sequence and bravura with which he sings them. He, like Roitman, employs vocal techniques which are distinct from other cantors; these techniques lend a particular flavor to the liturgy that both of these cantors have enlivened.

Chazzanic music is certainly very different from Western and other styles. However, this does not indicate a different method by which we gain insight into the craft of the "Golden Age" *chazzanim* both in their vocal and compositional styles. A methodical and analytical approach, though not traditionally employed, can be most helpful in labeling and categorizing what previously was esoteric and difficult to explain. The same principal applies to the transcription of our cantors' great legacy of *chazzanic* music. Just as the world of Western classical music saw its musical notation grow more precise and deliberate, so too should we strive to represent most accurately what we hear

and want to hear in cantorial music today. This will certainly aid in preserving this great body of music for years to come.

ENDNOTES

1 Hanoch Avernary, "The Evolution of East Ashkenazi Hazzanut.", vol.12, *Music: Encyclopedia Judaica,* New York: the Macmillan Co., 1971, cols. 651-652.

2 Mark Slobin, *Chosen Voices: The Story of the American Cantorate* (Chicago: University of Illinois Press, 1989), pp. 49-52

3 Ibid., Slobin, p. 256

4 Adolf Katchko, "Changing Conceptions of Hazzanut", *Journal of Synagogue Music,* vol. 4, no. 1 (April, 1972) 13.

5 Pasternak, Velvel and Schall, Noah, *The Golden Age of Cantors* (Cedarhurst, NY: Tara Publications, 1991) p. 22 and Geoffrey Shisler, "David Roitman." in *Chazzanut Online* [website] available from http://www.chazzanut.com/articles/roitman.html; Internet.

6 Ibid., Shisler

7 Ibid., Shisler, "Joseph Shlisky." in *Chazzanut Online* [website] available from http://www.chazzanut.com/articles/shlisky.html; Internet. In Shisler's article it is Shlisky's *chazzan* who kidnaps him; in *The Golden Age of Cantors* the perpetrator is described as the choir leader.

8 Again, the reports are mixed in the preceding two sources.

9 Max Wohlberg, "Hazzanut in Transition", *Journal of Synagogue Music,* vol. 7, no. 3 (June 1977) 6.

10 Ibid., Wohlberg, p. 6.

11 Ibid., Wohlberg, p. 7

12 Ibid., Slobin, p. 51

13 Jonathan D. Sarna, *American Judaism: A History* (New Haven: Yale University Press, 2004) p. 176.

14 Ibid., Slobin, p. 64

15 Ibid., Avernary, col. 651.

16 Ibid., Avernary, col. 652.

17 Ibid., Avernary, col. 654.

18 Ibid., Katchko, p. 13.

19 Gershon Ephros, "The Hazzanic Recitative: A Unizue Contribution to our Music Heritage." *Journal of Synagogue Music*, vol. 6, no. 3 (March 1976) p. 23.

20 Ibid., Ephros, p. 28.

21 Ibid., Slobin, p. 256

22 Ibid., Slobin, p. 274

23 Kenneth Jaffe, "Eastern European Hazzanut: An Inquiry into its Vocal Style, Coloratura and Ornamentation" (Masters Thesis, Hebrew Union College–Jewish Institute of Religion, School of Sacred Music, New York, 1997) pp. 1-2.

24 Ibid., Jaffe, p. 38.

25 Ibid., Jaffe, p. 40.

26 Ibid., Jaffe, p. 48.

27 Noah Schall, coachings given to author, digital recording, New York, NY. 24 October 2007.

28 Ibid., Schall, coachings given to author. This was emphasized on a number of different occasions. Among his reasoning was that Shlisky's coloratura was often inaccurate and that he was not subtle enough like other great *chazzanim*.

29 Ibid., Jaffe, p. 36.

30 Ibid., Jaffe, p. 39.

31 It is generally known (in Jewish musical circles) that cantorial recordings from this era were often both faster and higher in pitch (roughly a half-step to a whole-step) than were performed during recording. This makes it difficult to hear the nuances in the vocal lines.

32 See previous note.

APPENDIX A: NOTES ON THE TRANSCRIPTIONS

A few points about the transcriptions should be noted. First and foremost, although efforts have been made to represent accurately what is heard on the recordings, the written notes can only be an approximation at best and are fully intended to help elucidate what one hears on the recording. Just as the point was made about the craft of *chazzanut* being most faithfully passed from student to pupil through apprenticing, so too can these transcriptions only enhance such a learning experience–never replace it. That being said they should be able to help the student see more precisely where certain pitches occur within a given technique and allow him/her a better roadmap for practicing with his/her recordings. The detail of the transcriptions would not have been possible without special software that helped to slow down the recordings considerably, change pitch when necessary, and adjust the equalization of bands of frequencies that were particularly difficult to hear.

Additionally, the transliterations themselves should be discussed for the transcriptions just as they were for the analyses. As these "Golden Age" *chazzanim* sang in an *Ashkenazi* pronunciation of Hebrew, I have again chosen to be entirely faithful to the exact manner in which they inflect the text. This results in the representation of the particular way in which Eastern European *chazzanim* pronounce the "o" vowel for example. Since they seem to pronounce the vowel as "oi" or "oy" every time an "o" is represented in the text, it has been transliterated as "oi" in the transcriptions every time. Moreover, to clearly distinguish the "patach" from the "kamatz" vowel, they have been

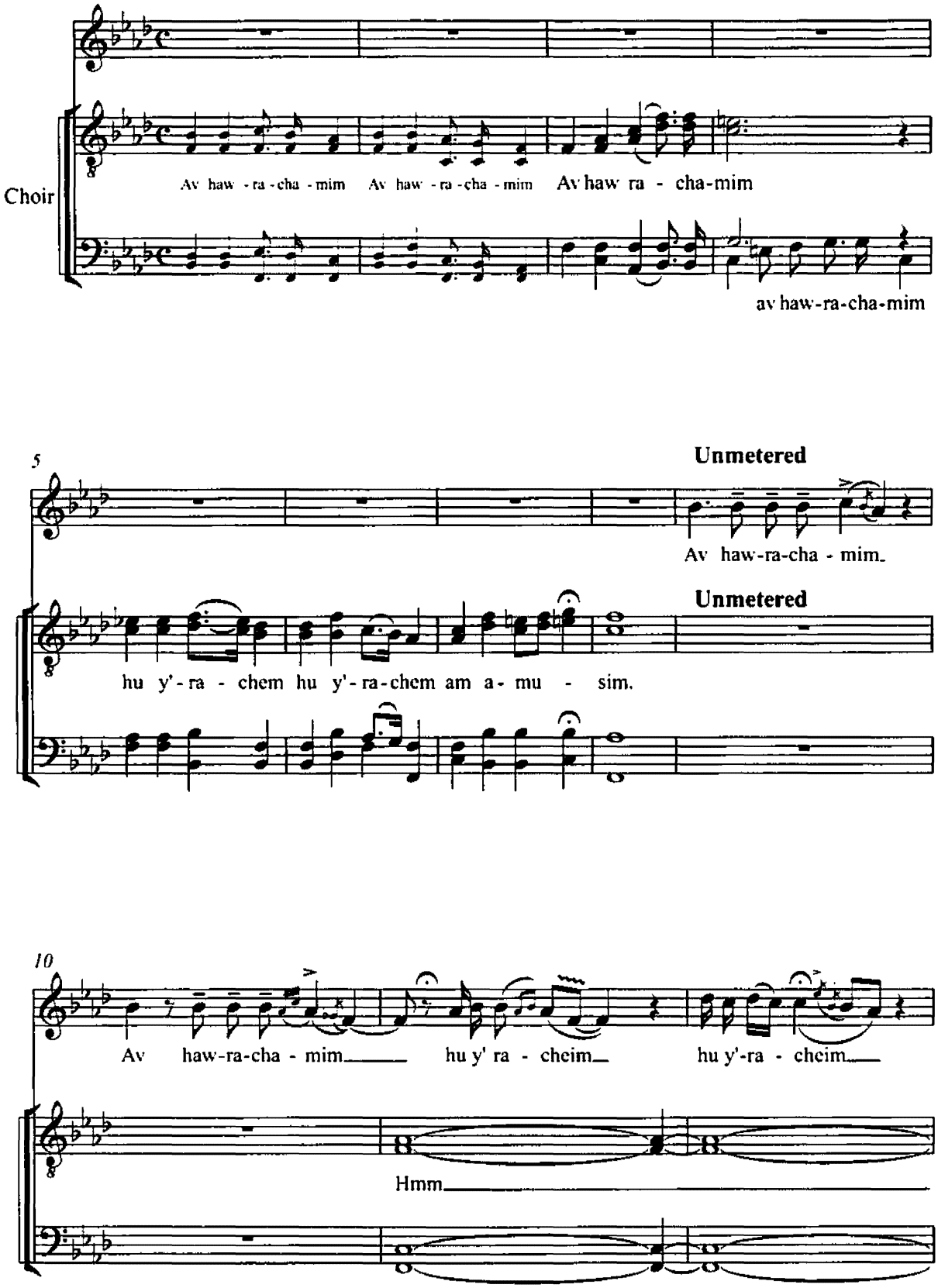
represented as "a" and "aw" respectively. This is particularly helpful as these *chazzanim* clearly and consistently pronounce these vowels differently–as they should in a true *Ashkenazi* inflection.

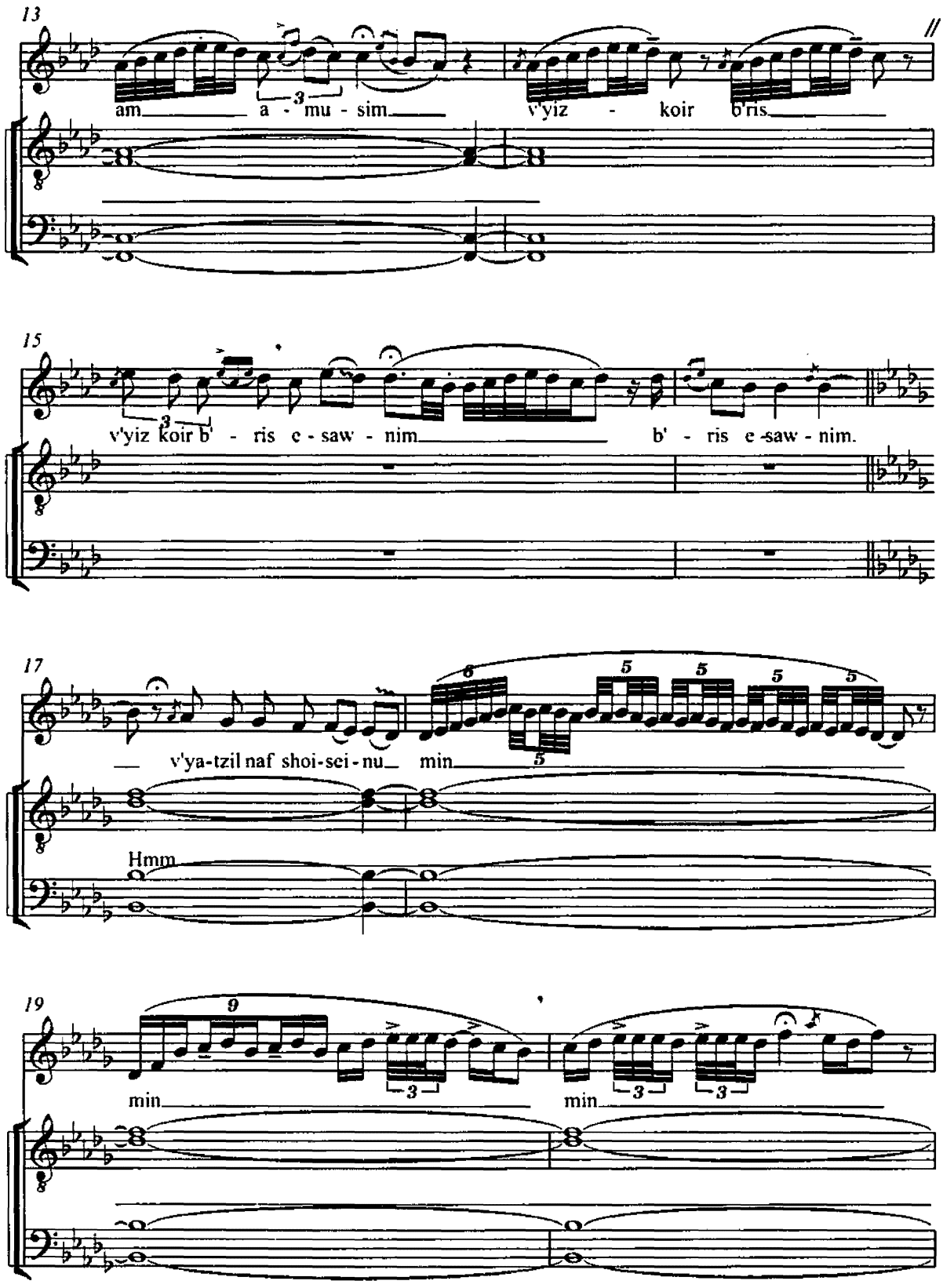
In two cases the beginnings of recordings used for transcription were missing from their sources. This occurs in Shlisky's "Uv'shoifawr Gawdoil" and Roitman's "Av Hawrachamim." Therefore, the missing music was composed and filled in by the author. These arranged sections have been indicated in the music by cue notes in the cantor's line in the first measure in Shlisky's piece and by cue notes in the choir part in measures 1-2 in Roitman's piece. Additionally, all orchestral accompaniments (as in "Kawdoish Ataw," "Awshamnu Mikoil Awm," "Tikantaw Shabbaws," and "L'oilawm Y'hei Awdawm") have been transcribed and arranged for organ with two manuals and one pedal.

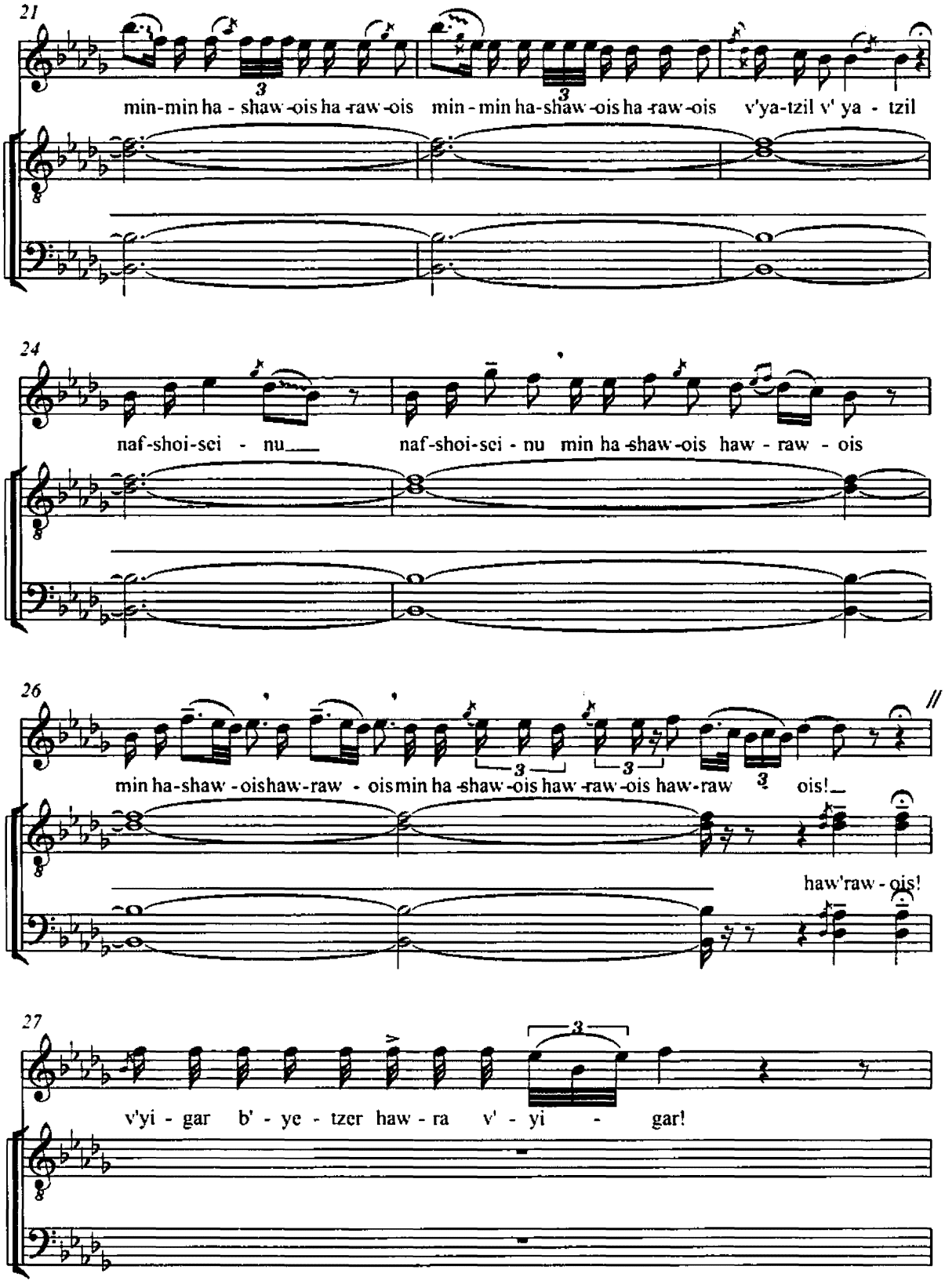
Text: Liturgy.
Removal of Torah

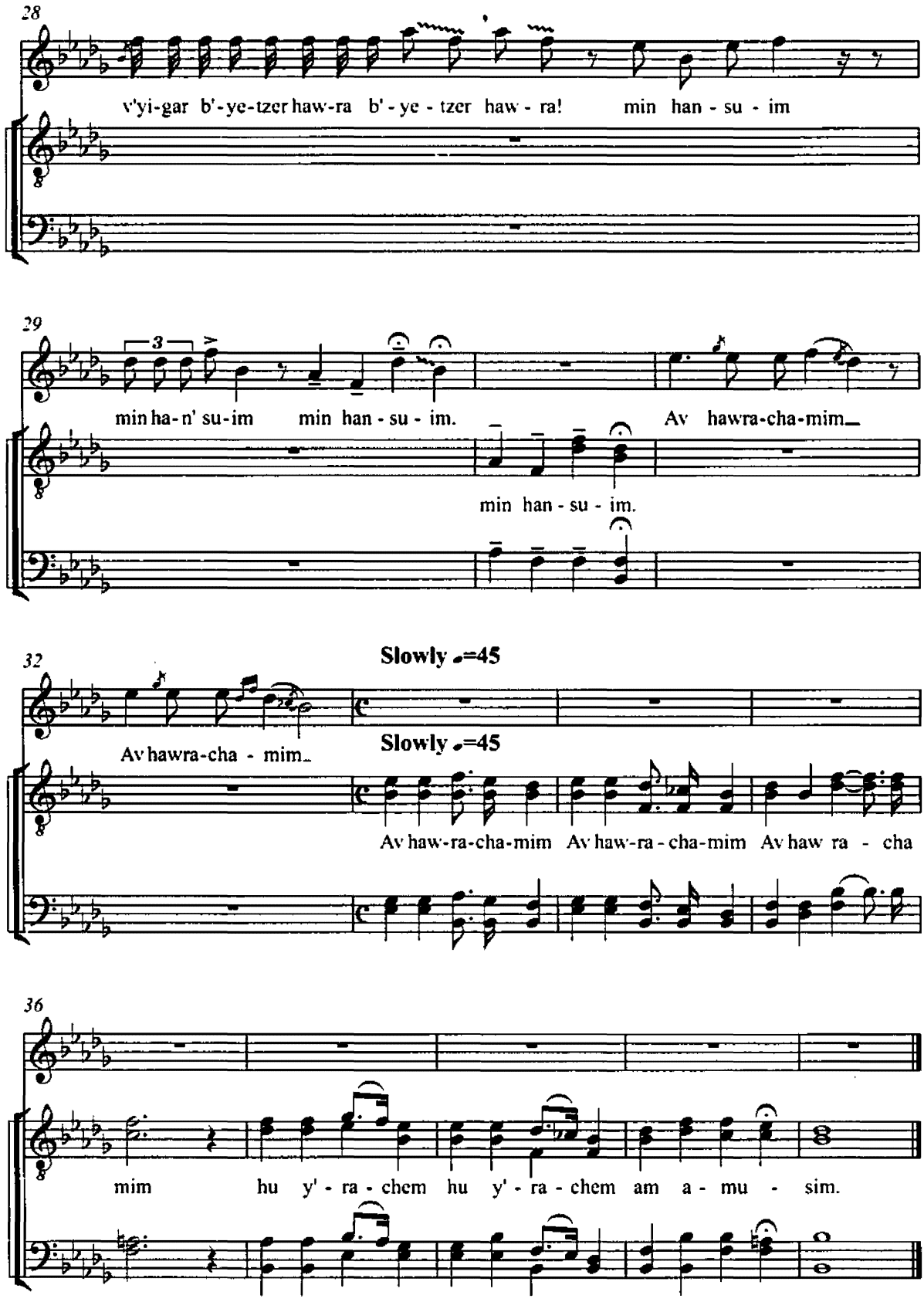
Av Hawrachamim

David Roitman
Arr. Daniel Mutlu




13
am a - mu - sim
v'yiz - koir b'ris
15
v'yiz koir b' - ris e - saw - nim
b' - ris e - saw - nim.
17
v'ya-tzil naf shoi-sei-nu min
Hmm
19
min
min

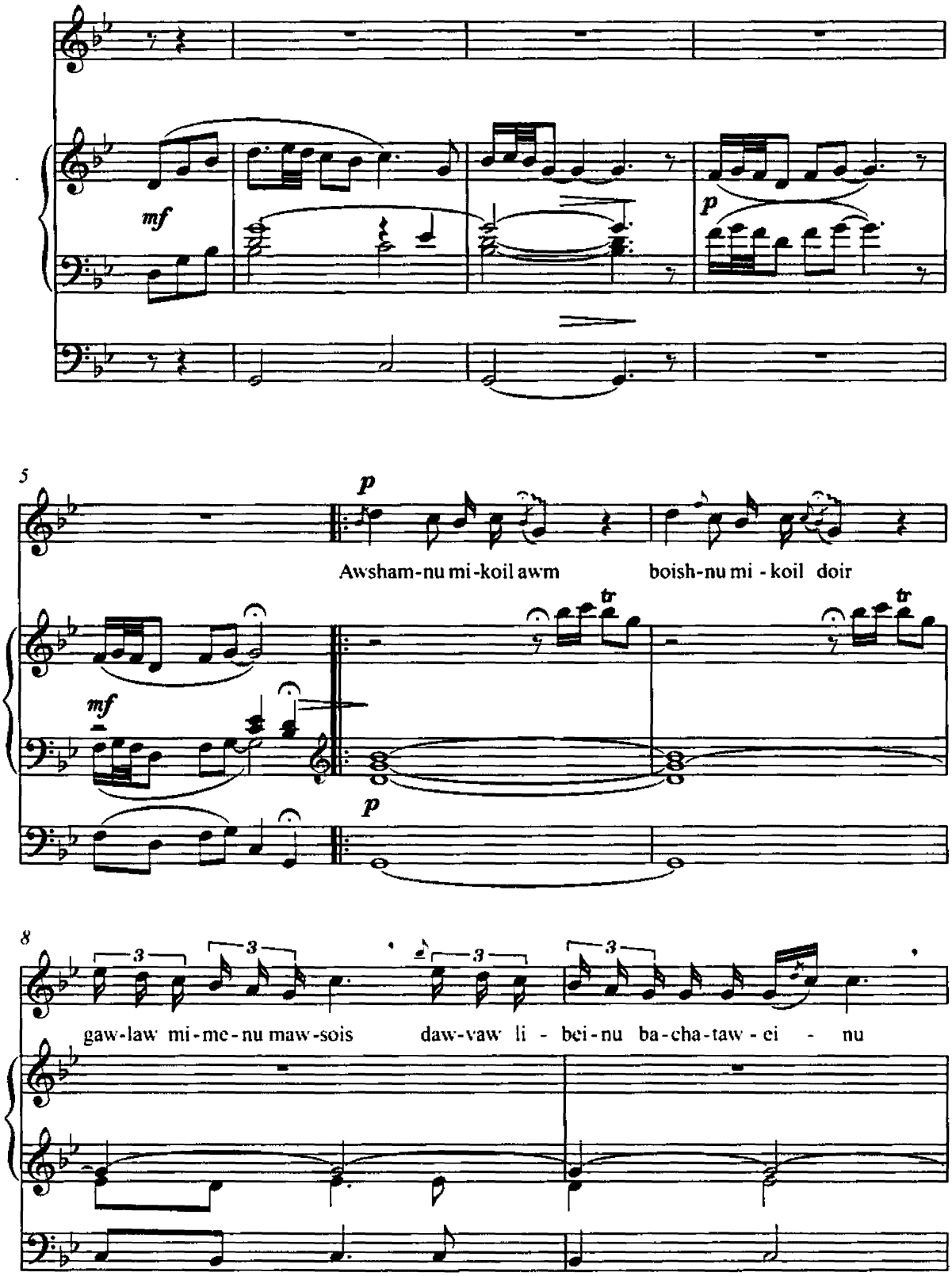

21
min-min ha - shaw-ois ha-raw-ois min - min ha-shaw-ois ha-raw-ois v'ya-tzil v' ya - tzil
24
naf-shoi-sei - nu naf-shoi-sei - nu min ha-shaw-ois haw - raw - ois
26
min ha-shaw - oishaw-raw - oismin ha-shaw-ois haw-raw-ois haw-raw ois!
haw'raw - ois!
27
v'yi - gar b' - ye - tzer haw - ra v' - yi - gar!

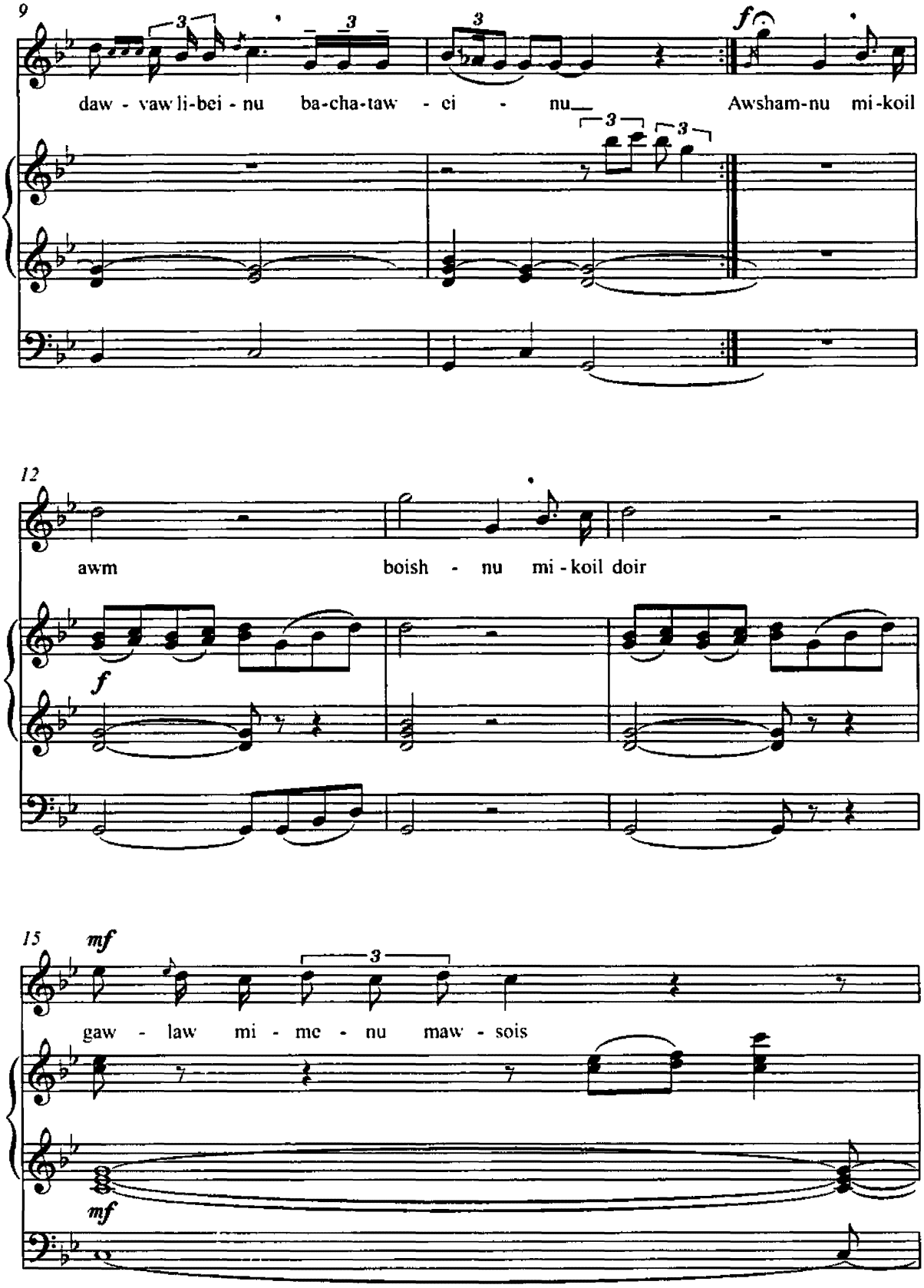

28
v'yi-gar b'-ye-tzer haw-ra b'-ye-tzer haw-ra! min han-su-im
29
3
min ha-n' su-im min han-su-im. Av hawra-cha-mim
min han-su-im.
32
Slowly ♩=45
Av hawra-cha-mim
Slowly ♩=45
Av haw-ra-cha-mim Av haw-ra-cha-mim Av haw ra-cha
36
mim hu y'-ra-chem hu y'-ra-chem am a-mu-sim.

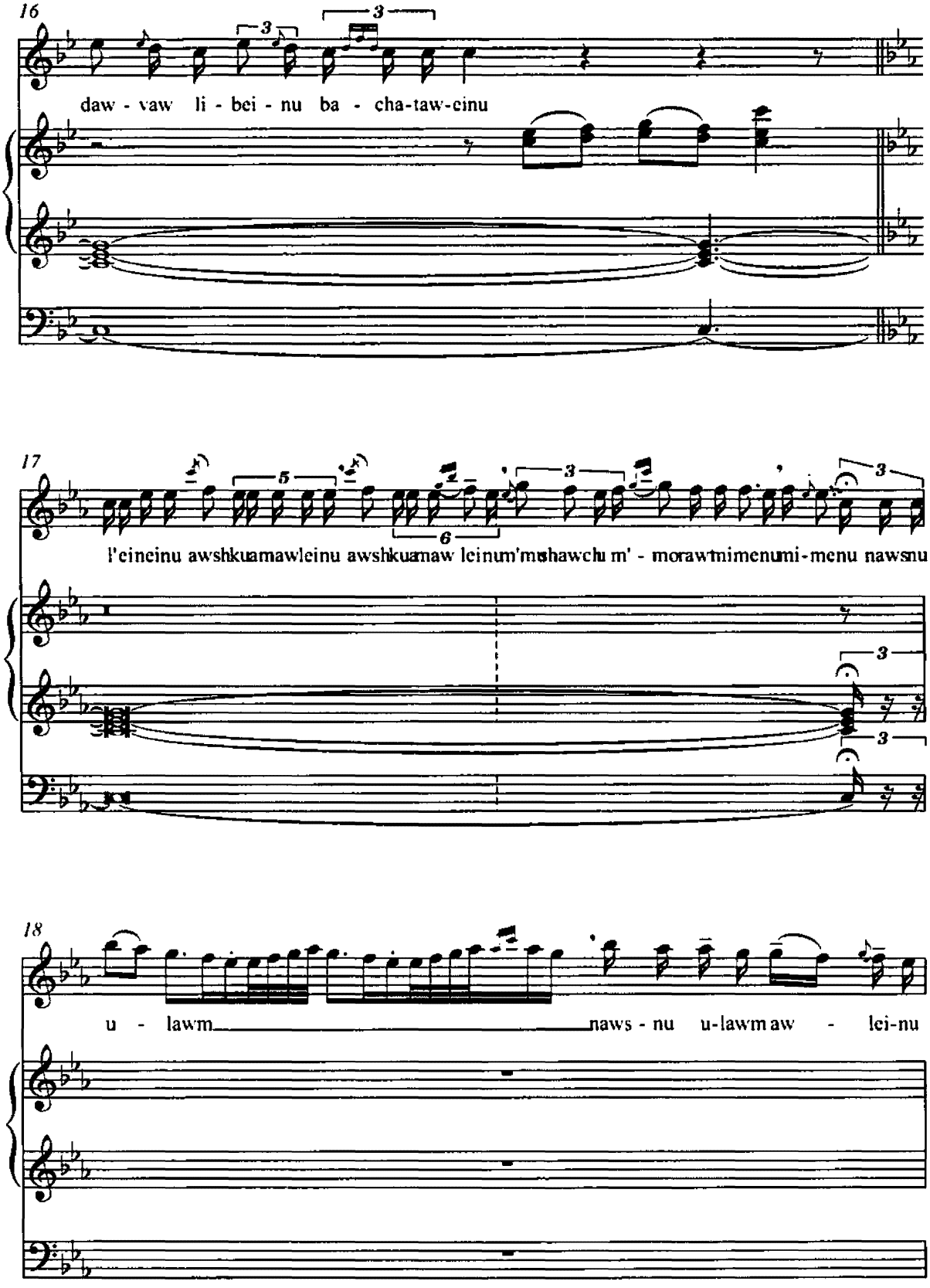
Text: Liturgy, Selichot

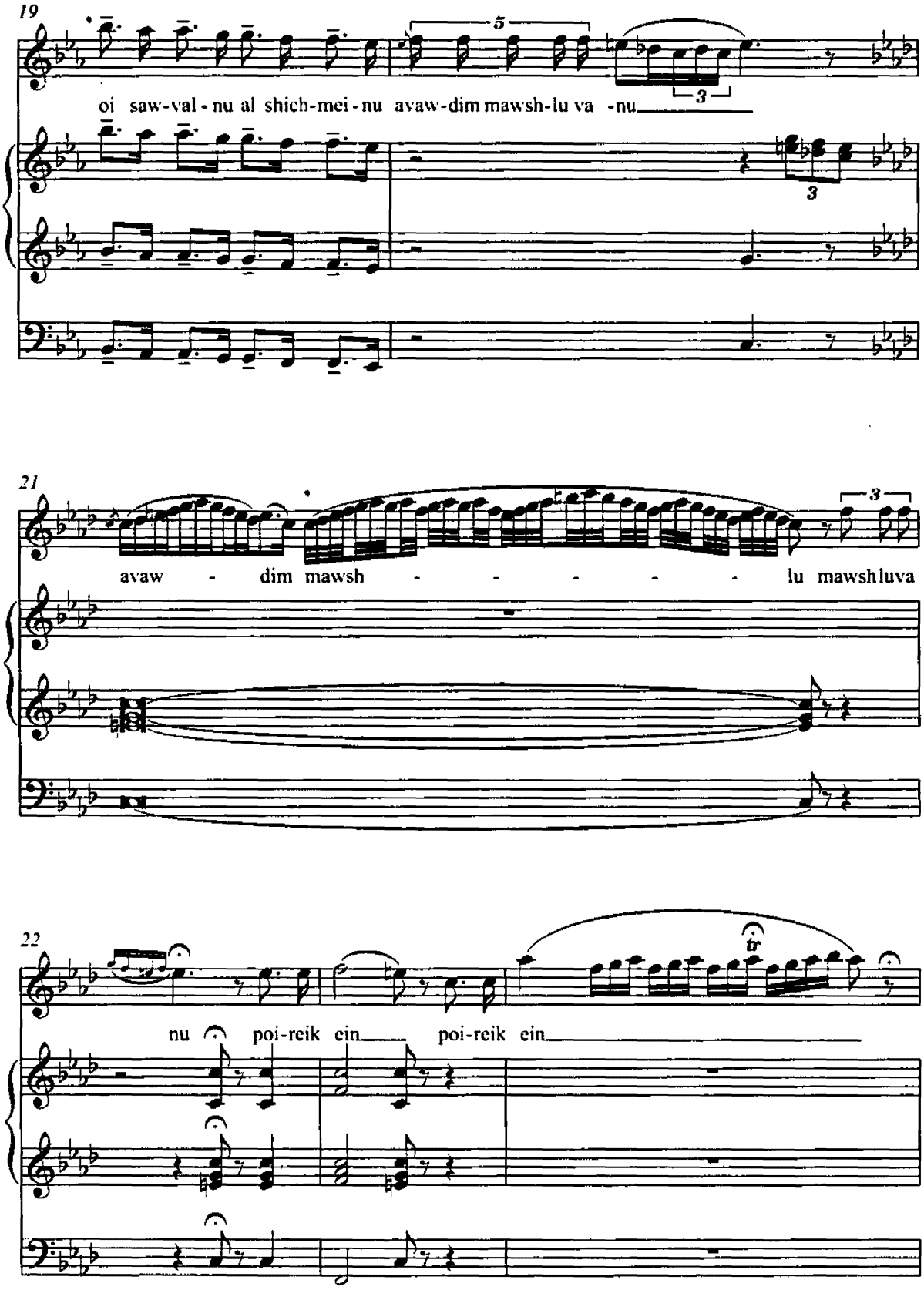
Awshamnu Mikoil Awm

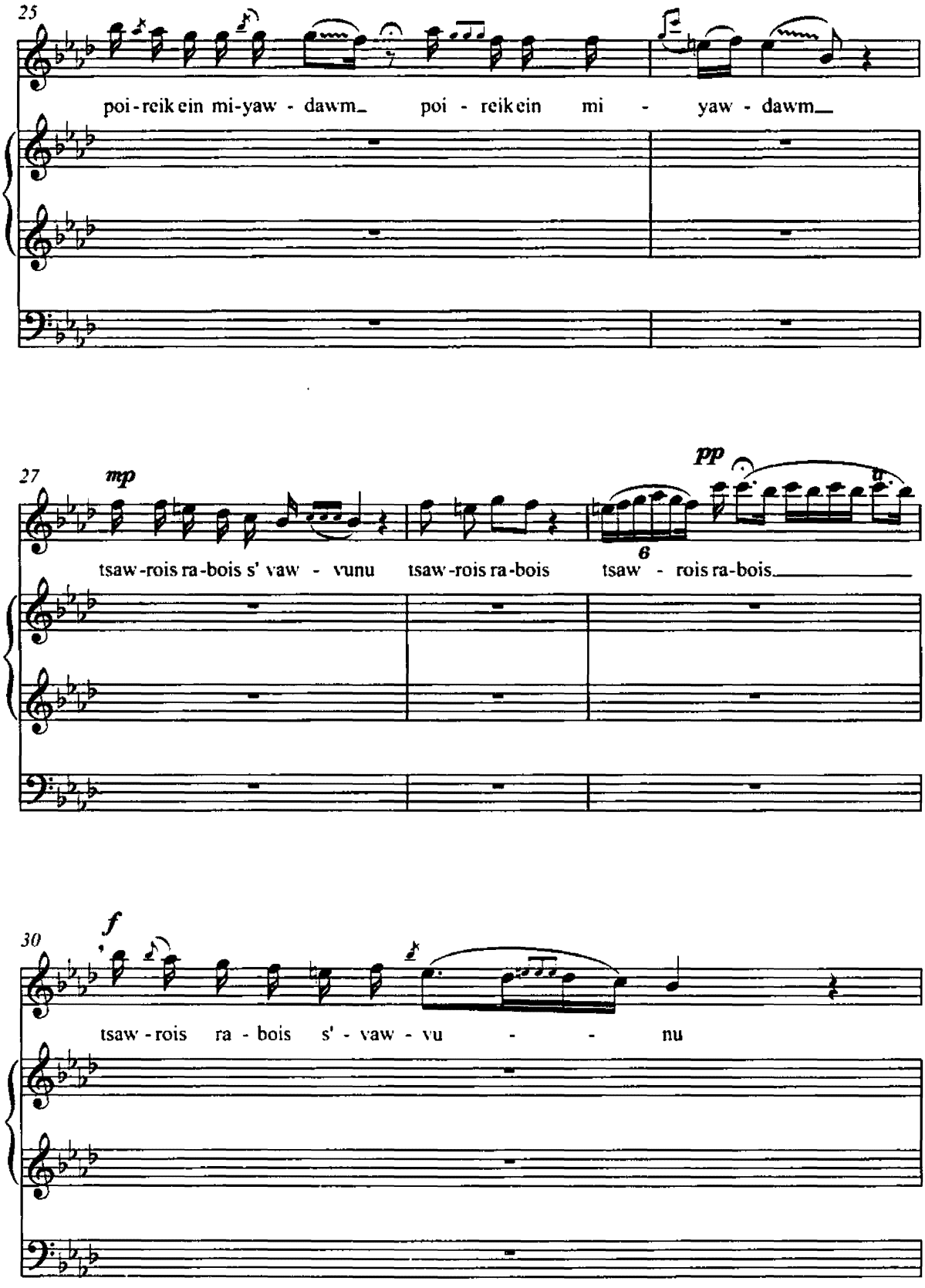
David Roitman
Arr. Daniel Mutlu

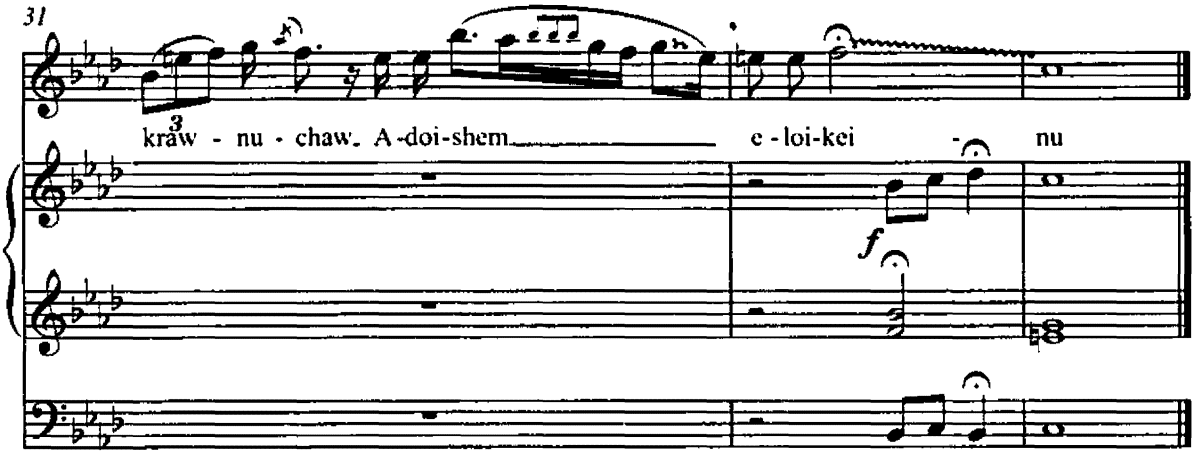



9
daw - vaw li-bei - nu ba-cha-taw - ci - nu
Awsham-nu mi-koil
12
awm
boish - nu mi - koil doir
15
gaw - law mi - me - nu maw - sois


16
daw - vaw li - bei - nu ba - cha-taw-einu
17
l'eineinu awshkuamawleinu awshkuamaw leinum'mshawchu m' - morawtmimenumi-menu nawsnu
18
u - lawm naws - nu u-lawm aw - lei-nu


19
oi saw-val - nu al shich-mei - nu avaw-dim mawsh-lu va -nu
21
avaw - dim mawsh - - - - - lu mawshluva
22
nu poi-reik ein poi-reik ein

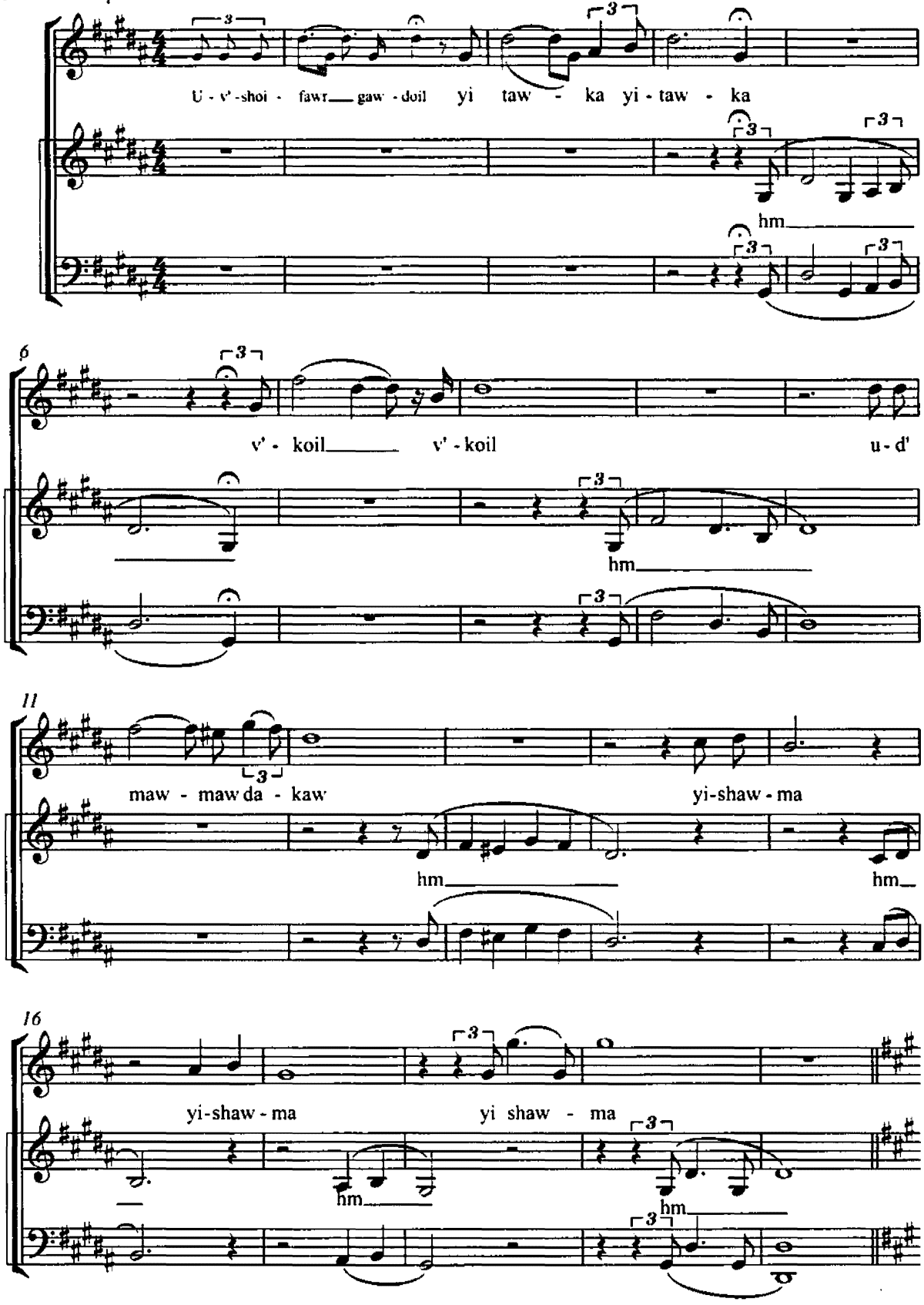

25
poi - reik ein mi-yaw - dawm_ poi - reik ein mi - yaw - dawm_
27
mp
pp
tsaw-rois ra-bois s' vaw - vunu tsaw-rois ra-bois tsaw - rois ra-bois_
6
30
f
tsaw - rois ra - bois s' - vaw - vu - - nu

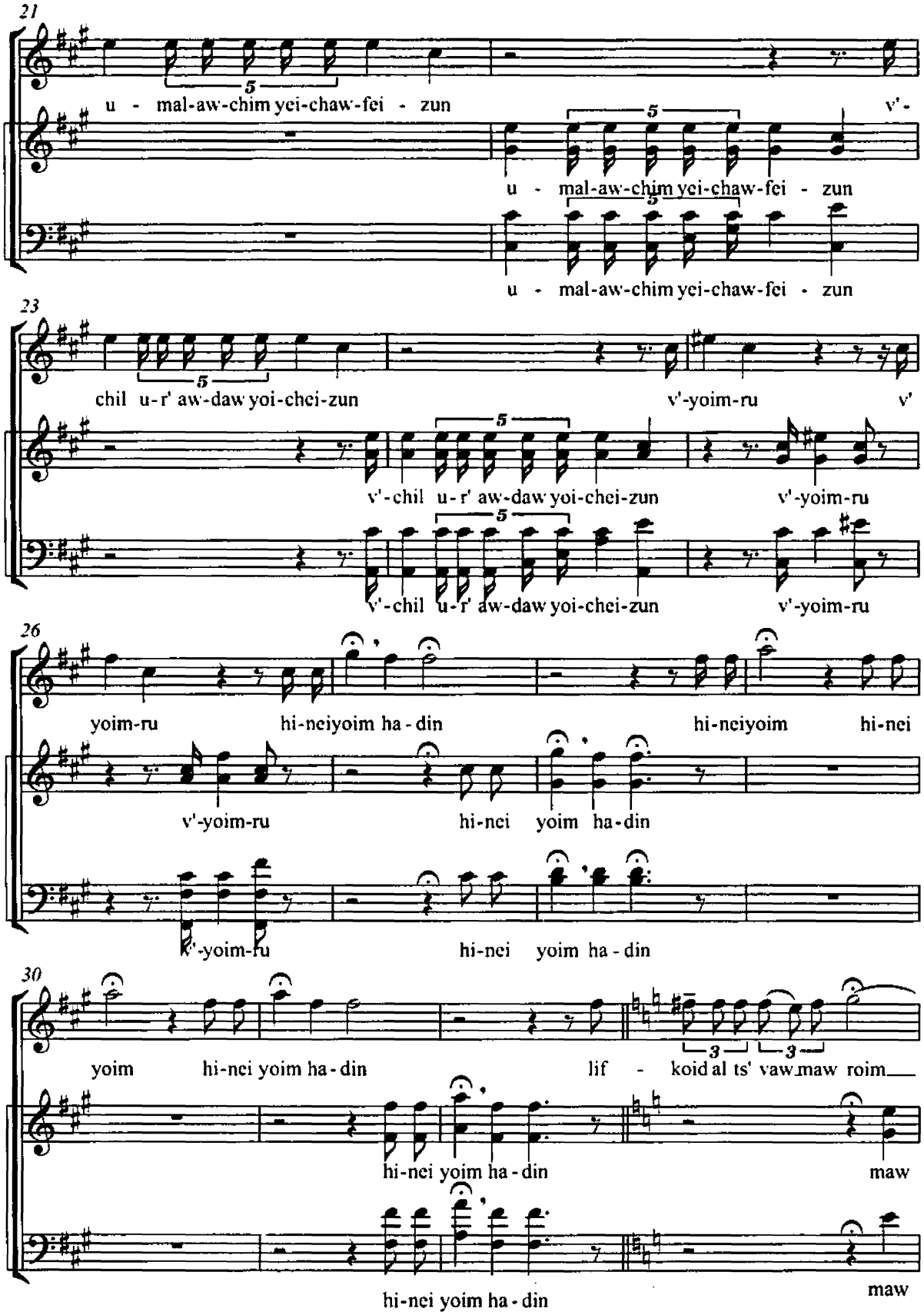

31
kraw - nu - chaw. A-doi-shem e-loi-kei nu
f

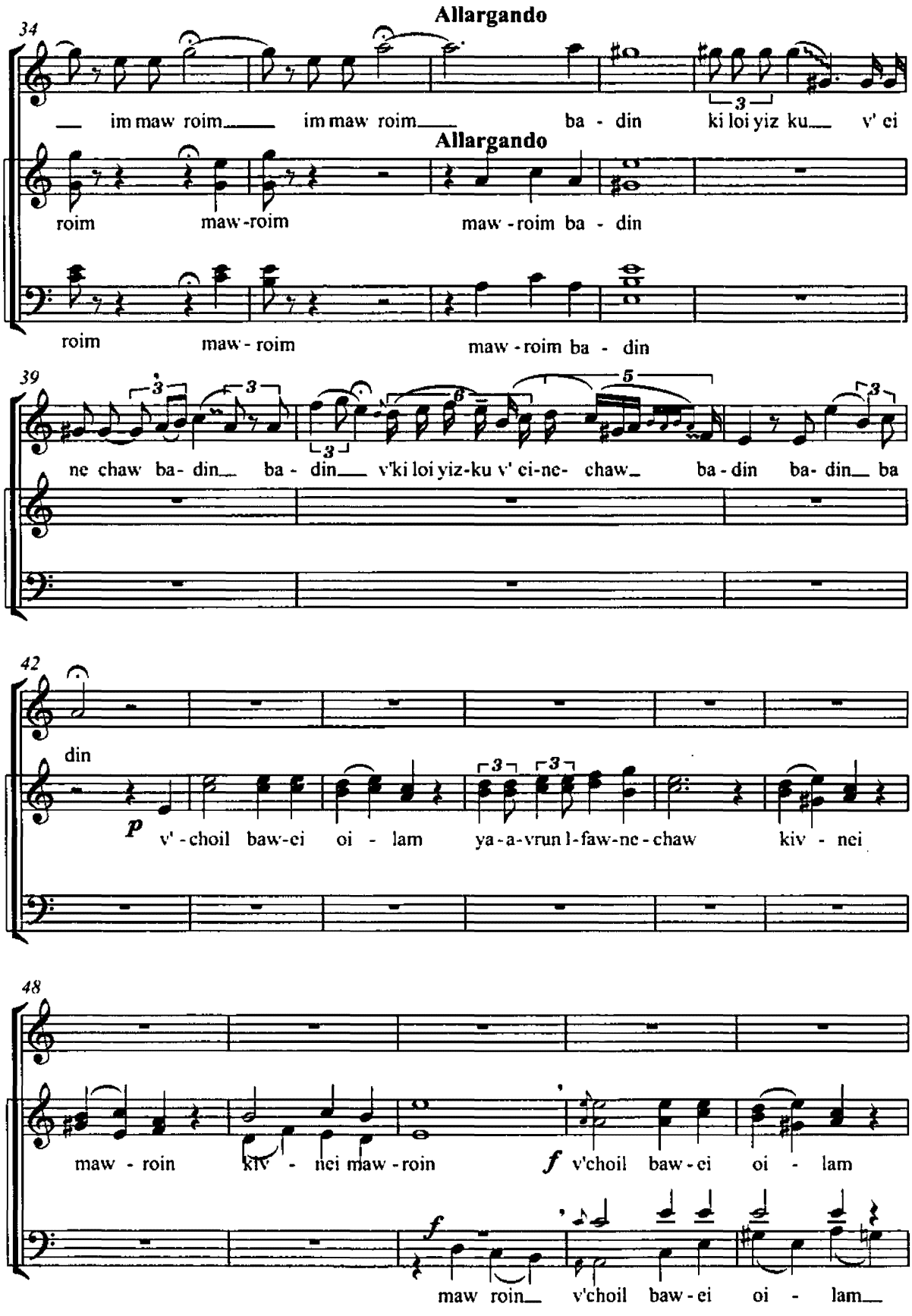
Uv'shoifawr Gawdoil

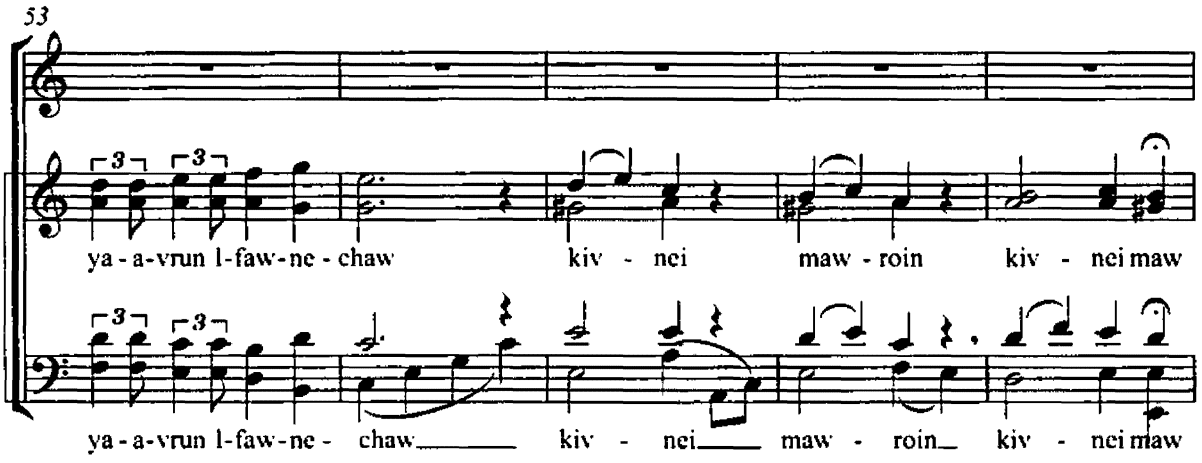
Text: Liturgy, High Holiday, Chazzan's Repetition

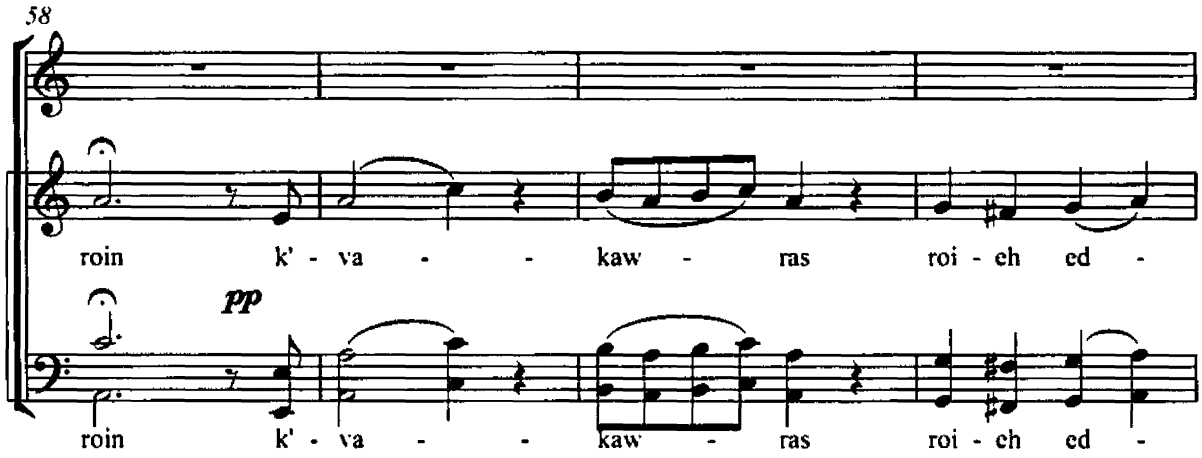
Josef Shlisky
Arr. Daniel Mutlu

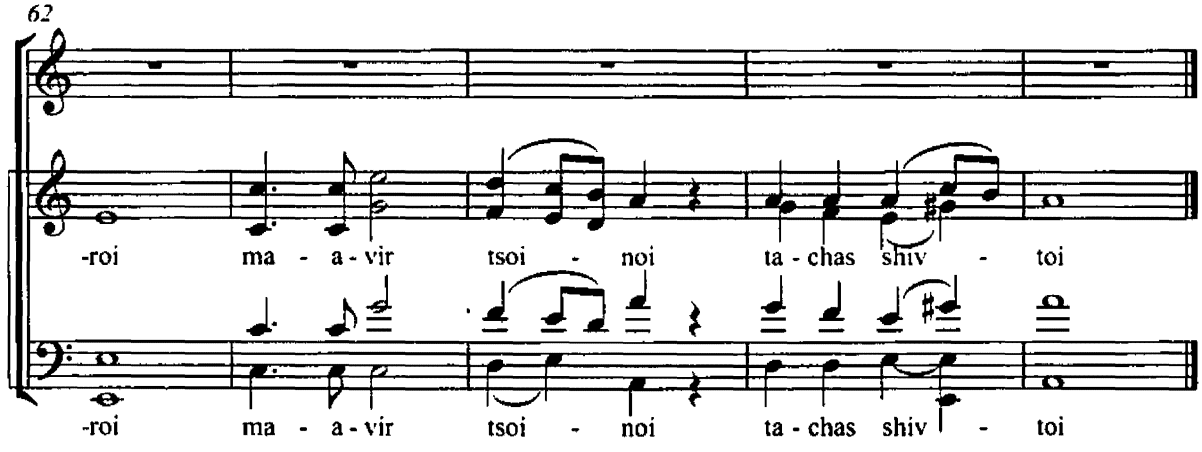



21
u - mal-aw-chim yei-chaw-fei - zun
v'-
u - mal-aw-chim yei-chaw-fei - zun
u - mal-aw-chim yei-chaw-fei - zun
23
chil u-r' aw-daw yoi-chei-zun
v'-yoim-ru
v'
v'-chil u-r' aw-daw yoi-chei-zun
v'-yoim-ru
v'-chil u-r' aw-daw yoi-chei-zun
v'-yoim-ru
26
yoim-ru
hi-neiyoim ha - din
hi-neiyoim
hi-nei
v'-yoim-ru
hi-nei
yoim ha-din
v'-yoim-ru
hi-nei
yoim ha - din
30
yoim
hi-nei yoim ha - din
lif - koid al ts' vaw maw roim
hi-nei yoim ha - din
maw
hi-nei yoim ha - din
maw


Allargando
34
im maw roim im maw roim ba - din ki loi yiz ku v' ei
Allargando
roim maw-roim maw-roim ba - din
roim maw-roim maw-roim ba - din
39
ne chaw ba- din ba - din v'ki loi yiz-ku v' ei-ne- chaw ba-din ba- din ba
42
din
p
v' - choil baw-ei oi - lam ya-a-vrun l-faw-ne-chaw kiv - nei
48
maw - roin kiv - nei maw-roin
f
v'choil baw-ei oi - lam
f
maw roin v'choil baw-ei oi - lam


53
ya - a-vrun l-faw-ne - chaw kiv - nei maw - roin kiv - nei maw
ya - a-vrun l-faw-ne - chaw kiv - nei maw - roin kiv - nei maw

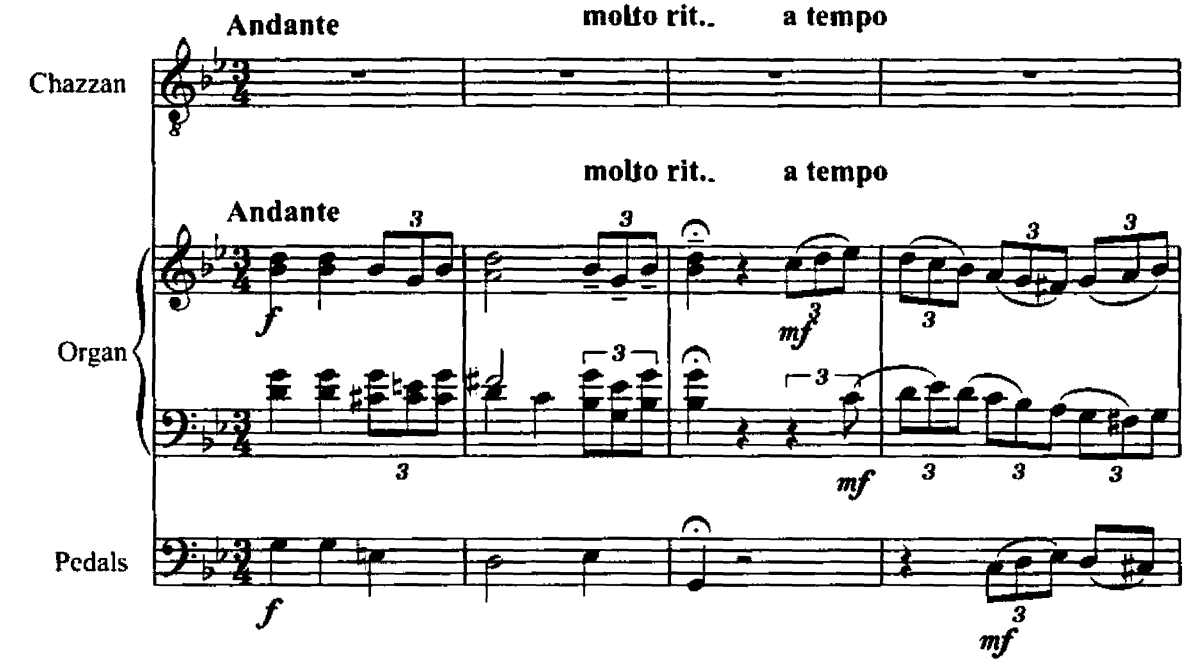

58
pp
roin k' - va - - kaw - ras roi - eh ed -
roin k' - va - - kaw - ras roi - eh ed -

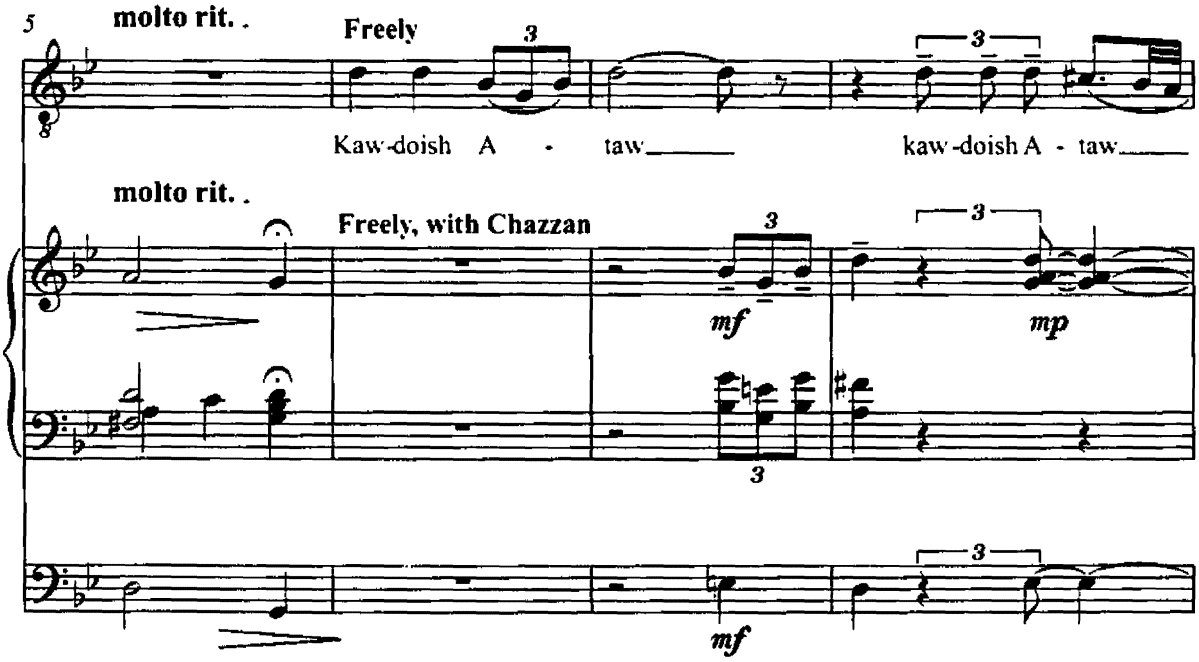

62
-roi ma - a - vir tsoi - noi ta - chas shiv - toi
-roi ma - a - vir tsoi - noi ta - chas shiv - toi

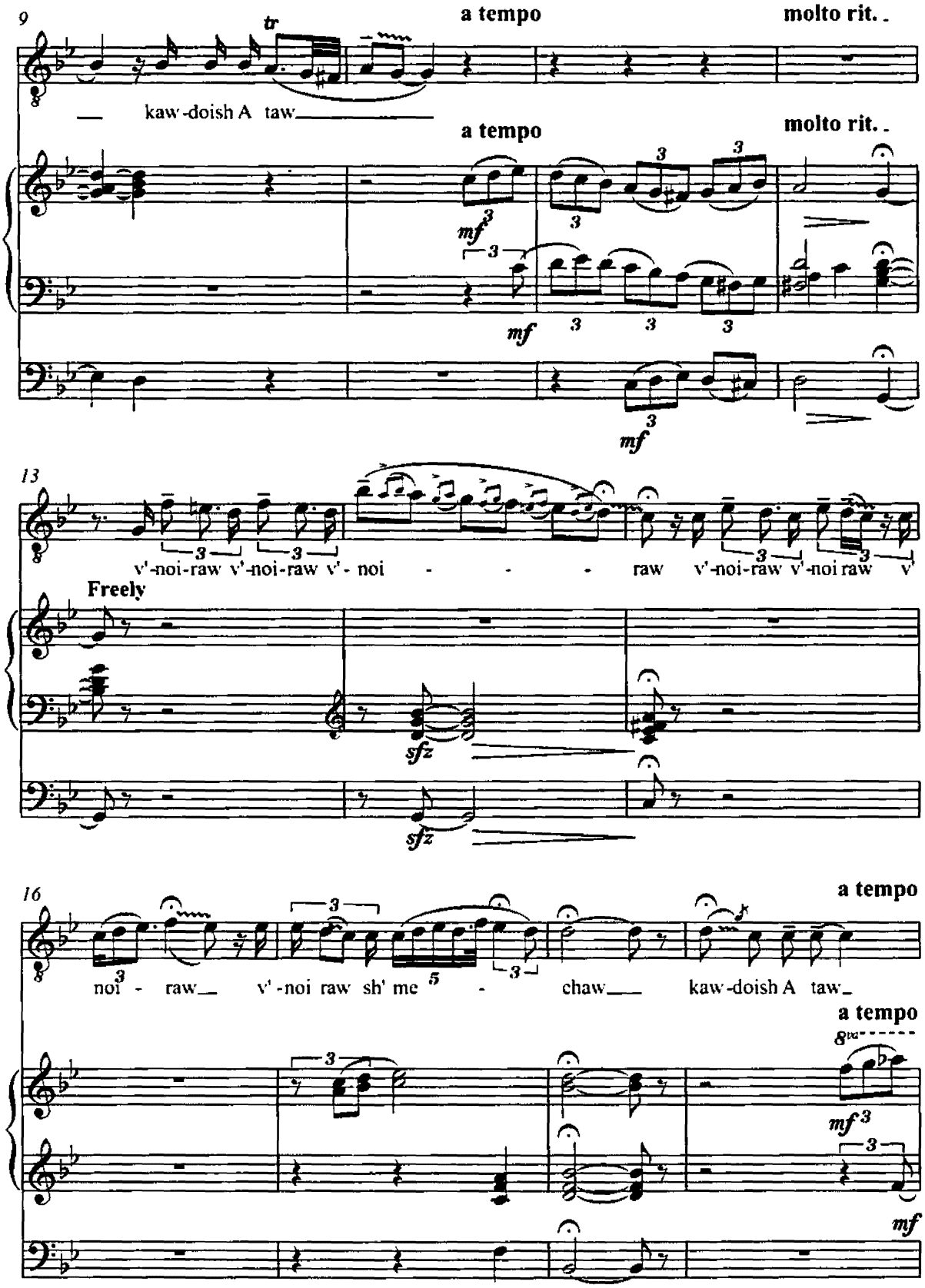
Text: Liturgy: High Holiday,
Eighteen Benedictions

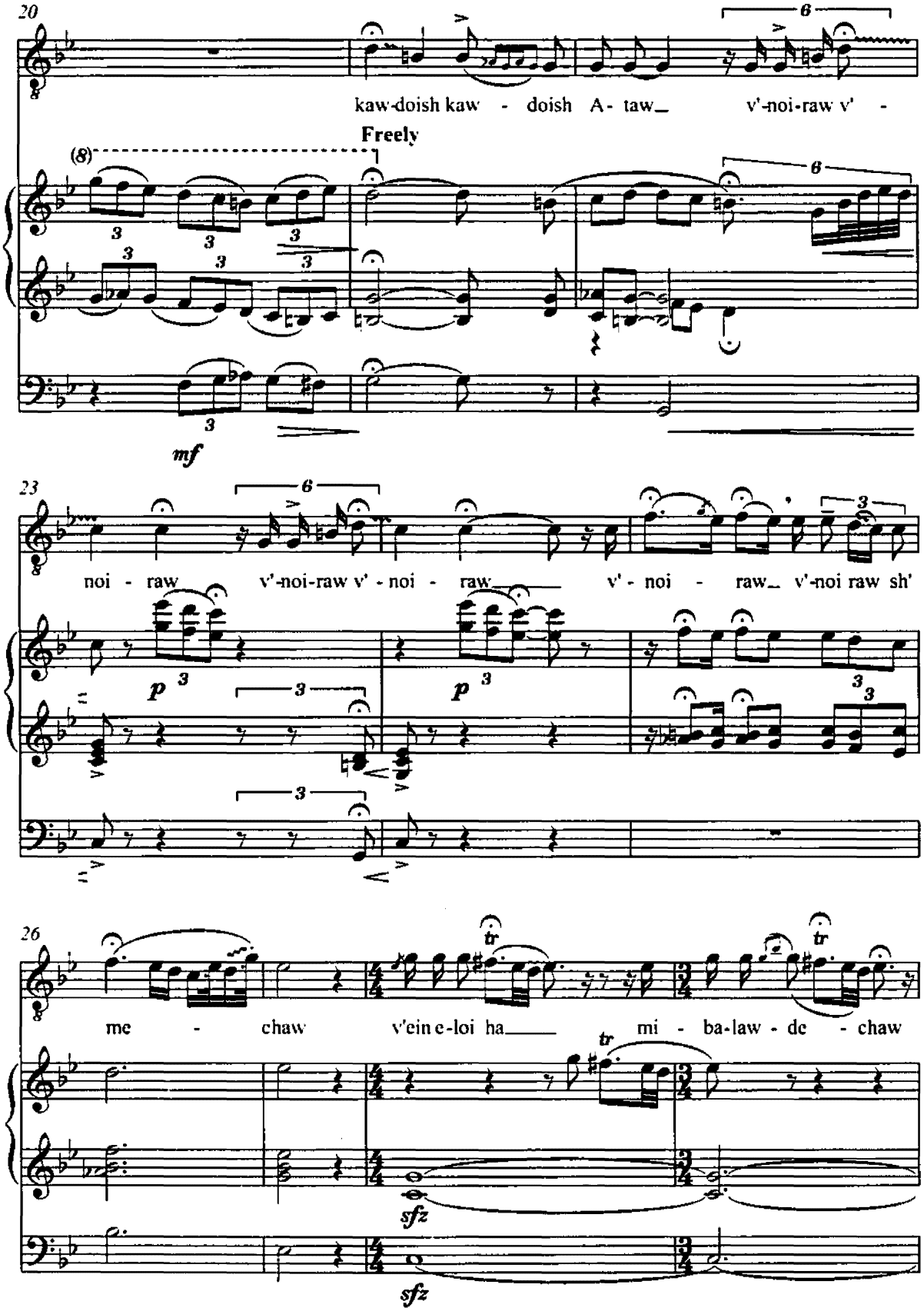
Kawdoish Ataw

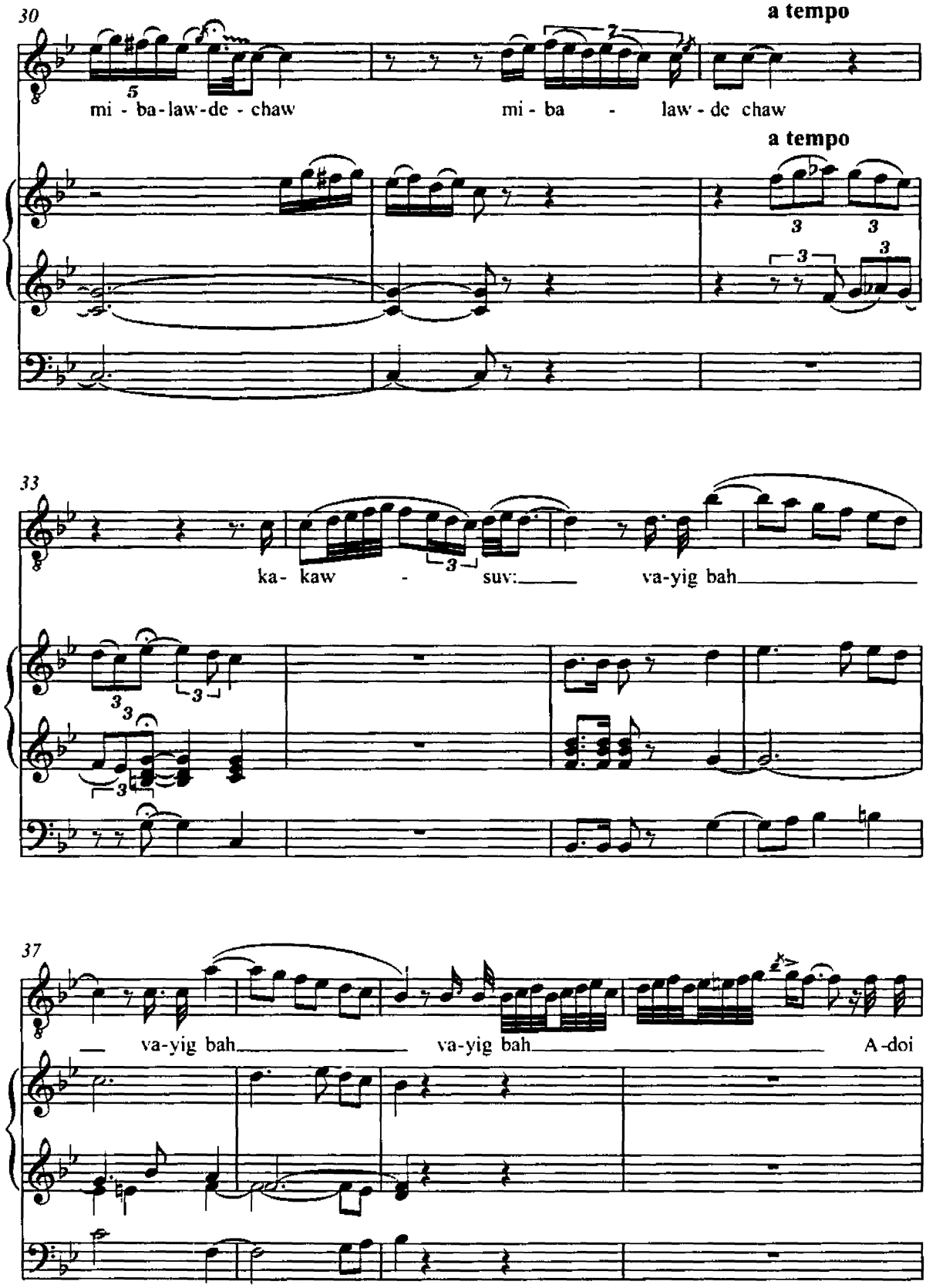
Josef Shlisky
Arr. Daniel Mutlu

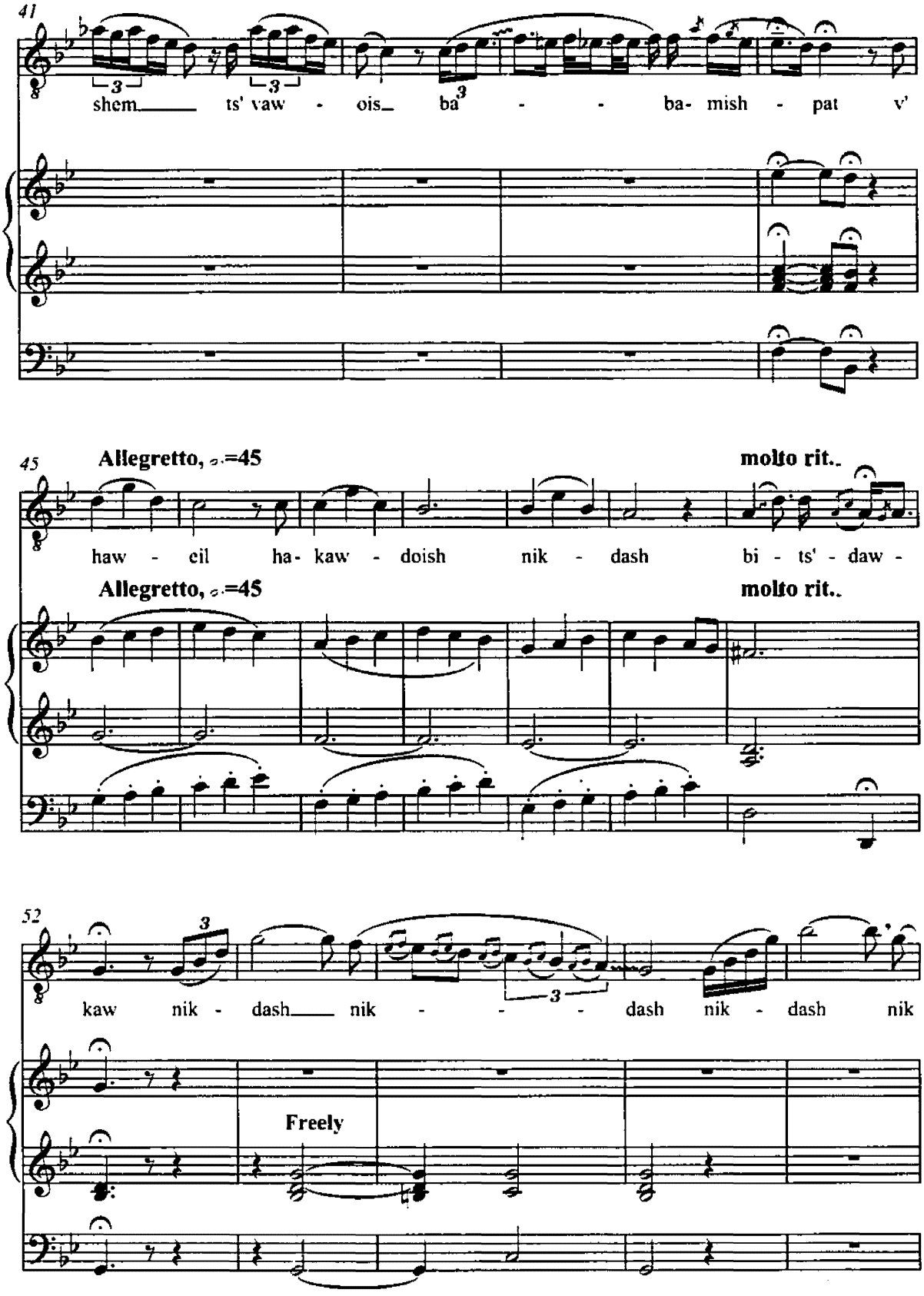


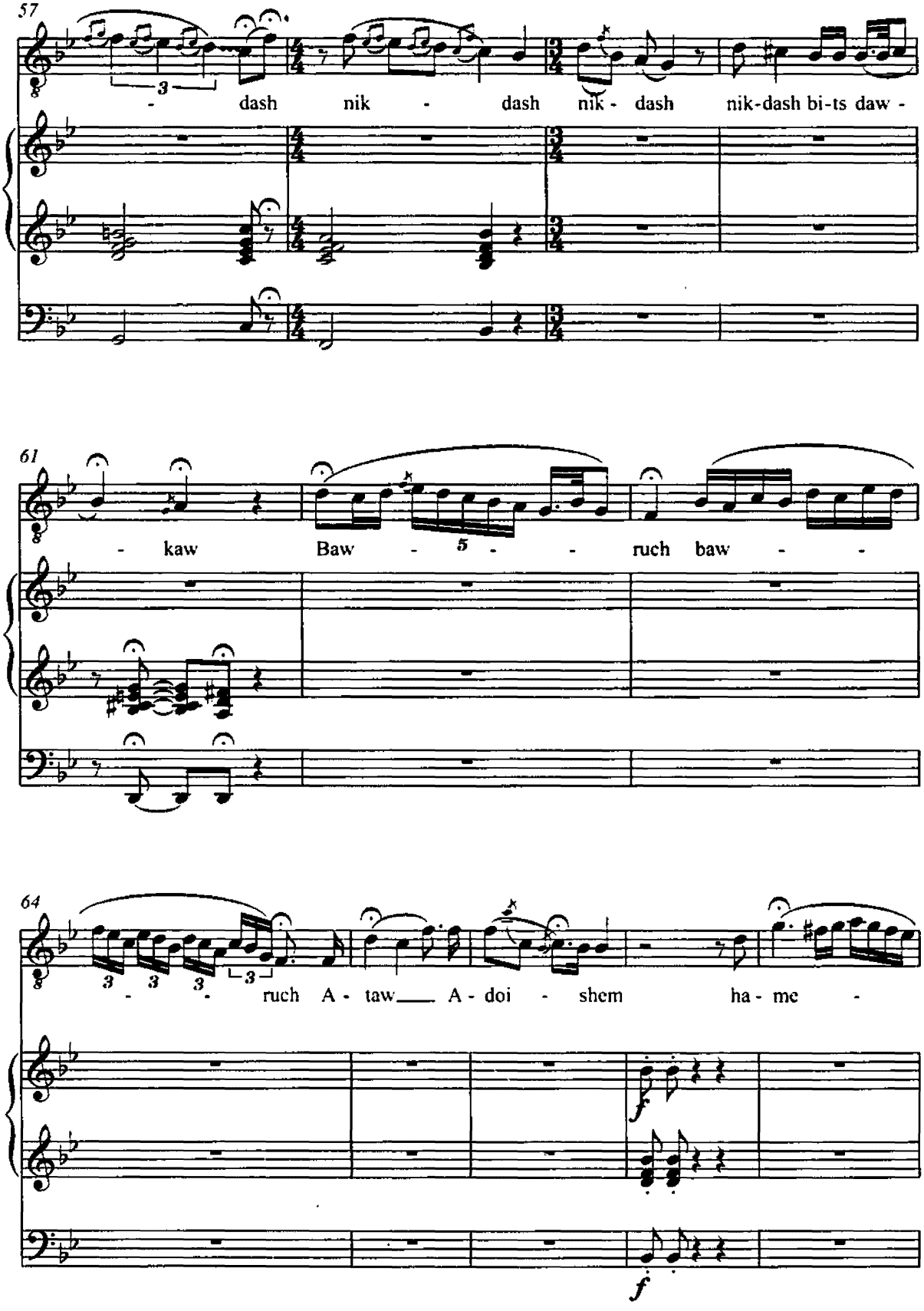


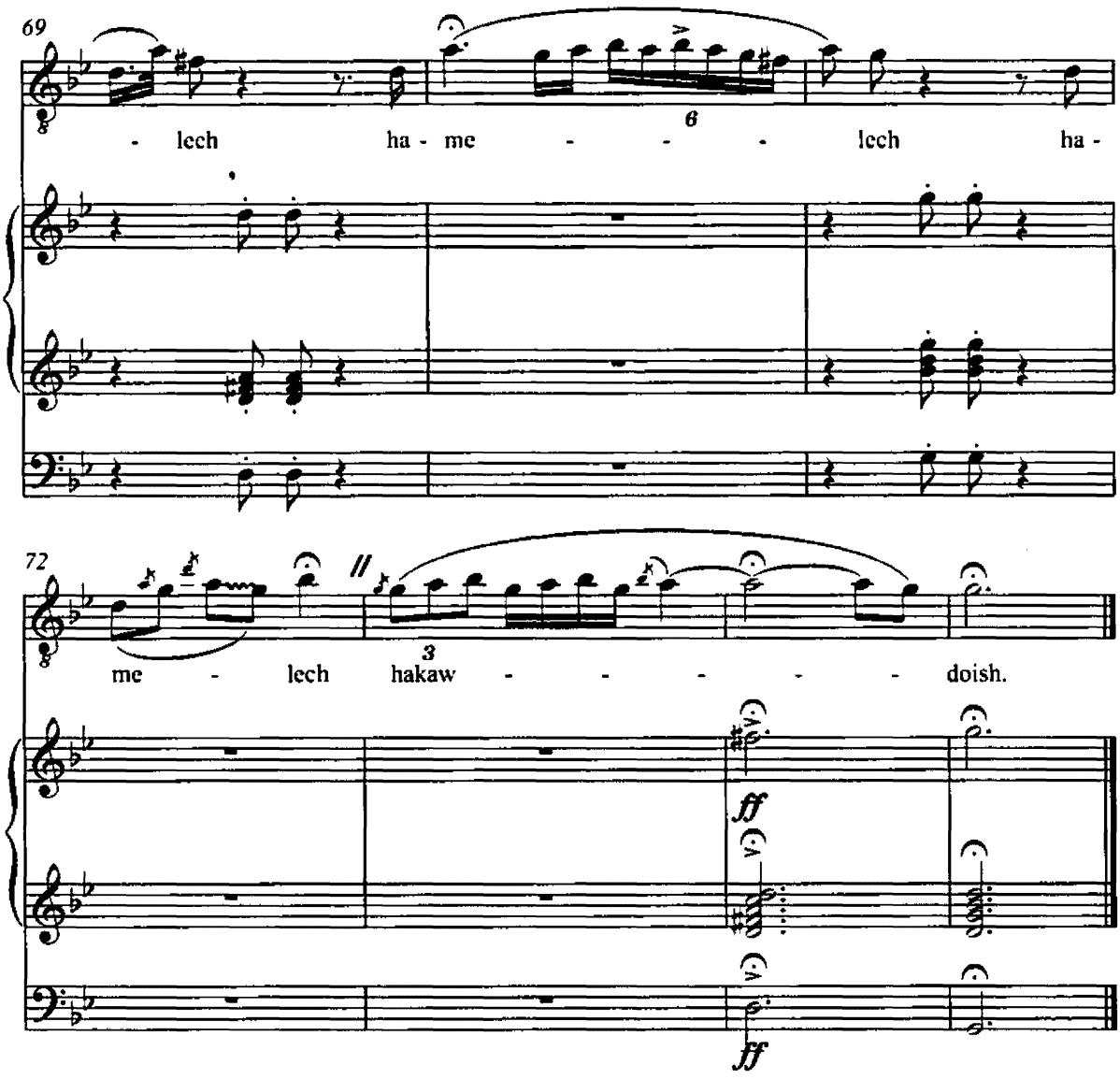

9
a tempo
molto rit. .
kaw-doish A taw
a tempo
molto rit. .
13
v'-noi-raw v'-noi-raw v'- noi - - - raw v'-noi-raw v'-noi raw v'
Freely
16
a tempo
noi - raw v'-noi raw sh' me - chaw kaw-doish A taw
a tempo


20
kaw-doish kaw - doish A- taw_ v'-noi-raw v' -
Freely
(8)
mf
23
noi - raw v'-noi-raw v' - noi - raw_ v' - noi - raw_ v'-noi raw sh'
p
p
26
me - chaw v'ein e-loi ha_ mi - ba-law - de - chaw
tr
tr
tr
sfz
sfz


30
a tempo
mi - ba-law-de - chaw
mi - ba - law - de chaw
a tempo
33
ka- kaw - suv:
va-yig bah
37
va-yig bah
va-yig bah
A-doi


41
shem ts' vaw - ois ba - - ba- mish - pat v'
45
Allegretto, ♩.=45
molto rit..
haw - eil ha- kaw - doish nik - dash bi - ts' - daw -
Allegretto, ♩.=45
molto rit..
52
kaw nik - dash nik - - - dash nik - dash nik
Freely

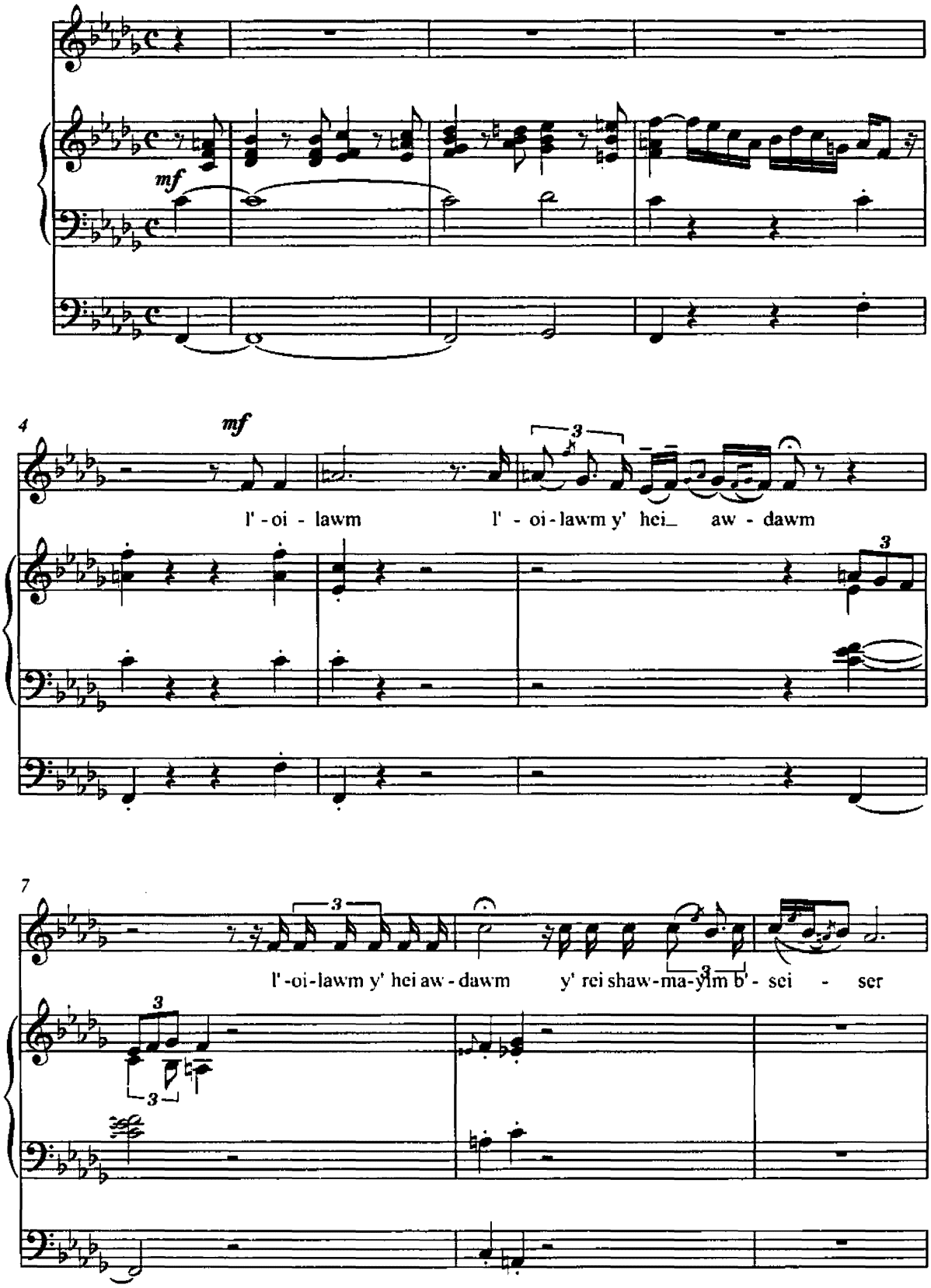

57
- dash nik - dash nik - dash nik-dash bi-ts daw -
61
- kaw Baw - - - ruch baw - -
64
- - - ruch A - taw A - doi - shem ha - me -
f
f

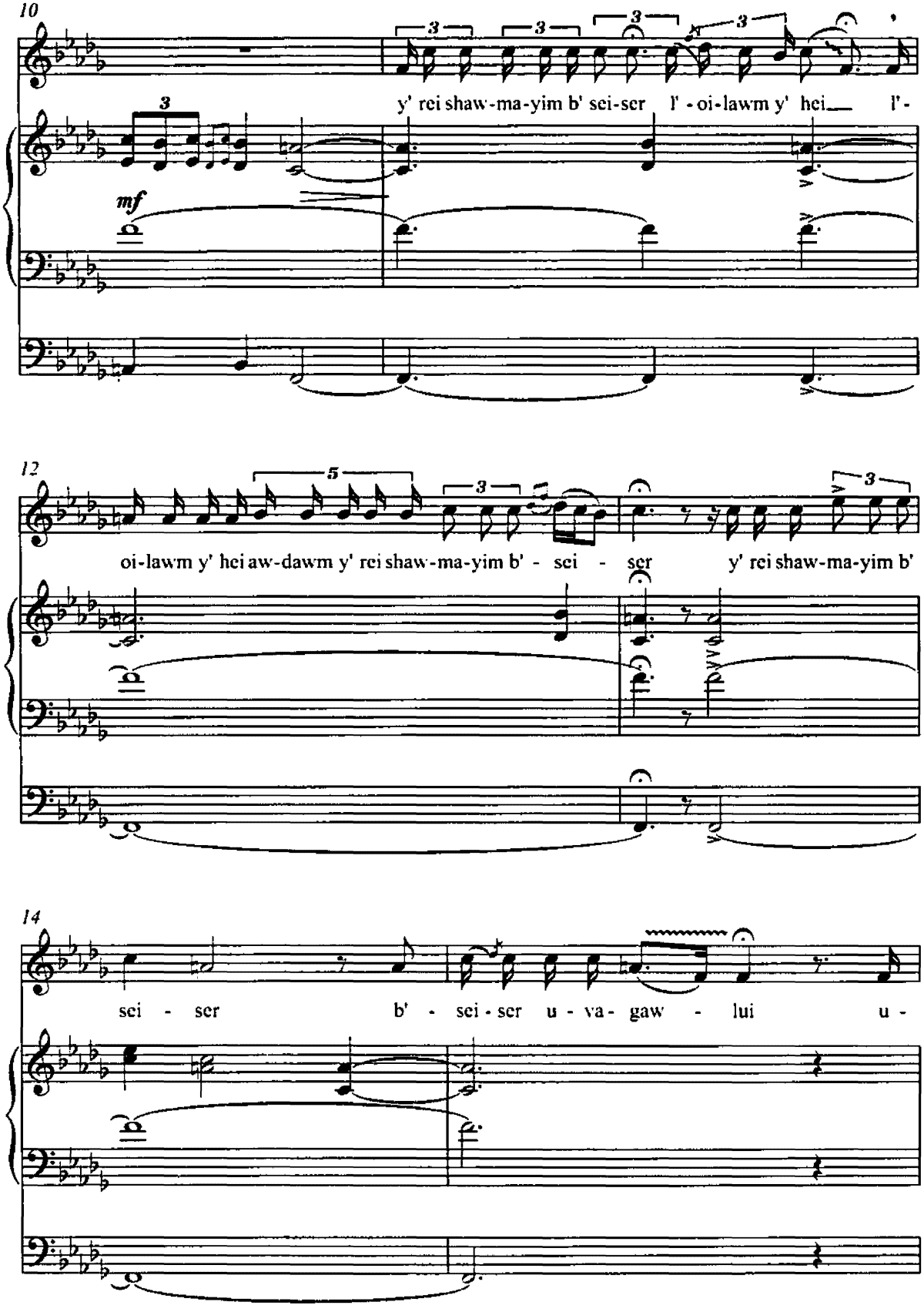

69
- lech ha - me - - - lech ha -
6
72
me - lech hakaw - - - - - doish.
3
ff
ff

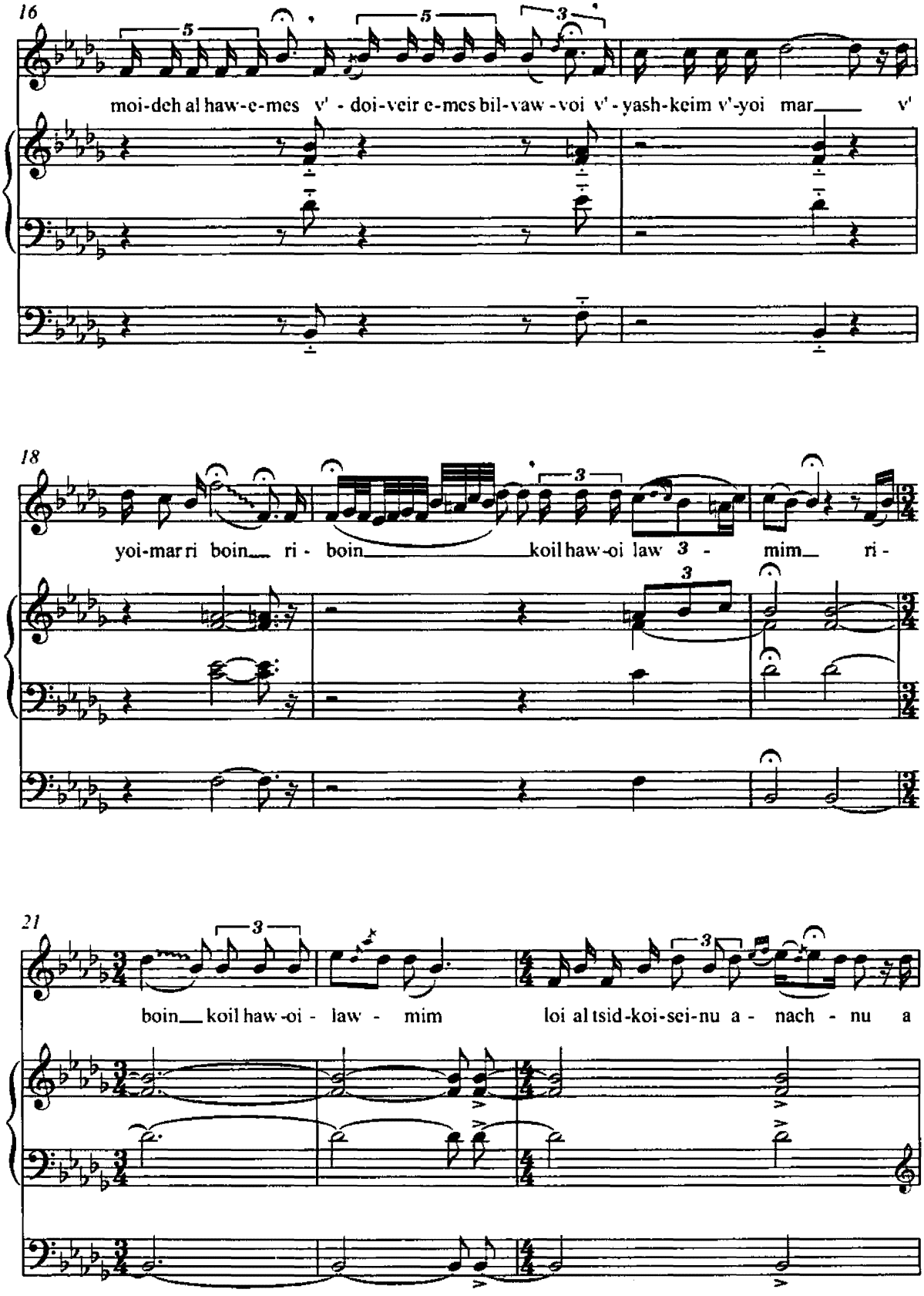
Text: Liturgy:
Morning Blessings

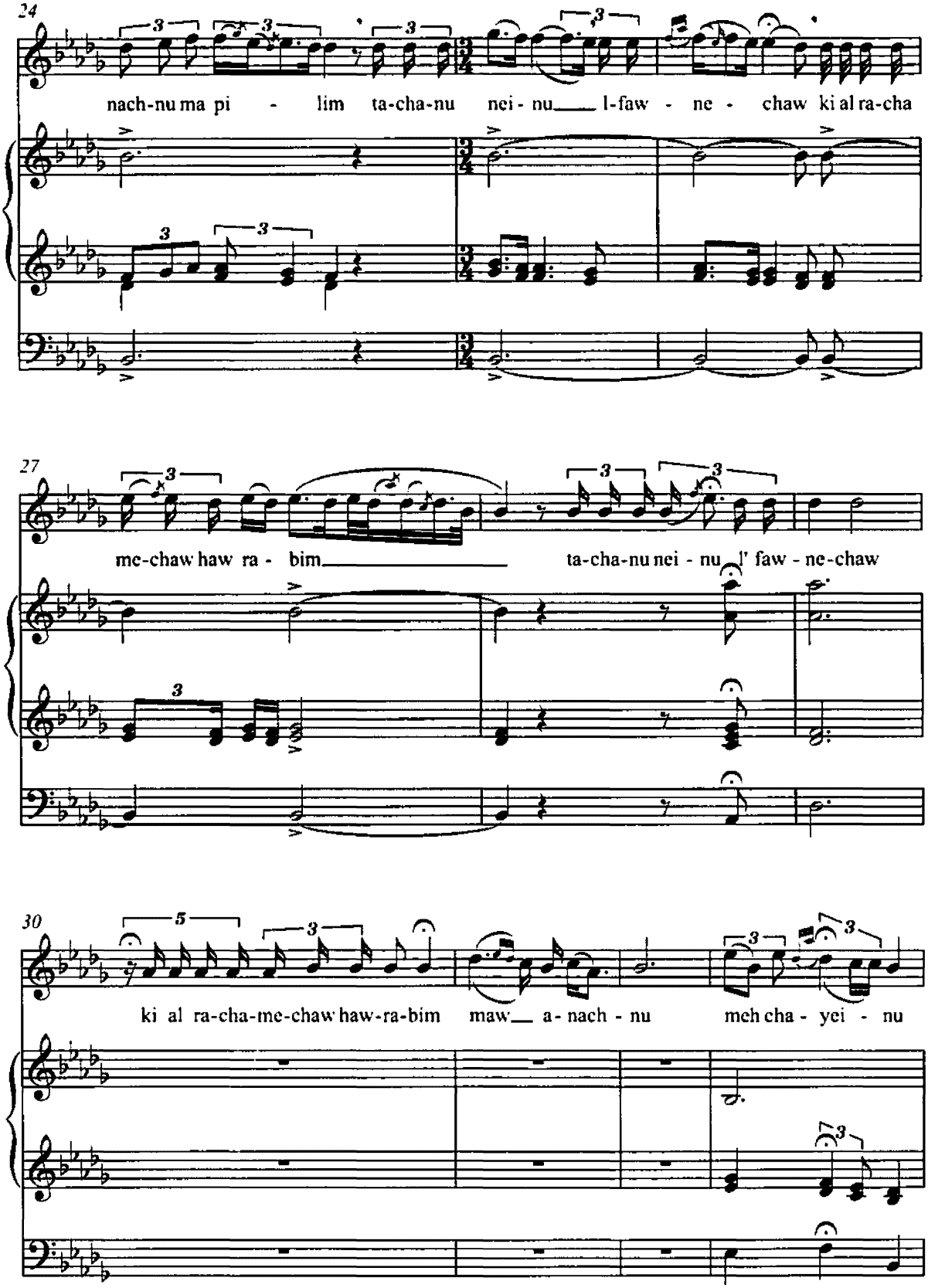
L'oilawm Y'hei Awdawm

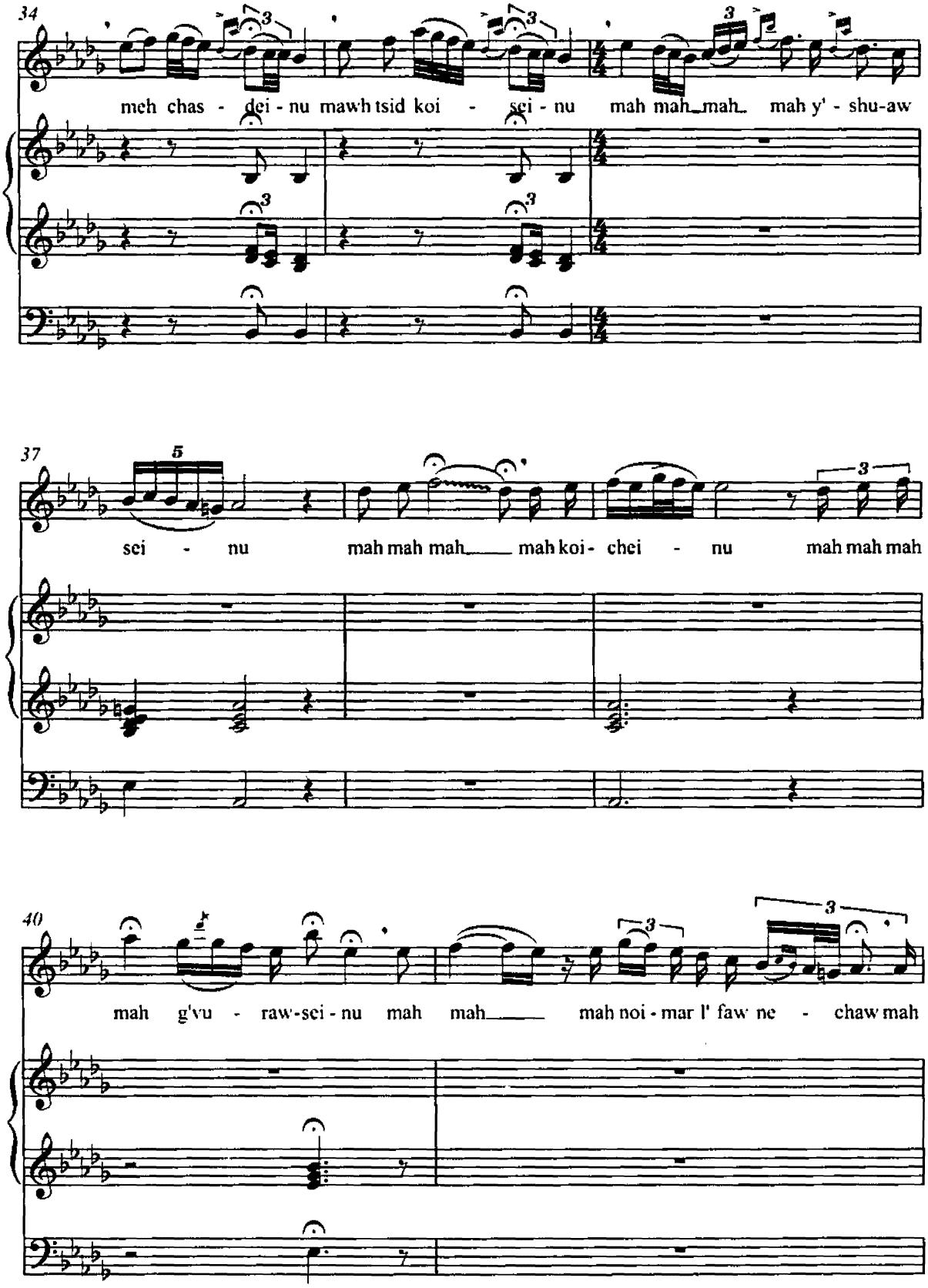
Josef Shlisky
Arr. Daniel Mutlu

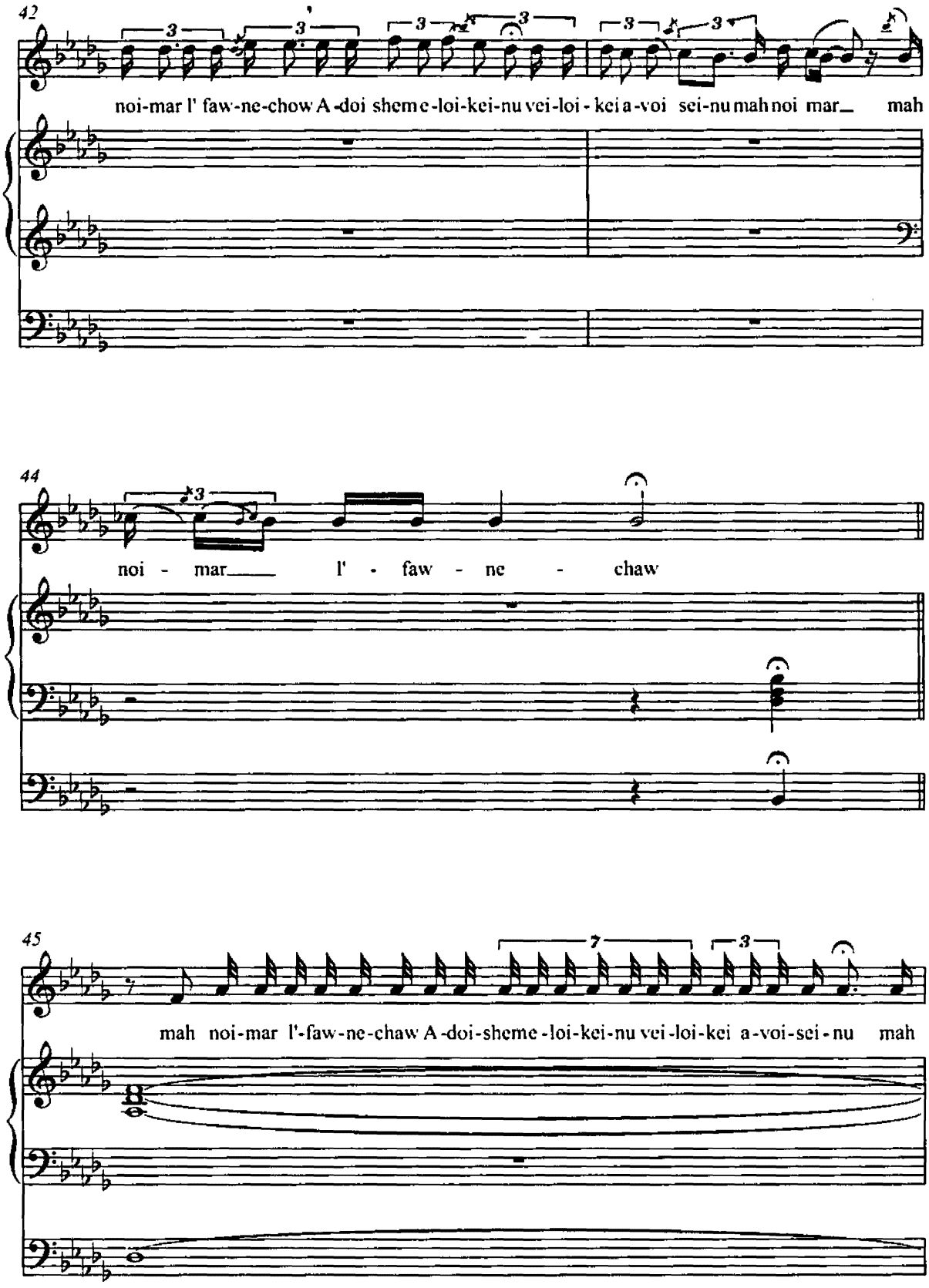


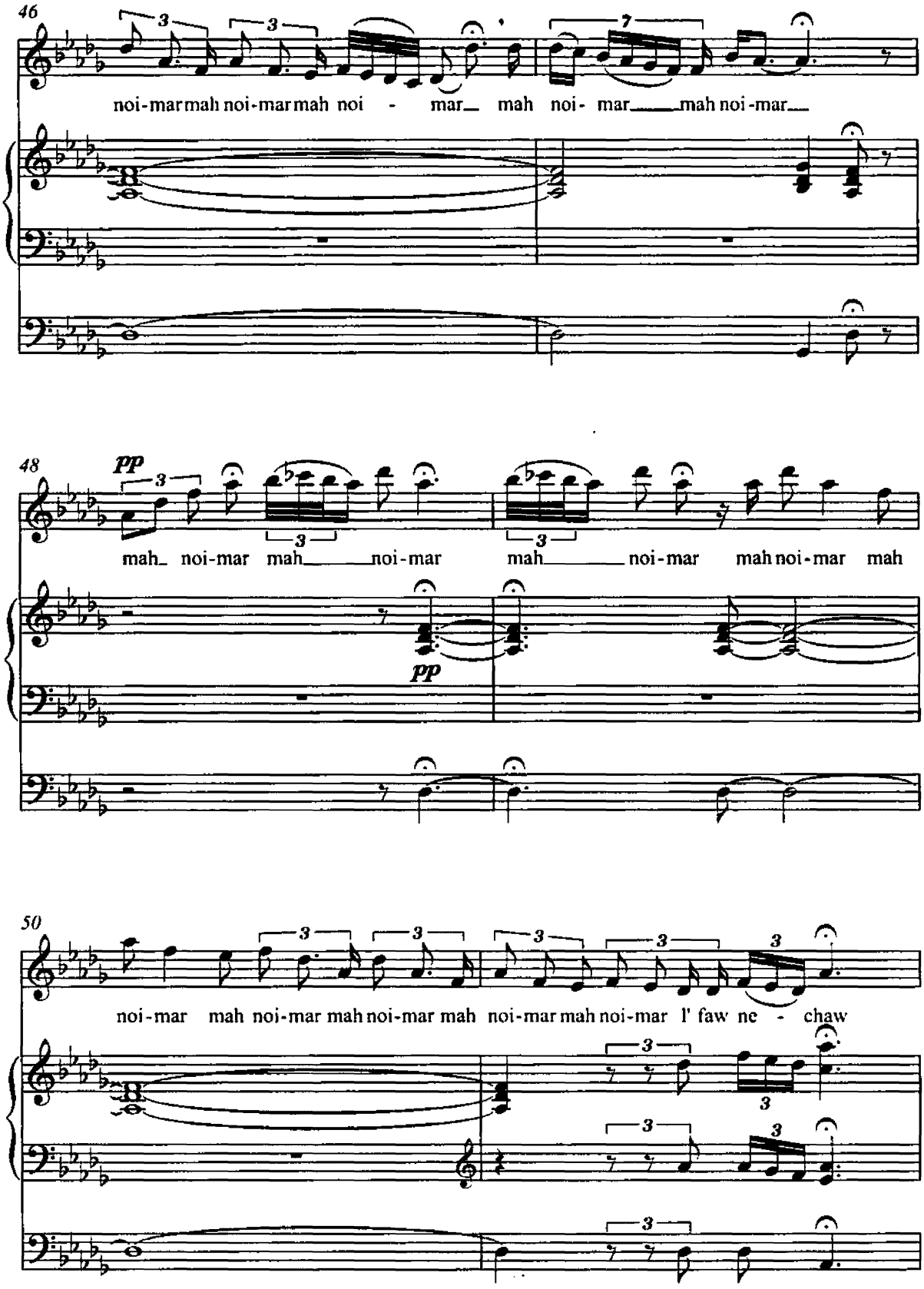

10
y' rei shaw-ma-yim b' sei-ser l' - oi-lawm y' hei l' -
mf
12
oi-lawm y' hei aw-dawm y' rei shaw-ma-yim b' - sei - ser y' rei shaw-ma-yim b'
14
sei - ser b' - sei - ser u - va - gaw - lui u -

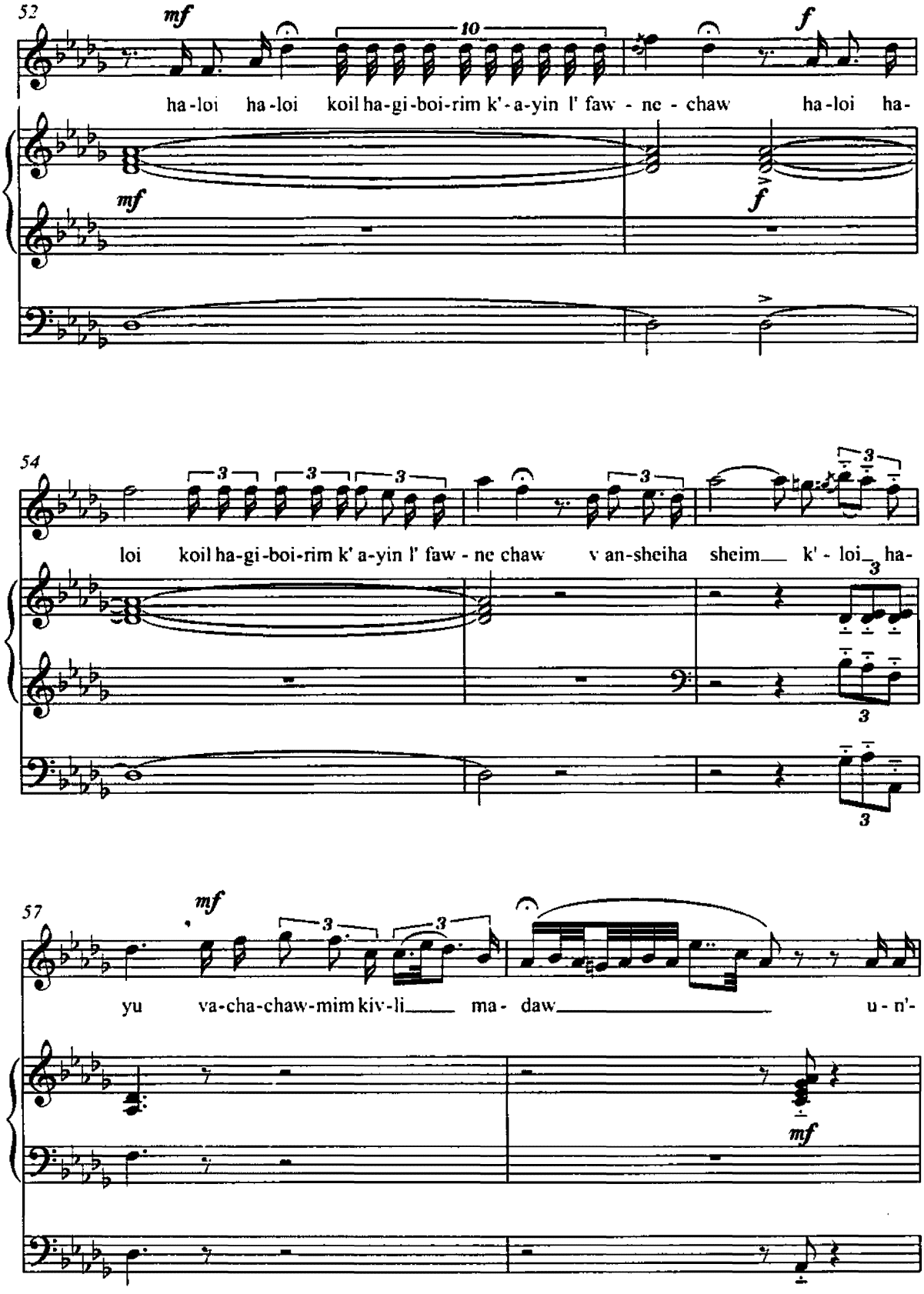

16
moi-deh al haw-e-mes v' - doi-veir e-mes bil-vaw - voi v' - yash-keim v'-yoi mar v'
18
yoi-mar ri boin ri - boin koil haw-oi law - mim ri -
21
boin koil haw-oi - law - mim loi al tsid-koi-sei-nu a - nach - nu a

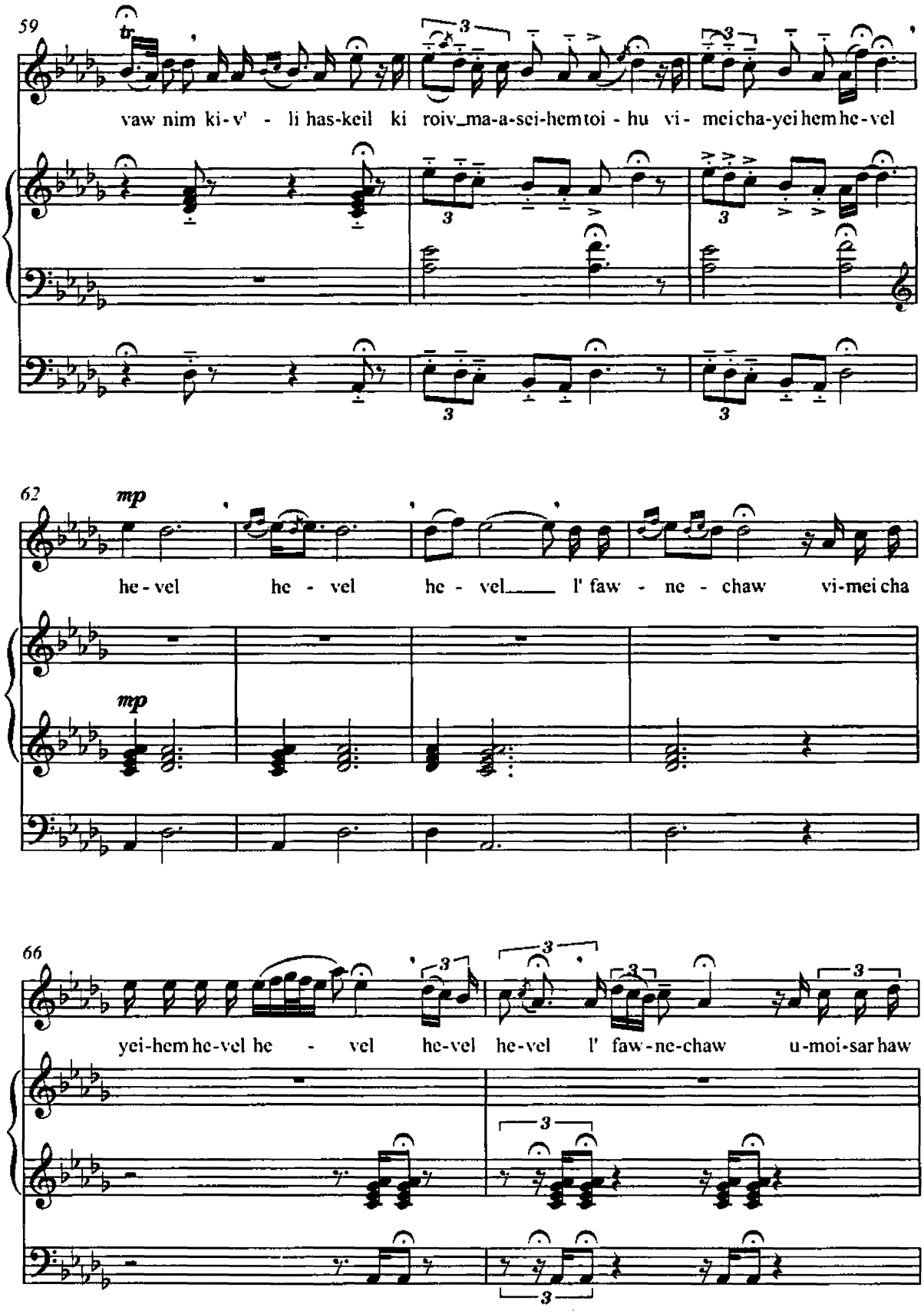

24
nach-nu ma pi - lim ta-cha-nu nei - nu l-faw - ne - chaw ki al ra-cha
27
me-chaw haw ra - bim ta-cha-nu nei - nu l' faw - ne-chaw
30
ki al ra-cha-me-chaw haw-ra-bim maw a - nach - nu meh cha - yei - nu

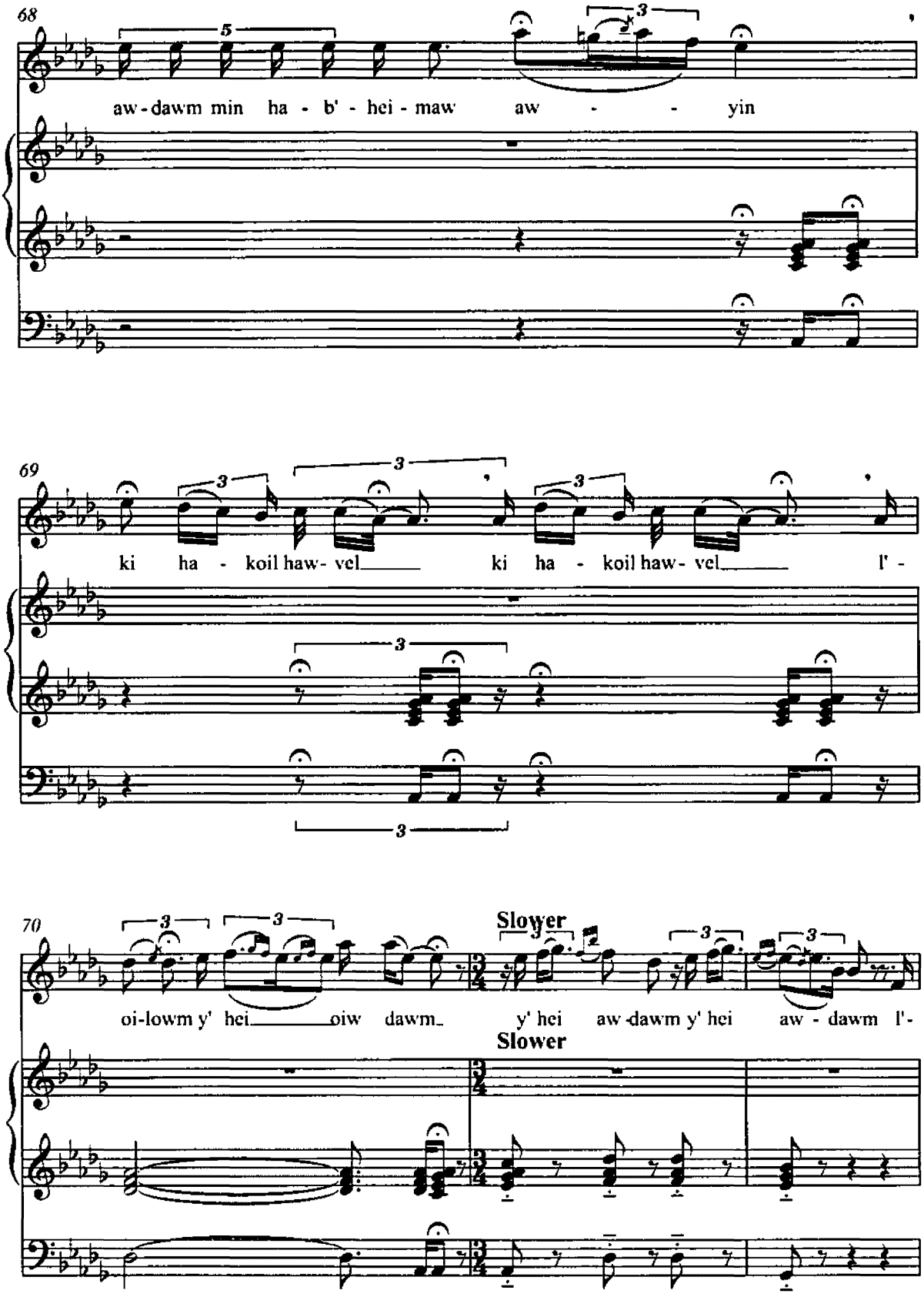

34
meh chas - dei - nu mawh tsid koi - sei - nu mah mah mah mah y' - shu-aw
37
sei - nu mah mah mah mah koi - chei - nu mah mah mah
40
mah g'vu - raw-sei - nu mah mah mah noi - mar l' faw ne - chaw mah

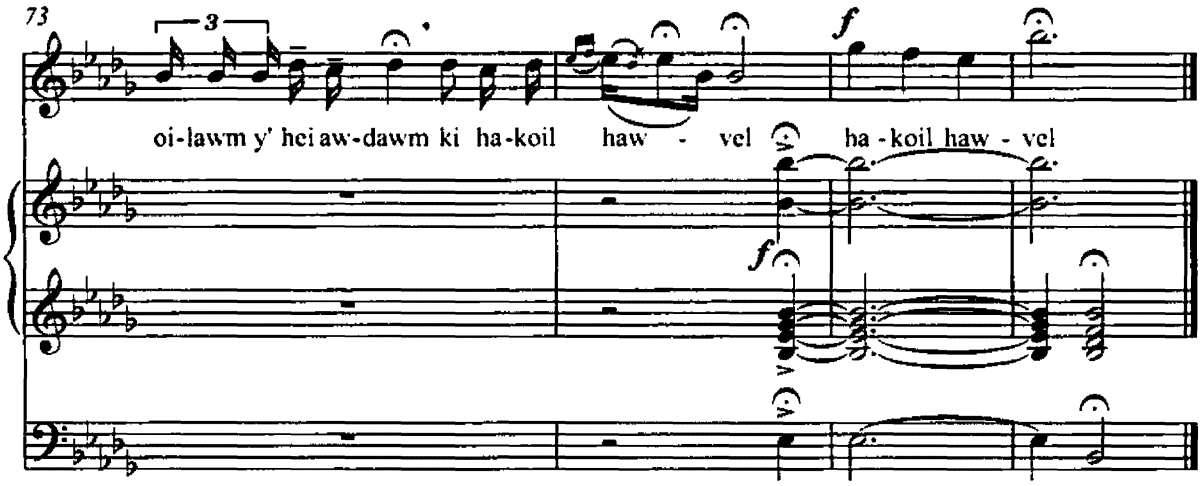

42
noi-mar l' faw-ne-chow A-doi sheme-loi-kei-nu vei-loi-kei a-voi sei-nu mah noi mar_ mah
44
noi - mar_____ l' - faw - ne - chaw
45
mah noi-mar l'-faw-ne-chaw A-doi-sheme-loi-kei-nu vei-loi-kei a-voi-sei-nu mah


46
noi-marmah noi-marmah noi - mar_ mah noi- mar____mah noi-mar___
48
pp
mah_ noi-mar mah____noi-mar mah____noi-mar mah noi-mar mah
pp
50
noi-mar mah noi-mar mah noi-mar mah noi-mar mah noi-mar l' faw ne - chaw


52
mf
10
f
ha-loi ha-loi koil ha-gi-boi-rim k'-a-yin l' faw - ne - chaw ha-loi ha-
mf
f
54
3
loi koil ha-gi-boi-rim k' a-yin l' faw - ne chaw v an-sheiha sheim k' - loi ha-
57
mf
yu va-cha-chaw-mim kiv-li ma- daw u - n'-
mf


59
tr
vaw nim ki-v' - li has-keil ki roiv_ma-a-sei-hem toi - hu vi - mei cha-yei hem he-vel
62
mp
he - vel he - vel he - vel_____ l' faw - ne - chaw vi-mei cha
mp
66
yei-hem he-vel he - vel he-vel he-vel l' faw-ne-chaw u-moi-sar haw

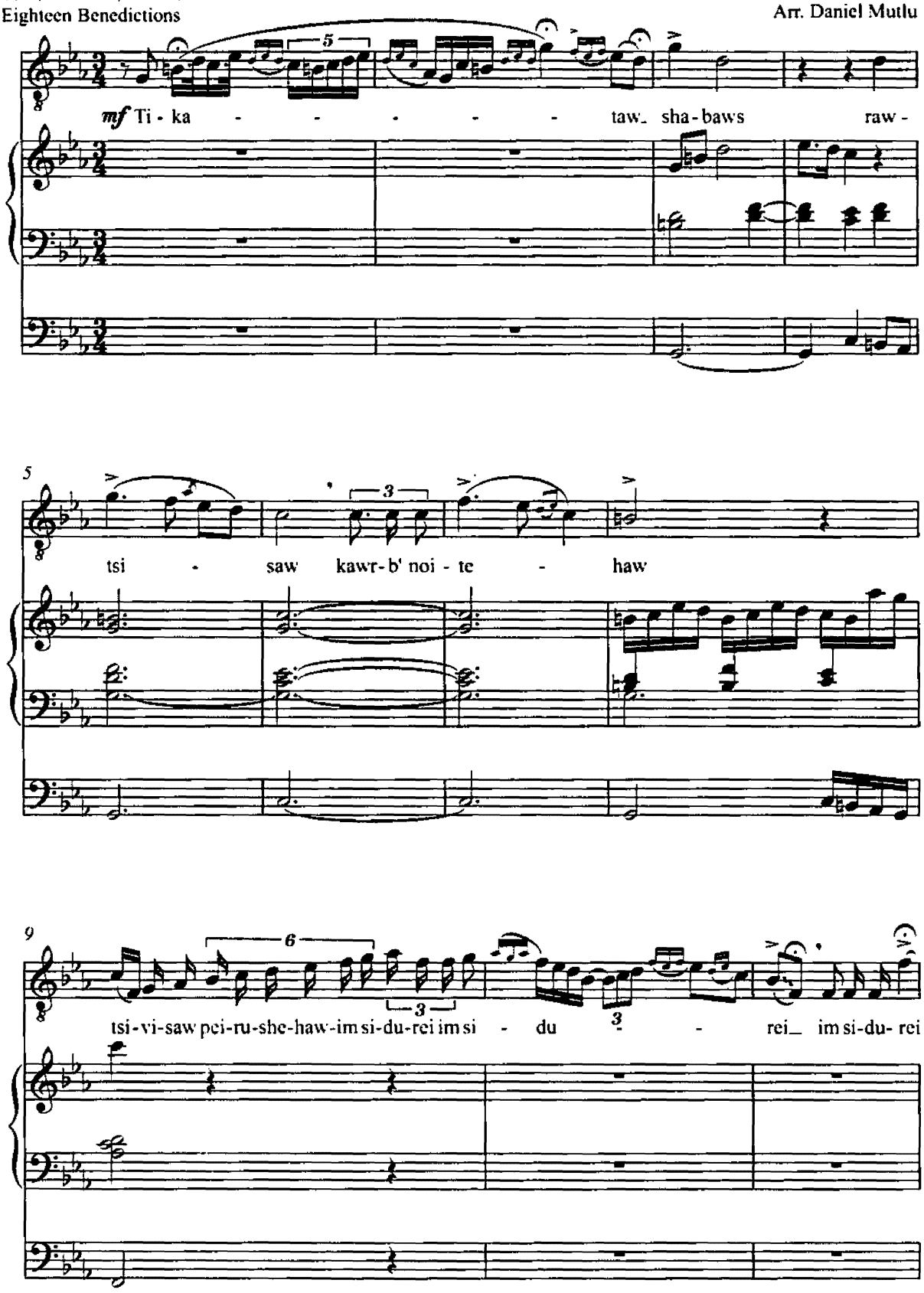

68
aw - dawm min ha - b' - hei - maw aw - - yin
69
ki ha - koil haw- vel ki ha - koil haw- vel l' -
70
oi-lowm y' hei oiw dawm y' hei aw-dawm y' hei aw - dawm l'-
Slower
Slower

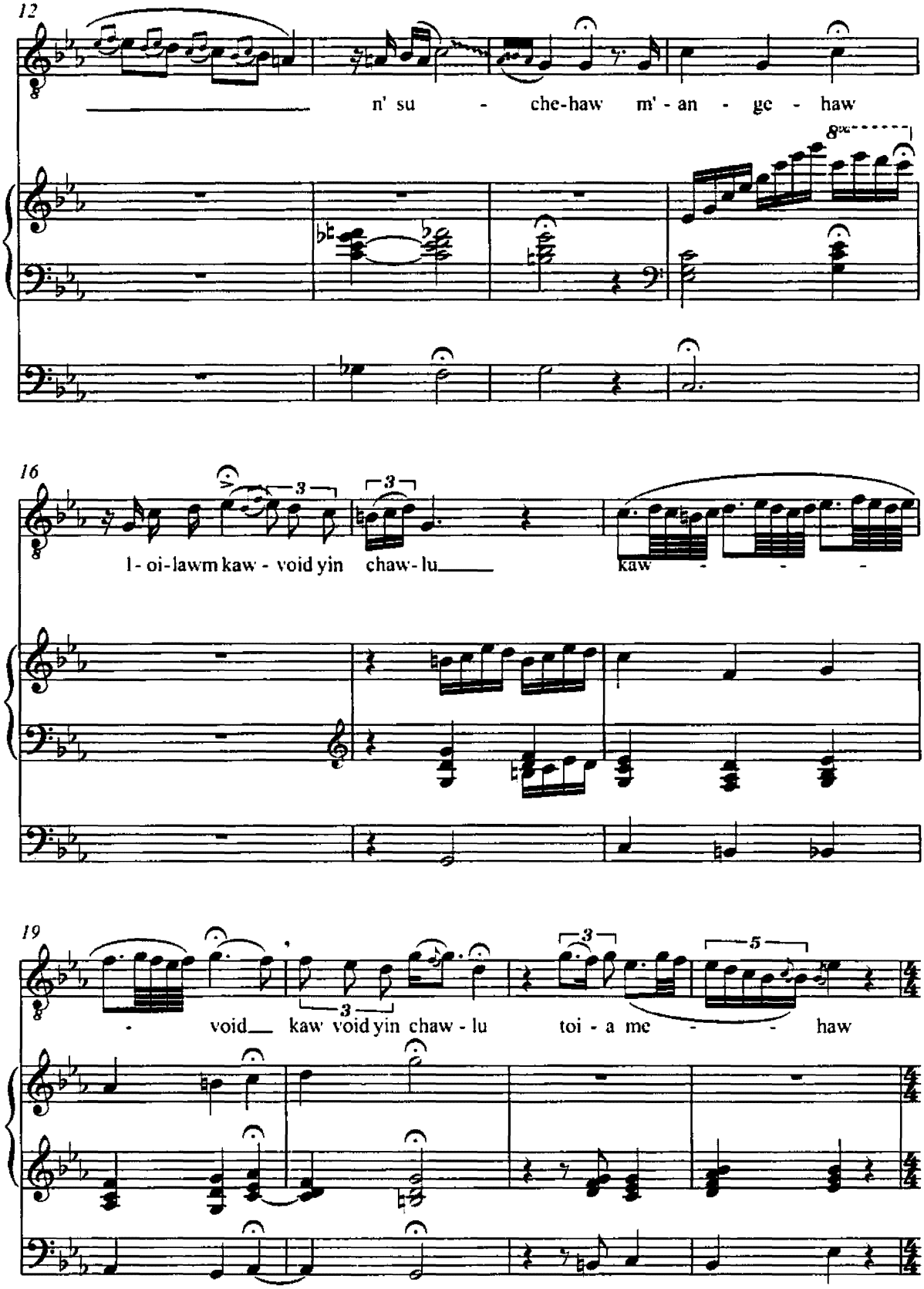

73
3
oi-lawm y' hei aw-dawm ki ha-koil haw - vel ha-koil haw - vel
f
f

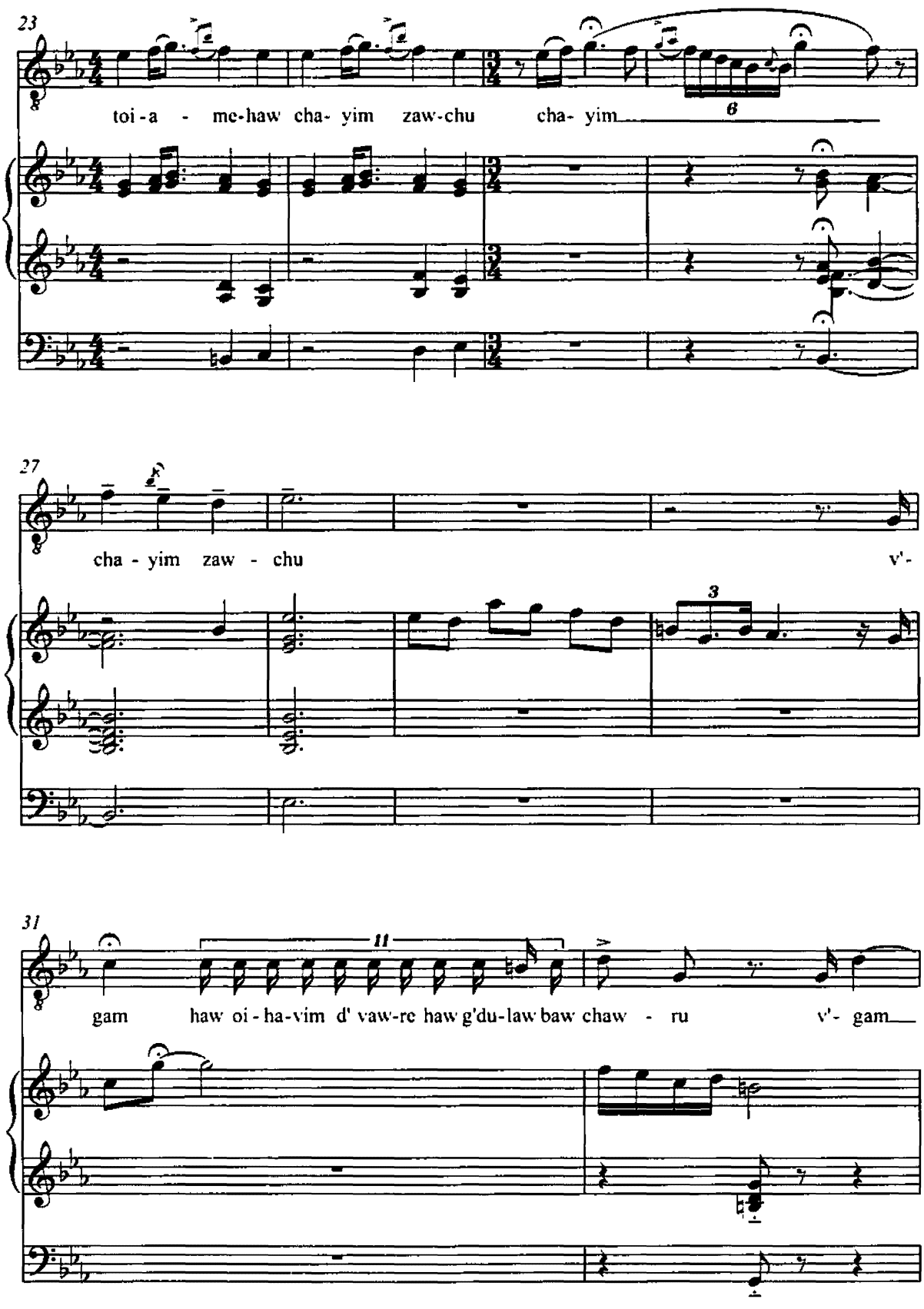
Tikantaw Shabbaws

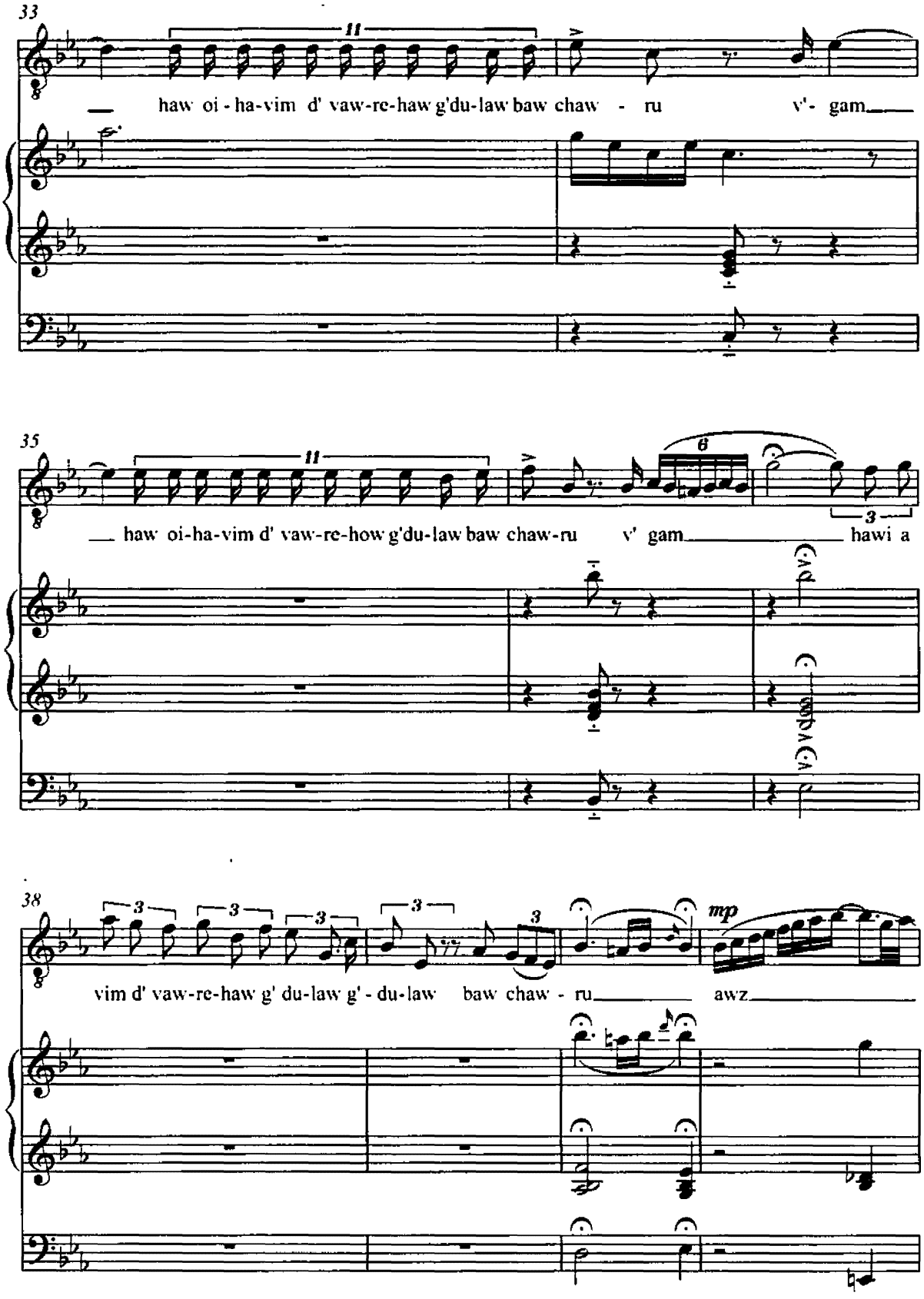
Text: Sabbath, Musaf,
Eighteen Benedictions

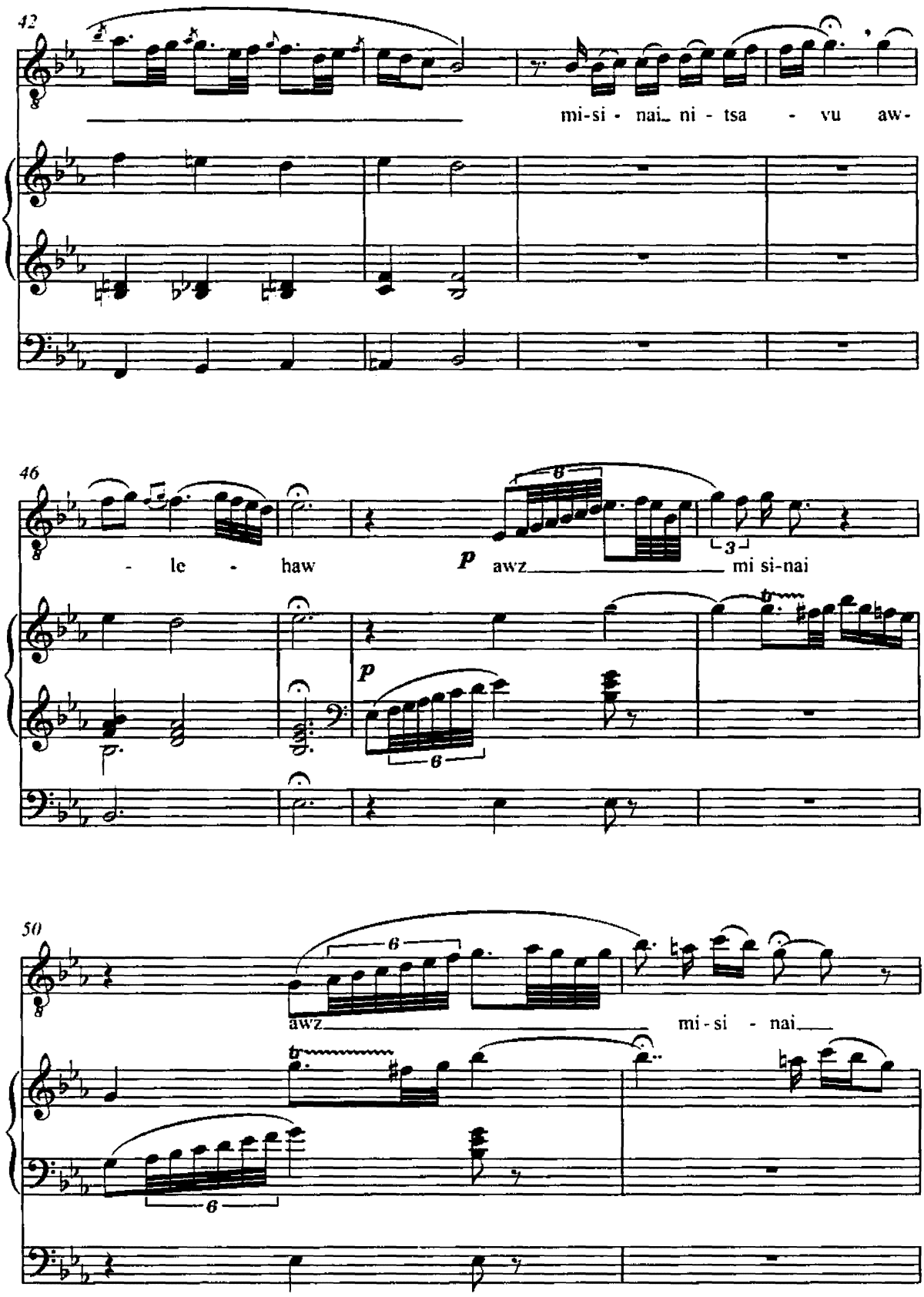
Josef Shlisky
Arr. Daniel Mutlu

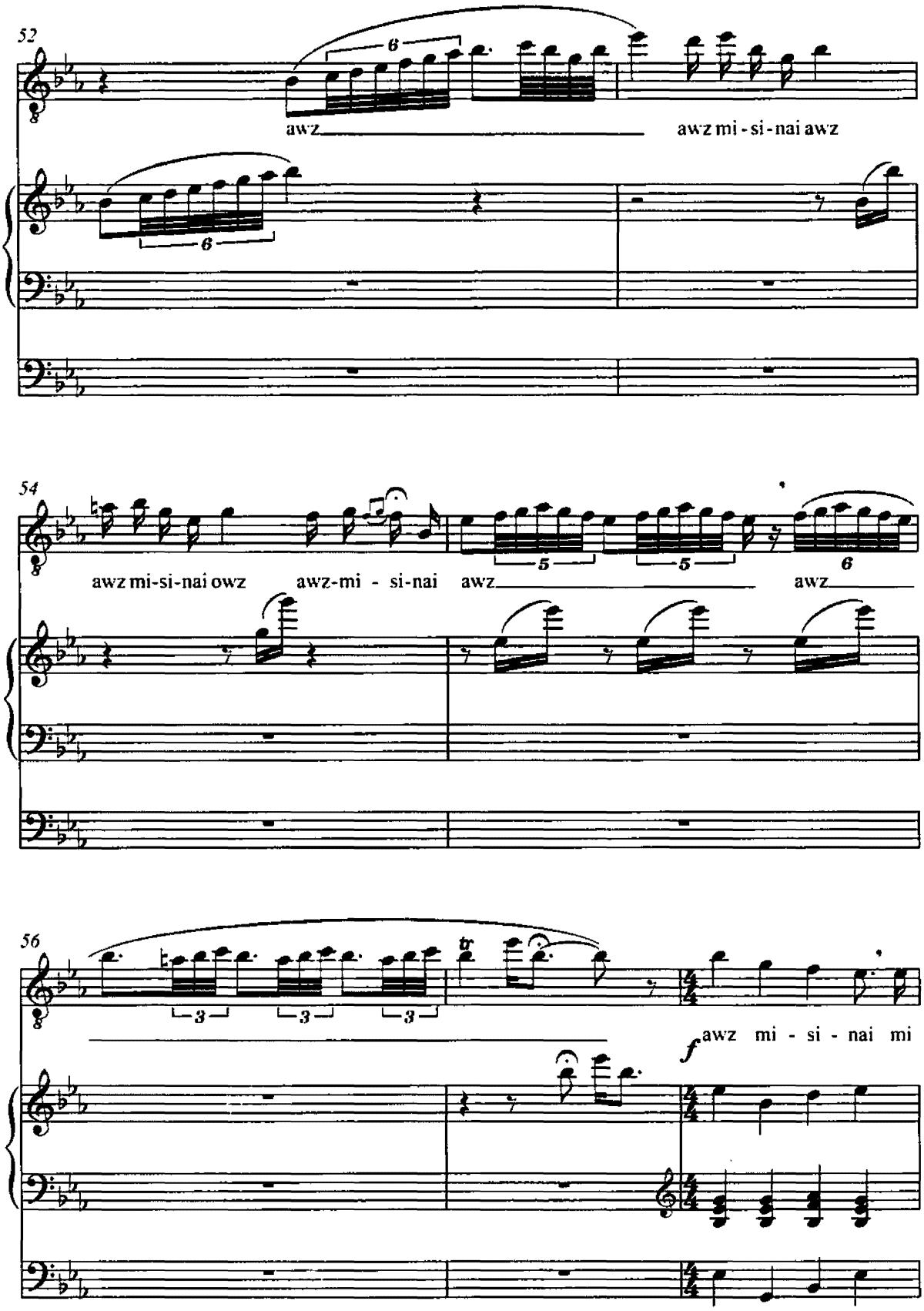


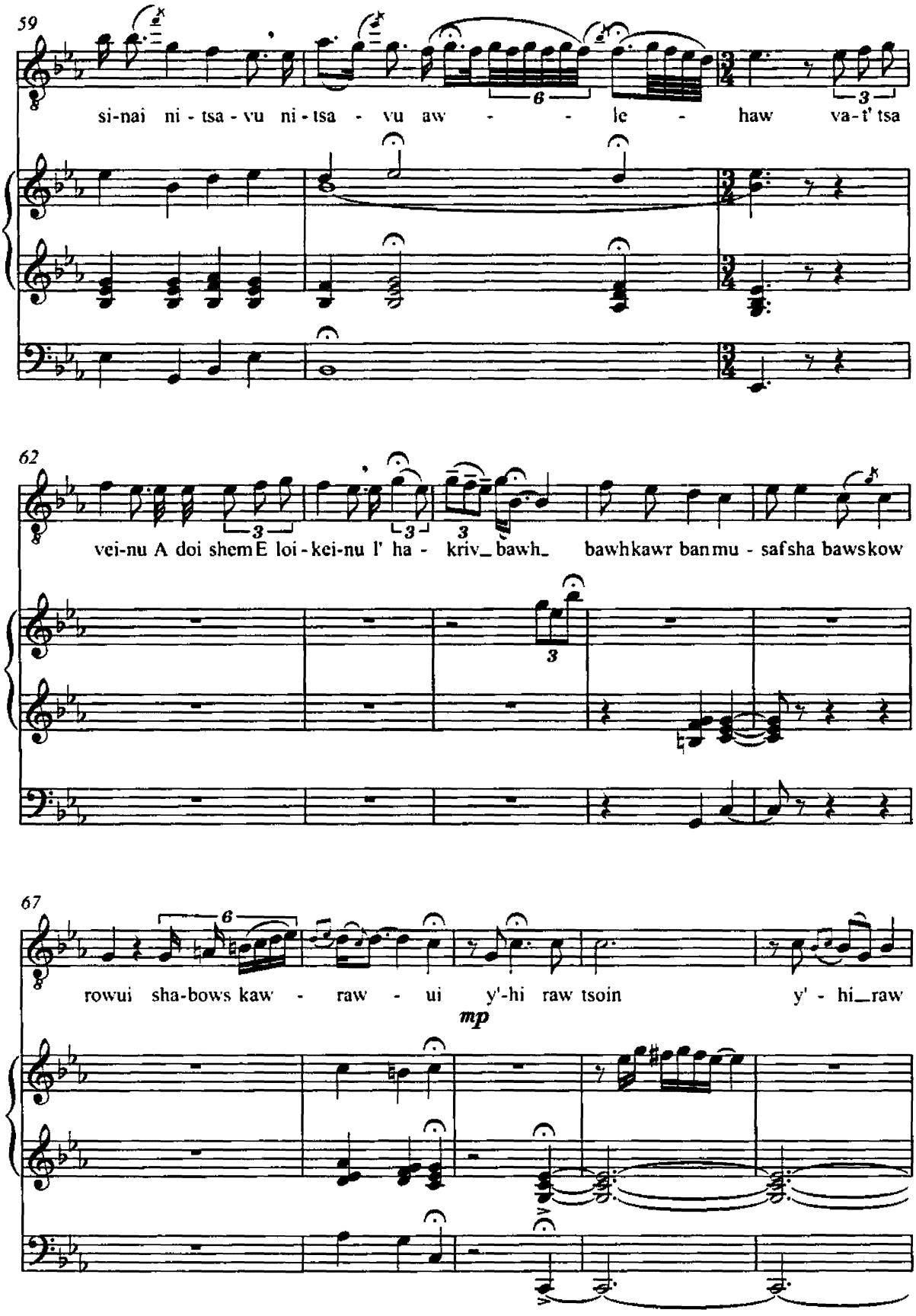

12
n' su - che-haw m' - an - ge - haw
8va
16
3
3
l - oi - lawm kaw - void yin chaw - lu
kaw - - -
19
3
5
void kaw void yin chaw - lu toi - a me - - haw

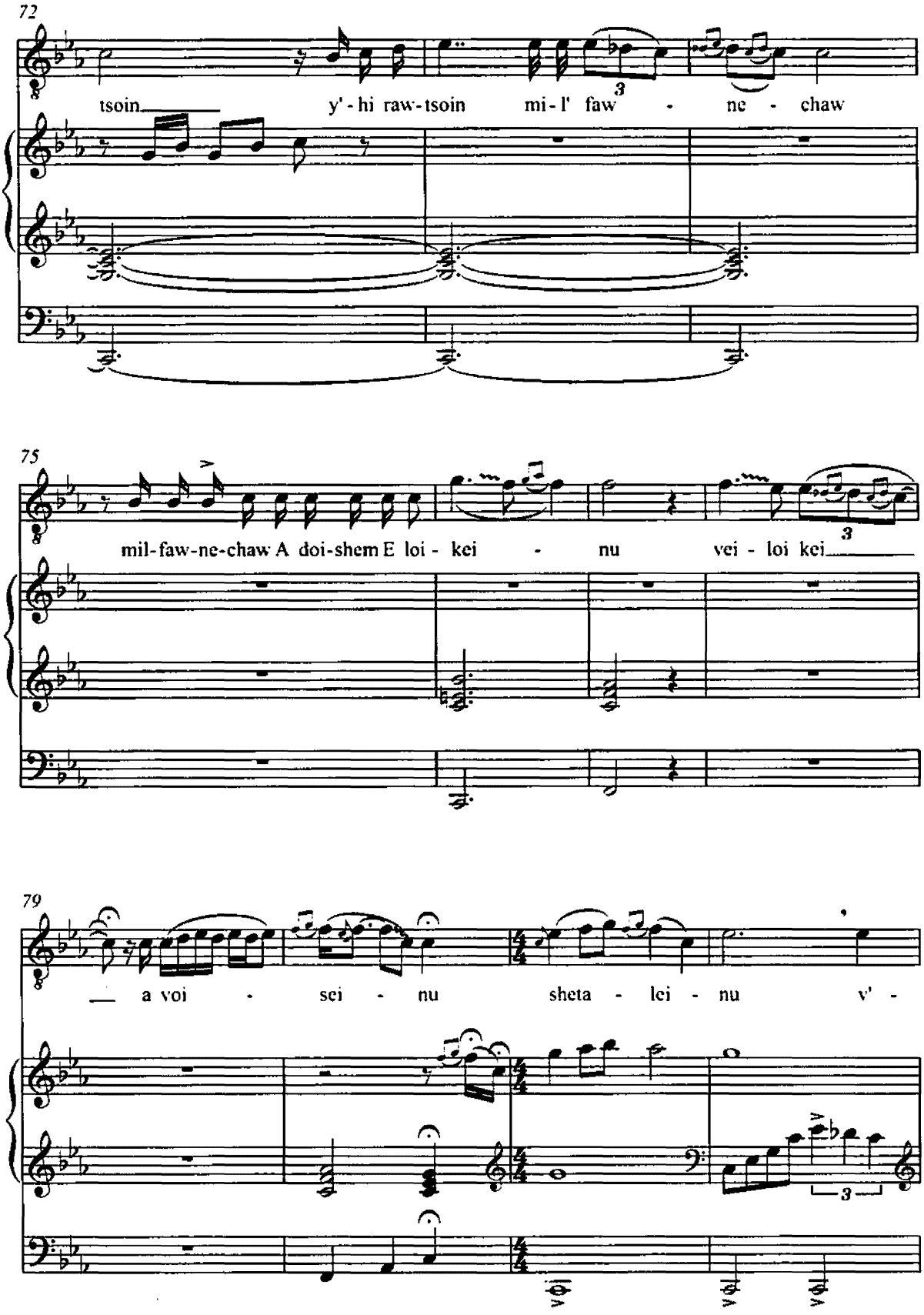

23
toi - a - me-haw cha- yim zaw-chu cha- yim
6
27
cha - yim zaw - chu v'-
3
31
11
gam haw oi - ha-vim d' vaw-re haw g'du-law baw chaw - ru v'- gam

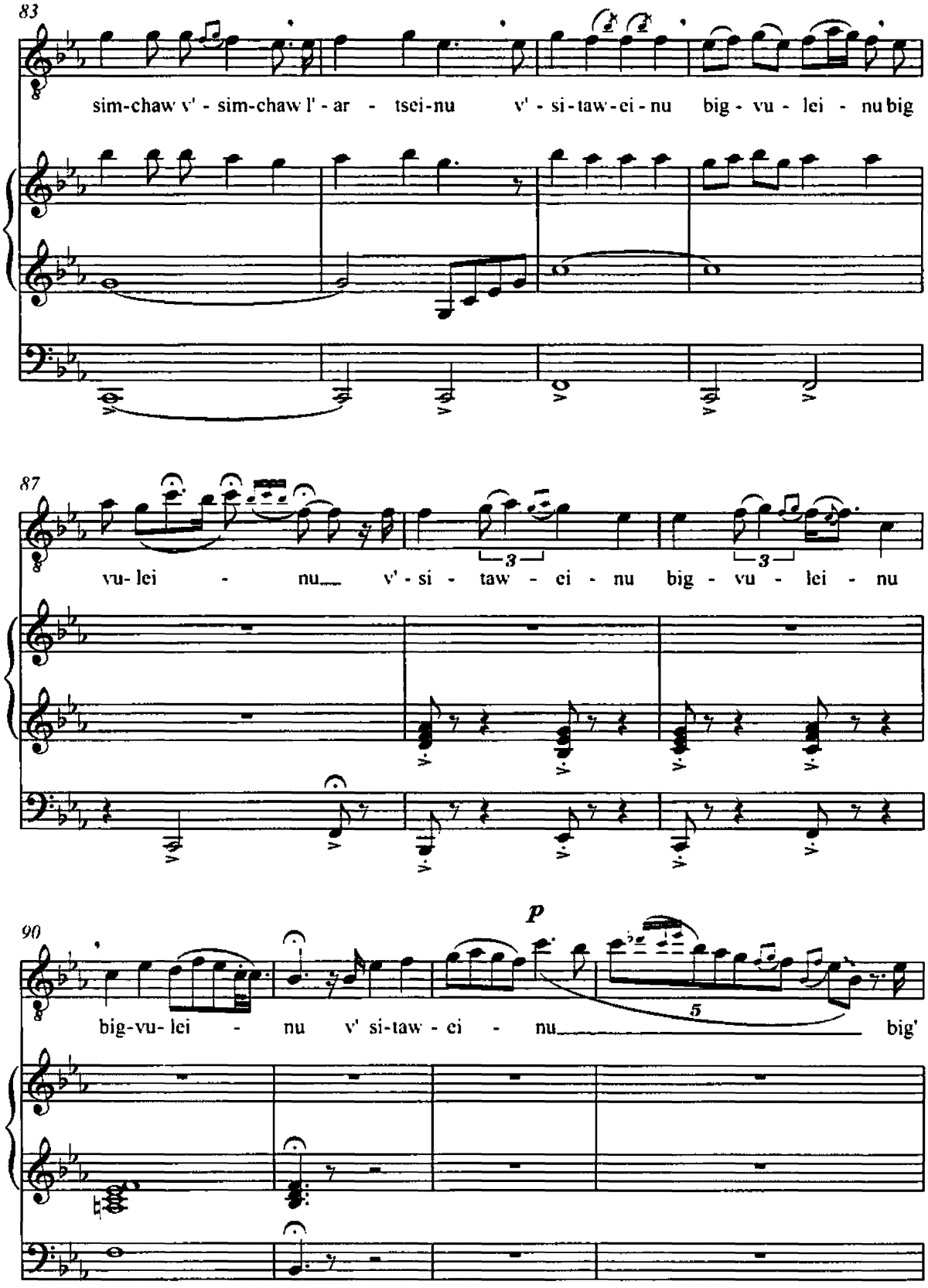

33
haw oi - ha-vim d' vaw-re-haw g'du-law baw chaw - ru v'- gam
35
haw oi-ha-vim d' vaw-re-how g'du-law baw chaw-ru v' gam hawi a
38
mp
vim d' vaw-re-haw g' du-law g' - du-law baw chaw - ru awz

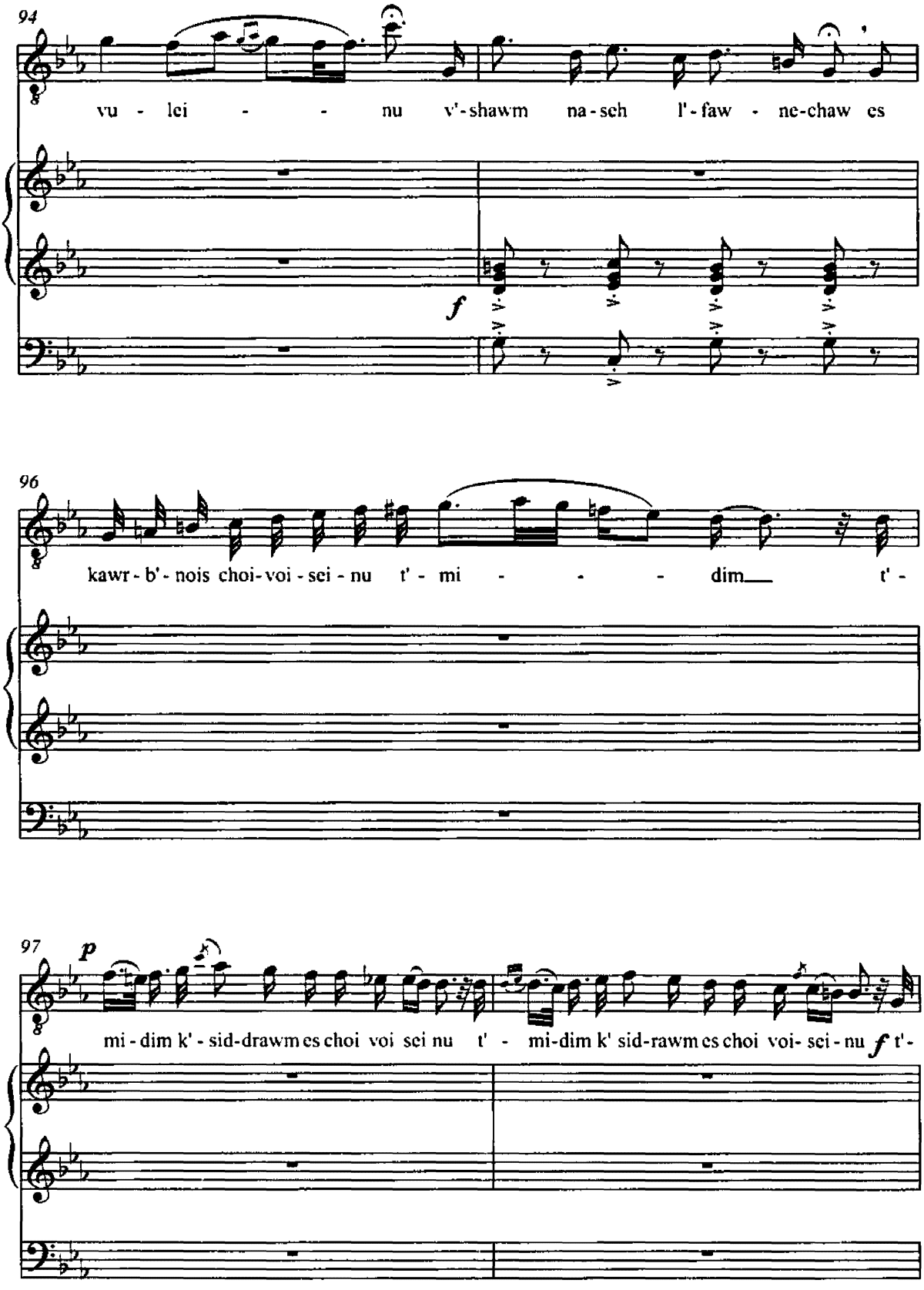

42
mi-si - nai_ ni - tsa - vu aw-
46
- le - haw
p
awz
mi si-nai
p
50
awz
mi - si - nai

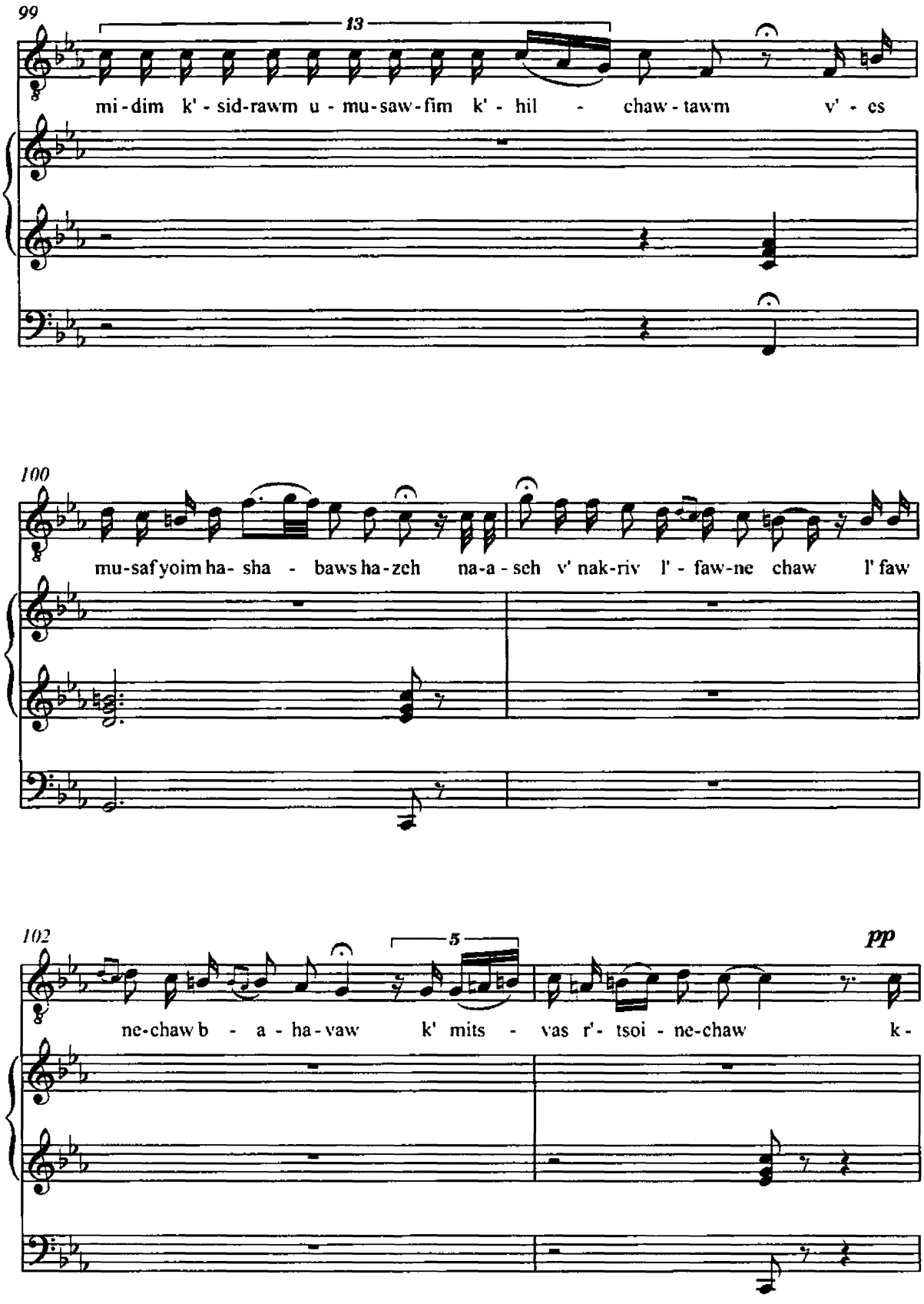

52
awz
awz mi - si - nai awz
54
awz mi-si-nai owz
awz-mi - si-nai
awz
awz
56
f
awz mi - si - nai mi

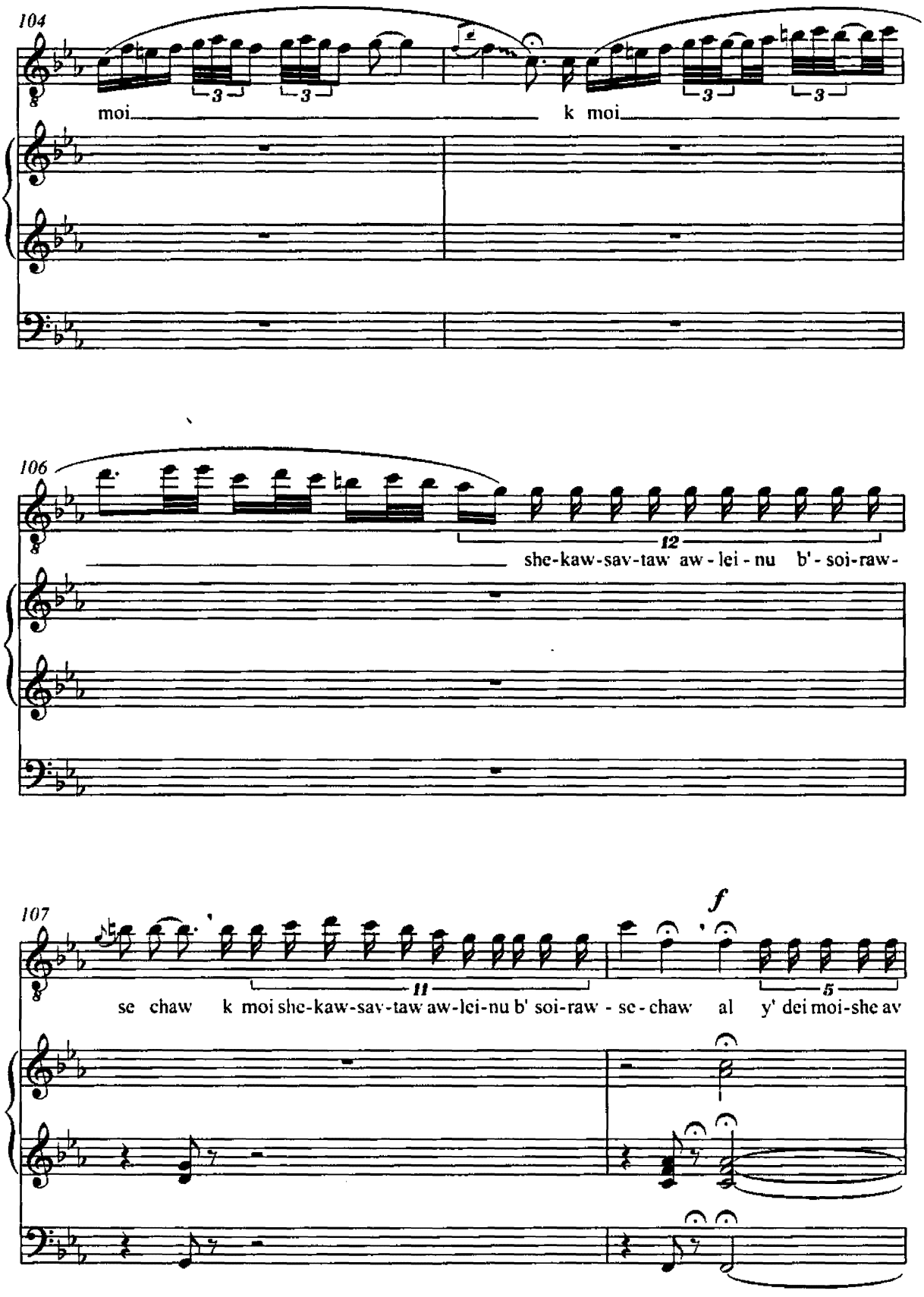

59
si-nai ni - tsa - vu ni - tsa - vu aw - - le - haw va-t' tsa
62
vei-nu A doi shem E loi - kei-nu l' ha - kriv_ bawh_ bawhkawr ban mu - safsha bawskow
67
rowui sha-bows kaw - raw - ui y'-hi raw tsoin y' - hi_raw
mp

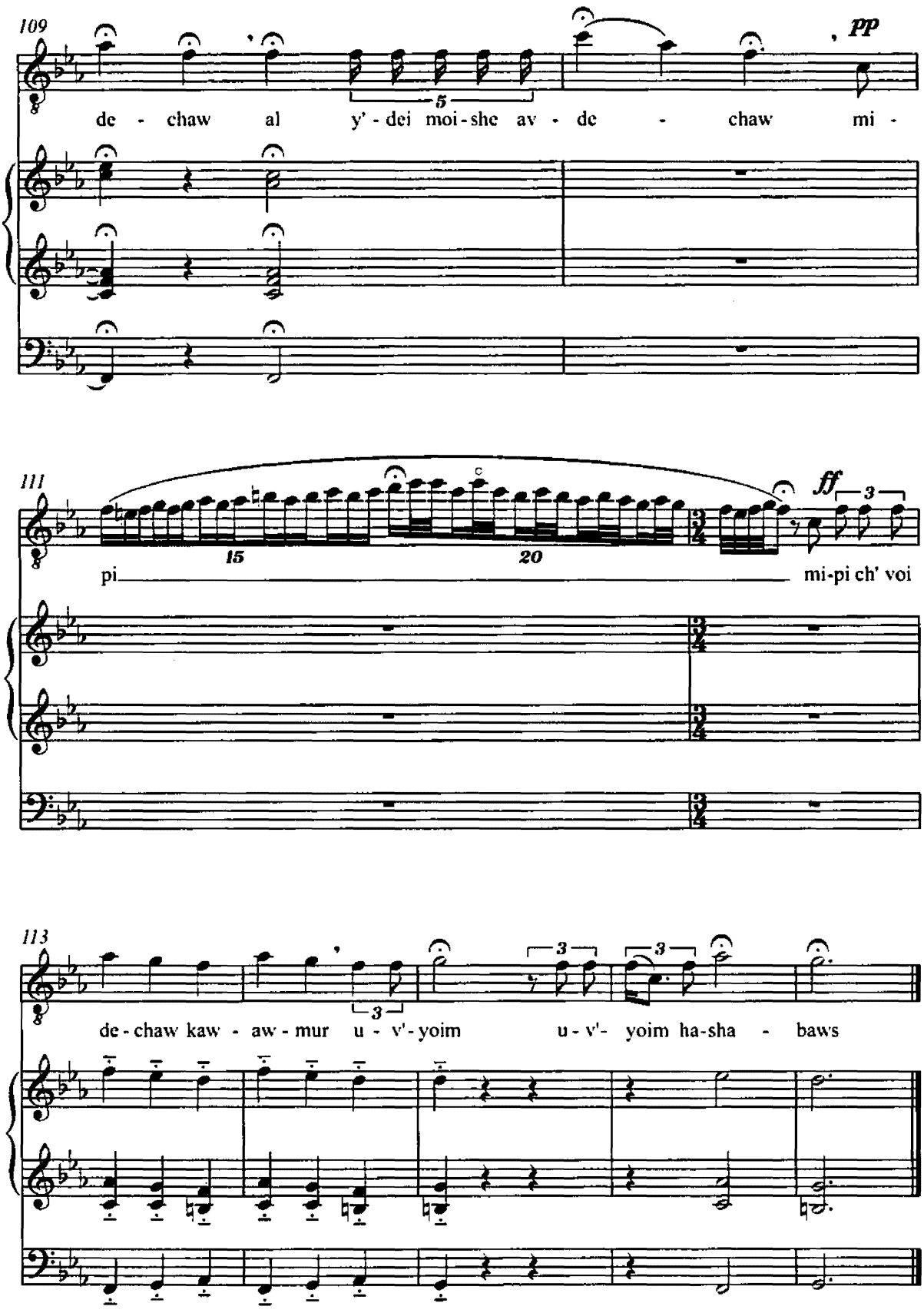

72
tsoin y'-hi raw-tsoin mi-l' faw - ne - chaw
75
mil-faw-ne-chaw A doi-shem E loi - kei - nu vei - loi kei
79
a voi - sei - nu sheta - lei - nu v' -


83
sim-chaw v' - sim-chaw l' - ar - tsei-nu v' - si-taw-ei-nu big - vu - lei - nu big
87
vu- lei - nu v' - si - taw - ei - nu big - vu - lei - nu
3
3
90
p
big-vu- lei - nu v' si-taw - ei - nu big'
5


94
vu - lei - - nu v'-shawm na-seh l'-faw - ne-chaw es
f
96
kawr - b'- nois choi-voi - sei - nu t' - mi - - - dim t' -
97
p
mi - dim k' - sid-drawm es choi voi sei nu t' - mi-dim k' sid-rawm es choi voi- sei - nu f t'-


99
13
mi - dim k' - sid-rawm u - mu-saw-fim k' - hil - chaw - tawm v' - es
100
mu-saf yoim ha- sha - baws ha-zeh na-a - seh v' nak-riv l' - faw-ne chaw l' faw
102
5
pp
ne-chaw b - a - ha-vaw k' mits - vas r'- tsoi - ne-chaw k -


104
moi
k moi
106
she-kaw-sav-taw aw - lei - nu b' - soi-raw-
107
f
se chaw k moi she-kaw-sav-taw aw-lei-nu b' soi-raw - se - chaw al y' dei moi-she av


109
pp
de - chaw al y' - dei moi - she av - de - chaw mi -
111
ff
15
20
pi mi-pi ch' voi
113
de - chaw kaw - aw - mur u - v' - yoim u - v' - yoim ha-sha - baws

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