Women in the Chain of Traditional *Hazzanut*:

Building on the Work of

Alter, Ganchoff, Goldstein, Schall

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TABLE OF CONTENTS

INTRODUCTION

My study is an effort to understand how women's voices in the cantorate can continue the sacred melodies of our faith and where we can turn for information and illumination. Accordingly I have chosen four renowned teachers of our School of Sacred Music, two from previous generations and two contemporaries: Israel Alter (1901-1979), Moshe Ganchoff (1904-1997), Noah Schall (born in 1929) and Israel Goldstein (born in 1936). All of these teachers are the heirs of the Golden Age of Eastern-European *hazzanut*, whose history and development I will briefly trace and analyze. Each of these cantors was and continues to be a creative composer on his own. The ways in which they composed foster the survival of our traditional music. Even though these composers are the descendents of the Golden Age of *Hazzanut*, their music still answers the needs of today's worshiper. Even where the *hazzanim* of the Golden Age used a great amount of repetition these chose the most important words and paint it in such a way that people do not feel that they are in a concert hall but rather in a place of worship.

In the process I will present the biography of each cantor and focus on his musical development, his creativity and his collaboration with his colleagues: Alter - Goldstein, Ganchoff - Goldstein and Ganchoff - Schall; Schall and Goldstein never collaborated.

This is my own relationship to this topic: on the one hand, I am an immigrant from Eastern Europe and feel the same way those cantors felt or feel when I sing products of Eastern European *hazzanut*. On the other, I feel passionately about the importance of this music not only as a pivotal source of inspiration for the sacred service, but also as a necessary link to our entire Jewish tradition. I believe that just as this music sustained our

forbears, so does it provide the possibility of sustenance and spirituality for the American Jews today. I consider the need of traditional *hazzanut* today as a great instrument of inspiration, teaching and sincere way of praying. We can use traditional music as a vehicle to show the richness and variety of our past, and then as a basis for innovation in the present.

As the title of my proposed thesis suggests, I will describe and analyze the original works and collaboration of four distinguished cantors who have been and in two cases still are on the faculty of the School of Sacred Music. I shall do this in the broader context of their time and the tradition that influenced them. Accordingly, I am preparing my research in the image of a chain:

1. The broader history of Eastern European and American *hazzanut*;
2. The centerpiece of my work: the works of these cantors-composers themselves and their collaboration;
3. Women as members of the next generation of collaboration.
4. An analysis of this music.

My goal is to show how this music can influence the American cantorate and what prospects it has for the future of American *hazzanut*, specifically for female cantors.

I fully believe that we must innovate and create new forms of musical expression. But on the other hand, I believe that one of the strongest ways that we can transmit the messages of faith is through the music which is generationally familiar to our people, adapted to be sure even if minimally, to meet contemporary necessity. But nevertheless, reminding our people of their ties to previous times and eras, and keeping them sensitive to the fact that although ours is an innovating and adopting tradition, it is nevertheless a

tradition, and that they go back for centuries. I believe that traditional music in our faith is one of the best ways to remind and to teach our people that we are part of *shalshelet ha- kabbalah* that has its beauty, its purpose and its meaning. I look upon it as a personal challenge and my personal duty to continue the tradition of our people.

CHAPTER I: HISTORY OF HAZZANUT

A) Origins: *ba'al k'riah, ba'al tefillah, hazzan*

Originally the term *hazzan* was a term for an honorary and administrative rank of the synagogue.[1] It was also used in the Jerusalem Temple for the position known as the *hazzan ha-kneset*, which had no musical meaning. The *Hazzan*, as cantor, has been a salaried employee of the synagogue since geonic times.

There are many definitions (translations) of the word *hazzan*: [2]

1. Most scholars: from the verb "to see", as "overseer or head of the assembly";
2. Some scholars: from the Assyrian "overseer" or "director";
3. Perez Smolenskin: from *harzan*, "versifier" or "rhymester";
4. Saadiah Gaon: one who sings *piyyutim* (poems);
5. From Talmudic days: a) "a town guard", b) superintendent at prayer meetings, c) officer at proceedings, d) town crier or sheriff, and instructor of children, who blew the *shofar* at the beginning of Sabbaths and Holy Days, sometimes read from the Torah with special permission form the congregation, e) served as precentor; f) Simoniya Levi b. Sisi: as judge, schoolmaster, preacher;
6. *Sefer Orah Hayyim*: the three letters of the word *hazzan* as the intials of *hacham, zakayn*, and *nasuiy*;
7. In the 19th century the office of *hazzan* was sometimes subdivided into *hazzan rishon* (the principal) and *hazzan sheni* (associate).

The origins of the cantorate are to be found at the close of the Talmudic period in

Babylonia, where the earliest cantors were involved not only in the recitation and even the creation of liturgy but also as preachers and teachers of the community. From that time until the 16th century the *hazzan* had many responsibilities beside the pulpit. These included education, the writing of scrolls and *mezuzot*, and service as a *shohet*, *dayyan*, and *mohel*.

In the days of the early synagogue the *hazzan* was a local worship leader.[3] Gradually this term came to be connected to music. Early synagogue music consisted of three genres of chant: psalmody, cantillation of Scripture, and the liturgical chant.

Psalmody was adopted from the Temple. The cantillation of the Torah started at the time of the Second Temple possibly as early as the first century B. C. E., when the nascent synagogue made the reading and explication of the Torah the centerpiece of what was in effect its public education. For centuries there were arguments among different groups of rabbinic Jews as which of several evolving methods of Torah cantillation would be used at the synagogue. Finally, by the 9th century, all Jewish communities had began to accept the cantillation of Massoretic school of Tiberias.

Music at Jewish worship services from the earliest times was an art of singing sacred songs in a responsive or alternative fashion, linking rituals for public worship to music.[4] This continued throughout the middle ages. In that early time the combination of music and the recitation of prayers brought about an ecstatic trance. Jews used music to express their sacredness since they did not feel free enough to use other means such as statues or busts or frescoes to express their sacredness.

Beginning in the 18th century, a trend of relationship was developed by Leopold Zunz and Ismar Elbogen of Germany and followed by others afterwards, which became

canonical, so to speak, for modern Jewish liturgical study. They collected materials on prayers, rites and liturgical history with only an occasional reference to music or the expression in performance of the liturgy.

The feeling about minimizing music started in the 12th century and continued through the 17th century. Many leaders were half hearted about accepting music at rituals even though it brought out the feelings of holiness more. Some rabbis kept comparing the service music to pagan rituals. Such rabbis even asserted that music at services were sinful. They thought music should be frowned upon because we should instead mourn the Temple's destruction; or that music was sensual and that it was a *hukat ha-goi*, that is copied the non-Jewish custom. When music was used it was to enhance the Text not the other way around. Thus a rift was formed between cantors and rabbis. However cantors were still needed at religious events as well as weddings even though they were paid very little and did not receive much recognition. By the 17th century the cantor had lost whatever status he had. Especially since some cantors cared only about singing and lacked a good knowledge of liturgical texts. This made the rift more apparent: the rabbi with words and the cantor with music. Rituals were considered primary and the music secondary. Up to our own time there are still problems in considering what part music actually should play in the service.

In the 19th century liturgical music was expressed in two different ways:

1) The "Traditionalistic" congregations remained. Jews elaborated on the already existing methods and the cantor (*hazzan*) specialized in their musical performance with embellishments.

2) "A Jewish musical reformation". The cantor's solo was changed and the

old synagogue introduced what is called "art music" for the soloists with great voices, thereby replacing the cantor.

Eastern European Ashkenazi tradition consists of six musical systems: the regular reading of the Torah; High Holiday reading of the Torah; the prophets; the scroll of Esther; the scrolls of Ruth, Song of Songs, and Ecclesiastes; the scroll of Lamentations. The liturgical chant is referred to a reader called a *ba'al keriah* (master of reading, or simply "reader"). The role of prayer leader developed in time.

In the development of cantorate we find the gradual professionalization of the cantor, who at first was just an individual with a good voice and then, an individual who could serve as a *ba'al t'filah*. As time went on there was developed a group of highly trained singers who by virtue of their knowledge of tradition, their knowledge of song, and their exemplary life merited the title of cantor.

The cantor, on the one hand, had to be a leader of prayer, but, on the other hand, he had to be an exemplary role model of family devotion, love of humanity, and faith in God. The musical expression of the cantor had to go beyond the ordinary sounds of the world: it had to leave the listener with an impression of spirituality and beauty. Indeed, as Irene Heskes says: "the cantor had to be "*a voice in dialogue with eternity*". [5]

The knowledgeable and pious leader served the congregation as *sheliah tsibbur* (agent of the congregation) in voicing liturgy before God. *Nusah* was and still is the synagogue chant repertoire for the prayer leader, or precentor. And it is the basis of the liturgical recitative for the professional cantor (*hazzan*). Traditional cantors classify their chants according to two categories, namely *nusah* and *hazzanut*. *Nusah* is for them the simple chant formulae that every cantor must know, but *hazzanut* is the artistic rendition

of prayers to which they aspire. To be effective and communicative, their singing must be based on the *nusah* formulae, but it must soar above the traditional melodies and create a new musical interpretation of the sacred texts.[6] In the Ashkenazi tradition the liturgical recitative is an artistic expression of the content of the prayer, and involves improvisation and liberty. Such ornamentation developed into *hazzanut*.

B) Background of Eastern European *Hazzanut*

At the beginning of the 16th century the major influence on all music was the Italian Renaissance that spread into the Ghetto itself. This shows the mutual interplay between the music of the environment and the music that Jews had from their tradition. Jewish music is always enriched by the musical traditions of the environment. *Hazzanim* now wanted to concentrate solely on music, to leave communal functions aside, and travel to other communities to perform concert services. Choristers (*meshorerim*) were a product of this influence and served the *hazzanim* from their childhood. They developed their musical skills, copied and composed tunes and had the possibility of becoming *hazzanim* or great singers (*meshorerim g'dolim).*

Today's synagogue music owes much to the Synagogue singers of the 17th and 18th centuries.[7] This music valuable not only to the Jewish people but it has historical relevance to general music as well. This is the period where the *hazzanim* introduced European music into traditional Jewish liturgical music. The process of this introduction was difficult because of the conservative-minded rabbis and cantors of the time. Despite these difficulties, the *hazzanim* beautified the services with their new learned musical knowledge. Unfortunately, the only historical material remaining to identify these

hazzanim are some tombstone inscriptions in Hebrew letters found in Central European Jewish cemeteries and their own handwritten songs.

One of these cantors was Edward Birnbaum, who was a collector of Jewish songs, and the compiler of *The History of Jewish Music.* Another well-known collector was *hazzan* Aaron Baer, who compiled the compositions of his contemporaries and was a composer of fifty-three *Shabbat* services for the entire year. His purpose in composing a variety of services was to prevent the congregation from singing with the cantor.

The creation and development of Ashkenazi Synagogue music reached its climax during the middle of the 17th century. Traditional music of this period had three types of classification: 1.Biblical and prayer-modes; 2.Tunes for Synagogue poetry; and 3. *Misinai* tunes.

Both traditional modes and 18th century classic melodies became the foundation for the synagogue composers of the 19th century. The Eastern European *hazzanim* no less than the Central European *hazzanim* of the 19th century reveal the powerful influence of this music.

On the one hand this shows how the needs of the Jewish community to express itself musically both in secular and religious terms were often met by the cantor, who was one of the few educated people in the community and therefore could express the longings and aspirations of his people through his art. On the other hand, it shows at all times the influence of the general environment upon Jewish music. This was particularly the case in the 18th and 19th centuries. In those societies, which were relatively open and Jews were becoming increasingly acculturated. The liturgical artistry of the cantors could therefore bridge the old *shtetl* and the modern city in all its forms.

One of the finest sources for music education and the transition of the Jewish music, aside, of course, from the direct relationship of master to disciple, was the synagogue choir. Its modern development in a sense derives from the 18th century where many synagogue musicians could read music and could help collect music for the repertoire of their choir and future choirs. Although these choirs did not always produce professional cantors, they did produce many great musicians and formed the nucleus of a musically educated laity. Eventually a functionary who made notation of the solo and choir parts came to be called choir or music director (*Meshorer Hagadol).*

In the 19th century there were three great cantors who, in addition to preserving the tradition, showed great creativity in the adaptation of modern music. These were Solomon Sulzer (1804-1890) in Vienna, Louis Lewandowski (1821-18940) in Berlin, and Samuel Naumbourg (1815-1880) in Paris. Their achievements prove to have had great influence on many famous liturgical musicians of the 20th century such as Abraham Baer (1834-1894), Eduard Birnbaum (1865-1922), Aron Friedmann, Arno Nadel (1878-1943), Abraham Z. Idelson (1882-1938), Gershon Ephros (1840-1975), Alfred Sendrey (1884-), Eric Werner (1901-1988), and many others anthologists and musicians in America as well as Israel.

As the cantorate developed, so too there developed a tradition of transmitting its accumulated knowledge from one generation to the next. This was done through direct contact from master to student, as a result of which a whole cadre of cantors developed from one generation to the next. This has been especially true of the cantorate since the early 19th century and is reflected in the works of the cantors of the 20th century. Particularly in the case of European cantors there developed three types of devotional

intonation, namely *t'filo, krio,* and *rino.* These were transmitted again from teacher to student and have become staples of the cantorial art to this day.

Gershon Ephros had his own definition of the *hazzan*:

> *The creative hazzan did not only enthrall his congregants by his free imaginative flow of Jewish musical expression, he voiced also our people's suffering and tribulation.*
> *He always has been and still is both the singer and lamentor of his people's woes.* [8]

The *hazzanic* recitative was not always like the one we now recognize. It evolved over time and its origins are hardly recognizable. The Recitative in Ephros' time and that of the early *Baal T'fillah* constitute the basis for the *hazzan*'s repertoire.

In his article, Ephros classifies six types of Recitatives chanted by the *hazzan* with or without accompaniment and gives musical examples of each category.

1. The Parlando Recitative is a recitative that came from *Nusah Hat'fillah* found in the literature of the East and West European *hazzanut.*

2. The T'filah-Developed Recitative is meant to be sung by a *hazzan* with a medium voice and with developed coloratura.

3. The Virtuoso Recitative can only be interpreted by an exceptional voice and a highly developed coloratura.

4. The Improvisational Recitative is musically advanced and favored by the West European Synagogue congregants.

5. The Hassidic Recitative or *d'veikut* (cleaving to God) was performed by Nissi Belzer. He was considered a great East European Jewish melodist and a most gifted master of this type of recitative.

6. The Instrumental Accompanied Recitative was enriched by the creative efforts of

cantor-composers such as Katchko and Glantz, and was used by Conservative and Reform cantors for all occasions, and Orthodox cantors for concerts and weddings only.

The cantor-composers of the first half of the 20th century combined traditional chant with modern harmonic approach and raised Jewish music to a new level that had the potential to turn it into a piece of art. The "Cantor-Concertist" made an important contribution to *hazzanic* art. He was capable of attracting a multitude of Jews to his concerts, thus contributing to the survival of the Jewish people. By his personality and commitment, the *hazzan* was capable of inspiring both young and old.

C) *Hazzanut* in America (The Golden Age of Eastern-European *Hazzanut*)

The history of the American cantorate can best be understood against the backdrop of American Jewish history in general. Conventionally American Jewish history is divided into three segments, called to three waves of immigration. Only the last wave of immigration to America from Eastern Europe was truly a wave.

The first wave of immigration is called the Sephardic wave. The Western Sephardim were the first settlers on the American shore: they had come from Brazil by way of Central America. In 1654 twenty-three Sephardic Jewish immigrants came via this route to New Amsterdam (later New York City) and with their leader, Saul Brown, established the first synagogue named Shearith Israel.[9] This first wave of colonial Jewry brought the traditions of Amsterdam enriched by the traditions of Hamburg, and later connected to those of the London Sephardim.

Sephardic culture and liturgy continued to dominate Jewish life in America. Throughout most of the colonial period, even though by the year 1720 the majority of the

small number of Jews in America was Ashkenazi. To this day the Sephardim show the influence of Western and Eastern Sephardic music in their synagogue musical traditions. In 1784, New York State began the process of formally recognizing religious leaders. Cantor Gershom Mendes Seixas (1746 --1816) was North America's first native Jewish clergyman and with him began the practice of referring to Seixas as "the Rev. Mr.", modeled after the Christian title in order to offer more respect. Until 1840 the *hazzan* accepted many responsibilities: circumcision, bar mitzvah tutoring, slaughtering, marriage and burial, and leading services.

The second wave of immigration began not long after the war 1812, as America moved westward. At that time, and especially during the ensuing decades of the 19th century, connected to troubles in central Europe, large migrations of central and Western Europeans came to the United States. Among them were many Jews, primary acculturated German immigrants, who brought the musical traditions that reflected their own development and the influence of the environmental music to the extent to which they were modernized. At that time German Protestantism provided the aesthetic norms for the synagogue: prayers in German, an organ, and choirs that sang hymns to music from non-Jewish sources. The *hazzan*'s function at the synagogue was diminished and the role of the rabbi, choir director, cantorial soloist, and organist became dominant.

The third and great immigration came from Eastern Europe beginning in the early 1880s and continuing until 1924. During this period of time the Jewish population of the USA swelled from a quarter of a million in 1880 to approximately to six million in 1937. As a result, at least 97% of American Jews today have some Eastern European background.

All of this compels us to focus on the Eastern European component as the major contributor to the American cantorate. At the same time it is important to realize that prior to the advent of the Eastern European Jews and the degree of the contribution which they made, there was already an important history of Jews and Jewish music which has to be taken into consideration.

With the arrival of the Eastern European immigrants New York became the heart of American Jewry and the center of the cantorate. The Eastern European *nusah* was able to remain for a long time in America without major change because the people were not acculturated.

The synagogue played a significant role in supporting immigrants in their move from Europe to America. For the Orthodox and Conservative movements a cantor was absolutely necessary. The high salary for cantors attracted many *hazzanim* from Russia and Poland or congregations directly imported European *hazzanim* by themselves. Cantors became so popular that having a superstar sacred singer was a matter of highest importance for the leaders of the communities: the good cantor would attract new worshippers and increase the membership of the synagogue. Some of these cantors were primarily opera singers who also served as cantors for the High Holy Days.

Jewish music has always been a mirror of Jewish life. This was true of the different styles of the cantorate that developed, particularly between Ashkenazic and Sephardic Jewry. Of no small significance is the fact that within this development there was a dimension of secular music that reached the repertoire of the cantors and at the same time gave them a connection to the full context of the life of their listeners. This flourishing of Jewish music among the Ashkenazim and Sephardim and, indeed,

throughout the ages, can perhaps best demonstrate that the Jews in the Diaspora answered in the affirmative the question that is often raised: "*How shall we able to sing the Lord's song in Galut, in another geographical place?*" that is outside of Israel.

In the modern world no country was as open to new ideas, new creativity, and even new people as the United States of America. This is evident by the large immigration to the USA particularly in the last two decades of 19th century and the first quarter of the 20th century. Within this great immigration, which proved to be the largest immigration of Jews anywhere in history, there was introduced into America what came rightly to be called a Golden Age of Jewish culture. In reality it was a Golden Age of Eastern European culture that blended Yiddish theater, Yiddish literature, and the development of *hazzanut* into a beautiful artistic Renaissance. Many cantors and would be cantors flourished throughout the United States, some of them with operatic roles outside of the synagogue: David Roitman (1840-1943), Gershon Sirota (1874-1943), Josef Rosenblatt (1882-1933), and many others. This continued throughout first half of the 20th century.

After this time Jewish Eastern European culture began to experience a decline as the descendants of Eastern European Jews became fully acculturated to America. One of the major causes for the decline of cantorial musical creativity was the rapidly developing technology. The rise of radio and television, the development of tapes and CD's were destructive to spiritual development for many Jews. Distracted by these media, more and more Jews stayed away from the synagogue, and therefore the great cantorial compositions became increasingly a source of cultural interest and lost the beautiful spiritual dimension which they had once possessed.

There has been a brewing controversy regarding the impact on *hazzanut* of the development of the various media, radio, recordings, and now television and mass marketing. The nub of this controversy has been the question: What advantages and disadvantages have these brought for *hazzanut*? This topic has generated the kind of contradictions that appear in the article of Wohlberg "*Hazzanut* in Transition" [10] and the article written by Hyman Kublin in the *Encyclopedia Judaica*[11]. In reality both sides have something to commend them.

On the one hand, radio and recording did spread traditional cantorial music; their concentration was on the music of the *hazzanim* who had become famous. The records of the established *hazzanim* were available to the public, which made *hazzanut* in general well known. These records give us an opportunity to hear great cantors of the past. However, the ones who were not so well known did not get recorded that much. Hearing a young *hazzan* that had promise therefore could usually be possible only at the *shul* or after a wait until he had become famous. The concentration of *hazzanut* in the modes and style of the number of model cantors caused a diminution of creativity, variety and local development. It also helped to reduce the local importance of the lesser-known cantors.

Like every other innovation of mass media this improvement has presented us with challenges too. The real question is not whether we should be doing damage control; the real question is what we should be doing creatively to take advantage of these new opportunities for the sake of traditional *hazzanut* instead of abandoning it. Teaching traditional music in cantorial schools gives us an opportunity to continue traditional education, but also gives us the responsibility for finding in today's environment those

means of expression that will retain traditional music and make it relevant and meaningful.

CHAPTER II: ISRAEL ALTER – Humble Genius of Wide Ranging Creativity

Israel Alter (1901-1979) was one of the preeminent cantors and cantorial composers of the twentieth century. Great expressiveness and depth of understanding of the text, and the beauty of his voice with its extensive vocal range, made him one of the great and renowned cantor-composers of his time. But Alter started out wanting to be something else.

He had been born in Lemberg (Lvov) into a Hassidic family. As a young person he had dreams of becoming a concert singer. For this purpose he traveled to Vienna. In Vienna he became enamored of the cantorate and undertook studies with distinguished cantors Leibush Muller and Yitshak Tzvee Halperin.

Alter's cantorial studies were enriched by three factors: the excellence of his voice, the careful training of his teachers, and the Hassidic traditions of his family.

On Alter greatly influenced his teacher Isaac Hirsh Halevi Halperin, the great *hazzan* from Lemberg. Alter was nineteen years old and *davened* at the synagogue where Halperin heard him and offered to supervise his study with him. Besides teaching in *hazzanut*, Halperin pointed out to Alter the importance of Hebrew. Once Alter became a cantor, he united these strengths of his experience in the presentation of distinguished concerts in Hanover, Berlin and Hamburg between 1925 and 1930, and at the municipal theater in his hometown of Lemberg, in 1930. He gave recitals in New York's Carnegie Hall in March 1930 and in South Africa in July 1935. He conducted services at the Yeshurun Synagogue in Jerusalem, and later, in 1955, went on in a five-month trip of recitals to Europe, USA and Israel.

From 1925 to 1930 he served as a Senior Cantor ("Obercantor") at Vienna's Brigittenauer Temple-Verein. Then from 1935 to 1961 he served as a Chief Cantor of Wolmarans Street Synagogue in Johannesburg, in South Africa.

In January 1962 Alter came to USA to assume a position as an instructor at the HUC-Jewish Institute of Religion, School of Sacred Music in New York. During this period he devoted himself to composition. After the death of his beloved wife Chanah Alter was very depressed and left the college in 1975. He lived with his daughter Clara and did not continue any writing.

As is evident from many sources including the thesis on Cantor Alter "The Man and His Music" by Ronit Kalisky-Josephson Alter's reputation ranged far and wide. Heaps of praise in newspapers invariably followed his concerts and recitals and magazines winch touted his great ability and virtuosity.

Nonetheless through all of these Cantor Alter remained, as he always had been, a humble, modest and self-effacing individual. Alter was that person who never strutted his accomplishments or his abilities. Nevertheless his qualities endeared him to everyone who came in touch with him. One of these people was Cantor Goldstein who had with Alter a student-teacher relationship at first, and afterwards became more that of colleagues and friends.

A) Original Compositions

Alter's life as a composer can be divided into three periods:

1. Early compositions written during 1925-35 in Hannover;
2. The South Africa period between 1925 and 1935;

3. The New York period, in 1962-75.

The works of his early and middle periods are virtuosi compositions with a wide vocal range. In the works of his late period the vocal demands are less but the color and expression is as evident as his previous phases.

Alter's four volumes of the *Shirei Israel* were published between 1952 and 1957. In 1955 was published manuscript of *Malchuyot, Zichronot, Shofarot* by Cantor and Choirmasters Association of Johannesburg. In 1961 he completed a manuscript of *The High Holy Day Service*, he finished *Selihot* liturgy in fall 1966, the *Shabbat Service* in March 1968, and *The Festival Service* in1969 – all published by the Cantors Assembly. He wrote musical settings for thirty-nine Yiddish poems that he dedicated for his wife Chanah, and which were published in the book *Meine Lieder* in 1957. He also edited some of David Eisenstadt's liturgical works in *Le 'David Mizmor*. In addition, Alter composed large number of recitatives and choral pieces.

In his compositions Alter brings together a certain synthesis of both Eastern and Western styles. He used coloratura not for ornamentation but for an expression of excitement and dramatizm of the prayer, and his music is almost like commentary.[12] His accents and word painting helps better understand the prayer. His recitatives are not musical pieces; they are religious lessons for the congregation. When Alter chooses to repeat any word, this word is very important and each time described completely different, and shows great sensitivity toward expression of the text itself.

Alter was also poetically leaning. Many love songs and poems in his book *Meine Lieder* show his ability to express his own thoughts and feelings.

B) Collaboration with Cantor Ganchoff

Although there is no hard evidence to demonstrate that Cantor Ganchoff and Cantor Alter actually collaborated on any given piece that they actually set down and worked together, the musical closeness of two men is evident form the fact that Cantor Ganchoff and Cantor Alter knew one another, and that Cantor Ganchoff sang Alter's compositions that were released in 1965: *Tikanto Shabos, Zaro Chayo, V'seerav, Shir Shehal'viim, Al Tirah,* and *B'rosh Hashana.* Being a very creative and expressive as a cantor and a liturgical composer, Cantor Ganchoff successfully used Cantor Alter's compositions in his recordings. Having been a good grammarian, Cantor Alter had remarkable influence over Cantor Ganchoff's accent and grammar. Even more, he kept his impress upon Ganchoff as well as the composer and cantor. Cantor Alter taught Cantor Ganchoff that poetic expression, great concern for the Hebrew text, and the entire message of his pieces would never be distorted by the approach to the music. As a result, Cantor Alter was always pleased with Cantor Ganchoff's arrangements of his music.

C) Analysis of רְצֵה בִּמְנוּחָתֵנוּ (Appendix #1)

The recitative is written for a cantor, mixed choir, harp, and organ. It has three parts: 1) section A is 1-16 measures, 2) section B - 17-38, and 3) section C - 39-56. The cantor's vocal line has an operatic style and was written to show cantor's vocal ability. The cantor's high notes usually come from intervallic leaps followed by a descent in order to express important prayer words: רצה (mea. 5-7), לבנו (mea. 19, 23), ויתרו (mea. 39-41), מדקש (mea. 53), השבת (mea. 55). The harmony of the piece has the features of Western music: all cadences are with the dominant chord: sections one and two have a

half cadence (A- major, mea. 16, 38), and section three has an authentic cadence (mea. 56). The organ and harp play a supportive role for voices during the whole recitative. The choir plays role of *meshorerim* and carries all נסיחות motives of the prayer. Cantor and choir both play a leading role in this recitative. The cantor sets the tone and has a main focus for the beginning of the first section. The choir ends both first and second sections. The third section is mostly cantors with the choir's support at the end.

The first phrase starts in ¾ rhythm, with a D-minor chord in the organ, and the cantor introduces the first words of ערבית לשבת prayer: אלהינו ואלהי אבותינו (mea. 1-4). After that short introduction the rhythm changes to 4/4 until the end of this part (mea. 5-16). Five repetitions of the word רצה by cantor and choir show the composer's will to make God pleased with our rest on Shabbat day. The cantor repeats רצה three times from the same note A of the first octave, and each time it goes higher: D, E, A (mea. 5-7). The choir repeats רצה twice between the cantor's replicas, and the organ and harp play harmony support between the cantor's retorts.

The next phrase is a נסח motive. Usually it is sung in a free rhythm, but here it appears in meter and sung by the choir in thirds and in the relative major (F). This is the only place in the whole recitative that is written in major for five measures leads to mea. 16 and ends on A chord (the dominant of D-minor), than goes back to D-minor.

The next part is a petitionery and is written as a duet between cantor and alto voice with organ accompaniment. Usually the alto part would be given to a choirboy because the sound of a child's voice would give special sweetness and lightness to the meaning of the words וטהר לבנו לעבדך באמת (mea. 17-32). For this phrase Alter goes back to a ¾ rhythm, the organ holds D in the left hand and in the right responses as an echo of

the cantor. The cantor sings in a high register and the alto sings intervals of sixths, both with the repetition of וטהר ליבנו, and the second repeat is higher. The sweetness of a child's voice and the high register create the feeling of purification. The words לעבדך are repeated three times followed by באמת and than repeated together (mea. 25-32). The second repeat is almost the same to the first besides two changes in note and rhythm: G to A (mea. 25 and 29), and sixteenths to triplets (mea. 28 and 32).

The next phrase is also based on טסח and is given to the choir that sings in unison for four measures (mea. 33-36). The words באהבה and וברצון are not elaborated, unlike other cantorial examples. Alter emphasizes them only rhythmically: in sixteenths notes (mea. 35-36). On the words שבת קדשך the choir divides back into four voices and concludes this part on A-major chord (half cadence), the dominant of D-minor (mea. 38).

The third part starts with the cantor's solo that appears without the choir here for the only time in the recitative. The cantor comes on the words וינוחו בה that are repeated three times, again from the same note A, and each time higher: F, G, A (mea. 39-41). Afterwards comes the cantor's חתימה with the choir response of ברוך הוא וברוך שמו based on D-minor and A-major (mea. 45-48).

The end of the recitative is a climax of the piece. It sounds like a big operatic finale with the high coloratura and the repetition of the word מקדש three times, again from the same note A each time higher: to G, A, and B♭ (mea. 49-53). The ascending coloratura is heard twice and includes the augmented second B♭ - C # that expresses these words in A-אהבה רבה mode (mea. 49 and 51). The cadenza on the word השבת is A7

with the cantor's high A, everybody's participation, and an ending in D-minor (an authentic cadence).

CHAPTER III: THE LAST "GOLDEN AGE" *HAZZAN*

Moshe Ganchoff was born in the Ukraine, in Odessa, in 1905 into a Socialist family. At the age of nine he immigrated with his family to the USA. Here he was introduced to *hazzanut* when his father, who considered cantorial singing as a form of entertainment, brought him to a *shul*.

In Toledo, Ohio, Moshe showed his natural talents of musical memory and perfect hearing. This helped him to join the synagogue choir led by the well-known arranger Zemachson. During his studies with this musician trained in the western classical tradition, Ganchoff learned to *daven* a *Maariv* service. He also took lessons in *hazzanut* with Cantor Mendel Shapiro. It was also here that the young Ganchoff first experienced the artistry of Arie Leib Rutman (1866-1935). He was strongly influenced by Rutman as well as by Alter Yechiel Karniol (1855-1928). In his twenties Ganchoff continued singing in choirs in the East Coast area.

Ganchoff's cantorial life had started at the Hunts Point Jewish Center in the Bronx and in a little congregation in Newark, New Jersey. To advance his studies in *hazzanut* he came to New York to study with Jacob Rapaport (1890-1944) who was the greatest composer of single line cantorial recitatives in the first half of the 20th century.[13] Later, in rapid succession, he served the Talmud Torah of Flatbush, the Mount Eden Jewish Center, and Congregation Shaarei T'filah in Williamsburg, Brooklyn. With the encouragement of a former Rutman chorister, the great Mordechai Hershman, Ganchoff was named Cantor of Ocean Parkway Jewish Center and subsequently of Congregation Ahavat Achim, both in Brooklyn.

Beginning in 1943 and for thirteen years thereafter, Ganchoff was a *hazzan* of the Shaarei Zedek Shul in Manhattan. His improvisation every week in public was unique and thrilling. The sound of the well trained choir led by Machtemberg and Ganchoff's voice pleased everybody's ear. In spite of the high-status of this pulpit, Ganchoff left and became a *hazzan* at Grossinger's Hotel in the Catskills for the High Holy Days and Passover from 1957 until 1979. At this place he felt himself regularly constricted. He did not have an opportunity to display the broad range of his skills or his creative talents. This was due to the fact that the choir director gave primacy to the choir even to the point of cutting Ganchoff off in some of his artistic expressions. The only professional and personal satisfaction that Ganchoff derived from his stay at Grossinger's came derived from the numbers that he chanted alone, without the choir.

During this period Ganchoff gave concerts all over the world, but Israel was the truest "home country" for him because of the warm receptions he would regularly receive from his audience there, which were predominantly of Eastern European origin.

Heard widely through a weekly radio program for over a quarter century as well as in recordings for the Columbia, Continental, Remington, Concerteum, Asch, Stinson, Yuval, Tikva, and Musica Hebraica labels, Ganchoff has become known as a master of improvisation, acclaimed by his colleagues as "the cantor's cantor," and heralded by critics as "the master of a masters art".

In addition Cantor Ganchoff through his personality and his musical prowess acquired fame as a *mesader kiddushin* to such a degree that often he was asked to officiate at multiple weddings on the same day. He managed to do so even when the multiple weddings took place on Saturday night.

As an instructor of *hazzanut* at the HUC-JIR School of Sacred Music for over twenty-five years, Ganchoff devoted himself passionately to the transmission of his knowledge to younger generations of cantors. In this regard his instruction always revealed his incredible ability at improvisation. During all of this time he left no doubt that his favorite students were those who had clearly demonstrated great vocal ability and whose improvisation he therefore felt, could best profit from his instructions.

A) Compositions

Ganchoff had a unique style of composing in which he tried to get out from the conventional standards of *hazzanut*. His participation in weekly radio programs for more then twenty-five years enabled him to use phrases and melodies from numerous sources. But each time he edited his own expression, adding unusual modulations, repetitions and embellishments. His creativity and *kavanah* in engaging the liturgy, his passion and virtuosity, his musical taste and intelligence, all are reflected in his compositions: they keep alive the Golden Era tradition of improvised *hazzanut*. His music is a combination of classic and elaboration, a blend of the great musicians Karniol, Rappaport and Rutman styles, and Ganchoff's unique expression and response to the text.

Among Ganchoff's compositions are unpublished manuscript *Ata Negleta* arranged by Cantor Lawrence Avery; *The Maariv Service for Weekdays* and *T'filot Moshe*, accompanied and Unaccompanied Recitatives, were both edited by Cantor Noach Schall and published by Cantors Assembly in 1984 and 1988; *Favorite Recitatives* and *Mincha for Weekdays*, also edited by Cantor Noach Schall and published by Tara Publications in 1980.

Although Ganchoff's original pieces are few in number, they are nevertheless of unusually high caliber and excellence. No less impressive was his extraordinary ability to improvise and rearrange well-known pieces in large numbers, which he did with great skill and creativity. Toward this end he was goaded by necessity as a radio host to provide music on a regular indeed most often in a weekly basis. He was able to do so with great success by picking Judiciously from the work of great cantors and given all this music his personal flair.

B) Collaboration with Cantor Israel Goldstein

When Goldstein's family arrived in New York, Israel's father Jacob did not yet have a weekly pulpit. At that time Moshe Ganchoff was a *hazzan* at Shaarei Tsedek Congregation on West 93d Street in Manhattan, so they both went to listen him on most Shabbatot. Israel then was introduced to Cantor Ganchoff. Later, they met again when Israel came to study at HUC, where Cantor Ganchoff was on the faculty. After Israel's graduation they saw each other rarely, and only in 1979, when the Cantors Assembly asked Cantor Goldstein to arrange some Ganchoff's recitatives, did they renew their relationship. Ganchoff knew that Cantor Goldstein had already done some arrangements for Israel Alter. Especially his arrangement of *Chasdei Hashem* was highly acclaimed. In 1984 the Cantors Assembly published the *Maariv Service* and Ganchoff asked Cantor Goldstein to arrange some pieces for that book. It was their first collaboration. During their work together Cantor Ganchoff was very anxious. Some days he constantly called Cantor Goldstein, asking about the progress of the piece or details on the particular phrase. "To work for him took a lot of time", said Cantor Goldstein.[14] Although Cantor

Ganchoff wanted to stay on top of everything, he was very undemanding and approved everything that Cantor Goldstein arranged. After *Maariv* Cantor Canchoff came up with *T'filot Moshe* and Cantor Goldstein arranged four out of twelve recitatives: *Yiru Einenu, Al Tiro, Modim Anachnu Lach, Ma Nomar* (with J. Baras). *Magen Avot* also was arranged

Cantor Ganchoff had written all the music that Cantor Goldstein arranged.

C) Analysis of מודים אנחנו לך (Appendix #3)

This recitative is published by the Cantors Assembly in 1988, edited by cantor Noah Schall, and arranged by Cantor Israel Goldstein. It appears in the book of *Accompanied and Unaccompanied Recitatives for the Hazzan by Hazzan Moshe Ganchoff.* It shows Ganchoff's unique style of writing drawn from traditional *hazzanut*. Rich harmonic accompaniment mixed with colorful seventh chords makes this recitative sound modern.

This piece has four parts based on different modes: part I in E - *Fregesh* - אתבא רבה (1-44 bars), part II in A - מגן אבות (45-62 b.), part III in C - אדוני מלך (63-73 b.), and part IV in A - אהבה רבה.

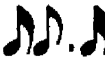
The recitative starts with a piano introduction (mea.1-6). The *hazzan* enters with a melody that follows the same pattern of the opening piano phrase over the words מודים אנחנו לך (mea. 7-10). The important structural notes are B, C#, A, and ends on G#.

In order to do a musical analysis of this recitative, we have to start looking at the melody because it existed previously. We will notice that in this piece Ganchoff emphasizes six concepts. These are embodied in the words:

מודים , אתה , ואלהי , הטוב , מעולם, ועל. He emphasizes these words by elongating them, giving them high tessitura, and coloratura embellishments.

The first cantorial phrase is without accompaniment. The word מודים goes up to 5th scale degree and then a raised 6th scale degree (C#) for attraction. Most of the melodic activities are in a lower tetrachord. The melody of the word מודים is longer in order to show that our gratitude never ends. After that the accompaniment comes again as a slight reprise of the opening (mea.11-13). Over the words שְׁאַתָּה הוּא יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ the melody rises up a little higher to E of the second octave (mea. 14-21), then comes down to lower A. In this phrase Ganchoff chose the word ואלהי (mea. 16-19) to develop the melody with a little coloratura, this in slight deviation of the practice of avoiding any embellishment of God's name. The end of this second melodic line includes an augmented fourth followed by a major third on the word אבותינו (mea. 20-21) to conclude this section in אהבה רבה mode. An augmented 4th and 2nd will be used later in measures 33 and 86, 87, 101. This is followed by an accompaniment punctuating what was written before using chords of major IV and II♭ (Neapolitan 7 that seemed more attractive for Cantor Goldstein [15]) and going to the tonic that built on downward sequence of triplets in E - *Fregesh* (mea. 22).

In the next phrase Ganchoff uses a common feature of traditional *hazzanut*, namely word repetition. The words: לעולם ועד, צור חיינו, מגן ישענו, אתה הוא, לדור ודור are repeated several times. The melody develops higher with each repetition of the words ועד לעולם and reaches II# on the word אתה (in mea. 29 F# appears instead of F natural that used before) with coloratura that includes augmented second (D# -C) and back to flat II natural (F- natural) on the way down. The phrase pours into the next rhythmical element

of  on repeated words לדור ודור and the accompaniment comes between the repeats with the same rhythmic pattern. On the word תספר (mea. 34-35) sixteenth notes are coming down to the eight triplet note on the word תהלתך (mea. 35-36). The accompaniment repeats the triplet pattern. With the "wave" of five triplets comes a reminder of the style of משוררים. The accompaniment has a strong root movement in base line with F# and cadenza that helps to get out of E - *Fregesh* that modulates this part of the recitative in A (IV) – מגן אבות (mea. 36-46).

The first part is a dialogue between *hazzan* and piano accompaniment.

The second section is written in A - מגן אבות. In traditional style most composers use the mode אהבה רבה at the most expressive moments of the recitative. In order to be different, Ganchoff turns away from the traditional pattern, and in the manner of Alter's and Rappoport's treatments of מודים he begins his recitative with אהבה רבה, and writes his culmination in the מגן אבות mode. It has the same text from the first part of the recitative and again word repetition. This part is the highest of all four parts. The word אתה Ganchoff repeats three times in the second octave, and each time it goes higher: first time to A, second - G, and third – B♭ (flat 2nd) (mea. 51). In this part the piano plays a supportive harmony with a tremolo and gives freedom to a *hazzan*. Everything is moving in a direction of C major. The words ועל נשמותינו הפקודות לך , again without piano accompaniment. Just after *hazzan*'s part, the piano concludes the phrase with modulation to C major.

The text of the third part in C - אדוני מלך (God's Power) describes God's miracles that happen all the time, every day, evening, morning, and afternoon. To make the

melody mysterious on the words ועל נסיך Ganchoff again uses a raised 4th (mea. 64). The melody has a wide range: from C of the first octave to A of the second. Cantor Goldstein said that high A is because that is how Ganchoff felt this phrase vocally, and the music took first place. The next melody is based on arpeggiated C chord, and we can see that all this section is establishing C major. The harmony of the accompaniment, using of flat 7th (B ♭) and raised I (C#) makes an augmented second for אהבה רבה (mea. 73). It gives a feeling of the evening mystery and prepares us for the upcoming modulation to an A – אהבה רבה.

In the last part Ganchoff goes back to crying and pleading to God השוב פי לא כלו רחמיך in A - אהבה רבה (starts with mea. 75). Ganchoff repeats the word מעולם three times, each time going higher and longer: 1) in A-major (mea. 90-91), 2) in G-minor (mea. 92-93), and 3) in C-major (mea. 94-98). The concluding of the piece is in A - *Fregesh*, the IV of E - *Fregesh* at the beginning.

CHAPTER IV: NOAH SCHALL

Noah Schall's father came to America from Austria-Poland at the age of 16, using his mother's last name Schall because his grandfather Melamed in Europe had told him to do so. When Noah was born in 1929 his father made his living by singing as a tenor in the choir of Zeidel Rovner.

At first Noah studied at a public school. Then, by age ten, he had transferred to a yeshiva. Noah became interested in *hazzanut* by listening to *hazzanim* on radio, records, and at the neighborhood synagogues where he used to go with his grandfather. Very soon Noah was leading the junior congregation of the Young Synagogue of Williamsburg. Even though Noah was not yet bar mitzvah, he was permitted to *daven* for the services of the adults.

At 11 he joined a choir lead by Joshua S. Weisser, although he had not received any formal musical background. His musical education had consisted of the notes and intervals taught to him by his father. At 14 Noah sang in the choir of Zeidel Rovner's son, Eliyohu Morogowsky, who let Noah sing complete pieces by himself. It was very unusual because no choir singer had solo for more than a few lines. Noah took sight-reading lessons for two years with him. Cantor Schall remembers that he did not understand Yiddish and his teacher hardly understood English.[16] But because lessons were free Noah continued to come and later caught on. This little musical knowledge gave him the possibility to transcribe the recitatives he heard on the records.

At that time many *hazzanim* wanted to sing pieces of the *g'dolim* (great ones), and at the age of 16 Noah could make some money by selling them copies of the transcribed

music. One of the Schall "clients" was Cantor Sydney Shikoff, the father of Neil Shikoff, a leading tenor at the Metropolitan Opera today. With his income Noah purchased all the cantorial books at the Metro music store on Second Avenue and tried to read them. Most of the books Noah understood well because he quickly grasped the tunes, but he had to wait until much later to learn how to bring out the special character that was behind the notes, for instance in the music of Zemachson.

In 1951 Noah graduated from Yeshiva University with a major in philosophy. He married his wife Shirley in 1953. His first cantorial job was a one-year contract in the Jewish Community Center of Spring Valley, NY.

In 1954 upon receipt of an induction letter to the USA Army he underwent some academic tests by a group of rabbis and received a rabbinical diploma permitting him to serve as an assistant rabbi and thereby enabling him to avoid military service.

Then he moved to the North Shore and worked at the congregation Tiferet Israel at Glen Cove in Long Island for 7 years leading services and tutoring bar mitzvah students. There were two reasons for his departure: the synagogue had become more modern and his older daughter needed good yeshiva schooling. Noah therefore moved to Brooklyn and continued for the next thirty years to officiate only on High Holy Days all over the country.

Meantime, for period of twenty-five years until he retired in 1986, Cantor Schall was a faculty member of the Cantorial Training Institute of Yeshiva University. To make enough money he worked for New York State as a food inspector of *kashrut* and consumer fraud for fourteen years, and taught students privately. In 1997 he became

instructor of *Hazzanut* at HUC-JIR, School of Sacred Music, a position he has continued to hold until the present.

In December 18, 1999 the First Annual Musical Celebration concert was given in honor of Cantor Schall in the Jewish Center Synagogue of New York, NY. Many rabbis and cantors expressed their respect to him in written acknowledgements. There we read: Cantor Raphael Frieder, Temple Israel of Great Neck: "Great gratitude for your knowledge and artistry, and your dedication in transmitting this knowledge to over a generation of *Hazzanim*"; friend and colleague, Louis Danto: "Noah, besides loving your virtues as a gentle, giving, modest and sensitive person, your contribution to *hazzanut* is immeasurable"; Cantor Aaron Ben Soussan: " You impart that knowledge with humility and a gentle *Neshoma*"; Cantor Bernard Beer: "A leading authority in the field of *hazzanut* and *Nusah Hatefillah*, a skilled musician par excellence"; Cantor David Berger: "Cantorial liturgist of our time"; Rabbi Solomon Berl: "Master of an Encyclopedia of *Hazzanut*". All of these and many more show the deep respect which Cantor Schall had earned as well as the admiration of his colleges and students.

A) Compositions and the Special Features of Schall's Cantorial Style

The publications of Noah Schall, all by Tara Publications include: *Friday Evening Selections for Two part Choir and Cantor* (1973) and *Cantorial Recitatives & Two Part Choir Selections for the Hallel Service* (1974) commissioned by Cantorial Council of America; *3 Volumes of Hazzanic Thesaurus: Sabbath, High Holy Days, and Three Festivals* (1990); *The Golden Age of Cantors* (notated master pieces) (1991); and Transcription of *Selected Sephardic Chants* by Abraham Lopes Cordoso (1991).

Cantor Shall writes *nusah* variations following a traditional style similar to that of Alter and Katchko. In one sense there is nothing innovative about this. However, with cantor Schall's touch, it comes out different, more musical and more personal. There is also coloratura, Chasidic type of melody, crying, *quecking*, *krechzing*, and a feeling of improvisation.

In his writings Cantor Schall retains the form of the old material but transforms it into the form that is best used today. He eliminated repetition because he realized that people could not sit at the synagogue as long as they used to be able to while listening to the *hazzan* and choir of the *shul* when these were their major entertainments. Cantor Schall also utilizes less coloratura because today's cantors have difficulty attaining this, and proper Sephardic pronunciation.

This is how Cantor Schall creates: he takes a recording machine and sings what ever comes to his mind--twice or sometimes three times--, writes it down and determines the best version, or combines all the versions. If he is not happy, he improvises in a different key because it comes out a little bit different.

In 1991 somebody donated money for him to write two pieces from *Shabbat Morning Service*, *Yismach Moshe* and *Ana Avda*, in the liturgy, after the *K'dusha*. These works are printed in a commemorative book "*Sefer Ha'arbaim*" which was published by the Cantorial Council of America under the editor Cantor Arie Suber in 2000.

Schall's features of singing traditional recitative include:

1. Emphasis on the endnote at the end of the recitative

2. Holding the note with dot "forever"

3. Singing triola: the first note is the loudest, the two other notes are not rushed

4. "Running" is divided on four or three figures, with emphasis on every first note of the figure

5. Singing down beat notes lighter than weak notes

6. Altering the expression of repeated words

7. Emphasizing the nuances in the text by dynamic nuances

8. Controlling the pace of timing

9. Injecting empathy ("*neshama*")

10. Avoiding excessive loudness in favor of impressive emotionality – "God hears you anyway"

On considering the recitative, in which there could be an arrangement for the accompaniment, Cantor Schall strongly advises that the accompaniment play a little solo insertion in order to give a singer time to rest at certain points. He also advises that in the case of coloratura it is important not to disturb the singer, in order not to interfere with the recitation. It would therefore be necessary for the accompaniment to hold the chord and not to play it all the time, unless it is a duet, melody or rhythm that is necessary for keeping the rhythm or the harmony.

B) Collaboration with Cantor Ganchoff

When Cantor Schall collaborated with Cantor Ganchoff they would go to the piano, improvise by singing a phrase a few times until the phrase came out, and then they would try all parts together to make it jell. This process was very slow: "two bars could take whole day of working, and next day he might not like it. It was an unending but exhilarating process," said Noah Schall.[8]

C) Analysis of אֲנָא עַבְדָּא (Appendix #3)

The recitative is written in Aramaic for the morning service for Shabbat and Three Festivals liturgy before the Torah is taken from the ark. This prayer contains some of the most important theological and ethical concepts of the Jewish faith. These include: God, Torah, prophets, happiness, life, and peace.

The recitative has several parts: intro, verse, refrain, verse, refrain, and codetta. Its harmony is based on G - מגן אבות (1-20), C-m (21-28), G-m (29-62), F-m (63-74), G-m (75-104), C-major (105-108), and F-m (109-112). The piano introduction has a feeling of B♭ major except for the final two chords of the authentic cadence in G - minor (mea. 1-4).

The first cantorial phrase sounds like the blessing before the Torah reading ברכו את- יי המבורך (mea. 5). The entire phrase has the rhythmical pattern of this blessing and written in the "Learning " mode (mea. 5-9). The second cantorial phrase appears in a higher register (mea. 11-34). This phrase calls attention to the most important words that are embellished: ולא (do not, mea. 13), דיהוא (Him – God, mea. 21), ואורייתה (Torah, mea. 25), and למעבד (who performs, mea. 30) . Each word has an interesting painting: לא in high G repeats twice in order to emphasize that Jews do not believe in man or any angel, on the word דיהוא (only in the God of heaven) key changes to C – minor for the whole phrase to emphasize heaven in higher key within an embellishment for two measures length. ואורייתה (and the Torah) has a *kadma* trop that represents the Torah. The words ומסגא למעבד (and who performs many deeds) is based on the *mircha, tipcha, sof pasuk* -- trop of the end of *Aliya*-- only more liberated and written in G-minor (mea. 29-30). The harmony of the second repeat of למעבד modally is based on B♭ – אדוני מלך mode to

emphasize God's kindness. Shall wrote this coloratura inspired by Cantor Hershman who used this kind of expression for this word (mea. 30). The long embellishment of six groups of  appears only here, and modulates quickly in G -minor that sets up a refrain (mea. 34).

The refrain of the recitative has two parts, both in G – minor. The first part of the refrain is based on the repetition of the words אנא עבדא דקדשׁא בריך הוא (I am the servant of the Holy One, mea. 35-46), which are the words of the beginning of the recitative. Measures 35-40 have a "flamenco" style melody that was written by Cantor Aaron Bensoussan especially for this recitative. The melody of measures 41-46 is based on the triplet sequence and is repeated twice. The second part of the refrain contains 16 bars and has melodic and word repetitions that are used for emphasizing again the trust that the servant puts in God and to whose holy and glorious name he utters praise (mea. 47-62).

The next verse of the recitative is based on the repetition of the words יהא רעוא קדמך (2) דתפתח לבאי באוריתא (2) באוריתא (2) (may it be Thy will to open my heart to thy Torah) and written in high tessitura and embellishments in F-minor that modulate to G -minor (mea. 63-74). This verse is shorter than previous verse and provides a contrast with it in the harmony. The first verse: G- minor, C- minor, B♭ –אדוני מלך, G-minor; the second verse: F-minor, C-minor, G-minor.

Next comes the refrain with the same melody but with a change of the words in mea. 89-104: "to fulfill the wishes of my heart and of the heart of all thy people Israel for happiness, life and peace". The refrain brings us to a codetta and once again the repetition of the words לטב ולחיין ולשלם (mea. 105-112). The first four bars of this codetta are in C-

major and the next four bars in F-minor. Modulation from I to VII is common in Jewish music and is called 'related notes'. In this piece the related keys are G- minor and F-minor.

The recitative concludes with embellished *Amen* (mea. 111-112).

CHAPTER V: ISRAEL A. GOLDSTEIN

Cantor Israel Goldstein was born in London, England, in 1936. His father Cantor Jacob Goldstein (1901-1961) was an established *hazzan* in the "New Synagogue" of London. Israel received his early education at a day school yeshiva. The first memories of his childhood are about the bombing of London night after night during World War II and his evacuation from the city.[17]

During the war his father helped to save *hazzanim* from Vienna, including the famous Gershon Margolis and Samuel Postolow. Armed with an affidavit from Doctor Joseph Hertz, the chief rabbi of the British Empire, *hazzan* Jacob Goldstein met the immigrant *hazzanim* when they arrived with their families in England, and found High Holidays pulpits for them. Later, when in the midst of London blitz some of them lost their jobs, Jacob Goldstein traveled all over the city, to all *kosher* butchers to make sure that the *hazzanim* he had helped rescue had enough to eat. Eventually, all of these *hazzanim* immigrated to the United States and renewed their relationships with the Goldstein family when they came to America.

At the age of seven Israel Goldstein sang as a soloist in his father's male choir and continued to benefit from the influence of both his parents: from his father professionally, and from both his parents inspirationally because his mother Toba was that kind of wonderful modern Orthodox women, the door of whose house was always open for everybody.

Cantor Israel Goldstein remembers that despite of horrors of war, people thronged to the synagogue. At the end of the War II the synagogue was overcrowded with people

and filled with enthusiasm. It was during this period that Israel learned a great deal of choral music of Eastern and Western Europe. He would say today that he learned 90% of "Out of Print Classics" as a chorister at that time. [18]

Even though his father was famous throughout Britain and had a distinguished position in London, he felt many restrictions to his freedom as a *hazzan*. This factor was one of the major reasons why he decided to move from England.

In 1951 Israel and his family immigrated to the United States and settled in New York where Israel continued his studies in a yeshiva high school. Against his father's wishes Israel decided to become a *hazzan*.

In 1956 Israel enrolled in the School of Sacred Music in Hebrew Union College. During his studies at the college he conducted a choir at the orthodox *shul* "Sons of Israel", the synagogue in Brooklyn where his father served as *hazzan* until his death in 1961.

During this period Israel Goldstein was a *hazzan* at the overflow service the two sites of the synagogue Beth El in New Rochelle where he alternated at services with Cantor Lawrence Avery for two years.

After Israel graduated and received his B.A and M.A. degrees, he worked at a conservative Temple Beth El, in Stamford, Connecticut for one year. From 1960 to 1962 he served in Caldwell, New Jersey, and since then he has been the *Hazzan* of the Jericho Jewish Center, NY.

In 1974 Cantor Goldstein became a faculty member of the School of Sacred Music at HUC. Until today he continues to teach almost the same courses he taught at that time: Weekday *nusach, Sh'losh Regalim, Selichot – Yom Kippur*, coaching students

in traditional *hazzanut*. In 1987 he became the acting director of the School of Sacred Music, and has served as its Director since 1988. He gives concerts throughout the world, and is a soloist on four archival recordings of Great Synagogue Composers. In October 1993 he gave a Recital at the Old Jewish Theatre in Odessa, Ukraine as part of the Second International festival of Jewish Art Music.

A) Compositions and Arrangements

Cantor Goldstein was greatly influenced by contemporary Jewish composers of his time, especially Isadore Freed (1900-1960) and Morris Barash was a coach in *hazzanut* at HUC--Jewish Institute of Religion for twenty years (1952-1972). Freed taught harmony and modal harmony courses at HUC. Freed was intrigued by Cantor Goldstein's exercises in harmony, and invited Cantor Goldstein to study with him at Hartt College where he was a chairman of the composition department. This offer was a major compliment for Cantor Goldstein and he accepted it, but he could not capitalize on it because of Freed's death a year later.

At that time Morris Barash, an accomplished pianist who worked at HUC and arranged a significant number of traditional recitatives, influenced Cantor Goldstein. Israel was amazed by the Barash's ways of arranging this music.

Cantor Goldstein's piano arrangements of works of the *hazzan* Moshe Ganchoff works, edited by Cantor Noach Schall, are published by the Cantors Assembly. These include: *The Maariv Service for Weekdays, The Complete Musical Liturgy* (1984) and *T'filot Moshe, Accompanied and Unaccompanied Recitatives for the Hazzan* written in 1988. Cantor Goldstein also wrote a piano accompaniment for *Magen Avot* by Moshe

Ganchoff that was published by Transcontinental Music in 1990. He also wrote and composed *Four Liturgical Selections "With All Your Heart and With All Your Soul,"* published by Sacred Music Press in 1996. His original compositions include: a *Friday Service for Youth Choir, Voice, and Instruments* written in 1973; the recitative *Adonai Malach* (1998); *Terem Heyoti* (words by Solomon Ibn Gabriol in the Sephardic *mahzor*) for Solo and Choir in 2000. In 1998 Cantor Goldstein rewrote the concluding piece *Mizmor Shir L'Yom HaShabbat* of his *Friday Service for Youth Choir* for the Shabbat Across America event in Conservative movement. He added an opening cantorial recitative and arranged the rest of the music for cantor and three-part choir. The music is based on a melody and harmony of a Cantor Joshua Weisser recitative.

Cantor Goldstein also wrote arrangements for Cantor Alter's music, officially only *Chasdei Hashem*, but actually also for *Pe Lahem* and Psalm 116 *Ahavti* after their publication in *Hallel, Tal and Geshem.* These recitatives Cantor Goldstein sang with Cantor Jacob Ben-Zion Mendelson (b.1946) in a recording of a work of Alter's as yet unpublished.

In the analysis of his own creativity Cantor Goldstein explained the role that is played to a certain degree by chance in the determination of his final product. At times, he said, everything just falls into place, and he finds the right color for a phrase or word. But at other times he does so only after a certain amount of experimentation. Cantor Goldstein indicated that he had arranged a significant number of pieces by Ganchoff and only three by Alter, but that he found his work on Alter's compositions to be much easier then his work for Ganchoff. It happened because Alter's *hazzanic* line contains musical patterns that can be used for accompaniment.

B) Collaboration with Cantor Alter

Before he had ever met the great *hazzan* Alter, Israel Goldstein used to hear about him from his father because *hazzan* Alter used to visit their family home in England before Israel was born. As a matter of fact Israel did not meet Cantor Alter until 1962 when both were in America. Cantor Alter, having come to America the previous year from South Africa, was asked to speak at a memorial for Israel's father, Cantor Jacob Goldstein.

His father's death was a terrible shock for Israel and dramatically changed his view on *hazzanut*. At the time of the memorial, in 1962, Cantor Goldstein had a pulpit at a traditional *shul* in Jericho, Long Island. When Cantor Alter learned of Cantor Goldstein's loss of interest in *hazzanut*, he offered Israel to meet once a week at his house in Brooklyn. Alter refused payment for coaching that lasted for two years. But his gift to Cantor Goldstein was by almost any standard beyond anything that anyone could pay. Through his personality and his devotion he was able to rekindle Cantor Goldstein's interest and instil in him a deep love for *hazzanut*. From that point Alter and Goldstein became very close professionally and friendly.

Alter's *Peh Lahem* and *Ahavti* were the first essays in Cantor Goldstein's work as an arranger of *hazzanic* recitatives. Later Alter asked Goldstein to arrange *Chasdei Hashem* which was substiqently published. When Alter showed Goldstein's arrangement to Morris Barash, Barash responded with great enthusiasm.

C) Analysis of אדוני מלך (Appendix #4)

This piece was written in 1998 by the request of the Cantors Assembly which had a session on psalms led by Cantor Mendelson at its convention. Cantor Goldstein was asked to write a recitative for קבלת שבת. It has been published in a booklet which was given to all the members who attended the convention.

Many compositions of this prayer are written in מגן אבות, the minor mode as is used in the cantorial Eastern European tradition to establish the fact that after this piece the service comes to מעריב part of the service that is chanted in minor. But Cantor Goldstein wanted to write his piece in the mode of the title of the prayer as in the Western European tradition.

The recitative has two parts: the first contains mea. 1-36, and second has mea. 37-63. The first part has three sections and second has two: each section is a verse of this prayer.

The piece starts with a piano introduction in D♭ major (mea.1). The introduction and the beginning of the cantorial line both establish אדוני מלך mode with a lowered seventh (C♭). C♭ is also the third of A♭-minor, which is the dominant key, this chord appears at measures 2-4 and was harmonized in this way only for color.[19]

The next musical phrase is quoted from Cantor Alter's שיר שהלביים (mea. 8-9), and sequences higher, by one tone, with the repetition of the words אף תכון תבל (mea. 10-11): first time from D♭7 to B♭7, and second time through E♭7 (with C natural and A natural), F-major, and B♭-minor with repeated twice בל תמוט. This then modulates to A♭-

major, the Vth of D♭ -אדוני מלך mode (mea. 10-13).

The second section of the first part has two different musical phrases that are based on the repetition of the words: נכון כסאך מאז, מעולם אתה. The first musical phrase is the melody in F-minor מגן אבות that is supported by colorful harmony in the accompaniment: F-minor, B♭-minor, C7, F-minor, A♭-major, B♭-major, C7, and concludes in F-minor (mea. 16-24). The second musical phrase starts in F-minor and concludes in C-major on the words מעולם אתה (mea. 25-28).

The piano left hand with the base steps down in octaves introduces the third section of the first part (mea. 29-36) that brings us back to F-minor. On the words נשאו נהרות אדוני Goldstein uses high notes for the first time: F and G♭ that repeats with a change the second time to G- natural on words נשאו נהרות קולם. The words ישאו נהרות דכים are repeated twice: the first time with a touch of אהבה רבה on C with augmented second that gives a more exotic feeling than mode's definition (mea. 31), and the second time with the piano chords that are rolled (C-minor, F-major, A♭-major, E♭-major, B♭-minor7) brings us to the end of the first part in A♭- major (mea. 33-36).

The second part of the recitative begins the piano introduction based on the leitmotiv quoted from - אל חי (mea. 37-38). The leitmotiv here is introduced in A♭-major although the traditional motive is in minor. The *hazzanic* line continues in a high tessitura and coloratura embellishments (mea. 41, 44, optional 45, and 46-47) whose purpose is to express the text מקלות מים רבים, אדירים משברי ים, אדיר במרום י (But above the sound of

many waters, mighty breakers of the sea, the Lord on high stands supreme). The piano holds A♭-pedal tone for seven measures (39-45) with occasional G♭ and F♭ that emphasize an A♭-אדוני מלך mode (mea. 41, 44, 46). In measure 48 the upper part of the accompaniment is in fourths giving the feeling of the calm after the storm. The phrase concludes in A♭-major.

The concluding section starts also with the leitmotiv of the מעריב service in a different tone, in the cantor's voice, and in A ♭-minor (mea. 51-52). The words עדותיך נאמנו מאד are repeated in order to emphasize the meaning of the text: "Thy testimonies are very sure. The next anticipation of מעריב is an upcoming melody of חצי קדיש (mea. 55-58). The accompaniment of this phrase is the same that was used earlier for the melody of the (18-21). The rest of the piece is the finale in F-minor with long and high coloratura on word לאורך that is repeated to emphasize the meaning of the word (mea. 60-62).

CHAPTER VI: *KOL ISHAH*

Traditionally there has been a de facto injunction against the officiation at services by women clergy. This has been buttressed *halakhically* and by the rationale that women's presence, and especially, in the case of cantors, women's voices would provide distractions if not seductions for the congregation which was dominated by males. It is not difficult discern that this attitude is explainable in social and political terms perhaps even better than by divine injunction. The reality of Jewish life in the past has always been shaped by the realities of the broader world in which Jews have lived. Whenever and wherever in the broader world women were subordinated and prevented from full participation in general society, the same thing with little changes occurred in the Jewish world. This is true even to this day.

However, in the more open societies of the modern world where women have decisively moved toward equality with men in all spheres of life, it is natural that the call for equality on the pulpit should have been raised. It was raised as early as Breslaw Conference of 1846 where there was some discussion in favor of the ordination of women.[20] Although the ordination of women did not take place at that time, the fact remains that the concept was very much in the air and finally, as a result of general circumstances in American life, it came to fruition in the Reform movement of Judaism in 1972 with the ordination of Rabbi Sally Priesand, and three years later in the cantorate with the investiture of Cantor Barbara Ostfeld.

All of these of course, like all other innovations in Jewish life and in general life in the past, were not accomplished easily, but only as a result of considerable infighting within the Jewish group in general and even within the Reform group in particular. Nor is it a coincidence that these discussions leading to the innovations on the Jewish pulpit and the innovations themselves should have parallels in what was going on in the outside

Christian world as well. Therefore just as among liberal Protestant groups particularly, the role of women in the churches and the role of women in the clergy increased on a regular basis, the same thing has taken place in Jewish life.

Very few people today could religiously or even ethically support the idea that women are to be excluded from the pulpit because their presence or their voices are seductive. As a matter of fact, the presence of women on the pulpit has grown to the point where it has been said that in general, not only among Jews: "America is looking toward a clergy that is half women." [21]

It has not gone unnoticed that once the idea of having women clergy was articulated, a good part of the opposition came from those who felt that the entry of women into the clergy would constitute an occupational threat to them. In other words, they were afraid that they would not get jobs in competition with the women. All of which suggests most clearly that women were very capable and able to compete on the pulpit with men. If the competitive presence of women on the pulpit may have succeeded in moving men of below average ability either to strive harder or to look for occupations outside of the pulpit, this also serves to improve the conditions of Jewish religious leadership, and therefore the synagogue.

A) History and Problems

Women had always played a significant, even though not always a primary, role in the religious music of Judaism. In this way they almost always paralleled the non-Jewish women in same countries and cultures in the degree of their involvement and the extent to which they were permitted to be involved. The current opportunities given to women in Reform and Conservative Synagogues, particularly in the Western World, is a reflection of this reality. In the liberal circles of the Western World whether Jewish or non Jewish, the role of women has been moving toward equality with men. Therefore it

should not be surprising that in the liberal dimensions of Judaism there should be a new role for women just as there is in parallel Christian congregations.

Irene Heskes in her article "Miriam's Sisters: Jewish Women and Liturgical Music" gives many examples of women's participation in music in the Bible: in Exodus 15:20, where Miriam with her tambourine leads a song and dance; in Judges 5, where the prophetess Deborah sings the battle hymn; in Judges 11:34, where Jephthah's daughter comes forth with women who sing and dance in gratitude of Hebrew victories; in 1 Samuel 18:6-7, where women musicians (*mevaseroth)* sing David's praises; and in 2 Samuel 19:35, Jeremiah 31:4, Ecclesiastes 2:8, and Psalm 137, where women participate in music and dance in various celebrations. Until the destruction of the Second Temple it appears that women of the priestly stratum often sang at services, especially as a part of choir and that they even danced. After the destruction of the Temple, the leadership elements in Judaism, in paralleling what was being done by the leadership elements in rising Christianity, largely removed the role of women from the sacred service although women continued to exercise a musical role in their homes. This is seen as early Josephus' *Antiquities of the Jews* (the work was by Josephus as Dr. Martin Cohen informed me and not by Philo, as Heskes says on p.327). When Philo mentions the Therapeutae, he indicates that there were women so involved.

Indeed, the regulations regarding the role of women in the developing synagogue in the early centuries of the present era find reflection in the works of the Church Fathers. There are earlier hints of this, as can be seen for example in the letters of Paul of Tarsus, who insisted that women be silent in assemblies. Although later Church authorities, including St. Ambrose, did favor the singing of Psalms by Christian women alone

without the presence of men, this view did not prevail. As a matter of fact, the *Mishnah* had excluded women from participation in the general liturgy.

Even in Christianity, in some places like Asia Minor, women continued to chant prayers well into the 5th century. Among Jews there was a wide diversity. In the Middle Ages in the Eastern Mediterranean area, women sang and played instruments at various processions including funerals. However, the role of women in synagogue was greatly curtailed along with the role of musical instruments.

We find through the Middle Ages and early modern times in Europe that the role of women in the synagogue is largely paralleled if not determined by the role of women in the surrounding religious cultures. To the extent to which women's voices were involved in religious activity they were outside of the synagogue, as in the home or in communal organizations, where usually the local vernacular was used. In central Europe there are indications of women's services separate from men's services conducted in separate buildings and doubtless accompanied by choir singing.

Girls often learned to play musical instruments like a viol or keyboard in order to prepare them for the social dimensions of their role as wives and mothers. In Renaissance Italy there were Jewish women as were non-Jewish women of the upper classes who played an important role in all forms of art including music. We do have some examples of Jewish women who were singers and musicians. Among these were the renowned Sarah Coppio Sullam (ca.1590-1641), Bellina Hebrea (fl. 16th cent.), Rachel Hebrea (fl. 16-17th cent.), Madama Europa (fl. 16-17th cent.), and Hanna Norsa (fl. 17th cent.).

Women also participated in musicals at *Purim* and on other joyous occasions, usually traveling with their fathers or husbands who were balladeers or instrumentalists.

In the late 19th century we find women as singers and instrumentalists in the secular world, playing important roles in operettas and other forms of musical art. This new trend grew throughout Western Europe and eventually came to America, in all of which places women attained a great deal of renown for their skills on stage. Among the distinguished women performers in the America Sophie Karp became a model for popular female voices. Cantor Yossele Rosenblatt (1882-1933) utilized her song *"Eili, Eili"* (based on Psalm 22) for his encores in his various national tours. Women on the Yiddish stage continued to sing religious as well as secular music for large audiences. In 1918 Regina Prager (1874-1949), one of the great popular actresses who had sung in Goldfaden's operettas was hired by Boris Thomashefsky to star in his musical called "*Di Khazinte.*"

In the 20th century as women became integrated into general Western, particularly American society, the liberal movements of Judaism took the lead in opening the pulpit to women's voices. This raises the question of whether or not the world in which women express themselves now is totally new. In reality there has been a whole tradition of women's voices expressing themselves musically and instrumentally to the extent to which society made possible this expression.

There is a relationship between general context and particular expression. In general American women in the past did not have rights. But after demanding and receiving them, they got more opportunity and thus Jewish women received their rights.

In his article "Engendering the Cantorate" Mark Slobin points out two elements critical to an understanding of the American cantorate: the fact that, just like the rabbinate, it has been predominantly a male profession; and secondly, because the cantor in America, unlike many cantors in Europe, was regarded primarily as a servant of the

congregation, and subordinate to the rabbi instead of as a virtuoso performer, as the cantor often was in Europe. Adding to the general problems of structuring a history of the American cantorate is the fact that American Jewish congregations have been essentially independent entities that could do whatever they wanted to, although occasionally they were shaped by the demands of the umbrella movements to which they have been attached.

Within these rubrics, the role of women cantors, led by the Reform movement, has created a number of critical problems and issues. Women have had a difficult time in becoming fully accepted into the cantorate. They have felt that serving as a cantor involved "a continuous process of proving yourself". All of this is related to the fact that the further one goes on the right wing of the Jewish religious spectrum, the fewer the opportunities and privileges that are given to women in general. Included in these limitations is the fact that women are not supposed to serve as clergy, touch the Torah, or do many other things, all which were regarded as the exclusive preserve of males.

Fortunate for the role of the female cantor was the rise of women laity to positions of importance in the synagogue and the greater integration of women laity in the ritual life of the synagogue. As women became more essential in what was once the male preserve, the opposition of society to women cantors diminished, and the argument about the "*kol isha*" as a problem gradually faded into meaninglessness. A further problem deals with the fact that until relatively recently, liturgical music was written for males and a lot of this has to be adapted to female voices.

The role of women in the cantorate is new and is being played out in an environment of constant change; as a result of which, the author correctly says, it is too

early to draw conclusions. As time goes on, not only will the role of the female cantor change but the role of the male cantor as well in order to keep up with the challenges of contemporary life.

B) Women in the Chain of Traditional *Hazzanut*

As is to be expected the entry of women into the cantorate has raised many questions about the propriety and adoptability of traditional music to women's voices. There have been many discussions about this subject and it continues to be a source of debate and controversy. Many opinions continued to be cited on the subject: one will find Talmudic authorities, older *poskim* and modern *poskim* on both sides of the issue. While indeed it is possible from any reasonable perspective to make a good argument for women in the cantorate today and indeed women in the clergy in general, using traditional sources, the fact remains that many of the arguments that have been adduced on this subject, ostensibly based on ideological reasons, are in reality founded on political reasons. We must keep this in mind as we review the stated opinions of some leading thinkers in this matter. Indeed the cantors whom I have interviewed reflect this variety of opinion.

One of finest examples of the female cantor who comprehends the musical traditions of Judaism and can express it both in traditional and modern terms is Cantor Faith Steinsnyder, an instructor in traditional workshops at HUC. She graduated HUC in 1982 and since has been serving in Conservative and Reform synagogues all over the country. For almost five years Cantor Steinsnyder has coached men as well as women in the Traditional Shabbat workshop at HUC. She thinks that *nusah* helps people to pray and immerses them in the *siddur* during the service. As a *shaliah tzibur* a cantor has to

lead her or his congregation, and *nusah* and *hazzanut* are the ways that let a singer take charge of the moment.

Women have the opportunity to find ways through *hazzanut* to keep the *nusah* alive, and keep the congregation involved with the service. [22] But many times all this comes at the expense of their natural instrument: singing in low keys in order to engender congregational singing and participation poses a prospective danger to the voice. To sing a repertoire that was written for a different gender and therefore a different type of voice is very difficult for women cantors. It is challenging for them to adjust all the ornaments that are more suitable for the abilities of the male voice. Men have all sorts of properties in their vocal passages that women do not. So, when women sing, they have to be careful and sing passionately but with less dynamic range. Especially in upper part of the range their voices tend to be perceived as strident and rough. The question is how to find a way to maintain vocal health if congregational singing is at a low pitch, and how to sound pleasant if traditional music is written too high.

Cantor Faith Steinsnyder suggests that women sing with one zone voice and almost simplify the Eastern European *hazzanut*. Women need to find different methods of voice production so as to create attractive sounds that correspond to women's characteristics, such as can be attained by emphasizing the 'maternal' characteristics of God in the singing of words like *hesed, rahamim, ahavah* and related concepts.

Cantor Steinsnyder looks for the repertoire of Eastern European *hazzanut* sung by lyric voices who lived in eastern Europe or were influenced by the work of Eastern European *hazzanim*, this in order to learn from their music and perhaps to experiment with it in different keys.

Today worshipers need the music of 'our people' more then they ever have. There is no need for assimilation anymore and being completely surrounded by non-Jewish secular music Jews look back to their roots. Traditional *hazzanut* is one of the methods to satisfy their interest. Cantors today are in a position to fulfill these needs, and women, as a part of the cantorial group, can educate our people and ennoble them through the singing the music of our heritage. In order to keep our musical heritage, *nusah* and *hazzanut* - our musical Torah - alive, women have to continue searching for ways to transmit the sacred sounds to the next generations, and to make music work as a tool for maintaining our Jewishness.

My interviews with female students of HUC reveal the progress in their internalization of the traditional *hazzanut* through their years of study at HUC. I myself can testify to this internalization. Some of these women, including myself, came to HUC as "song leaders", without any knowledge of Eastern European *hazzanut*. After deep and hard work during four years they "fall in love" with this style and would like to continue this tradition in the future. This tendency is evidenced in cantorial recitals given at the HUC. Almost every female performer includes traditional pieces in her program.

The dedication of our women, cantorial students, to traditional *hazzanut* naturally raises question to what their proper relationship should be to this form of *hazzanut* which had been until very recently a male preserve. To look for answers I conducted interviews with three distinguished cantors who themselves are the direct heirs of Eastern European *hazzanut*: Cantor Goldstein and Cantor Schall.

What do you think about women singing Eastern European Hazzanut?

Cantor Goldstein:

"There is nothing negative about women's voice but just wonderful. For me the issue is how beautifully and well it is sung. Historically it has been ingrained as a man's art. It is different style of what people associate with the traditional European *hazzanut*. Women bring a certain lyricism to it. When we get involved with the technicality of it, many men have the same problems as women: how to handle nuances and melismas. It is the same challenge for men as for women. The only difference is that women sing it. It can impel or make some people to write for women. Many existing recitatives are suitable for women, but not so much the older ones. For example, Cantor Avery wrote a *"Yehi Ratzon"* that suits women voices better then men's. When I took over the position at HUC, one of the first things I tried to do was to commission people to write *hazzanut* for women, but I could not get the funds for it. Women's voices are not seductive at all. If I hear women sing *hazzanut*, I would listen to it in the same critical way as I hear men. I am almost surprised that Cantor Schall is willing to be involved in preparation for women. He works hard to get them to perform even on personal level but he will never go to a *shul* where woman serves as *hazzan*." (Goldstein, Interview, April 26, 2001)

Cantor Schall:

Halakhically women may not sing at the synagogue. (Schall, Interview, April 25, 2001)

So why do you teach women?

They learn to sing like if they take any course, there is nothing to do with religion.[23] I do not sign the cantorial diploma for anybody (not only women) because nobody is qualified as knowledgeable in Traditional *hazzanut*.

Dilemma: ideology verses practice. In one-way Cantors Goldstein and Schall transmit traditional *hazzanut* and its music written for men's voices, in another way they transmit *halakhically*-prohibited style of singing to women. They rely on women to modify that tradition by themselves.

Alter and Ganchoff wrote music for their generation, formally the male voice, Schall and Goldstein arranged and composed music for men but they teach it to women.

Cantor Schall was the only one who coached me for one year on traditional *hazzanut*. That is what he said to me in order to understand the style:[24]

1. To listen to the famous cantors of the Golden Age. Listening experience will provide a sense of the world of the Jews of that time, and the way in which the music of the cantor tried to express that world.
2. To learn how to phrase the music;
3. To learn the patterns that are representative of Eastern European *hazzanut* (through the written music);
4. The intimate relationship between the words of prayer, and indeed the meaning of the text as a whole, and the music of their expression.
5. Personal contact, one on one (teacher-student).

On a related then Cantor Schall remembers one of Alter's influential statements: if you want to learn from a teacher, you have to move into his house, live with him a couple of months, then you get the idea of teacher's technique.

CHAPTER VII: CONCLUSIONS

The cantorate is in the midst of a period of transition, which responds to the transitions taking place in the larger framework of Jewish life in America and elsewhere and, we might add, the transitions in the life in general in the societies in which Jews find themselves.

A major change began with the Renaissance in Western Europe. The Renaissance brought with it a new sensitivity to the arts, a sense of the need for religious reformation and a greater openness than previously to the influence of the general community. For example, the music of the Church in Italy had a great influence upon certain segments of Jewish musical composition in Italy, as can be seen in the choral music of Salomone Rossi and Rabbi Leon da Modena, and the placing of organs in synagogues. As the Enlightenment spread through Western Europe, many great cantors implemented the implications of these contacts to the point where from the middle of the 19th century on there was a period of great cantorial creativity which is called "*The Golden Age of Hazzanut*". *Hazzanim* were at first highly respected, well paid, and even idolized. They could blend the traditional elements and dimensions of piety and learning with the openness to the new forms and the creativity that came from the surrounding world.

However, at the same time a new and unfortunate tendency emerged: the various opportunities that made for cantorial creativity also made for the devaluation of the office of the cantorate. This happened when the *hazzanim* also became public performers in their singing of liturgical and secular material outside of the synagogue. All of this created a degenerative situation, which weakened the respect of the cantorate, and the emphasis on synagogue music, and also attracted people of less then the highest ideals to

the cantorate.

In our days there are many other reasons that diminish the role of cantor. On the one hand Hasidic Judaism in Poland developed melodies based on folk music. On the other there are favorite melodies from Israel with no prayer book words. The American Reform and the more liberal Europeans embraced the "art music" while the Orthodox and Conservative retained the "Traditional", but both are in competition and tension. However the problem still remains to find a consolidation between our musical heritage and modern times.

Worship really belongs to the people and needs to be tailored to their interest. Unfortunately very few really understand both cantorial and art music, the internal "Traditional" music and the external "art music" which lacks the synagogue's history. It falls to the rabbis to lead in such a way that the populace will like it. However, how can the rabbis keep the people without a theological basis? Therefore here is where the cantor comes in, going back to the beginning when prayers were chanted responsively between congregation and its leaders. The cantor, as an agent of the congregation, has the spiritual duty to plead, on the people's behalf, before God.

With the birth of the Reform movement, the Reform cantorate declined. While it continued in other movements, the cantor's role increasingly included the tutoring of *B'nei Mitzvah*, leading of choral groups and women's choruses, and other tasks that, of course, diminished the role of cantor as judge, preacher, and primary spiritual leader.

In order to counteract this degeneration, there is the need for the cantorate to reestablish itself as learned in liturgy, history, Hebrew, all aspects of Jewish and general music, and to have a broad general education for a great emphasis on the tasks of

education. Alois Kaiser in an address in 1892 before the Cantors Association of America stated: *"The proper path to the synagogue leads through the Sabbath school"*, that is the task of education and the prominence of the cantor in education was critical. One of the many reasons for the decline of the cantorate in the Reform movement was the changing function of the rabbi from being a great *Dayan* of the community to being the leader of services, the pastor of his flock, the supervisor of the religious school, and the goodwill ambassador to the non-Jewish neighbors. Because the rabbi assumed most of the pulpit responsibilities and control of education, the cantor was no longer as much needed and was frequently replaced by a soloist and a choir. The decline of the cantorate was further accelerated in America by the rise of the Yiddish theater, where in the words of Max Wohlberg liturgical prayers were often *"burlesqued or sandwiched in between vulgar acts"*. [25]

Now, more than a quarter of a century since women were first formally invested into the cantorate in America, the number of women cantors has grown exponentially and with it a great desire on their part to be true to our sacred tradition, true to the necessity of keeping it fresh by constantly adopting it formally to the exigencies of American life and no less keeping it enriched with these special gifts which they as women can particularly bring. To that end increasing numbers of women cantors have been seriously studying the tradition of Jewish music to the point of reaching expertise in numerous cases, all with the above stated goals in mind. This of course has helped greatly to integrate these women into the new American cantorate and to inspire congregations and women in congregations who in their own fields have now come into their own, and also to prepare

the way for what we hope and expect will be a renaissance in traditional liturgical music in America.

Cantor Schall always asks me: Why do you need to sing traditional recitatives? Do you think you would show it at the Reform synagogue? And then he tells me that in a real world I would not have opportunity to sing this music. It frightens me because I am afraid that the Jewish musical heritage can be lost if we do not continue to learn and educate others. Serving as a student cantor for three years at Temple Beth Miriam in Elberon, New Jersey, I have introduced traditional pieces. The reaction of people is very positive and sometimes this music is more meaningful to them if I sing it at particular events like High Holidays and *Yom Hashoah*. There is a hope if we do it appropriately and continually.

APPENDIX #1

ISRAEL ALTER

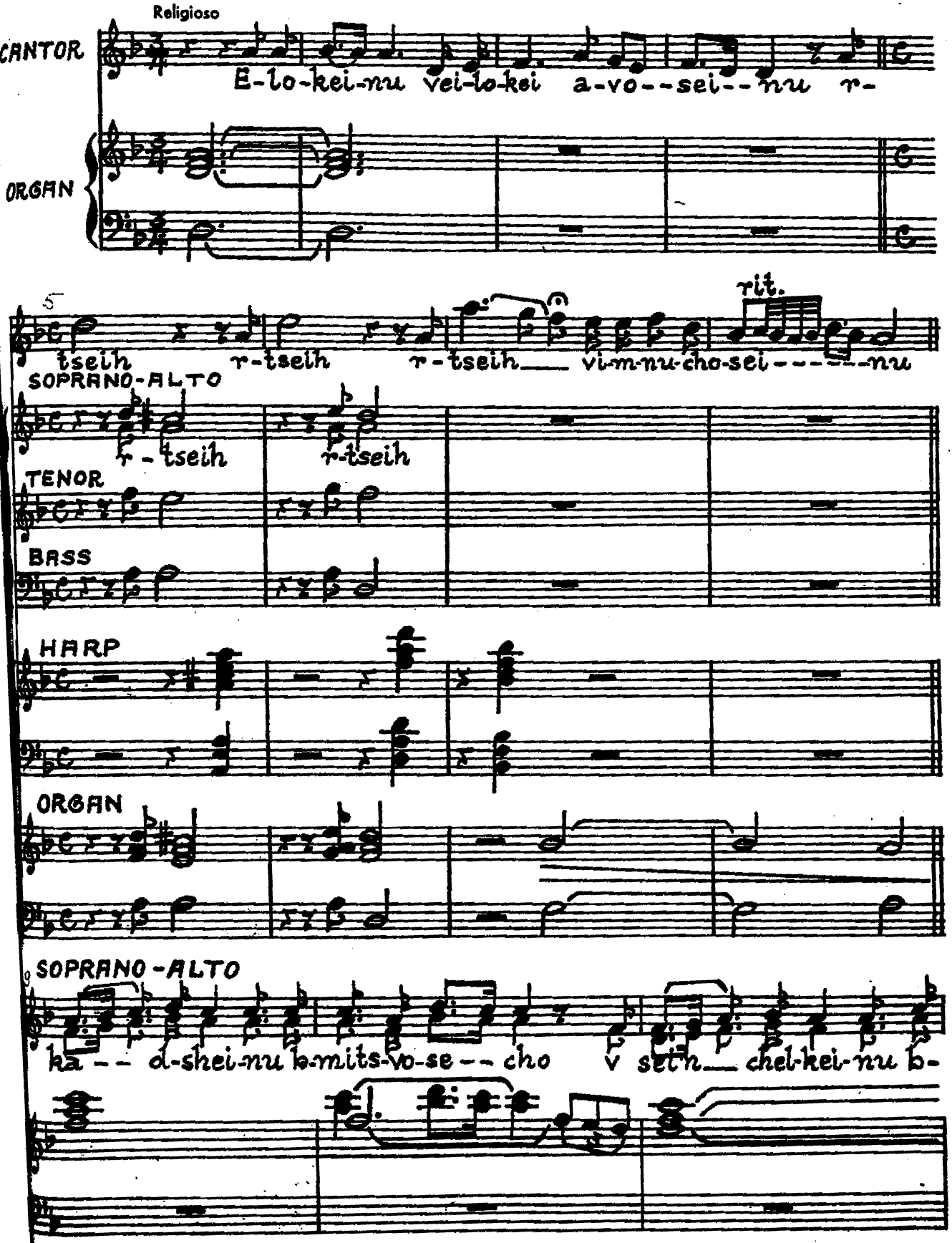
רצה במנוחתנו

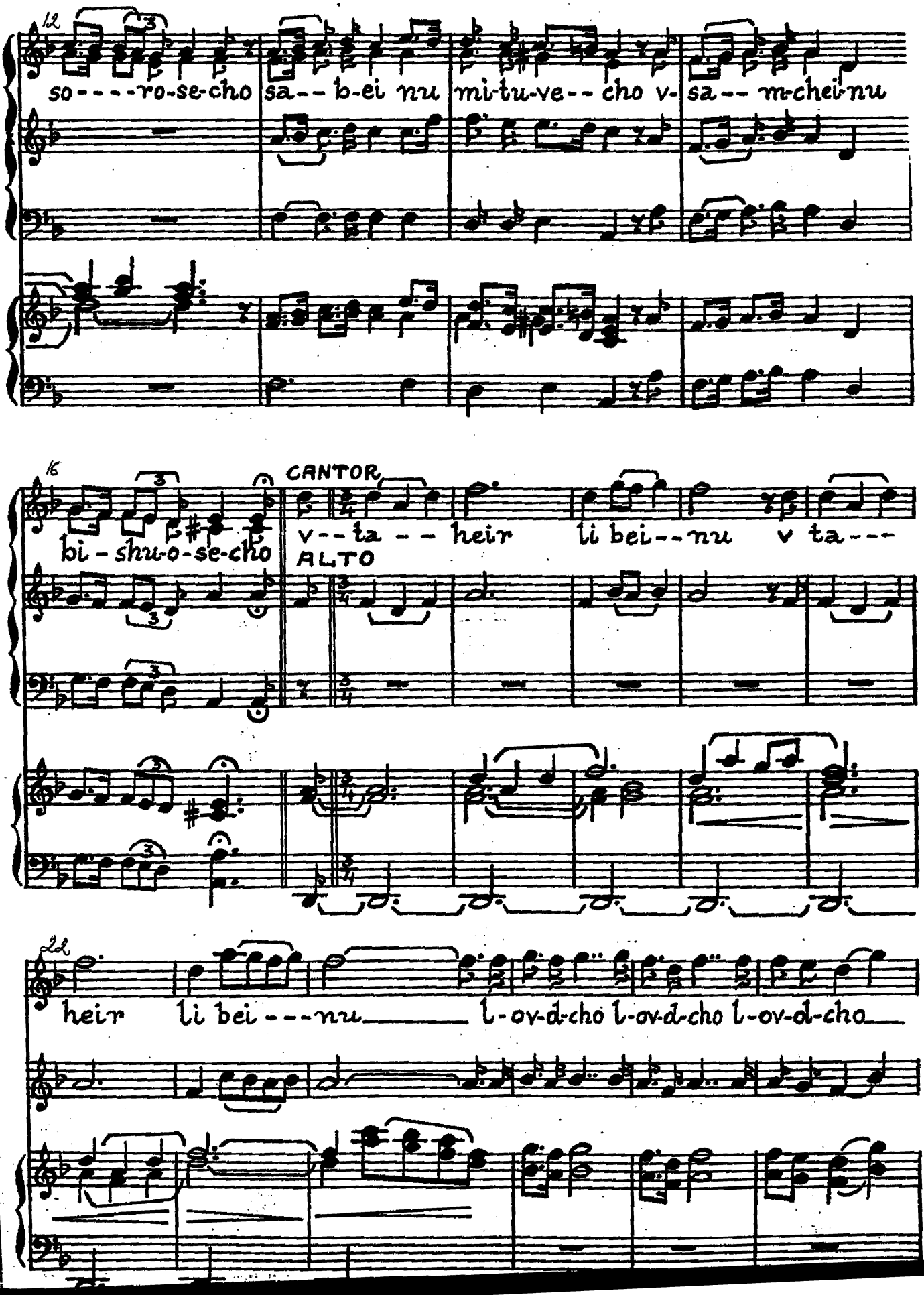
לאליעזר ובילה היקרים

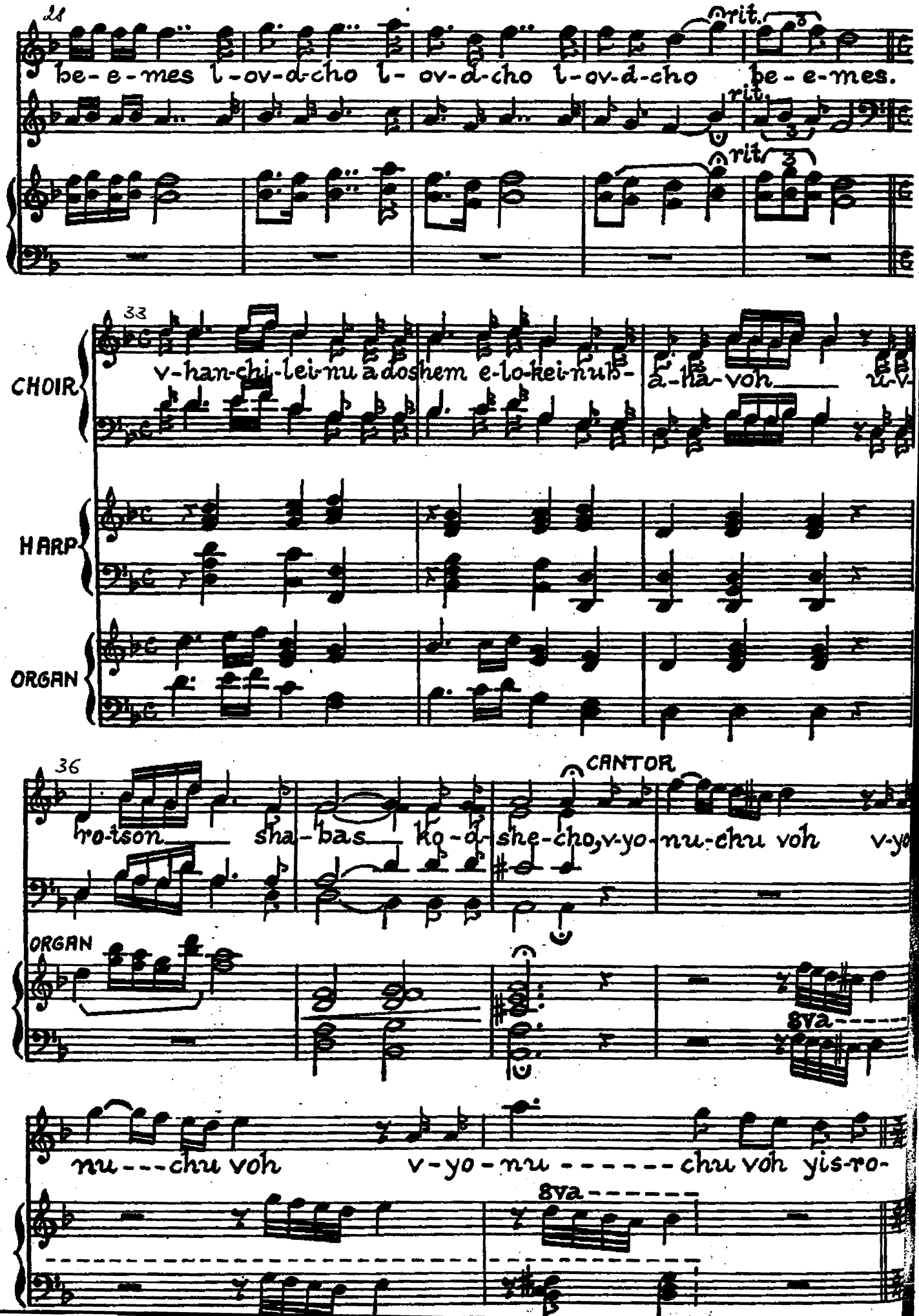
R'TSEIH VIM'NUCHOSEINU– רצה במנוחתנו

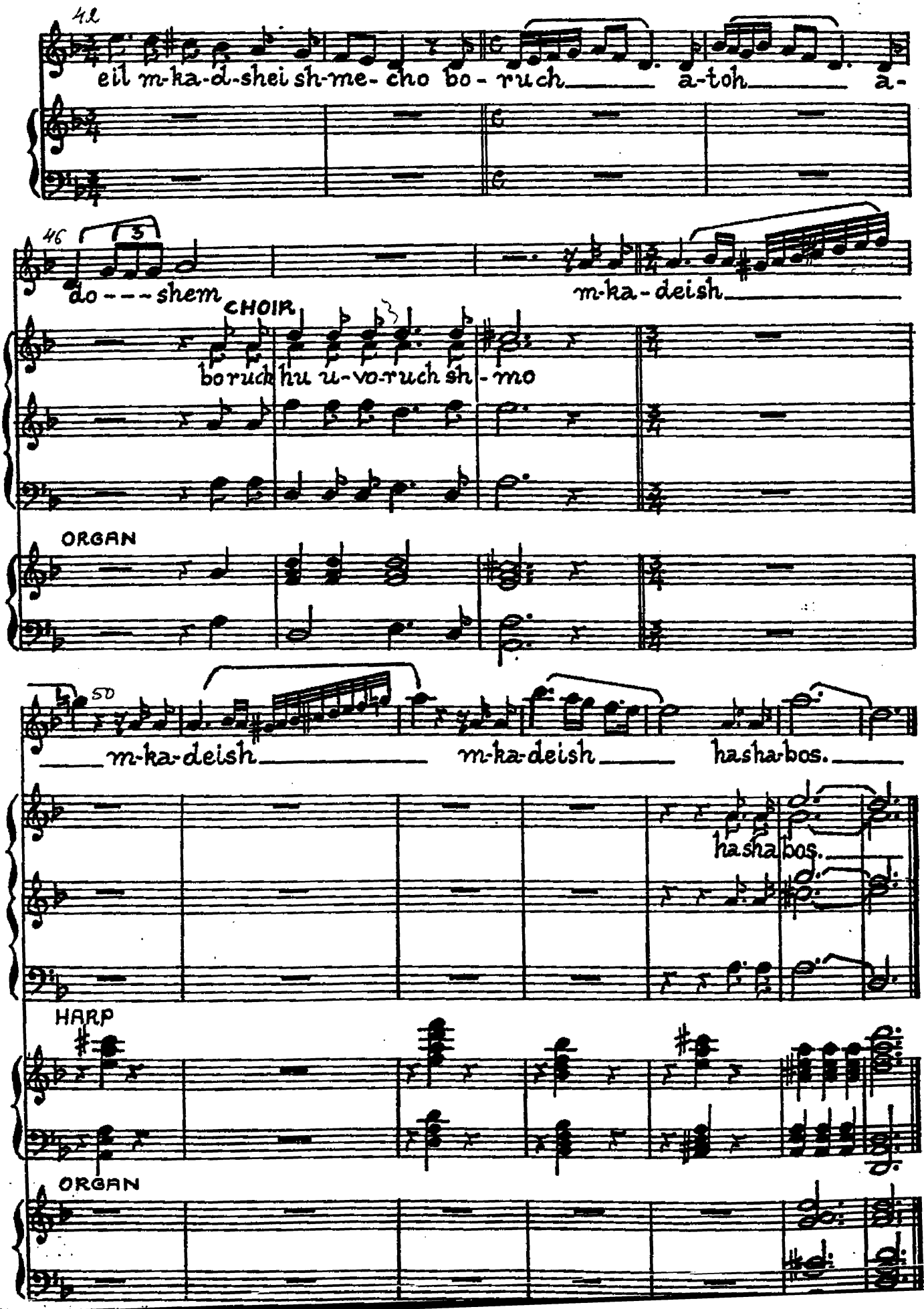
Shirei Israel

HARP AND ORGAN ARRANGEMENT: LEO KOPF




12
so - - - - ro-se-cho sa - - b-ei nu mi-tu-ve - - cho v- sa - - m-chei-nu
16
bi - shu-o-se-cho
CANTOR
v - - ta - - heir li bei - - nu v ta - - -
ALTO
22
heir li bei - - - nu l-ov-d-cho l-ov-d-cho l-ov-d-cho


11
be-e-mes l-ov-d-cho l-ov-d-cho l-ov-d-cho be-e-mes.
rit.
rit.
rit.
33
CHOIR
v-han-chi-lei-nu a-doshem e-lo-kei-nuh- a-ha-voh v-v-
HARP
ORGAN
36
CANTOR
ro-ison sha-bas ko-d-she-cho, v-yo-nu-chu voh v-yo
ORGAN
8va
nu---chu voh v-yo-nu------chu voh yis-ro-
8va


42
eil m-ka-d-shei sh-me- cho bo - ruch a-toh a-
46
3
do - - - shem
m-ka - deish
CHOIR
boruch hu u-vo-ruch sh - mo
ORGAN
SD
m-ka-deish m-ka-deish ha-sha-bos.
ha-sha-bos.
HARP
ORGAN

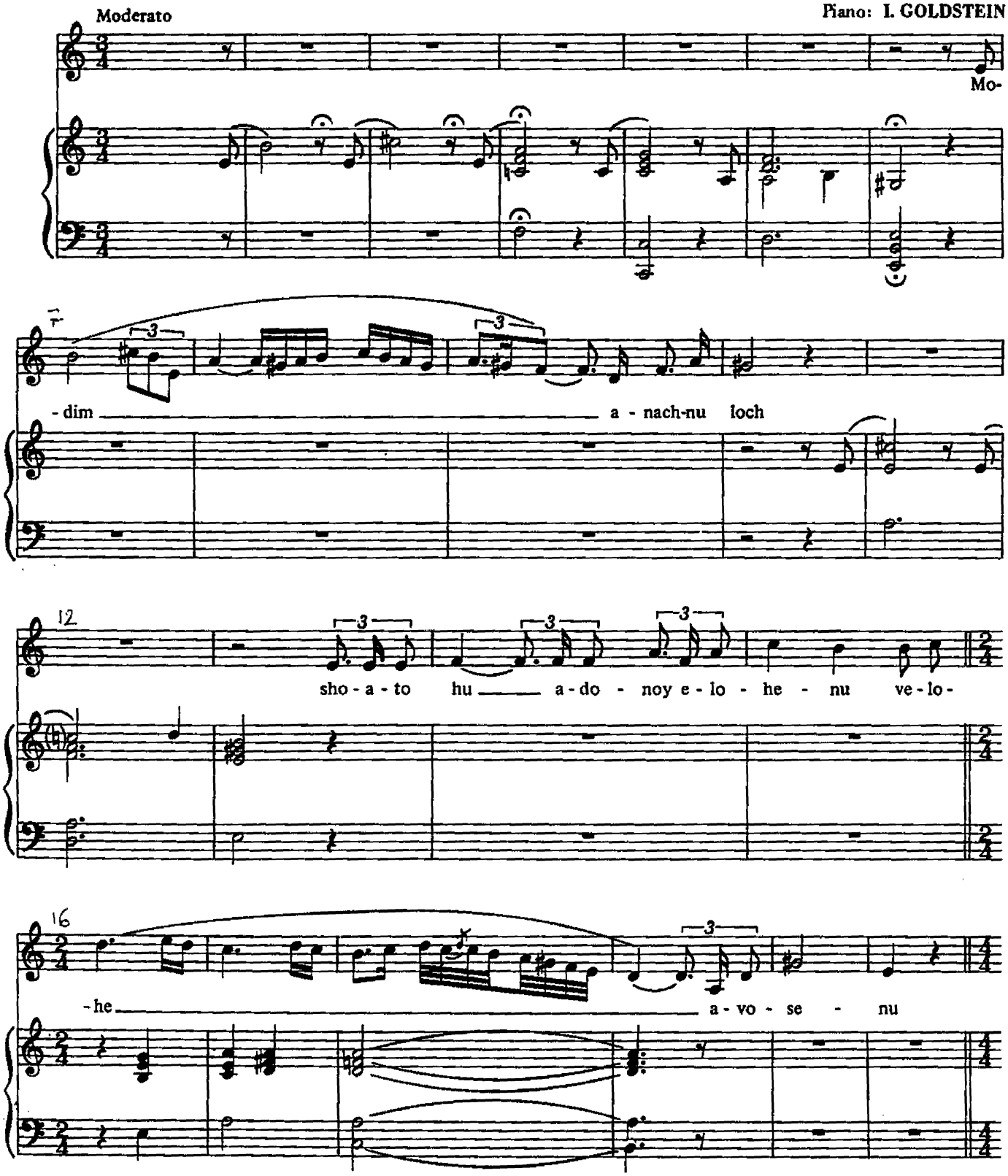
APPENDIX #2

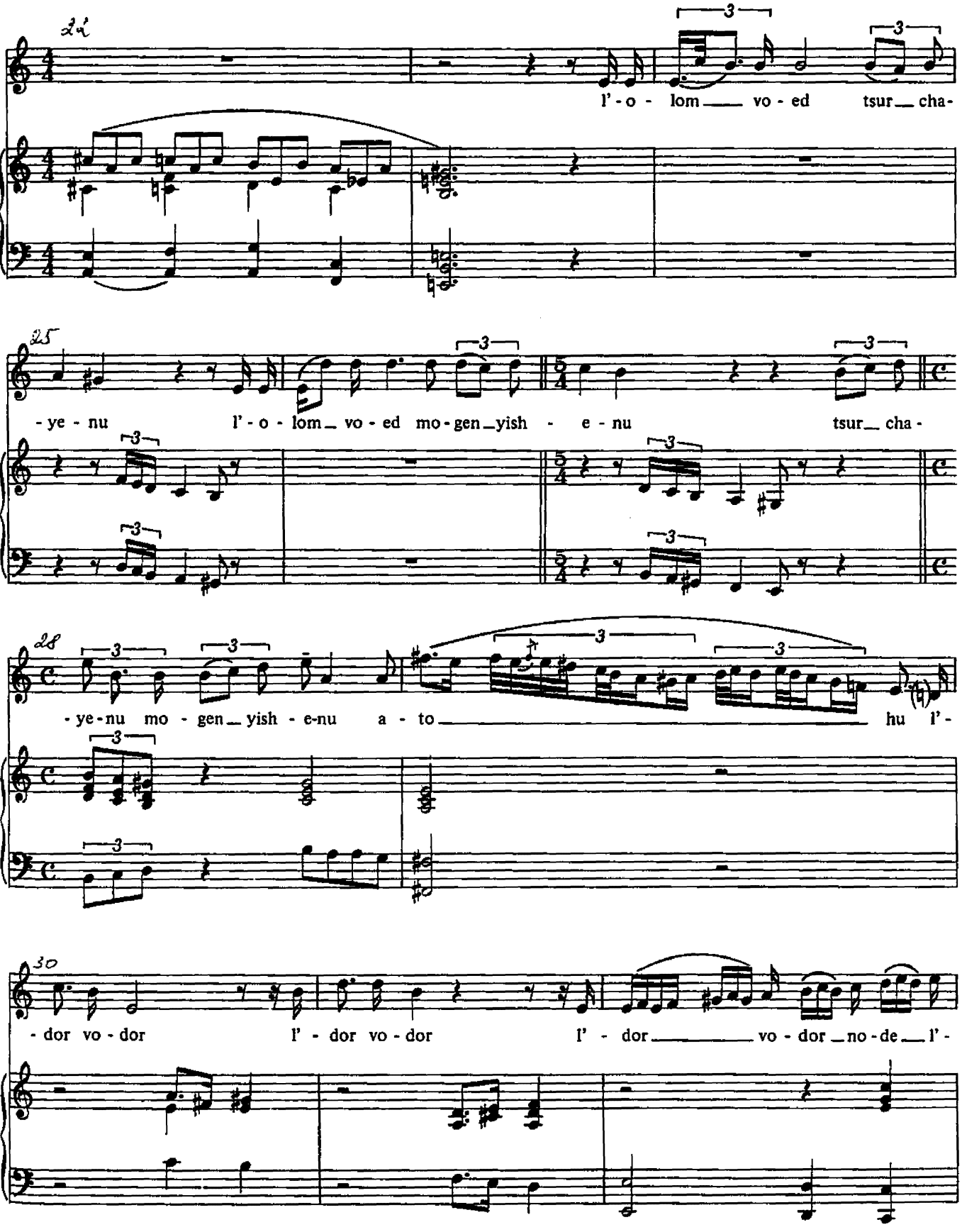
MOSHE GANCHOFF

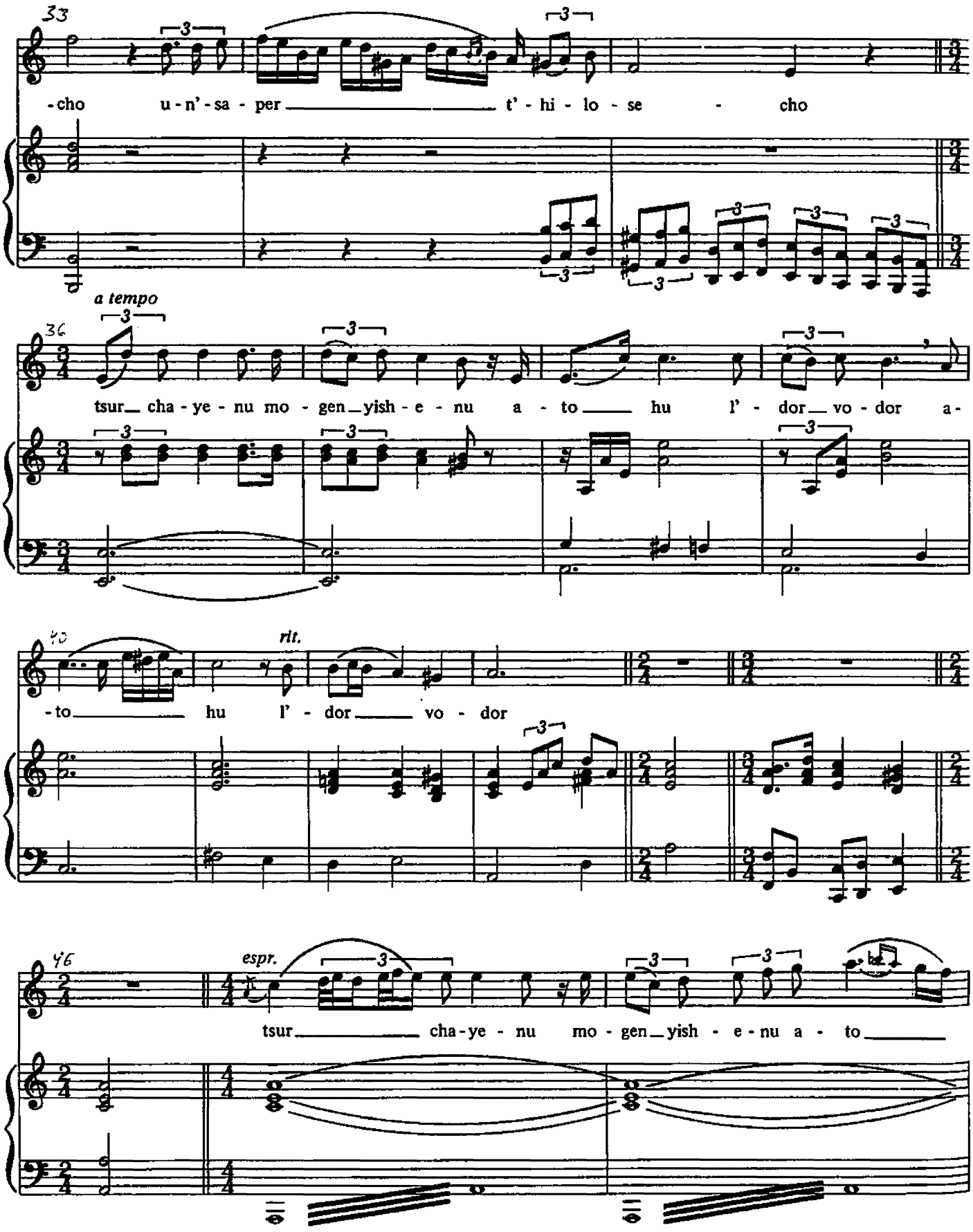
מודים אנחנו לך

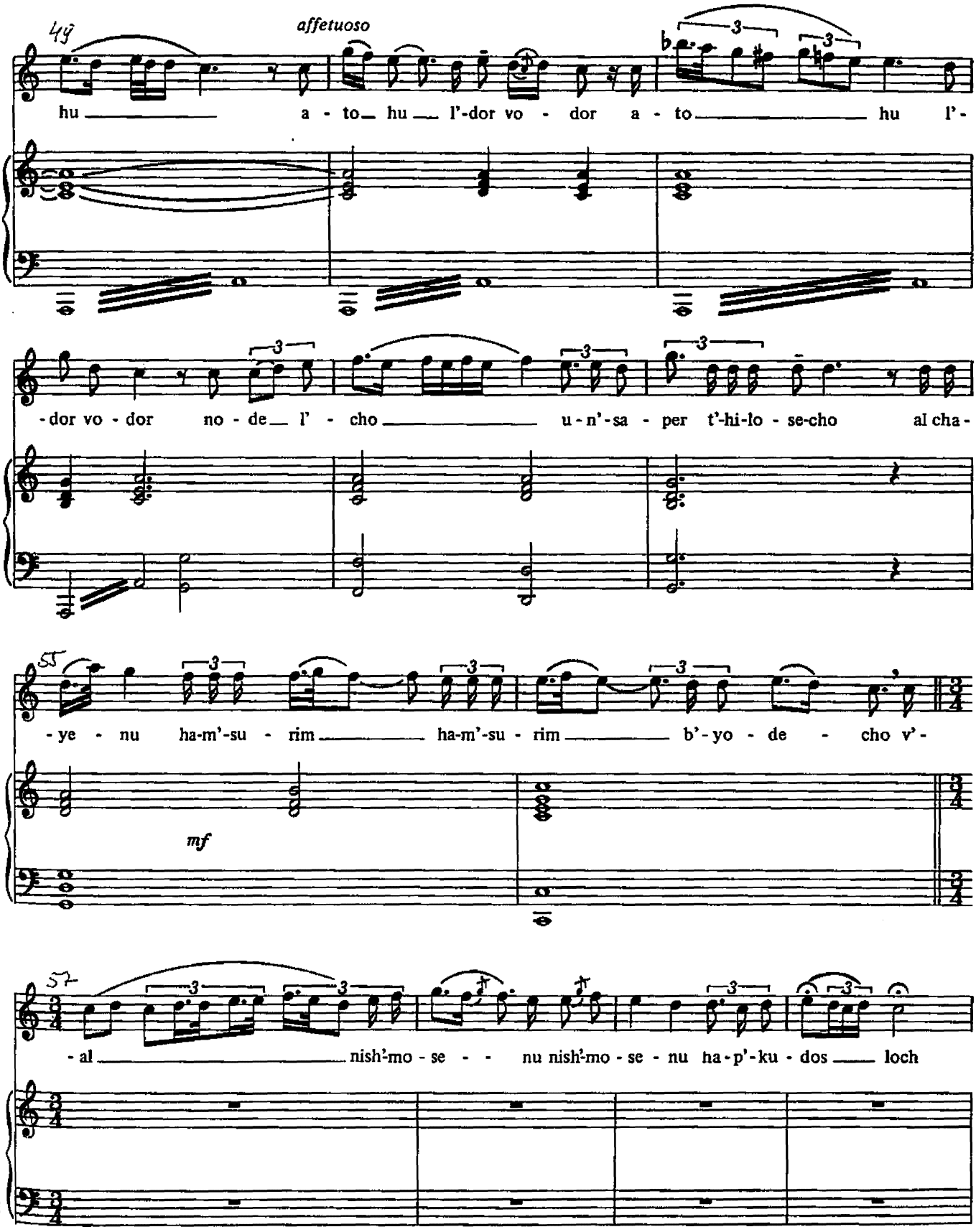
MODIM ANACHNU LOCH

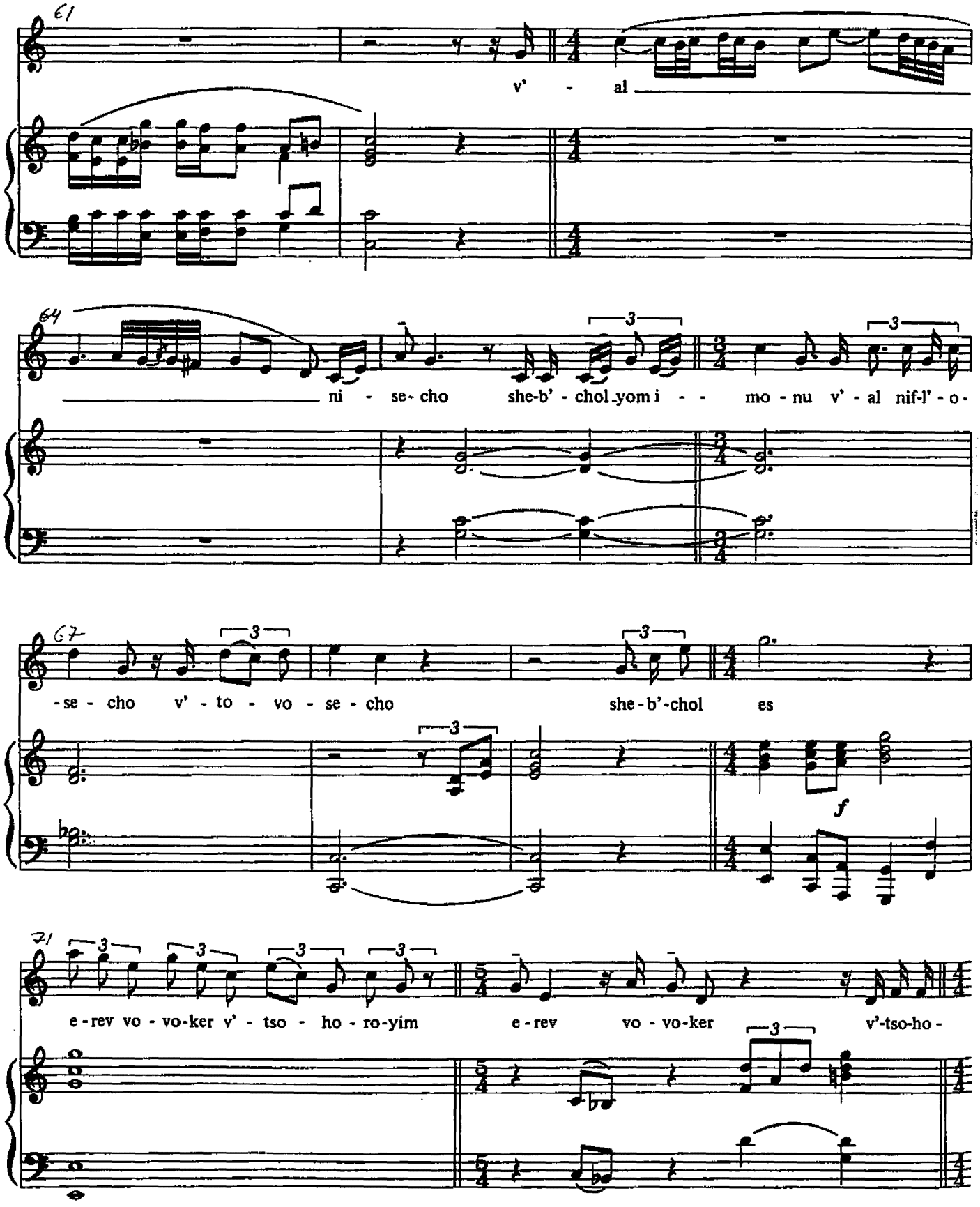
M. GANCHOFF
Piano: I. GOLDSTEIN

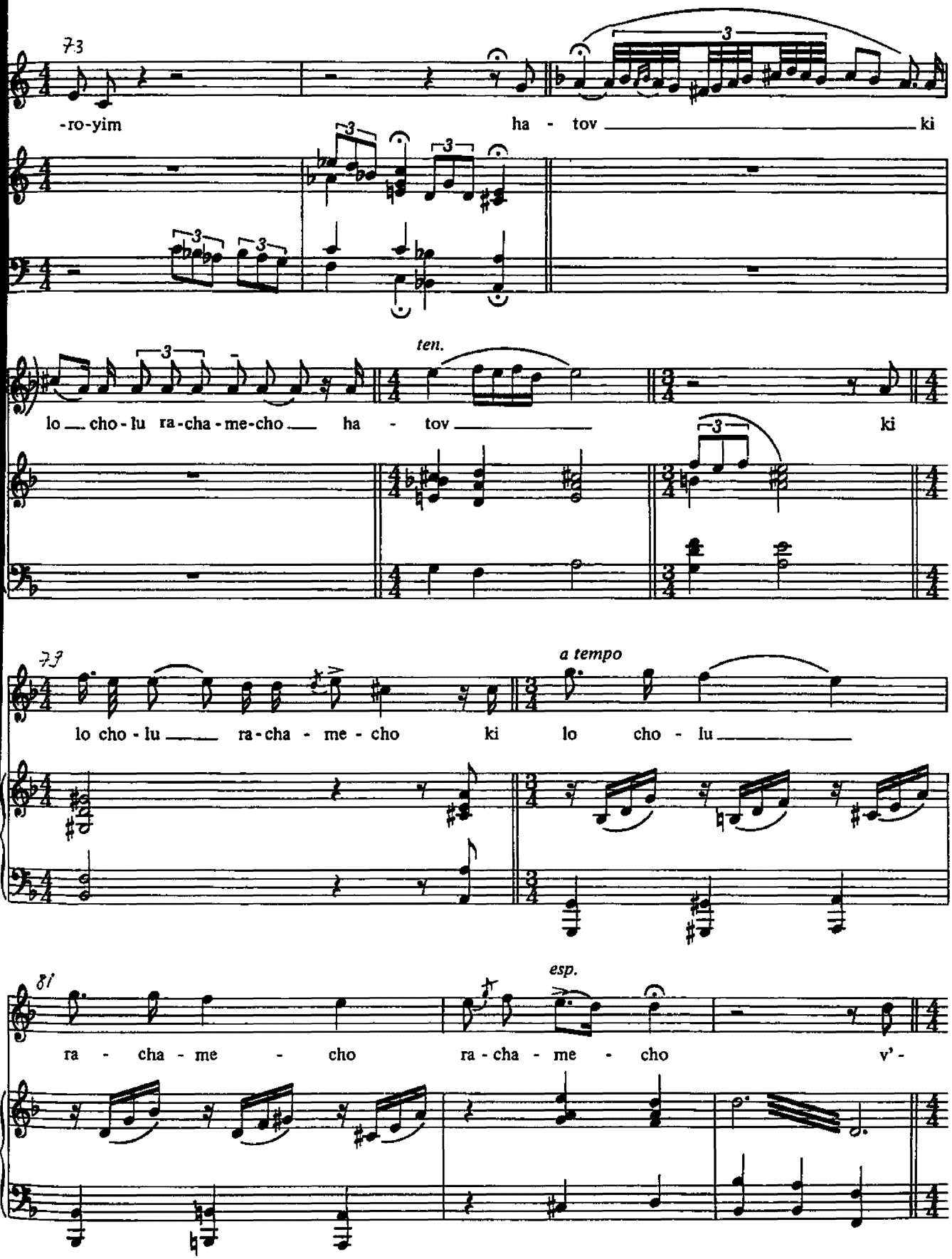


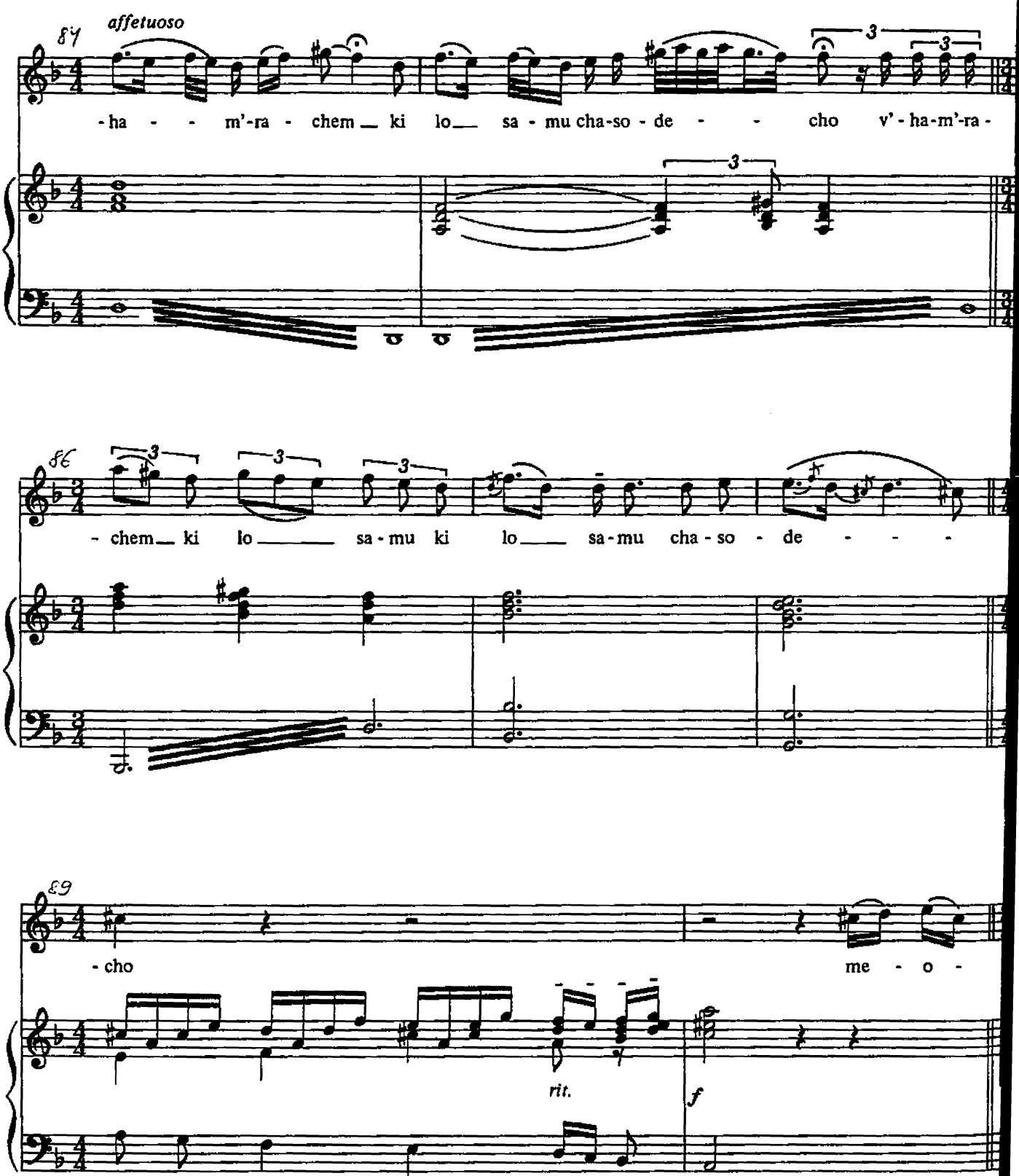

24
l' - o - lom vo - ed tsur cha -
25
- ye - nu l' - o - lom vo - ed mo - gen yish - e - nu tsur cha -
28
- ye - nu mo - gen yish - e - nu a - to hu l' -
30
- dor vo - dor l' - dor vo - dor l' - dor vo - dor no - de l' -

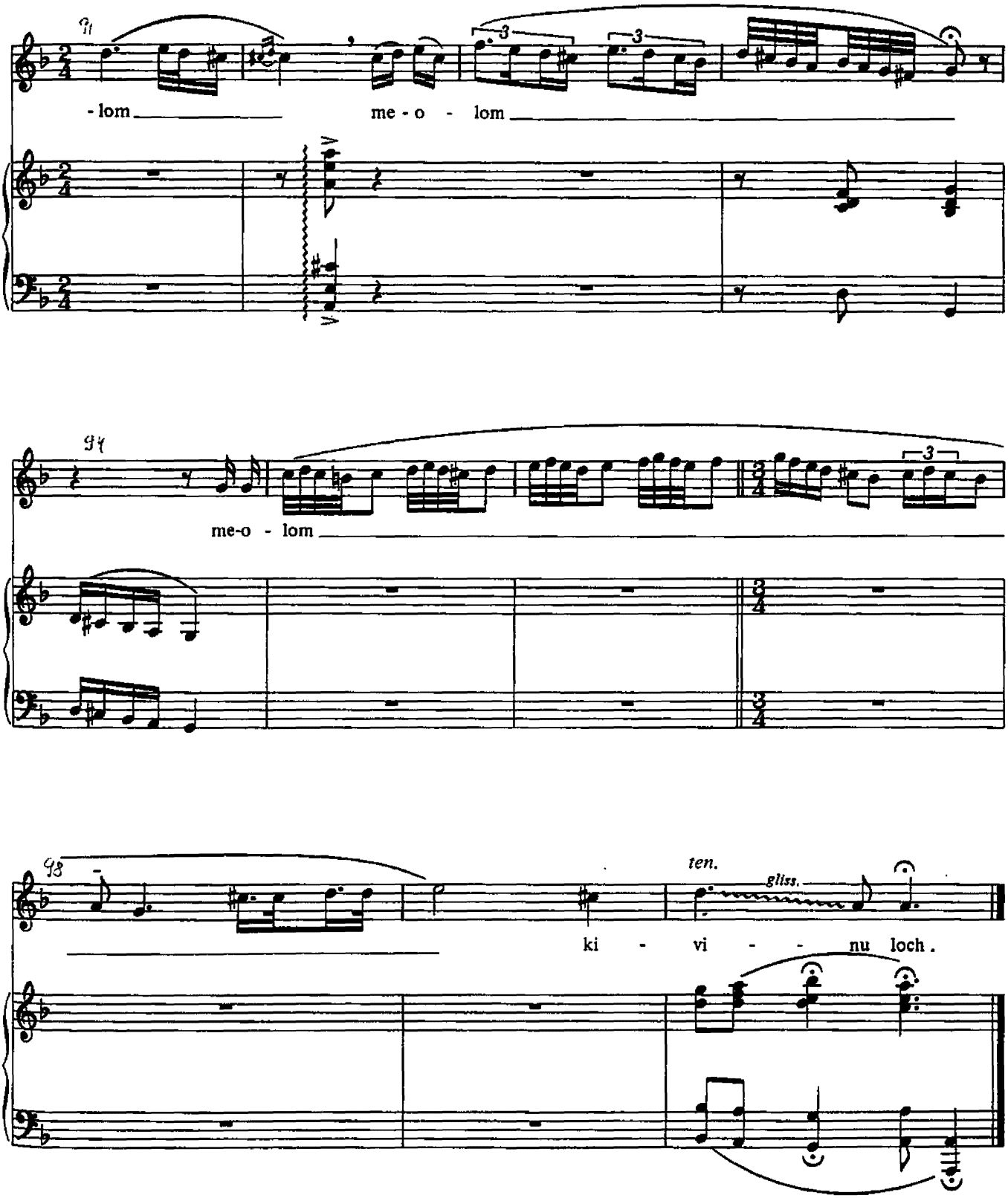

33
-cho u-n'-sa-per t'-hi-lo-se - cho
a tempo
36
tsur cha-ye-nu mo-gen yish-e-nu a-to hu l'-dor vo-dor a-
40
rit.
-to hu l'-dor vo-dor
46
espr.
tsur cha-ye-nu mo-gen yish-e-nu a-to


49
affetuoso
hu a - to hu l'-dor vo - dor a - to hu l'-
-dor vo - dor no - de l' - cho u-n'-sa - per t'-hi-lo - se-cho al cha-
55
-ye - nu ha-m'-su - rim ha-m'-su - rim b'-yo - de - cho v'-
mf
57
-al nish'-mo - se - - nu nish'-mo - se - nu ha-p'-ku - dos loch


61
v' - al
64
ni - se - cho she-b' - chol yom i - - mo - nu v' - al nif-l' - o -
67
- se - cho v' - to - vo - se - cho she - b' - chol es
f
71
e - rev vo - vo-ker v' - tso - ho - ro-yim e - rev vo - vo-ker v'-tso-ho -


73
-ro-yim
ha - tov
ki
ten.
lo cho - lu ra-cha - me-cho ha - tov
ki
73
a tempo
lo cho - lu ra-cha - me - cho ki lo cho - lu
81
esp.
ra - cha - me - cho ra-cha - me - cho v'-


87
affetuoso
-ha - - m'-ra - chem _ ki lo _ sa - mu cha-so - de - - cho v' - ha-m'-ra -
3
3
3
86
3
3
3
- chem _ ki lo _____ sa - mu ki lo _ sa - mu cha - so - de - - -
89
- cho
me - o -
rit.
f

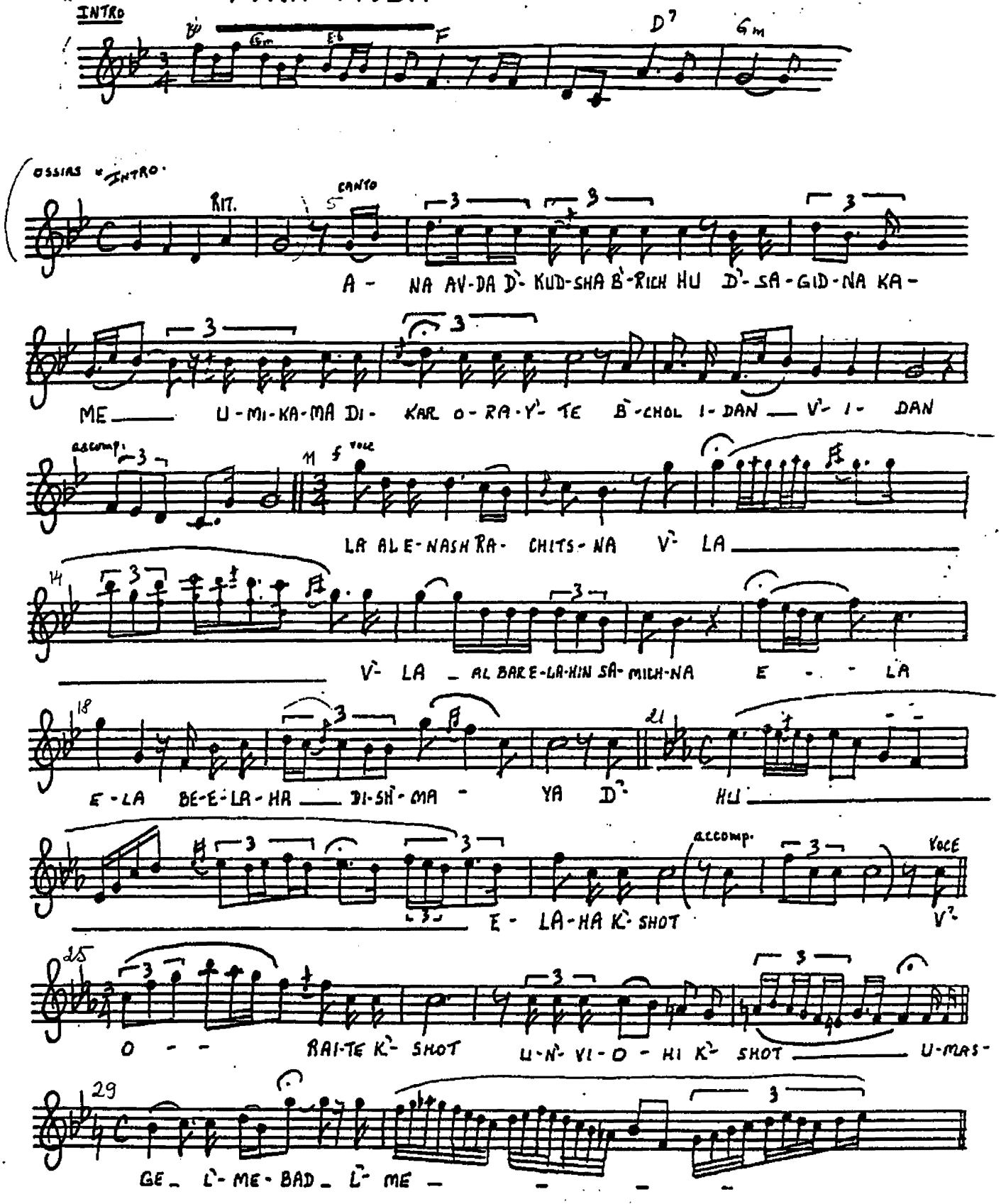

91
- lom
me - o - lom
94
me-o - lom
98
ten.
gliss.
ki - vi - - nu loch.

APPENDIX #3

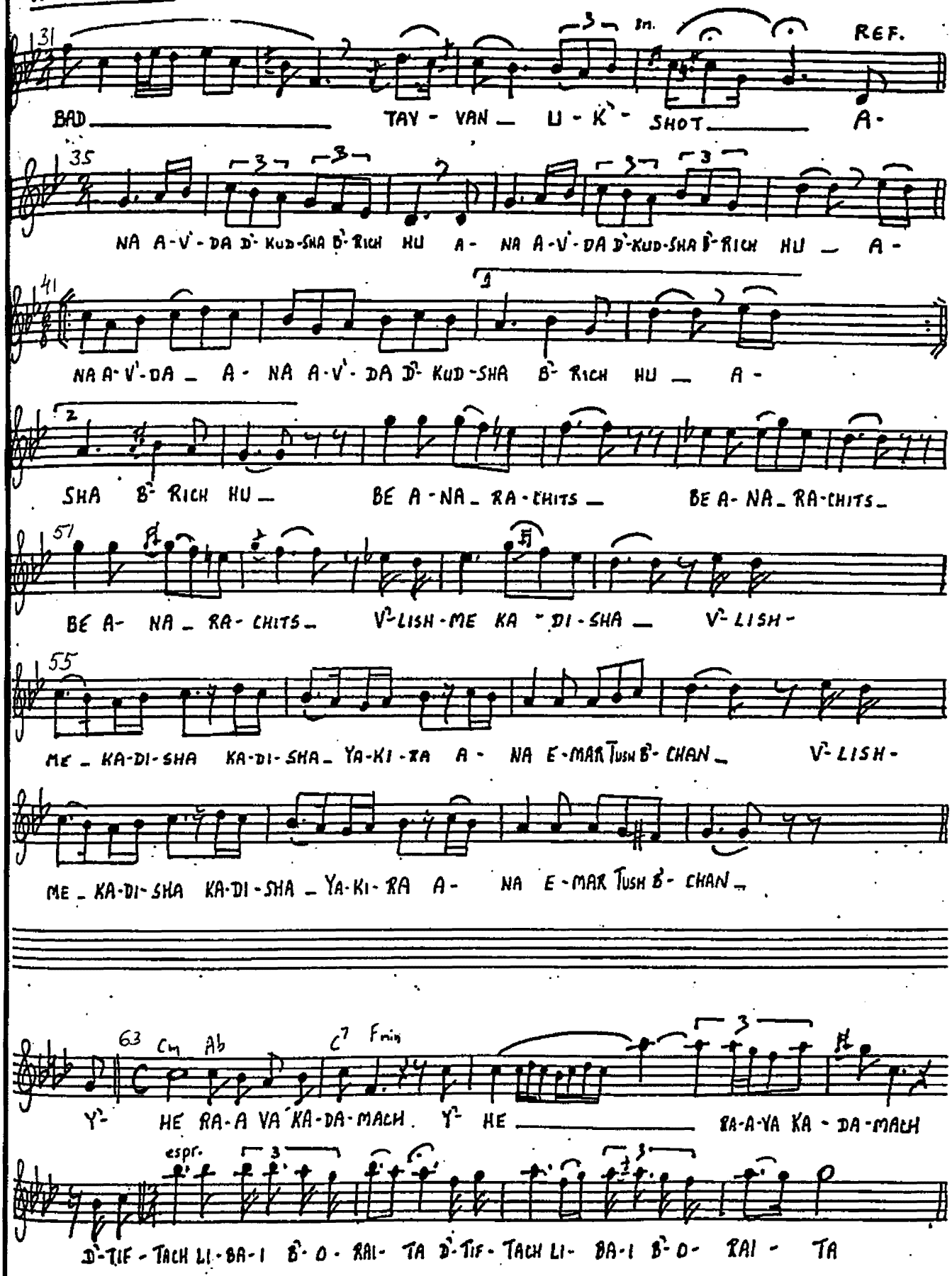
NOAH SCHALL

אנא עבדא

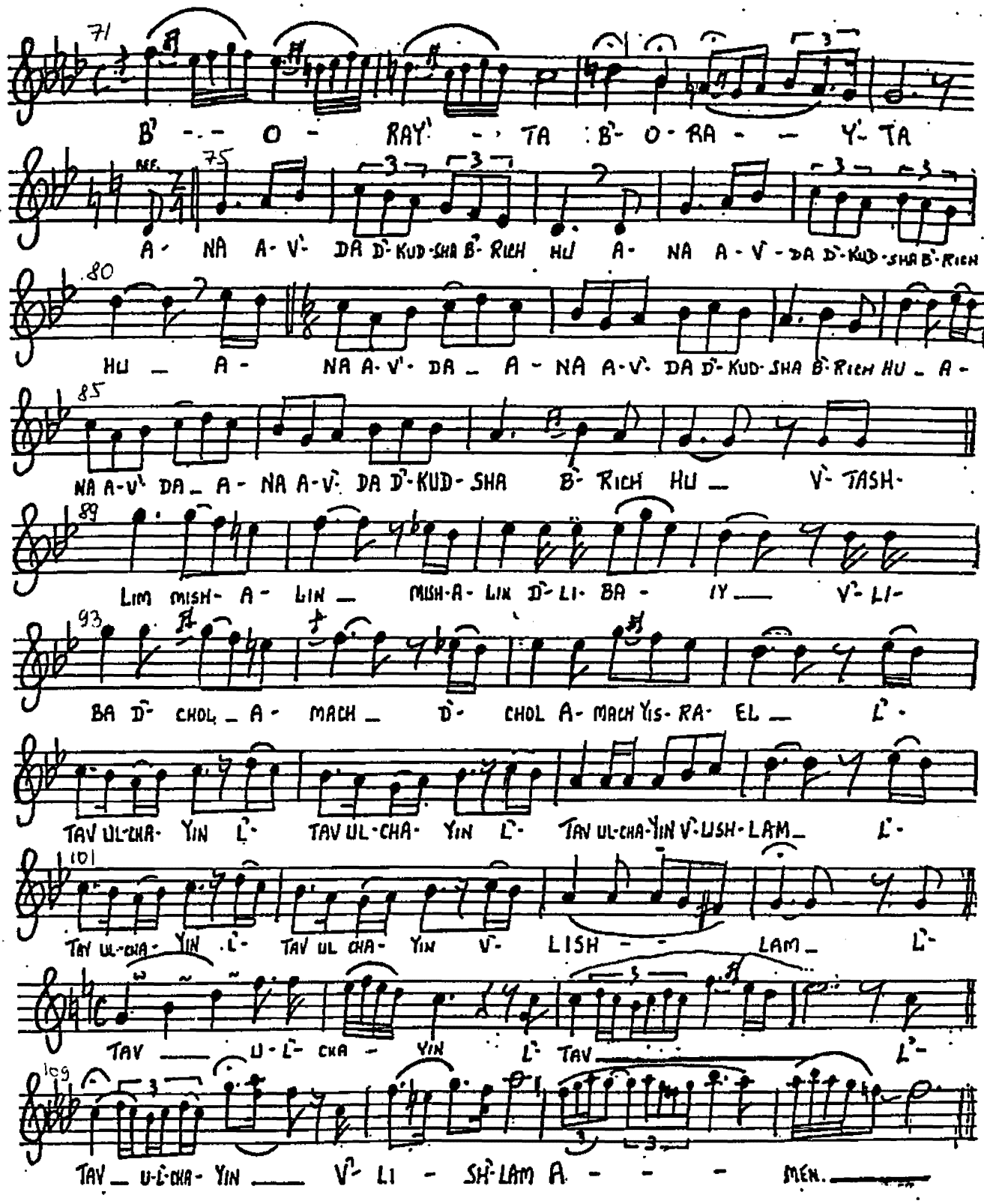
"ANA AVDA"


INTRO
Gm
Eb
F
D7
Gm
OSSIAS "INTRO"
RIT.
CANTO
A - NA AV-DA D' KUD-SHA B'-RICH HU D' SA-GID-NA KA-
ME U-MI-KA-MA DI- KAR O-RA-Y'-TE B'-CHOL I-DAN V' I- DAN
accomp.
VOCE
LA AL E-NASH RA- CHITS-NA V' LA
V' LA AL BAR E-LA-HIN SA- MICH-NA E - LA
E-LA BE-E-LA-HA DI-SH'-MA - YA D' HU
accomp.
VOCE
E - LA-HA K' SHOT
O - - RAI-TE K' SHOT U-N' VI-O - HI K' SHOT U-MAS-
GE L' ME-BAD L' ME

ANA AVDA -2-


31
3
Sn.
REF.
BAD TAY - VAN LI - K' - SHOT A -
35
3
3
3
3
NA A-V'-DA D'-KUD-SHA B'-RICH HU A- NA A-V'-DA D'-KUD-SHA B'-RICH HU A -
41
3
NA A-V'-DA A- NA A-V'-DA D'-KUD-SHA B'-RICH HU A -
2
SHA B'-RICH HU BE A-NA-RA-CHITS BE A-NA-RA-CHITS
57
BE A- NA-RA-CHITS V'-LISH-ME KA-DI-SHA V'-LISH-
55
ME-KA-DI-SHA KA-DI-SHA YA-KI-RA A- NA E-MAR TUSH B'-CHAN V'-LISH-
ME-KA-DI-SHA KA-DI-SHA YA-KI-RA A- NA E-MAR TUSH B'-CHAN
63
Cm
Ab
C7
Fmin
3
Y'- HE RA-A VA KA-DA-MACH. Y'- HE RA-A-YA KA-DA-MACH
espr.
3
3
3
D'-TIF-TACH LI-BA-I B'-O-RAI-TA D'-TIF-TACH LI-BA-I B'-O-RAI-TA

ANA AVDA -3-


71
B' -- O - RAY' -- TA B' O - RA - - Y' TA
REF.
75
A - NA A - V' DA D' KUD - SHA B' RICH HU A - NA A - V' - DA D' - KUD - SHA B' - RICH
80
HU - A - NA A - V' - DA - A - NA A - V' - DA D' - KUD - SHA B' - RICH HU - A -
85
NA A - V' DA - A - NA A - V' DA D' - KUD - SHA B' - RICH HU - V' - TASH -
89
LIM MISH - A - LIN - MISH - A - LIN D' - LI - BA - IY - V' - LI -
93
BA D' - CHOL - A - MACH - D' - CHOL A - MACH YIS - RA - EL - L' -
TAV UL - CHA - YIN L' - TAV UL - CHA - YIN L' - TAV UL - CHA - YIN V' - LISH - LAM - L' -
101
TAV UL - CHA - YIN L' - TAV UL CHA - YIN V' - LISH - - LAM - L' -
TAV - U - L' - CHA - YIN L' TAV - L' -
109
TAV - U - L' - CHA - YIN - V' - LI - SH' - LAM A - - - MEN.

APPENDIX #4

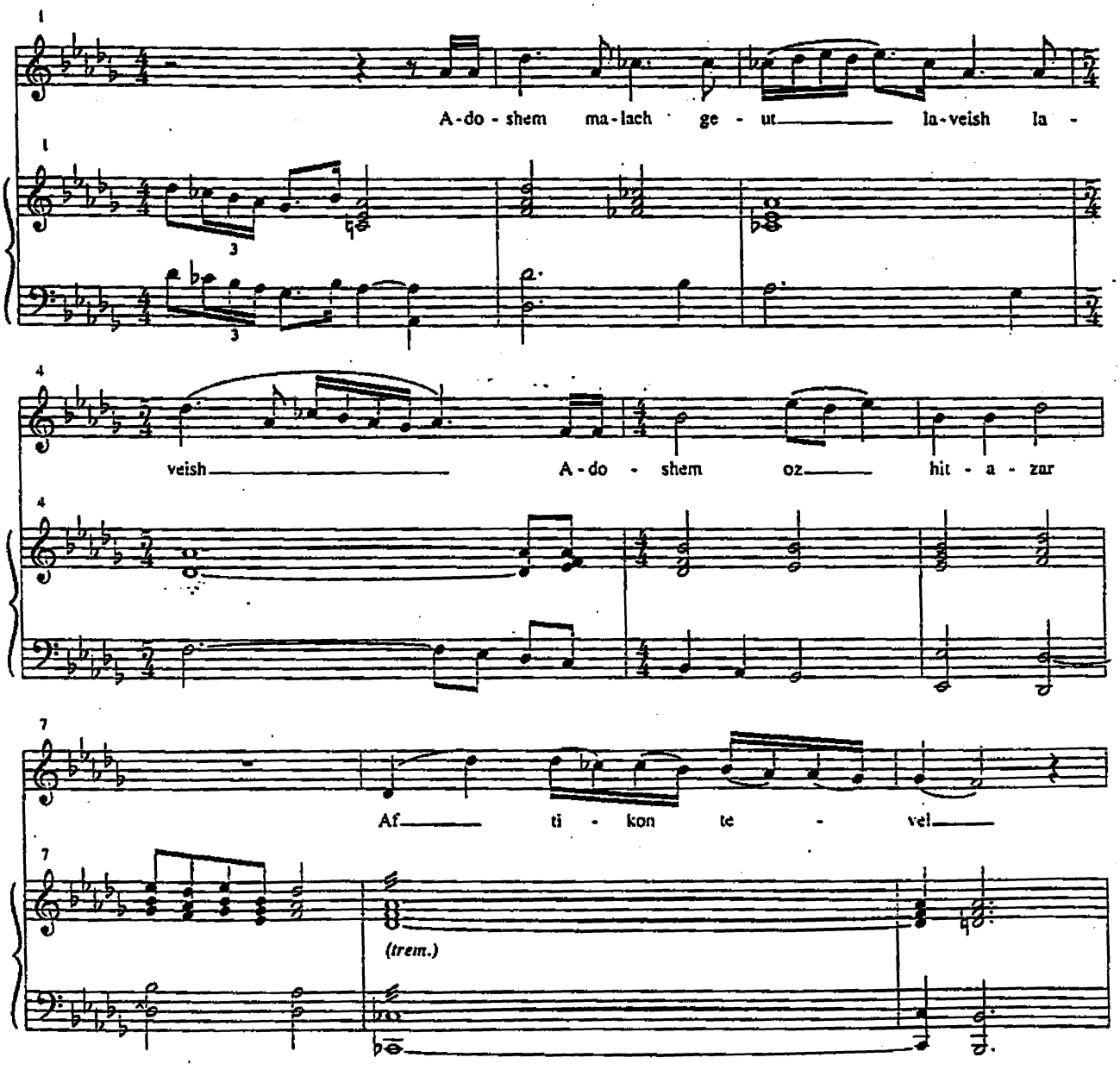
ISRAEL GOLDSTEIN

אדוני מלך

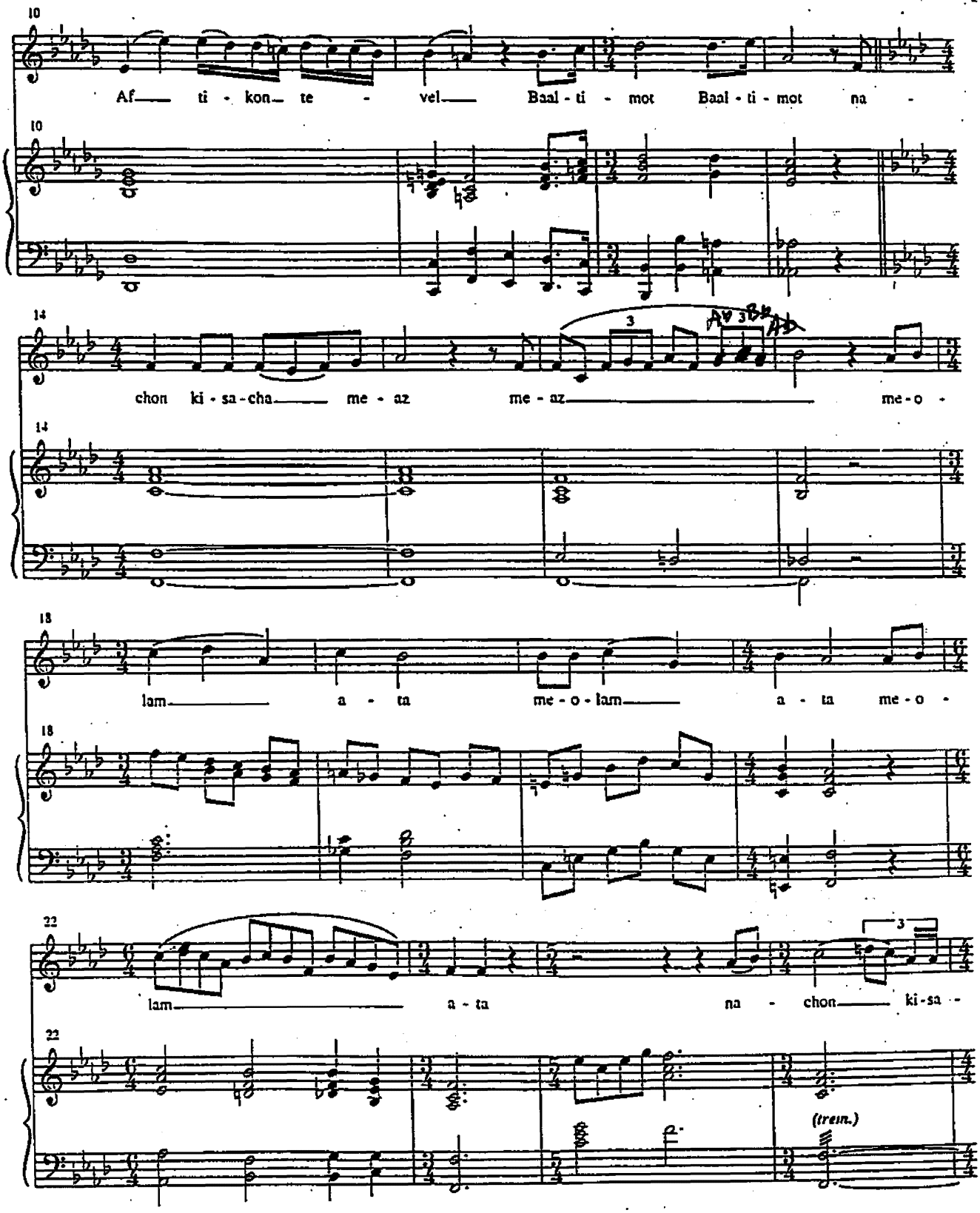
Adoshem Malach

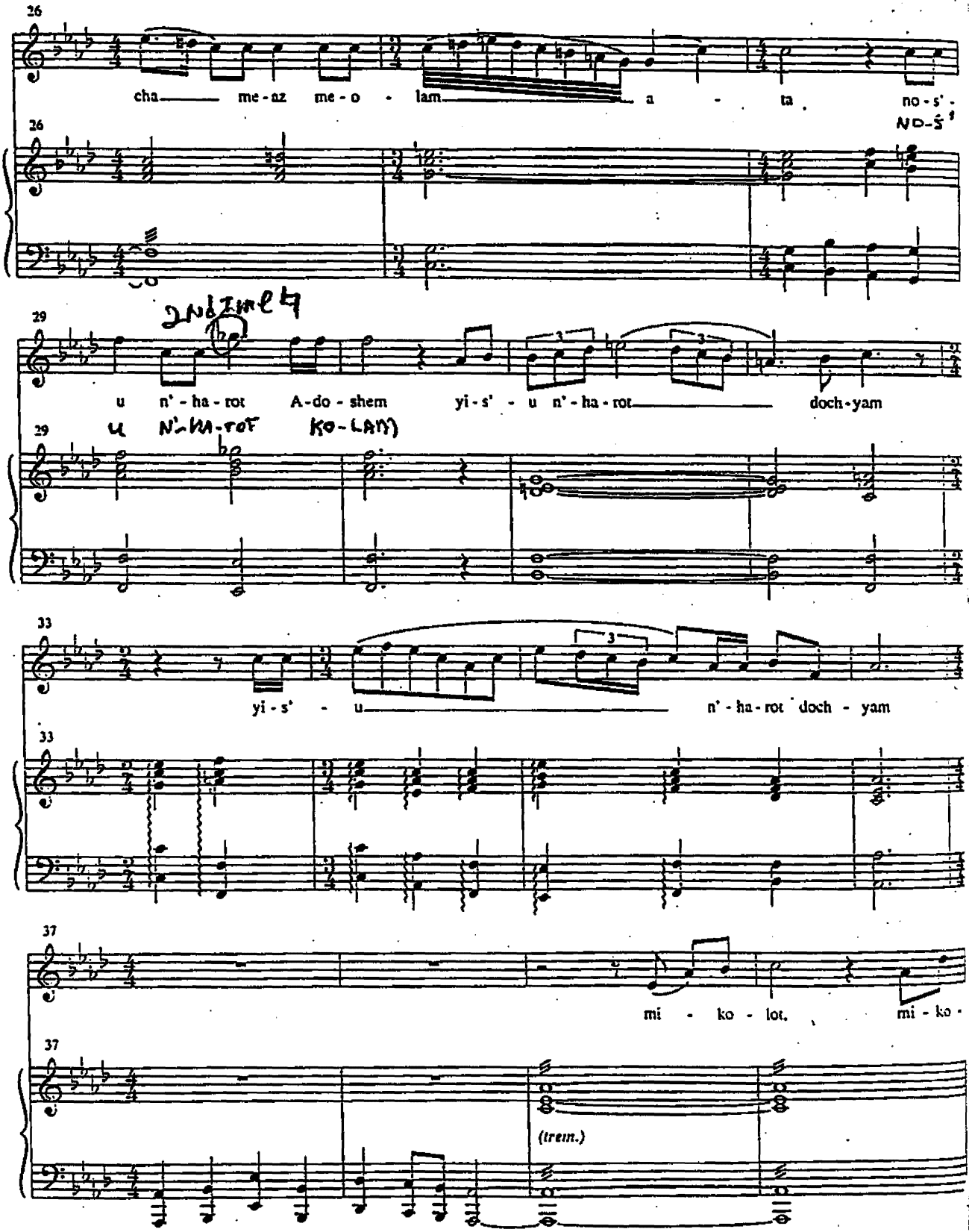
Music by

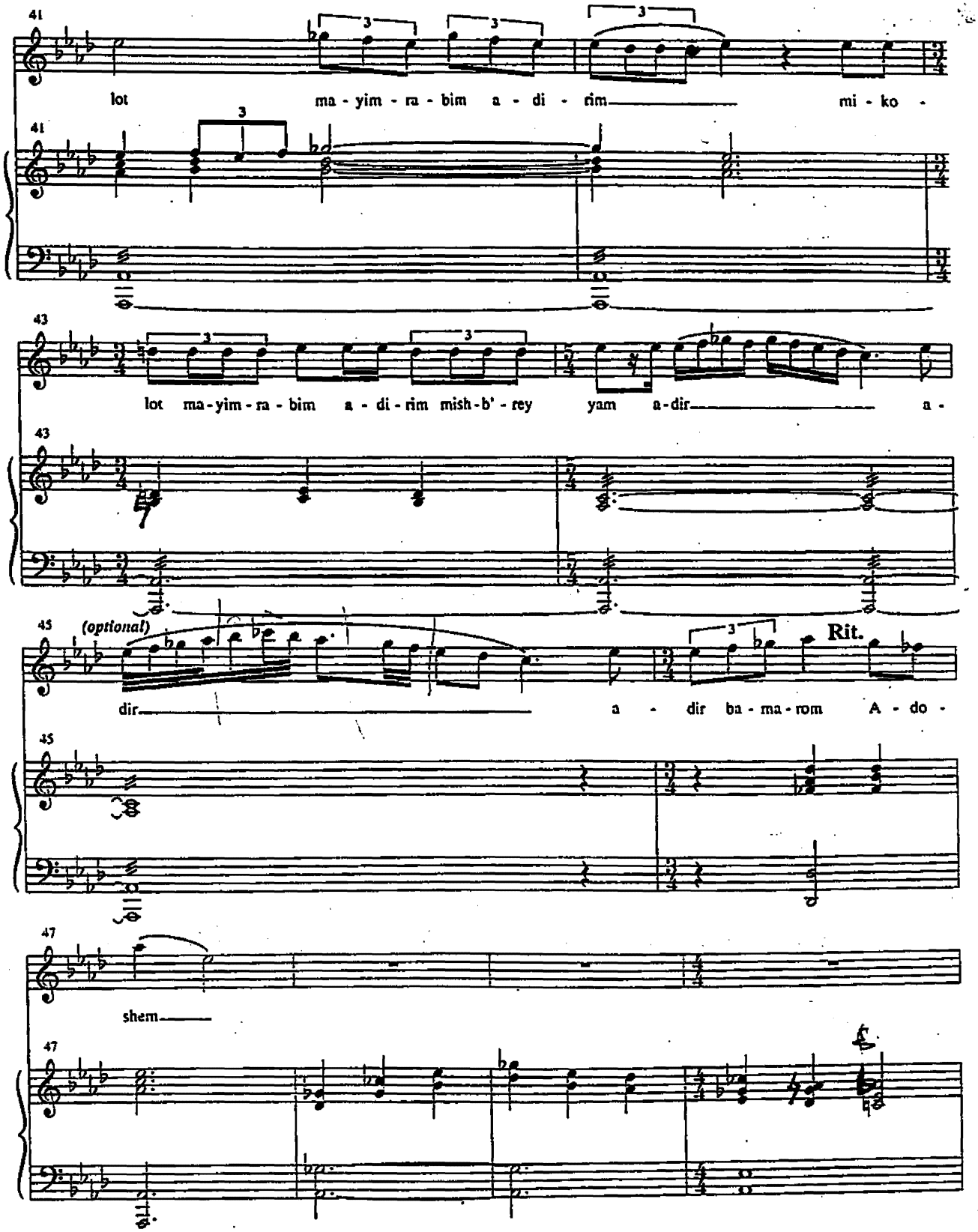
Israel Goldstein

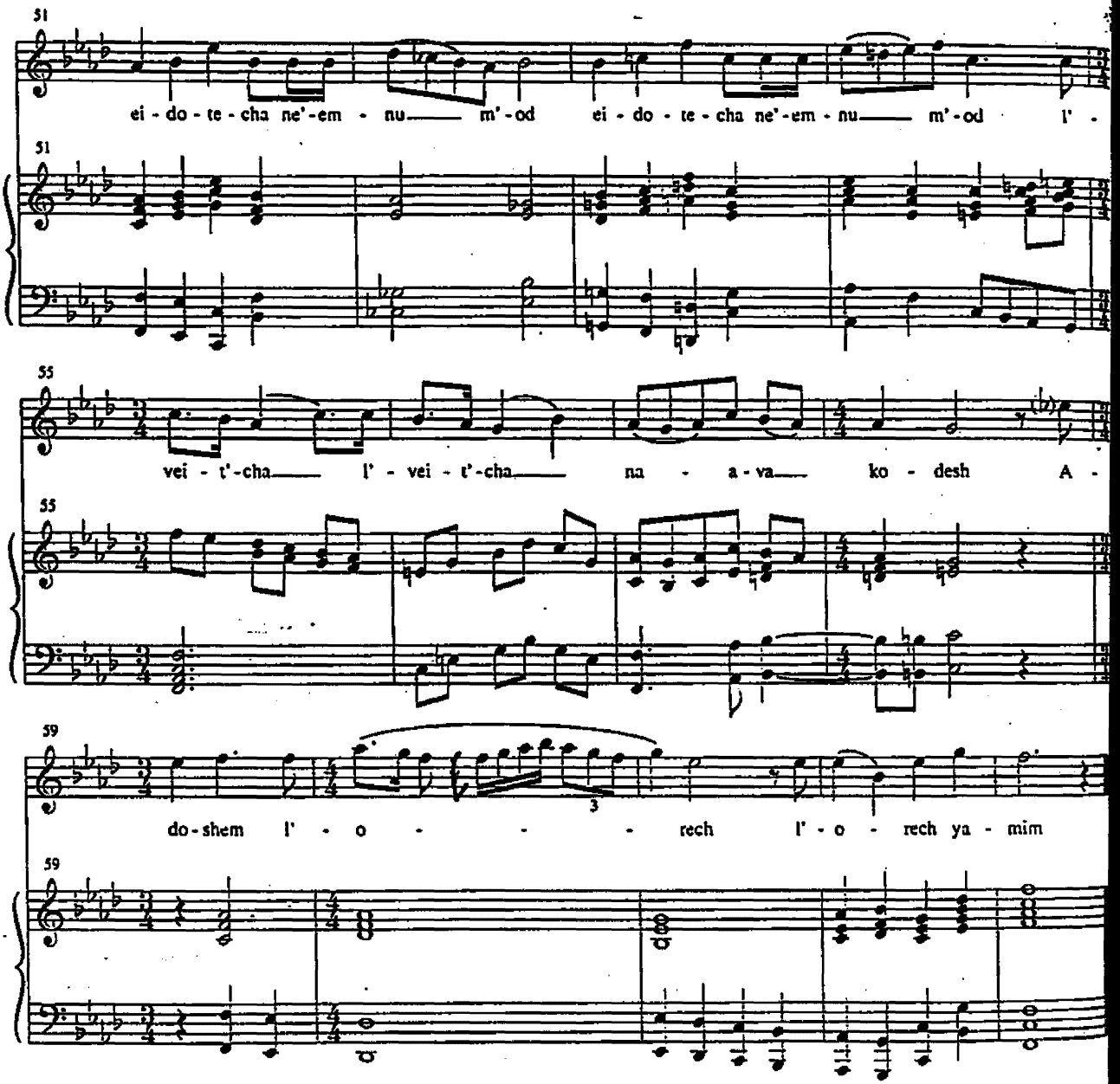


Steve Cohen Music Services 1650 Broadway — Suite 1211, New York NY 10019 (212) 765-5828


10
Af— ti - kon— te - vel— Baal - ti - mot Baal - ti - mot na -
14
chon ki - sa - cha— me - az me - az— me - o -
18
lam— a - ta me - o - lam— a - ta me - o -
22
lam— a - ta na - chon— ki - sa -
(trem.)


26
cha me-az me-o - lam a - ta no-s'-
ND-S'
29
u n'-ha-rot A-do-shem yi-s' - u n'-ha-rot doch-yam
29
u N'-HA-rot KO-LAM)
33
yi-s' - u n'-ha-rot doch - yam
33
37
mi - ko - lot. mi - ko -
37
(trem.)


41
lot ma - yim - ra - bim a - di - rim mi - ko -
41
43
lot ma - yim - ra - bim a - di - rim mish - b' - rey yam a - dir a -
43
45
(optional)
dir a - dir ba - ma - rom A - do -
Rit.
45
47
shem
47


51
ei - do - te - cha ne'-em - nu m'-od ei - do - te - cha ne'-em - nu m'-od l' -
51
55
vei - t'-cha l' - vei - t'-cha na - a - va ko - desh A -
55
59
do - shem l' - o - - - - rech l' - o - rech ya - mim
59

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