Synagogue Music of the Contemporary Canadian Synagogue: The Continuity of Jewish Tradition North of the Border

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TABLE OF CONTENTS

PREFACE

During my past four years of study towards the Cantorate, I have had the opportunity to experience a variety of different Jewish communities from across the United States and Israel. Enjoying these experiences immensely, I have naturally compared my time in these places with the Toronto Jewish community in which I was raised. For me, Canadian Judaism will always be a unique and comforting part of my Jewish identity.

I have written this paper to help shed a new light on Jewish music in the Diaspora. As modern Jews living in an assimilated society, we continue to seek for answers on how to retain the many traditions and customs of our heritage. The Canadian Jewish community and its synagogues are an example of how we can help Jewish music be accessible to the Jewish people at present and in the many generations to come.

There are many people I wish to thank, not only helping me with this paper, but also on my journey and commitment to Jewish music. First, I would like to thank my advisor Dr. Mark Kligman for his guidance and support in this endeavour. You have allowed me to see my thoughts clearly and helped me develop them in a way in which I can be expressive and articulate. I would also like to thank Ben Steinberg and Cantor Norman Summers, whose careers have merited them international success. Your continued contributions and commitments to Jewish music and the Canadian Jewish community are immeasurable and the support and time that you have given to me has made all the difference in my research. To Cantor Benjamin Maissner, I would not be

doing what I am doing if it was not for your guidance and support. I am eternally grateful for all you have given me. You will always be a mentor to me and the many others that you touch with your talent, generosity, and everlasting love for Jewish music and the people of Israel. Finally, I cannot forget my wife and love, Ilyse. Thank you for being my biggest supporter and best friend in everything that I do.

INTRODUCTION

On numerous occasions, I have had the opportunity to be a congregant at Toronto's Holy Blossom Temple for a Friday evening service. Besides the gorgeous atmosphere of this cathedral-like synagogue, I also enjoy the *davening* of Cantor Maissner, who chants skillfully and vibrantly the psalms of *Kabbalat Shabbat*. In an Orthodox or Conservative congregation, this traditional method of chanting by the cantor or *sheliach tzibur* would be standard practice. However, Holy Blossom is one of the leading Reform synagogues within North America. Worship in this style is simply an anomaly among liberal congregations in the Diaspora.

While this traditional approach to prayer is not common among contemporary American synagogues, it is familiar to several Reform congregations within Canada. Its existence has proven that the Reform or traditional musical practices in the synagogues of the Diaspora is not in any way standardized. Instead, the music is ultimately a function of the different historical events or political forces of a particular community or culture.

American culture provides us with an excellent example of how Jewish music has progressed throughout several historical periods. After emancipation in Germany in the mid 18th century, thousands of enlightened Jews began their search to express their individualism. Along with a renewed sense of self, these assimilated Jews began to re-define their definition of Judaism in a search for spiritual fulfillment. In an attempt to pursue these new goals, thousands of Jews migrated to America soil, where there was much opportunity for self-expression and cultural fulfillment. In fact, it was American culture itself that proved to be the ultimate vehicle for self-expression and religious

ideology. Benjie Schiller states, in her article entitled "The Hymnal as an Index of Musical Change in Reform Synagogues":

> As newly emancipated Europeans desirous of conducting their lives in a manner befitting their newly acquired status, they had gradually embarked on a process of modernization that soon made its way into their most ancient and venerated customs and traditions, including, of course, their style of worship.[1]

This internal struggle to establish a new Jewish identity in a modern context was a difficult one. In terms of Jewish music, these Jews were quite influenced by many of the musical styles and nuances that surrounded them in their new American culture. It was only a short time before these musical styles found their way into worship services of even the most traditional Jewish congregations.

The first Jews to initiate this change in America were the German Reformers, who in the mid 18th century, had already succeeded in Germany in their attempt to merge German etiquette with Jewish tradition.[2] Coming to America and now adopting the style of worship of the Protestant church, these German Jews were determined to express their individualism in their new land, which proved to be a true function of American society. Music in Jewish worship began to resemble that of the Protestant church, with its abundant hymns, organ accompaniment and four-part choirs.

While this new style of worship began to flourish within American society, it was not long before the influx of Eastern European Jews into America battled with the already established German Reformers in an attempt to define the American Jew. Between 1882 and 1924 nearly 2.3 million Eastern European Jews were forced to cross the Atlantic, due

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[1] Benjie Schiller, "The Hymnal as an Index of Musical Change in Reform Synagogues" in *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience* (Notre Dame: University of Notre Dame Press, 1992), 187.

[2] Ibid., 188.

to the Czarist Regime.[3] The idea of emancipation was completely foreign to this community of Jews. For them, nothing was more important than retaining their own sense of Jewish identity in a foreign land. In addition, these Eastern European Jews wished to retain the musical traditions they were accustomed to in their old country. This tradition meant a rendering of prayers by the cantor or *shleiach tzibur*, in accordance with the *nusach* or Jewish modes. The different worship styles between the German Jews and the Eastern European Jews led to great upheaval and confusion among the American Jewish community.

Throughout the 20th century, historic events like the holocaust and the establishment of the State of Israel continued to redefine Jewish music in America. Music became a reflection and result of these changes, leaving even the most secular Jew struggling to find their own Jewish identity. For example, in the late 1960's, during a time where people were once again in search of self-expression and establishing themselves in a world laden with war, the *Chavurah* movement was started. These cultural Jews attempted to find their own brand of "do it your self Judaism."[4] Their musical expression included the genre of folk music along with popular Zionistic melodies. The music was especially appealing to the youth, and as a result, the camp movement began to take shape. From these movements came newly composed Jewish music that was not only sung around the campfire but eventually found its way into the worship service of the American synagogue.

It becomes quite difficult to determine what in fact can be classified as authentic Jewish music in the Diaspora as a result of the influence of American culture. The

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[3] Benjamin G. Sack, *History of the Jews in Canada* (Montreal: Canadian Jewish Congress, 1945), 40.

[4] Schiller, 186.

struggle between Jewish tradition and modern tensions has left thousands of American Jews searching for their own preference of synagogue music. One community, as I have already alluded to, which has adopted a unique definition of authentic Jewish music is Canada.

It is easy to equate American and Canadian Jewry into one coherent Jewish community. However, by ignoring the unique historical, political and social context of Canadian society, we not only fail to understand the uniqueness of Canadian Jewry, but also how sacred music is essentially a function of the community in which it exists.

Canada, like the United States, also experienced a huge influx of European Jews during the 18th and 19th centuries. However, the majority of these Jews did not in fact arrive in Canada until much later, due to stricter immigration polices as well as other governmental restrictions.[5] Upon their arrival, the Jews did not enjoy the same cultural freedom and self-expression that new "American" Jews were beginning to experience. While the situation for these immigrant Jews was not as dangerous as it had been in Europe, the first Jews to enter into Canada were confined in terms of their employment and housing opportunities. As a result, Jews tended to remain in their small tight-knit communities, un-like their American counterparts, who were much more assimilated. In addition to maintaining their communities, they also retained customs and Jewish practices and were not as influenced by the surrounding culture. Included in the many rituals and traditions they continued to practice, were their musical ones.

The Canadian Jewish community has continued to maintain relatively more traditional in terms of its Jewish rituals and customs. Despite Canada's own vibrant culture and heritage, Jewish music in the contemporary Canadian synagogue

[5] Sack, 40.

demonstrates the musical practices of our European ancestors' more than any most modern Jewish community. The music of Canadian Jewry provides a model of how a modern society and traditional Jewish practices can not only exist in the same era, but can work co-dependently with each other.

After examining the various historical elements that have created the Canadian Jewish community, I will explore the lives and works of three Canadian contemporary Jewish composers: Ben Steinberg, Cantor Benjamin Maissner and Cantor Norman Summers. Based on their own relationship with the Canadian Jewish community, I will show how each composer is effective in helping to merge the gap between the musical traditions of Judaism and contemporary musical styles of a modern society and culture.

I. CANADIAN JEWISH HISTORY

It would be impossible to give a complete history of Canadian Jewry in a short essay. However, I have attempted to outline some of the main paradigms of Jewish religion and culture in Canada over the past 300 years. Once we gain a better understanding of the *sitz in lebn* of the Jews in Canada throughout history, we can then begin to look at how Jewish music has evolved within the Canadian Jewish community.

The establishment of a Jewish community in Canada took several hundred years to fully develop. While the first group of Jews arrived in Canada during the late 1700s at the time of the French regime, significant Jewish immigration did not occur until the late 19th and early 20th centuries during the time of British rule. British rule dominated the political, cultural and social structure of Canada for over 100 years. However, it was during this time the biggest wave of Jewish immigration was permitted to enter into Canada. This meant the establishment major Jewish communities within the major urban cities of some of Canada's most prominent cities. Synagogues, religious schools and Jewish organizations were formed as a result of British tolerance and increased immigration. Jews struggled to increase their status in society despite an increased tension among the Jewish community itself. German Reformers, the Sepharadim and Eastern European Jews all battled to maintain the rituals and practices they were accustomed to in their countries of origin.

The Canadian Jewish community continued to evolve throughout the 20th century. After we examine more carefully the situation in several Canadian communities, we will

take a brief look at the present day situation of the Jews in Canada, unfolding a vibrant, dynamic community that continues to grow in size and in strength.

Early Jewish Settlers: The French Regime (1600-1760)

Jewish immigration did not really begin until well after the French occupied Canadian territory. Before this time, we have little evidence of a Jewish existence north of the boarder. One reason for an absence of Jews during the French regime was the result of a decree established by Colbert, Prime Minister of Louis XIV, making it forbidden for Jews to settle in North American colonies. This decree was not only intended for Jews, but was intended to ban all non-Catholics from entering the French territory.[6] It is believed that the first known Jew to enter into Canada was a Viceroy of New France (1625-27) Henri de Levy.[7] Levy was responsible for leading the French to their last victory in Canada before the British ruled the land. There is also evidence that descendants of the Marranos in France, who had renounced Judaism, were to be found in Canada at different periods of French sovereignty. These Jews were accepted into the land by the French government provided that they kept a secret identity and only practiced Catholicism.[8]

In addition to these first accounts of a Jewish presence in Canada, Jews were active within the trade industry, which developed during the latter part of the French regime. These Jews, originally from Portugal, played an imminent role in trade between the French islands in America and France itself. The Portuguese Jews eventually found favour among monarchical leaders, which ultimately permitted them to come legally to

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[6] Sack, 49.
[7] Ibid. Some say that perhaps Levy was not even Jewish and this is simply a legend.
[8] Ibid.

Canada for the first time.[9] The most influential contribution of early trade by the Jews in New France can be attributed to the achievements of the Gradis family.[10] The Gradis family was Portuguese Jews who settled in France because of its commercial leadership as well as its political and economic worldly possessions. When British forces began to over power the French, and communication between France and New France began to dwindle, Abraham Gradis had initiated a plan to maintain constant communication between the two lands via commercial trading. This initiation by Gradis led to the formation of the Society of Canada, whose role was not only to provide a communication wire between the two lands, but also to supply its French inhabitants with supplies and an economy to help them survive.[11]

Eventually the British became too strong for even Gradis and his valiant attempts at keeping the French afloat in New France. After war was declared in New France in 1756, it took little time before the British established themselves in a new land. Nonetheless, the efforts of Abraham Gradis have to this day never gone unnoticed among French and Jewish circles.

Jewish Immigration and the British Regime (1760-1867)

Jewish immigration to North America can be divided into three distinct periods.[12] The initial period began in the 17th century and lasted until 1725. The first Jews migrated to (Amsterdam) New York in the middle of the 17th century. Canada did not see its first Jewish immigrants until the Second wave of immigration, which occurred between 1725

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[9] Ibid., 50.
[10] Ibid.
[11] Ibid.
[12] Abraham Arnold and William Kurelek, *Jewish Life in Canada* (Edmonton: Hurtig Publishers, 1976), 45.

and 1882. These immigrants consisted mainly of Jews of Spanish descent that arrived after the Spanish inquisition, as well as German and Polish Jews; the former of which had began to feel the effects of emancipation. The third wave of immigration arrived between 1882 and ended in 1924, a few years prior to the Great Depression. This wave saw the bulk of Eastern European Jews coming to North America to avoid the condition generated by the Czarist regime. Immigration was slow in the beginning and by 1851; there were still only approximately 450 Jews that lived in Canada. This is significantly smaller than the U.S. who already housed in excess of 50,000 Jews.[13]

Despite the fact that Jews were slower to establish themselves among Canadian soil, the Jews had long been interested in the possibility of settling in this new land and contributing to its economic growth through trade and commercialism. Many of the initial immigrants to come to Canada were already connected with well-known Jewish families already established in colonies to the south in places like New York and Philadelphia.[14] The earliest Canadian community where Jews established themselves was in Three Rivers Quebec, just outside of Montreal. Although not much is known with regard to the communal life of Jews at that time, it is clear that the majority of them attempted to retain their identity by living in a "homogenous group and by developing common interests."[15] Among the first of these Jews to settle in Canada, without legal ramifications, were, Aaron Hart, Samuel Jacobs and Samuel Judah. Each of these men

[13] Ibid.
[14] Ibid., 46.
[15] Ibid.

was involved in the military establishment within Canada and soon became members of the English Canadian Merchant class.[16]

Jews were not considered strangers in their new land. Their neighbors quickly regarded them as equal British subjects despite the fact that they had not yet been granted the same fundamental rights as their Christian counterparts.[17] They were still allowed to run for public office as well as hold prominent positions within society. It was this freedom that allowed the Jews to foster both a national and religious identity.[18]

Within Central and Western Canada, The first Jews to establish themselves came to Toronto in 1838. For the next eight years, central Canada saw only about a dozen Jews arrive here, who managed to find work as merchants.[19] The west coast did not see its first Jewish immigrants until the "Fraser Gold Rush" of 1858, where several Jews arrived in Vancouver and Victoria to take their turn in trying to profit from the gold industry.[20]

The third and most explosive wave of North American Jewish migration came after 1880. It was at this time that the Czarist regime of the Russian Empire caused the majority of Polish and Russian Jews to flee from Eastern Europe and to seek life overseas in the United States and Canada.[21] This wave of migrating Jews meant the arrival of several hundred refugees arriving in Canada on a weekly basis.[22] While Jews entering into the United States were granted full citizenship and were quick to embrace American culture, the Jews entering into Canada encountered different circumstances.

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[16] Ibid. English Canadian Merchant class was a social group that was considered 'middle of the road' in terms of economic stability.

[17] Sack, 50.

[18] Ibid.

[19] Arnold and Kurelek, 46.

[20] Ibid., 47.

[21] Ibid.

[22] Ibid.

The British North America act of 1867 stated that Jewish immigrants would be accepted legally into Canada. Nevertheless, there was great concern by many of the political powers of the east and Central Canada. Due to the poverty-stricken situation that Jews were forced into in many parts of Russia and Eastern Europe, The concern was that these immigrant Jews would dwell in urban centers, crowding them, and eventually becoming a nuisance to the growth of the city's economic and political industries.[23]

As a result of this hardship, the first Jews to arrive in Canada were treated much like they had been previously on European soil. Prior to Feudalism in Europe, many Jews were prominent farmers and landowners. Due to prohibitions, which banned Jews from owning slaves for more than three months, Jews found themselves unable to maintain their farms. Eventually, Feudalism forced landowners to take a religious oath for self protection, one which any faithful Jew would most definitely not comply with. As a result, Jews were forced to leave their occupations and their lands and moved into trading and peddling. As conditions deteriorated for Jews, they found themselves restricted to this pedantic way of making a living, thus depriving many of them of acquiring other skills and optimal financial conditions.[24]

Of the many Jews who arrived as refugees in and around 1882, only 15 % remained in Montreal and Toronto, while the rest were forced to settle in the west, (especially Winnipeg) in the hope that they would succeed in the farming industry.[25] In essence, the first Jewish immigrants of Russian and Polish decent to reach Canada were looked poorly upon by both governmental and public forces.

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[23] Ibid. The British North America Act is a legal document, which granted Canada full sovereignty in 1867, while still being under the confines of the commonwealth.

[24] Ibid., 66.

[25] Ibid.

At the same time that Jews were struggling to establish themselves within Canada, Jews entering into the United States faced much better conditions. By 1881, the Jewish population in Canada had only reached 2,500. In the same year, the States had seen more than 230,000 Jews cross their boarders. The American attitude towards Jewish immigrants was quite different to that of the Canadian and British view of European Jews. The United States, having been an independent country for over 100 years, had already established itself politically and socially as an independent nation. The "American Dream" was alive and well and America was essentially a *melting pot*. [26] Religious practice and culture took a back seat to a national culture, whose hopes lay in the quest for life, liberty, peace and the pursuit of happiness. Early Jewish immigrants to Canada were not granted these same rights. Canada was a new nation, with an immerging political structure that was still quite conservative in its policies and practices. It is precisely for this reason that Jewish immigrants to Canada were forced to establish themselves in much the same manner in which they lived in Europe and Russia. While this proved to be extremely difficult for the Jews in the beginning, it forced them to maintain a strong Jewish identity and establish strong Jewish communities within Canada's boarders.

Despite efforts to keep the Jews in the West, it was only a matter of time before the majority of Jews had worked themselves back towards the big cities in the East. The Jews of Canada were persistent. Despite the governmental and public concerns, the Jews saw themselves becoming more prominent in Canadian society both economically and socially. By 1897, the condition of the Jews of Toronto was discussed in a local

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[26] *melting pot* is a term used to describe an assembly-like approach to forming an American culture.

newspaper by a graduate student journalist named W.L. Mackenzie King. By that time, Toronto now had over 2,500 Jews mostly of Russian and Polish decent. While King noted that they "had not attained as yet, positions of much importance," he did note that almost the entire rag and scrap iron trade industries were controlled by the Jews. In addition, he wrote that, "Almost all the second-hand clothing stores and junk shops in Toronto," all 58 of them were "run and owned by Jews." [27]

Jews and Politics

It did not take long before the Jews found themselves making their mark on the political scene as well. After confederation, we see the emergence of Jews in politics primarily in Western Canada. In 1870, Henry Nathan began his political career in 1870 as an elected member of the last colonial legislative council in British Columbia. He was eventually elected to Parliament from Victoria in 1871.[28] In 1888, after serving on city council for a few years, David Oppenheimer became the mayor of Vancouver. While Jews in Western Canada were able to run for public office soon after confederation, it took some 50 years before the same held true for provinces in Central and Eastern Canada. After several special efforts in Montreal an agreement was made by the Montreal Conservative party to allow two of the seats of the senate to be occupied by Jews (if indeed any were qualified). While this did not come about for several years, in 1917, Samuel Jacobs, a Canadian born lawyer, won a federal seat for the Liberal party on Montreal Island. Finally, in 1934, David Croll, after serving as mayor of Windsor, was

[27] Ibid., 51.
[28] Ibid.

elected and became the first Jew appointed to the Cabinet of any provincial government in Canada. After WWII, Croll also became the first Jew elected to the senate.[29]

Synagogue Development

As discussed earlier, it was the Sepharadic Jews that were the first to arrive and settle in Canada. As a result, Jewish ritual practice and observance was first run according to the Sepharidic tradition. It wasn't long before the establishment of the first Jewish congregation in Montreal by 1768. For the next nine years services were held on St. James place and conducted according to the Sepharadic ritual. Close connections remained between the Portuguese Jews in London who provided the congregation with two Torah scrolls. Eight years later in 1777, the congregation built the first synagogue in Canada known as Shearith Yisrael.[30] The synagogue's Sepharadic style was both "aristocratic, conservative and Orthodox, which not only dictated a strict set of rules for the events of the synagogue but also for this tight-knit community situated in downtown Montreal. These laws dictated not only way of life but invoked penalties for those who tried to oppose it."[31] In addition, the early Jewish communities of Canada did not have the resources to house a spiritual leader. Nonetheless, the ties they had maintained with London and New York allowed them to bring in different Rabbis to officiate at a variety of life cycle events and to speak on various occasions or holidays.[32]

The late second and third wave of Jewish immigration into Canada saw many Russian and Eastern European Jews. These Jews were of course accustomed to

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[29] Ibid., 51.
[30] Sack, 61.
[31] Ibid., 62.
[32] Ibid.

practicing rituals according to the Ashkenazic rather than Sepharidic Rite. By the mid 1800's the Ashkenazic influence was much greater than that of the Spanish one, which resulted in the beginning of the development of Ashkenazi synagogues throughout Canada.[33] By the early 1880's there were over seven established synagogues in Montreal, Toronto, Hamilton, Winnipeg and Victoria.

The first Reform congregation in Canada appeared in Hamilton in 1871. Acting under the auspices of Orthodoxy for eight years prior to this, Anshe Sholom ("men of peace") became the first congregation to operate under a Reform theology. The synagogue began under the leadership of a Franco-German Jew named Edmund Scheuer. It was not until 1882, that the congregation built its own synagogue and became the first officially established Reform Temple in Canada.[34] Schuerer later became the force behind the movement from y to Reform of the infamous Holy Blossom Temple in Toronto.[35]

The establishment of the Holy Blossom Congregation began in 1856 and was the result of two congregations that decided to merge due to economic concerns. These two congregations were formally known as the Toronto Hebrew Congregation and the New Synagogue. In 1875, the congregation erected its first building on Richmond Street. At the time, the President Lewis Samuel, who was quite observant, took every measure to ensure that traditional religious rituals remained dominant, despite the presence of German Reform Jews, who were much more liberal in their beliefs.[36] The shift towards Reform practice for the synagogue took several years. This change was greatly

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[33] Arnold and Kurelek, 57.
[34] Ibid., 58.
[35] Ibid., 58.
[36] Stephen A. Speisman, *The Jews of Toronto* (Toronto, McCelland and Stewart Limited, 1979), 44.

influenced by the women of the congregation.[37] Even at the dedication of the synagogue a ladies choir and organ were permitted to perform. A few years, later a congregant named Rebecca Lyon Morris won permission from the board to form an unaccompanied ladies choir to sing occasionally at services. And it was only a short time before Edmund Scheurer, who had now moved to Toronto, won the approval of having the ladies choir sing at Rosh Hashanah services.[38]

It was not long before an organ was donated to the synagogue, leaving the congregation divided as to whether or not it was going to be used for worship services. Many had opposed its use for services, including the Cantor, who resigned immediately. The Rabbi on the other hand, was in favor of the instrument and eventually helped to convince the majority of the board to use it on a regular basis. Those traditional congregants, who were opposed to such measures, resigned from the congregation and immediately joined Toronto's second established synagogue, Goel Tzedek, which today is a Conservative congregation, known as Beth Tzedek.[39] It was not until 1920, that Holy Blossom officially became a Reform congregation when it appealed to the Hebrew Union College Reform seminary in Cincinnati to appoint them a new rabbi. Since then, Holy Blossom has become one of the biggest Reform Congregations in North America.

While Reform Judaism began to emerge in Toronto, similar happenings were taking place in Winnipeg and throughout Western Canada. Many times liberal and Orthodox congregations would have to merge their ideas and their leadership in order to build an actual synagogue. This meant a merging not only of people but of many different ideals and practices. For example, in Winnipeg, it took the merging of three

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[37] Ibid.
[38] Arnold and Kurelek, 56.
[39] Rev. Nathan Stolnitz, Music in Jewish Life (Toronto: Morris Printing Co., 1957), 41.

separate congregations to lead to the establishment of its first synagogue, Sh'arei Tzedek. Despite its initial intention was to act as an Orthodox institution, the unity did not last long. After a short time, many of its members preferred the Sepharidic ritual and branched off to form Winnipeg's second congregation in 1893, Known as The Sefardishe Shul.[40]

In Vancouver, the first services took place in the home of Zebulon Franks, a Russian-born Jew, who arrived from Winnipeg. Not only did the Franks family start the first congregation there, but they also created arrangements to import kosher meat from Seattle.[41] The arrival of Swiss-born German educated Samuel Gintzburger in 1887 brought the first inkling of Reform Judaism to this Orthodox driven city. It wasn't long before the second congregation was established and named Temple Emanuel. This congregation was also led by Gintzburger. Eventually these two congregations merged to establish the first synagogue in Vancouver. It was not long, however, before more traditional Jews, frustrated with their Reform brethren broke off and established a new congregation.[42]

When immigration increased throughout the late 1800's and early 1900's more and more synagogues became established in the major urban centers like Toronto and Montreal.[43] German Jews favored synagogues with Reform ideals and practices and helped to expand those congregations. Eastern European Jews, on the other hand, favored their traditional religious practices and were content with establishing their own little congregations or *shtibls* in local stores or peoples homes. It was even common for

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[40] Arnold and Kurelek, 62.
[41] Ibid.
[42] Ibid.
[43] Ibid.

Jews of similar occupation to form their own congregations and to even name them after their trade. (I.e. The Peddlershire Shul and The Butcher's Shul.)[44]

At this point, it is worthy to note the differences in the way Reform congregations and the Reform movement established in both the United States in Canada. Reform Judaism was established much earlier on U.S. soil, initiated by German Reformers that arrived in America during the second wave of immigration. American culture was strong and these already emancipated Jews were more than ready to assimilate into an American society. As their strength increased, several synagogues and institutions were formed on American soil and were greatly influenced form the Protestant and secular culture that surrounded them. After the establishment of major statements of Reform ideology and the erection of Hebrew Union College in 1896 (led by Isaac Meyer Wise), the emergence of a Reform movement was alive and well in America.

The establishment of a Reform movement and Reform synagogues was a much slower process north of the boarder. Due to governmental restrictions on immigration and the initially poor living conditions for Canadian Jews (as discussed earlier), there were fewer German Jews migrating into Canada at the time of the second wave of immigration. As a result, the German Reformers did not have enough man power behind them to fully establish themselves as a movement within Canada until much later. The few German Jews that came to Canada worked there way into already existing congregations that were already occupied by their Sepharidic founding members or the many Eastern European Jews that arrived shortly after. The existence of the German Reformers in Canada caused much turmoil and division among the Canadian Jewish community. The result was a quasi-establishment of German Reform within Canada.

[44] Ibid.

Many congregations split and formed separate synagogues each supporting their own rituals and practices. While the Reform presence was definitely felt within Canada by the late 1800's, ultimately, it was not until after WWII that a Reform movement prominently existed within the Canadian Jewish community.

Education

One significant problem that plagued the Canadian Jewish community for a long time was education. In the early part of migration in the late 1800s and early 1900s in Quebec, Jewish children were forced to attend day schools funded by Catholic and Protestant organizations. According to Canadian law, a Jewish day school combining secular and religious subjects might have qualified for a subsidy through the Protestant school board.[45] When financial support was withdrawn on several occasions, Jewish children were forced to attend Christian Public schools and as a result, they were subject to their religious education. This law, of course, caused several problems for the Jews. Letters were written (sometimes successfully), by parents to allow their children to be exempt from some of these classes. The hope was that Christian related subjects would become supplemented with Hebrew or religious practice related material.[46]

In 1920, a significant number of Jews were winning academic scholarships and actually teaching in the schools. Quebec schools began to withdraw religious subject matter in the schools. The problem of religious subject being taught in secular schools, however, was not fully absolved until the 1960s, during the time of the "Quiet

[45] Ibid., 67.
[46] Ibid., 68.

revolution."[47] In Ontario, the problem was less severe, and Jewish children attended regular public schools. There were, however, attempts on several occasions to turn the schools into Christian denominational institutions.[48]

By the early 1900s many congregations began to establish their own religious schools, where classes were held during times that did not correspond to their secular education. Some of the more traditional congregations ran what is known as *cheder*, a private tutorial ran by knowledgeable congregants or *rebe* at the local neighborhood synagogue.[49]

At the turn of the century, there were many Jews who not only had different views about the observance of Jewish law and ritual, but also in terms of their political and social practices and beliefs. This situation resulted in the establishment of two distinct streams of Jewish education in Canada. One of these steams was passionate about emphasizing a Yiddish and Jewish culture, while de-emphasizing Jewish ritual and observance. They established what were known as The Jewish National Radical Schools, Later known as the Peretz Schools.[50] Peretz Schools were built in major urban centers, like Toronto, Montreal and Winnipeg.[51] Their approach to Jewish education angered many Orthodox Jews, who began to establish their own schools emphasizing Hebrew and religious practice instead of Yiddish and secular studies. Their institutions were known as Talmud Torah schools.[52] Not long of after the establishment of the Talmud Torah Schools did the Peretz Schools come to the realization that attempting to disregard ritual

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[47] Ibid. "Quiet Revolution" was a period of time in Canadian history where church and government' remained relatively separated.

[48] Ibid.

[49] Ibid.

[50] Ibid.

[51] Ibid.

[52] Ibid., 69.

observance and practice was too difficult for even the most progressive Jews. Parents still wanted their sons to have a Bar Mitzvah and to know about even the most rudimentary stories of the Bible. In the end, while the Talmud Torah Schools made religious practice obligatory for all, the Peretz schools made religious observance a matter of family or personal choice.[53]

Migration from small towns to bigger urban centers allowed the Jewish Educational systems and synagogues to grow, and by 1960, Jews attained the highest average level of education of any ethnic group with their average length of school attendance being 10.1 years.[54] In the last 40 years, full Jewish day schools have been established not only strengthening the level of education for Jews, but also influencing their Christian counterparts to establish their own private schools.[55]

Jewish Organizations

As the educational system in Canada took shape, so did the establishment of many Jewish organizations and social groups. One of the first was the Jewish Benevolent Society, established in 1890. The organization's sole task was to provide aid for new Jewish immigrants arriving to Canada.[56] The first branch was established in Montreal and erected its first building with the help of a wealthy European railway builder, Baron Maurice de Hirsh. Hirsch was well aware of the poverty and poor conditions that the Jews were accustomed to in Europe and he was determined to help them by funding their

[53] Ibid., 70.
[54] Ibid.
[55] Ibid., 71.
[56] Ibid.

first shelter and school. Hirsh also helped to also establish a farm settlement in the west (known as the Hirsch colony) in conjunction with the Jewish Colonization Association.[57]

By 1899, there were six local Zionist societies accompanied by the establishment of the first Canadian lodge of B'nai Brith in Toronto.[58] YMHAs (the equivalent to the Christian's YMCA) were also created and functioned as community homes for Jewish orphans and the aged. Over the years, many of these types of organizations and societies were formed. Their main overall function was to help make the transition of new Jewish immigrants into Canada an easier one. Not only did many organizations help Jews on a financial, social and cultural level, but they also helped to form certain governmental policies on immigration and ethnic rights to favour the Jews.

In addition to helping new immigrants, some of the organizations took on other functions. One such organization was the Montreal Jewish Federation, lead by Lyon Cohen. Cohen's main goal was to create a united fund-raising organization for charitable purposes for all of Canada and to establish a precedent for other Jewish communities around the world. His venture was quite successful, uniting twelve separate associations. Cohen was also instrumental in providing financial aid for many Jews throughout Canada.[59]

After WWI, several attempts were made by different socialists groups to establish war relief funds. These funds were intended for Jews in both Europe and Palestine and raised enormous concerns among the Canadian Jewish community.[60] Nonetheless, in

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[57] Ibid.
[58] Ibid.
[59] Ibid.
[60] Ibid., 80.

1919 the various Montreal groups amalgamated with many organizations in Toronto and Western Canada to establish the Associated Jewish War Relief Societies of Canada.[61]

Probably the most important development for Jewish life in Canada was the movement to establish the first Jewish Congress. The mission of the congress was to defend the rights of Jews wherever they lived and to gain more support for a Jewish homeland in Palestine.[62] Its establishment in 1918 was made possible by a nation-wide vote, demonstrating the universal interest in the idea of a Jewish congress.[63] This was a huge step and marker in Canadian Jewish History. Not only did the establishment of the first Canadian Jewish congress "mark the first gathering to the Canadian Jewish community for common purposes," but it also "demonstrated how individual Jews play their roles as Canadians in whatever walks of life they find themselves."[64]

The Canadian Jewish Community Post WWII

In 1938, the Canadian Jewish congress made a valiant attempt to persuade the Canadian government to allow an increased but select number of refugee Jews to arrive from Germany. By that time, King was now the Secretary of State for External Affairs and still not convinced that the Jewish community and its organizations were able to undertake full financial responsibility for any Jewish immigrants. This situation also created many social and economic issues for Jews already living in Canada, serving as a breeding ground for anti-Semitic prejudice and radical discrimination in higher education

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[61] Ibid., 81
[62] Ibid.
[63] Ibid., 82.
[64] Ibid., 82.

and employment. The situation was grim and nothing really changed until several years after the war ended.

Today, the Jewish population in Canada exceeds 300,000. Had the policy of admitting refugee immigrants on compassionate grounds been introduced before WWII, Canada might have saved thousands of more Jews. While the rate of immigration was perhaps at its largest in the 1920's, the immigration policies of Canada were still not as favorable as they could have been. With the coming of the Great depression, bans on the immigration of Jews from Europe were increased and Prime Minister Mackenzie King was not willing to budge on his restrictive policies.[65]

War times proved to have a lasting effect on the Canadian Jewish community. This view of the past along with the continued threats against the Jewish homeland and Jews in the Diaspora, have left many Canadian Jews still feeling quite insecure about their future. It is no longer a question of whether or not the Jewish people will survive. Throughout history, Jews have proven that no matter what the situation, the Jewish population will continue to be a part of the rest of society. As a result, the real question becomes: How will the Jewish peoples survive and what kind of quality of life will exist for them in the present and in the future? In the meantime, the Jews of Canada live in conditions of economic, political, religious and cultural freedom. Regardless of one's affiliation, even Jews of the most secular nature still acknowledge their Jewish identity and draw on the history of their people and culture as vehicle to help build for the future.

Now that we have an overview of the establishment of the Jewish community in Canada, we can begin to examine the emergence of Jewish music in a community that was a function of its own unique history and culture.

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[65] Ibid., 85.

II. JEWISH MUSIC IN CANADA

Jewish music became a force within Canadian Jewry since the first Jews entered into the land in the late 1800's. From the first Sepharadim to the great wave of Eastern European Jewish immigration, Jewish music is Canada is rich in tradition and culture. While it can be said that Jewish music has existed in Canada for quite sometime, ultimately, it was not until the first cantors came to Canada in the mid 19th century, that Canadian Jewish music truly began to blossom.

The Canadian Jewish population has always been relatively small in comparison to the United States. Despite this population difference, the authenticity of Canadian Jewry has in many ways overshadowed American Jewry. The fact that the Canadian Jewish community developed much later than the American Jewish community meant a slowing-up of the assimilation process of Jews that lived in Canada.[66] Essentially, change in general was slower for Canadian Jews. As a result, Jews in Canada did a better job of maintaining Jewish spiritual heritage and many of the traditions brought over from Eastern Europe, "a land where culture, music and Torah went together."[67] This was especially true for Jewish music, which became an icon in the Canadian Jewish community because of its great cantors. Many scholars and fans of the cantorial tradition have noted that a higher level of *Chazzanut* was obtained in Canada's major cities, like Toronto and Montreal, than in many of the major American urban centers.[68] This intrigued many American cantors not only to come to Canada to perform in concerts, but

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[66] Stolnitz, 35.
[67] Ibid.
[68] Ibid.

in many cases, caused them to leave their American synagogues for a Canadian cantorial posting.[69] The maintenance of traditional European Jewish practices also drew many Cantors from Europe itself. European cantors were quick to choose Canadian postings over American ones after many of their synagogues were destroyed during war times.

The first cantor to arrive in Canada came to Toronto in the mid 19th century and served as both *Chazzan* and rabbi of Toronto's first organization of 17 Jewish families. Chaim Goldberg, originally from New York also served as the *shochet*, for the then, small Jewish community. Similar to the American Jewish community, it took sometime before the cantor served only cantorial functions within the Canadian Jewish community. Initially, the cantor was not only responsible for leading services, but was also put in charge of serving the entire community for all of its religious needs. In essence, his many functions helped to ensure that he would make a decent living. The cantor was known as the *kol-bo* or general religious factotum.[70]

Two of the first recognized cantors to arrive in Toronto were M. Shulman and M. Kaplan. Both of them were quite influential in helping *Chazzanut* become recognized as one of the most effective spiritual factors in religious life. These cantors, along with A. Manovitz, were also responsible for implanting the first seed for synagogue choral music in the Canadian synagogue. A few years later in 1916, the great cantor B. Wladowsky arrived in Toronto after a brief posting in Chicago. Raised in Kiev, Wladowsky served as *Chazzan* in Russia and in Constantinople, where he was conducted by the infamous Leo Lyov. Wladowsky was unmatched in both his musicality and understanding of traditional *Chazzanut*. After moving to Canada, he served as *Chazzan* at the Mcaul Street

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[69] Ibid.

[70] Mark Slobin, *Chosen Voices: The Cantorate in Jewish Culture* (Urbana and Chicago: University of Illinois Press, 1989), 79.

Synagogue for over twenty-five years and made it his job to always conduct the choir and to sing many of his own compositions. Wladowsky also served as the first president and one of the founding members of the Toronto Council of Cantors.

Another famous cantor to serve in Canada was A. Barkin. A native of Brest-Litovsk, Barkin obtained musical recognition as a young boy singing with his uncle, Akiba Apter. He served as cantor in Warsaw in the Nozhik Synagoguge, while studying at the Warsaw Conservatory, from which he graduated with distinction.[71] After serving in Russia for 17 years, the dramatic tenor replaced Wladowsky at the Mcaul Street Synagoguge, which had now moved to University Avenue and was renamed Goel Tzedek. Barkin served as Vice president of the Toronto Council of Cantors.

Other famous Cantors to have served pulpits in Toronto included: childhood prodigy Michele Borsuk and the well-known Samuel Stolnitz. Stolnitz, originally from Vilna, not only helped in establishing the Toronto council of Cantors, but was also an international singing star, performing works of Verdi and Wagner across North America. One of the first prominent cantors of Toronto's Holy Blossom Temple, Stolnitz was instrumental in bringing good musicianship and a cantorial flare to one of North America's leading Reform synagogues.

Montreal also had its fare share of well-known cantors and conductors. The most important contribution in establishing a Montreal Jewish community of Cantors came from the efforts of the Rosemarin family. Aaron Rosemarin, a father of two cantors himself, arrived in 1924. After serving as a cantor in Lutzk in Volyhynia for more than 20 years, he began composing music for synagogue choirs. He eventually served as

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[71] Stolnitz, 42.

Cantor of the prestigious Beth Yehuda Synagogue in Montreal for eight years. Rosemarin's sons Jacob and Lazar, also served as cantors in the Montreal area.[72]

Other well-known cantors from the Montreal area include Nathan Mendelson and Justin Joel Fromm. Born in Glasgow and the son of a Rabbi, Mendelson was also a Lawyer. His love for Jewish music, however, overpowered his passion for law and he began studying privately in New York for several years. After serving in Newark, New Jersey for 10 years, Mendleson came to Shaare Hashamayim of Montreal in 1938. Serving as the president for both the Jewish Music Forum of Montreal and of the Cantors association, Cantor Mendleson is one of the most influential cantors to have ever served in Quebec City.[73] Fromm, a native of Germany was a third generation cantor. Coming to Canada in 1942, Fromm studied at the Conservatory in both Montreal and Toronto before serving as Cantor of Montreal's Shaarei Hashamayim Congregation.[74]

Winnipeg also had its own great tradition of Cantors including Moshe Jacob. Born in 1884 and arriving in Canada in 1908, Jacob contributed immensely to choral development in the Winnipeg Jewish community, directing various choirs and musical groups.[75] Binyamin Brownstone was also a cantor and prolific composer of Jewish music. He served Winnipeg's Talmud Torah Congregation for 35 years as their Cantor and Musical Director. His compositions received much recognition, including, being granted an honorary degree from Hebrew Union college in New York by Dr. Eric Werner.[76]

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[72] Ibid., 54.
[73] Ibid., 55.
[74] Ibid.
[75] Ibid., 58.
[76] Ibid.

Since the first roots of Jewish Music were planted in Canadian soil in the 18th century, the tradition has continued to grow and expand. For the past 80 years, the Canadian Jewish community has continued to be a posting for many great cantors and composers of Jewish music. While I could spend pages writing about the many Canadian Jewish icons that have created their musical mark within the community, I will focus on three of them: Ben Steinberg, Benjamin Maissner and Norman Summers. I feel that these individuals have truly added shape not only to Jewish music of the Canadian Jewish Community but to the greater Jewish community of North America, Europe and even Israel.

When reading this section, it is important not only to absorb the life stories of these three individuals, but to also gather a sense of how their different backgrounds and people within their lives have influenced the contributions they have made to Jewish music. It is also interesting to note how spending so much time in the Canadian Jewish community has helped them to acknowledge and explain the enormous religious and cultural differences between American and Canadian Jewry.

All three of the composers were raised in traditional homes and were quite observant Jews throughout their childhood and well into their adolescent years. This traditional upbringing has influenced each composer in a different way. While each of them has their own spice that they bring to Jewish music, there is one element that is common to the three of them, that is, *nusach*. According to ethnomusicologist Dr. Mark Kligman, *nusach* can be defined as "the Jewish prayer mode system in the Ashkenazi tradition, with melodies that mark the liturgical year."[77] While *nusach* is a difficult term

[77] Mark Kligman, "Music in Judaism" in *The Encyclopedia of Judaism* (Leiden: Brill and New York: Museum of Jewish Heritage, 2000,) Vol. 2, 908.

to define, each composer has their own unique way of explaining its characteristics and function within Jewish music. Their definitions become further enhanced in the way in which they use *nusach* within their own compositions, which we will examine in chapter three.

Ben Steinberg[78]

The most famous Canadian Contemporary Jewish Composer of our time would have to be the world renowned Ben Steinberg. Since 1960 with his first set of compositions, called *Pirchei Shir Kodesh*[79], Steinberg has been contributing to contemporary and traditional Jewish music for almost half a century.

Born in Winnipeg in 1930, Ben was the son of the well known cantor, Abraham Steinberg. When Ben was two years old, his father accepted a Cantorial position in Toronto at the Go'alei Tzedek Congregation on University Avenue. This congregation eventually formed to become one of North America's largest Conservative synagogues, Beth Tzedek. Living in the Jewish *shtetl* located in Toronto's downtown area (now the present grounds of the University of Toronto), Ben lived among several thousand Eastern European and Jewish Russian immigrants. Most of these immigrants were merchants and blue collar workers. His first language was Yiddish, which was the common conversational tongue of most Jews at that time. Looking back on his childhood, Ben recalls the variety of synagogues that surrounded his area. He also remembers the infamous Holy Blossom Temple. For an Orthodox boy, the "temple" was taboo and he remembers being told by his elders to walk on the "opposite side of the street" when

[78] The information on the following section has been documented based on a personal interview with the composer held on September 16, 2002 in Toronto, Canada.

[79] Ben Steinberg, *Pirchei Shir Kodesh (New York: Transcontinental Music, 1964)*

passing its premises. Raised in the "synagogue community" Steinberg was not raised with the views of the Labour Zionists and Socialists. For the most part, it was these groups of people that belonged to the Reform Temple and who were mostly non-observant of Jewish Law and ritual.

Ben's first experiences with Jewish music came at quite a young age. At the age of eight, he remembers singing his first solo as a member of the male choir in the Ostraeimer Shul during a Selichot service. Not only did Ben constantly impress congregants of the synagogue with his talent, but he was also, on several occasions, the source of entertainment for parties and gatherings at his parent's home. Many cantors from around the city would gather frequently in his living room where they would encourage young Ben to stand on a chair and to chant a piece of liturgy in accordance with one of the Jewish modes. As Ben chuckles remembering these joyous times, he realizes what invaluable opportunities these were for him in helping him improve his skills as a childhood cantor and future composer of Jewish music. It was this training at such a young age that instilled within him the spirit of the Jewish modes, which for Ben, "became as native as speaking itself."

In essence, Ben's composition skills were also taught to him at a young age. Not only did he learn how to chant the prayers but he was also taught the art of improvisation from singing in his father's choir. The cantor would improvise a phrase or a melody and after singing it several times throughout the service, he would tap his finger on the lectern, signaling the choir to repeat it. After the choir began to sing the tune, the cantor would improvise another phrase on top of it (an ostinato) and Ben and other choir members would continue to sing the original phrase or even create harmonies.

Through his early training, Ben began to realize his gifted musical abilities. It was not until he attended the Royal Conservatory of Toronto and the University of Toronto in the 1940's that he truly honed his skills and realized how much musical training he had already received based on his earlier childhood experiences. In Ben's words, his formal studies gave him "nomenclature to the practical abilities" he already possessed.

Steinberg was also influenced by secular composers when he began his musical studies at the Toronto Conservatory. Appreciating the works of musical greats like Stravinsky and Schoenberg, Ben became very focused on musical structure, which was so clear in the works of these infamous composers. Ben also admired many Jewish greats. One of his favorite Cantors of all time is Jan Pierce. Ben said that Pierce had a "*Zis Moyel*" a "sweet mouth". For Steinberg, "Pierce's pronunciation of Jewish Text was second to none." He also notes the musicality of Pierce compared to many of his cantorial counterparts, who according to Ben, "paid special attention to the language and shape of each musical phrase." This attention to musical phrasing and diction is something that Ben feels is essential for any first class artist. Ben also recalls working with Leibl Waldman who was conducted by the great Oscar Julius on several occasions. While Ben has difficulty choosing one favorite composer of Jewish Music, he was very influenced by the work of 19th century German composers; namely, Louis Lewandowski, Solomon Sulzer, Dunajewsky and Leo Loeb. For Ben, all of these composers had a great appreciation and understanding of both *nusach* and Jewish text. Commenting upon other musical genres, Steinberg also added that jazz has been quite influential for him, mainly because of its improvisational nature.

Ultimately, Ben did not realize that he was a composer until 1960. Functioning as Holy Blossom's musical director at the time, Ben found himself constantly frustrated with the choral settings he was subject to using on a weekly basis. He found them to be non "*nusach*-based" and not sensitive to the text itself. Paying attention to *nusach* and the Jewish modes are of the utmost importance to Ben when he composes a Jewish liturgical text. According to Steinberg, *nusach* can be defined as: "the practical applications of certain musical frameworks," or in other words, "an ordered system for musical usage and musical framework within the Ashkenazi tradition." As a composer, Ben feels that *nusach* is a practical framework to be applied to liturgical music. He feels that Reform worship has somewhat abandoned this and as a result, it is not as "seamless" as traditional prayer. In other words, Reform worship, with its occasional readings and liturgical cuts, slows down the even flow of the service. While Ben is disappointed in the way in which Reform worship has developed in recent years, he does not see why *nusach* based melodies cannot be implemented within a contemporary setting. In addition, *nusach* must be instituted by a "knowledgeable cantor, who can also teach the congregation how to respond to them." It is important to note that Ben advocates that one can diverge from *nusach* or the Jewish modes when composing synagogue music. In fact, he finds modulation to be a useful tool, adding that when one returns to the use of the mode "the reappearance of *nusach* becomes much more delicious."

While Ben acknowledges that the Jewish modes are important in influencing his compositions it is not the only thing. For him it is a two way street. Just like he needs the influence of *nusach* to write his compositions he also needs the influence of his formal secular musical training as well. What is important for Steinberg is the method in

which he composes and what he feels are the necessary steps for him to create a reputable composition. While his secular compositions are driven by melodic phrases, his Jewish works are completely guided by text. After picking a text for which to compose music, he will study different *midrashim* and commentary on the text. It is through this careful examination of the text that his "Creative Trigger" is activated. Once this occurs, several ideas come into his head and he then begins to develop them musically. For him, the text suggests many musical phrases and even rhythms for the text. This process is his "mental massage" and he enjoys the process tremendously. Style is another important element for Steinberg, who really considers many different genres in his compositions of music for Jewish texts, as mentioned earlier. He has a love for many types of Jewish music including: cantillation motifs and Sephardic music. All have largely influenced his compositions.

Being born and raised in Canada, Ben also has a great appreciation for the uniqueness of the Canadian Jewish community. According to Steinberg, the Canadian Jewish community is "newer than that of its American counterparts." He added that "After Ellis Island closed its door on European immigration, many Jews migrated to Canada." As a result, he feels that most Jewish families living in Canada were not as quick to become Americanized and thus maintained both their "language" (Yiddish) and "culture" to a greater extent. Ben feels that because Canadian Jews are "closer to their European roots, they are closer to traditional Judaism than American Jews." From a musical standpoint, Ben feels that the folk and pop music of the 60s and 70s was much more exclusively an "U.S. phenomenon." As a result:

> Jews in Canada were not as influenced by this genre of music, nor did they allow it to infiltrate into the synagogue. This is not to say, however, that it doesn't exist; only that it is not as prominent among congregations with "adequate musical resources.

This statement is an important one when looking at the differences between Canadian and American Jewry. It is evident from Ben's comments that there are not only generational differences but also cultural considerations among the two communities.

Ben Steinberg continues to be a force among leading Canadian contemporary composers of Jewish music. He also continues to compose several secular works for various choirs and orchestras across the globe. His knowledge of Jewish texts and musical structure, as well as his gifted artistry make him one of the best that present day composers of both Jewish and secular music have to offer.

Cantor Benjamin Z. Maissner[80]

Born in the early 1940's in Tel Aviv, Benjamin Maissner grew up with a rich Jewish tradition that was instilled in him at a very young age. Raised in a fairly observant household, Maissner, a nephew to the great Cantor Israel Alter, remembers following his father to the local "*shtibl*" where he "soaked in the tradition of the Baal T'filah and the whole liturgical scope of the Jewish musical calendar." Having studied basic "*Nusach Ha T'filah*" with his uncle David, he attended the Bilu School in Tel Aviv, studying under Cantor Shlomo Ravitz. For Maissner, it was Ravitz who helped to "simplify *Chazzanut* in order to make it fit into the mouth of a child's palate." Beny (as many of his friends

[80] The following information on the following section is based on a personal interview with the composer held on October 24th, 2002 in Toronto, Canada.

and colleagues call him) furthered his musical education when he began studying the violin at the Tel Aviv Conservatory, under composer and violist Ed Tartush.

While attending both a *beit midrash* and music school, Maissner spent the rest of his childhood and adolescent years singing in the choir at the Great Synagogue of Tel Aviv. It was there that he studied the art of *Chazzanut* under Cantor Benjamin Unger. Whenever possible, he also attended the synagogue of the infamous Cantor Leib Glantz, who for Maissner helped him to "understand the inner most sophisticated core of the communication between the chazzan and the liturgy."

In 1965, at the age of 21, Beny moved to New York, where he began his studies at Hebrew Union College. During his time at the College, Beny studied with many Cantorial greats including: his Uncle Israel Alter, and the renowned Moshe Ganchoff. For Maissner, it was Alter who was the expert when it came to *nusach*. "Alter's thorough approach in painting the words of the text helped them speak to the cantor and the congregation." His approach to cantorial music was "straight forward and orderly." Beny also lived with his uncle while he attended school, and it was during this time that Alter wrote his three famous anthologies for Shabbat, The High Holidays and the Three Festivals. Not only did Beny witness his uncle compose these cantorial gems, but he was also part of the process, working with his uncle to make several musical decisions in terms of key relationships and modulations. Ganchoff, on the other hand helped Maissner in recognizing the different "colours" one needs when executing cantorial phrases. As Beny stated, it was "Alter's discipline and Ganchoff's dynamics" that most influenced his own style for what it is today.

After graduating from Hebrew Union College after only three years of a five year program, Maissner served as Cantor for 16 years at Germantown Jewish Centre, a conservative congregation in Philadelphia. While working in Philadelphia, he also attended Temple University, where he completed his formal education by receiving his Masters degrees in both voice and conducting. One of Maissner's greatest mentors while in Philadelphia was his organist Howard Gamble. Even though Gamble was not Jewish, his knowledge of Jewish music was incredulous, and for Beny, it felt like Gamble was "*davening*" with him when he played the organ. Gamble also arranged several pieces for organ including both contemporary and traditional Jewish music. It was Gamble's influence that helped to prepare Maissner for the prestigious job he would take in 1979 as the Cantor of Toronto's historic Holy Blossom Temple.

Composing for Beny has happened sporadically throughout his career. While he has composed several liturgical settings for many of the standard prayers, he has also tried to create musical settings for many of the texts found in the Reform Liturgy, which have traditionally not had music composed for them. Two examples of this are his "B'talilei Orah" and his "Shirat Ahava," both found in the Gates of Repentance. One of the things that is most important for Beny when he composes music for a liturgical text is that the music utilizes the *nusach* for that occasion as much as possible. For Maissner, *nusach* is "a prescribed formula for a particular prayer rendered on a particular day; announcing in music the calendar and the season as part of Jewish History." While its role is quite clear in a traditional synagogue, for the Reform synagogue, Beny feels that the use of *nusach* depends on several factors. First, because the Rabbi takes on a more active role in services in terms of reading liturgy, there is not as much space for the

cantor to use *nusach* as freely as he/she would in a traditional service. In addition, because things are rarely repeated in a Reform service there is also less chance for the cantor to *daven*. There are also other factors to consider in a Reform service, like a shortened service as well as choir and congregational participation. As a result, *nusach* then becomes what he calls the "cement that holds the worship service together." The use of *nusach* is successful in a Reform service when it is something that is carefully planned by both the Rabbi and the cantor, serving as a musical bridge from one part of the service to another.

The move north of the border for Maissner was a great one, not only professionally, but also socially and culturally. He feels that the Canadian society in general is more "conservative" than American society in general. While he thinks that on some level this may be "parochial", he feels that it has been quite beneficial for the type of Jewish community that Canada has become. Even though Maissner's congregation in Philadelphia was labeled "Conservative", it was in many ways more liberal and "left-winged" compared to Holy Blossom in both customs and rituals. From a musical standpoint, this allowed Maissner to adhere more to his traditional upbringing and to choose liturgical selections that were more suited to the style he had inherited as a Cantor. He also feels that part of this dynamic is due to the fact that rabbinic leadership (even in the Reform synagogue) in the larger Canadian Jewish community has always been and still is more traditional with its "normative traditional treatment of the liturgy." Several attempts have been made by Reform congregations in Canada to form their own prayer books with more prayers being chanted in Hebrew and less emphasis is placed on congregational participation and the reading of prayers in English. He also feels that

Toronto is much less assimilated compared to the United States. As a result, the Canadian Jewish community is a more united one. This has allowed both Beny and his rabbinical colleagues to become more involved in the larger Jewish community encompassing Jews of all denominations.

Whenever Beny sings or composes, he always tries to give the music his own flavour, which is a product of the many influential people and places of his life. For him, Jewish music is "a link between the past and the future by giving unique tastes and colours to whom and what we are as Jews." Cantor Benjamin Maissner has not only imparted this definition on to himself as a cantor, composer or conductor but has given it to anyone who has walked into his synagogue or seen him on the concert stage. Having known him quite personally and having had the opportunity to study with him on an individual basis, I can honestly say that he has been the most influential mentor I have had thus far in my own schooling for the Cantorate. His knowledge and love for Jewish music, the Jewish people, and the land of Israel is unmatched by anyone in the field and I am truly blessed to know him, study with him, and have him as a friend and colleague.

Cantor Norman Summers[81]

Born just prior to the Great Depression, Norman Summers was raised in the "*shtetl*" like conditions of downtown Toronto. From a very young age, Norman knew he was born to sing. His family was Orthodox in both their beliefs and practices. At the tender age of eight, Norman remembers his parents bringing him to the McCaul Street synagogue, an Orthodox congregation, where he began to sing 2nd soprano in the all-male choir. Summers recalls that, although he was not able to formally read and understand

[81] The information provided in the following section is based on a personal interview with the composer held on December 2, 2002 in Livingston New Jersey.

music at this age, he had an incredulous ear, which was nearly perfect in pitch. He remembers going to hear many of Toronto's talented cantors as a young boy with his father, who taught Norman many of the standard prayers and songs of the Jewish tradition.

As Norman went through his early years of adolescence, he had many interests outside of music. As a result, he did not begin to educate himself formally in music until the age of 16. A talented mathematician and drawer, Norman attended Central Tech, a trade school, where for three years he studied architecture full-time, while simultaneously working part-time at the local diner to support his widowed mother. In addition, Norman was also an excellent athlete and competed in many inter-school and national track meets.

After an ambitious Summers attempted to pursue many different goals, his sister finally convinced him to go after his real dream, which of course was music. From that point, he began to study many subjects at the Toronto Conservatory of Music including: Piano, voice, sight-singing, harmony and languages. It was not long before Summers became a star at the conservatory, impressing many of his teachers and colleagues. He learned a variety of opera repertoire and lieder, which he would perform in concerts throughout Canada and the United States. At the same time, Norman was also asked to sing at weddings on Sundays (sometimes two in a day) where he would earn $15 for every ceremony he performed.

At 19 years of age, there was an opening at Holy Blossom Temple for a cantor or cantorial soloist. Through the recommendations of many of his friends and colleagues, Summers received the job where he would serve for two years. These two years proved to be very difficult for Summers, who had not yet trained to be a cantor. In this classical

Reform setting, Norman was forced to sing from behind a curtain, which was not even in the sanctuary. After much frustration, Norman finally left the Temple and headed for New York City with the hope of being accepted to School of Sacred Music.

At his first interview with the school in 1948, Norman was rejected based on the fact that the dean felt that he was only using the school as a stepping stone for an opera career. Confused and frustrated, Summers decided to put his dreams of becoming a cantor on hold while he would temporarily join the United States Army. For the next six years, Norman became a lieutenant and served his new country well. His musical talents did not go unnoticed. During his tenure in the army, Norman was a source of entertainment, singing for many of the troops located in various postings.

In 1954, Summers was finally accepted into School of Sacred Music, where he completed the five year Bachelors degree in only three years. He quickly rose to the top of his class where once again he was enamored by his teachers and fellow classmates. Upon matriculation, Summers took his first job as a cantor at Temple Sinai in Summit New Jersey. This wealthy community was a far stretch from the little *shtibl* in which Norman grew up. He has never forgotten his roots in Toronto, visiting almost every summer and performing at many venues in which he once performed.

After serving as Cantor in Summit for three years, Norman went to the illustrious B'nai Jeshrun Congregation in Short Hills, New Jersey. It was here that Norman spent the bulk of his cantorial career, where he stayed for the next 40 years. Throughout his time there, Norman continued to contribute to the Cantorate in many ways. In 1975, Norman was asked by Rabbi Paul Steinberg to teach at Hebrew Union College as part of the cantorial faculty. He performed this duty for 19 years and was loved by many of his

students. He also served and continues to be active on many boards and advisory commissions, including the acting chairman of the ACC's pension committee.

Summers began composing at an early age. He loves composing Jewish music, whether it is for the synagogue, a memorial service, or for the concert stage. He loves to "just sit in front of the piano with a prayer book and compose a prayer like *V'shamru* working at it again and again..." Norman continued to compose throughout his career not only because he loved doing it but also because it was a means of protection. Frustrated with the musical demands of his rabbi and the Reform movement of more folk-style liturgical music, Norman composed music, which he hoped would be accessible to all who attended services.

Like most great composers, whenever Summers composes a piece of music he begins by studying the text. After "feeling the rhythm and the beat of the text," ideas begin to run through his head, which he then repeats over and over again into a tape recorder until he is satisfied with the result. From there, he writes down the music for further examination. Norman also enjoys composing while driving his car. He has composed many pieces while heading to places like Toronto for his yearly visit. His greatest "car composing" was his wedding service, which he composed on his way from New Jersey to Stratford, Ontario. The service not only includes all of the wedding liturgy but also a musical processional for strings and flute, which Norman first hummed in the range of his rich baritone voice. Norman also composed many melodies on his way to and from the Temple throughout his forty years at B'nai Jeshrun.

Nusach is also important to Norman and he tries to use different motifs in his music depending on the time of the year. Norman defines *nusach* as "superimposing a

leit motif from a holiday on to harmony." This definition, which he says he imparted from the great Eric Werner, is the essence in which he composes his pieces. "Things must make sense" for Summers when he composes. For Summers, *nusach* is "the flow" that makes the music work. It is clear both from his history and his strong sense of Jewish tradition, that Summers puts his own identity into every piece, which he composes. Norman simplified his compositional goals for me in three parts: A) Make the melody fix the rhythm and flow of the text, B) to use the light motif of the holiday or time of year and C) to have a modernism or Western influence within the piece.

According to Cantor Summers, "guitar or folk-style" music does not lend itself to worship music in the synagogue. In his opinion, Jewish music is in a horrible state, lending itself "to the lowest common denominator." His hope is that the cantors of tomorrow can help to once again make congregations appreciate the wonderful musical traditions of our heritage, which can instill within us, a sense of spirituality and community.

It is evident that Cantor Norman Summers is truly one of the finest cantors, composers and spiritual leaders of Canadian decent. He cares so deeply for the state of Jewish Music and its future for many generations to come.

As we have seen, the lives of these three prolific composers have led them down an interesting path of Jewish music. While Steinberg and Summers were both products of Toronto, Maissner easily adapted to a Canadian Jewish culture based on his own traditional upbringing in Israel. Despite the fact that Summers spent a majority of his career in the U.S., his Canadian Jewish background was indeed incredulous in making his

career and his music such a success. Regardless of their origin or place of residence, one can clearly see that Canadian Jewry has engraved a unique mark on each one of their lives.

Now that we have viewed the lives of these composers or a fairly intimate level, we will now examine some of the music that each of them have created. In analyzing each of their compositions, I have tried to pick pieces which I feel are the most conducive in expressing the composer's musical style and that best represent their use of traditional musical motifs.

III. MUSICAL ANALYSIS

To accurately portray the style of Jewish Music within Canada, we need to examine some of the music that is a product of some of Canada's most prolific composers. As we learned in examining each of their lives, there are certain elements that each composer feels are necessary in creating a piece of Jewish music. One of these elements is *nusach*, which as we have already seen is integral when creating authentic Jewish music. Another ingredient involved in creating any piece of synagogue music is text. For any great composer, the words of a given text are the driving force behind the music itself. This is especially true when composing sacred music. As a result, my analysis of the following pieces revolves around the use of Jewish modes and cantorial styles, as well as a careful study of the liturgy for which each piece was composed. In addition, I will also highlight some of the musical devices that are unique to the style of each composer's work.

Mi Chamocha by Ben Steinberg

It is quite easy to see the composition skill of Ben Steinberg when analyzing one of his pieces. His careful expression of the text is so apparent in both his melodic phrasing and harmonic structure. Two of the pieces I will be analyzing are taken from his publication, *Pirchei Shir Kodesh*, which was published in 1964 by Transcontinental Music Publications. The intention of this Sabbath evening musical setting was to inspire new life into Friday night liturgy, while attempting to preserve the musical traditions of generations past. Rabbi Gunther Plaut, who at that time was the Senior Rabbi of Holy

Blossom Temple, noted this in a preface to the publication; "...*Pirchei Shir Kodesh* weds the music to the meaning of prayer and his [Steinberg's] melodic approach to synagogue song is both traditional and contemporary."[82]

It is also interesting to note the influence that Steinberg's father had on these compositions. According to the composer himself, "Many melodic fragments of my dad's prayers are the foundations for many pieces in this work."[83]

Traditionally, the *Mi Chamocha* prayer has taken on a cantor/congregation call and response method of recitation. It is obvious that Steinberg was attempting to preserve this ritual, as the three distinct sections in the piece are very apparent in terms of this pattern of alteration. (See Chart and Musical Example 1 in Appendix). The piece begins with a four bar introduction of accompaniment, which foreshadows the melody found subsequently, in bars 5-8; 13-16, (labeled 'a') found in section A and later on in bars 30-33, labeled 'a^1'. Section A, then, becomes an elaboration of the four bar introduction adding an extension to the melody (labeled 'b'). This melodic phrase also repeats itself later on in measures 30-37 ('A^1). This flowing melody, sung by the choir (or congregation) in four part harmonies leaves the cantor to recite sections 'B' and 'C', which as mentioned previously, is a typical example of traditional call and response liturgy.

The melody in 'A' and 'A1' are quite different both musically and textually to sections 'B' and 'C'. In section 'B', we immediately see a change in both the rhythm of the peace as well as in the melodic and harmonic structure. First, we see a change in the rhythm from a 3/4 time signature to 2/4. This change in meter clearly identifies the new

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[82] Ben Steinberg, *Pirchei Shir Kodesh "A musical setting of the Sabbath evening Liturgy according to the Union Prayer Book."* (New York: Transcontinental Music Publications, 1964.)

[83] Ibid.

section and helps to prepare us for something different. The melodic line now becomes recitative like in style. In addition, because this section is written in a minor key, it is indicative of the Eastern European method of chanting this portion of the liturgy on Friday night. The accompaniment also reflects this recitative-like style by changing from fluent harmonic progressions in section 'A' to more static sustained chords.

In section 'C', we see similarities in musical structure to 'B' with a few different characteristics. For the first time in the piece we see a key change from G min to G *Ahava Raba*. This is obvious not only by the key signature change to three flats and the b natural accidental, but also by the phrasing that is characteristic of this Jewish mode. For example, in bar 44-45, we see a typical *Ahavah Raba* pre-concluding phrase with the melody ending on the 7^{th} degree of the scale; indicating that the conclusion of the piece is fast approaching.

Textually, section 'B' is also different from the melodic sections of 'A' and 'A1'. One way this becomes apparent is by a careful examination of whether or not the music is a function of the text or vice versa. In sections 'A' and 'A1' it is clear that the text is a function of the music itself. Words and phrases are repeated so that the integrity of the musical structure can be maintained. In section 'A', the words "*Nora t'hilot oseh feleh*" are repeated once and in section 'A1' the words "*Adonai Yimloch l'olam va'ed*" are repeated once, only to carry out the musical pattern of these four bar segments. In addition, the melody itself is a simple one, which allows for congregational participation. This is not the case, however, in sections 'B' and 'C'. Here it is indeed the music that is a function of the text. If we further examine the meaning of the text we see that in section 'A' and 'A1', the text praises God and uses adjectives to describe God's

"*grandeur*" and "*awesome power*". The text in sections 'B' and 'C' provide specific examples of how God has carried out these attributes throughout history. In other words, Steinberg uses the melodic line of these two sections to tell a story. The music is used as a narrative by the cantor to paint the words of the text in a manner that can be understood by the congregation. In essence, the cantor has become the story-teller, while the congregation acts as the narrator.

We will now examine Steinberg's next piece, the *Haskiveinu*. In analyzing this piece, I try to examine at even greater depth the various methods used by Steinberg in his attempt to make the liturgy of our heritage become alive and real to the contemporary Jew.

Haskiveinu by Ben Steinberg

This piece, also taken from *Pirchei Shir Kodesh,* is simply a masterpiece. I particularly chose to analyze this work because of its extremely rich and explicit musical framing of the liturgical text. In my opinion, I really believe that this piece is a true representation of Ben Steinberg's ability to make the congregant feel part of the prayer even if he or she is not participating in its recitation. A detailed analysis of this piece can be found in the Appendix, labeled Musical Example 2.

The piece begins at a moderate tempo with the cantor chanting the text in a *parlando* style. The accompaniment is slow and deliberate, while its purpose seems to support the flow of the text. We also see a sustained pedal tone in the organ line. As we proceed into section 'a^1', we begin to see the underlying theme of the entire liturgical section to which this piece belongs. The melody line acts as a metaphor to reveal this

theme, which is of course redemption. In bars 11 and 12, Steinberg repeats the word "*v'hoshieinu*" ("and he (God) redeems us"). The Talmud offers further support of this idea in Sefer Berachot (4a).[84] In essence, it says that the Hashkiveinu is actually an extension of the *Mi Chamocha* prayer, which precedes this text. While the *Mi Chamocha* emphasized God's redemption of the Israelites in Egypt (God as the redeemer of the past), the *Haskiveinu* describes God as our future redeemer, who rescues us from the dangers and afflictions associated with the terrors of night.[85] The *Hashkiveinu* begins with a plea of the people for God to redeem and save us for the sake of God's own name.

We can also see some interesting melodic word painting by Steinberg within the first section. For example, in bars six and eight, the octave leaps emphasize the words "*v'ha-amidaynu*" and "*ufros aleinu*." Thus, the melody highlights the plea for God to "raise us up" and "spread over us" the shelter of peace.

After the theme of redemption is established, Steinberg continues to develop it musically in accordance with the direction of the text. Section 'B' begins with a sense of panic and urgency. Textually, we are asking God to "shield us" and to "protect us" from "evil," "poverty" and "illness." Musically, Steinberg attempts to represent this urgency in several ways: First, we see a gradual chord progression beginning in bar 16, which prepares us for a key change in section 'd' (bar 20), from F minor to B^b minor. Second, the dynamics of the section increase from an *mf* at the start of section 'B' to an *f*, beginning at the establishment of the key change in bar 20. In addition, the descending harmonic line seems to support the direction of the melody with precision and broad, well defined movement. The section comes to a climax in bar 24 with the word "famine." It

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[84] Rabbi Nosson Scherman, *The Complete Art Scroll Siddur* (New York: Mesorah Publications Ltd., 1984), 262.

[85] Ibid.

is here that the text expresses one of mankind's greatest fears. However, the liturgy and the music readily assure us in bars 26 to 29, that we need not worry about such sorrow because God will: "shelter us in the shadow of his wings." Here, Steinberg's use of triplets on this phrase in the melody gives us this feeling of God's protection, much like how a mother bird would protect her young from danger.

Now that this sense of urgency has been secured through God's presence, the text begins to ensure us that God will redeem us as he has done in the past, again and again. Melodically, Steinberg successfully marks this transition with significant musical changes. At the beginning of section 'C', we note a tempo change from 4/4 to 5/4. This rhythmic change helps to slow down the flow of the text. We also see cantorial or musical elaborations on the word "*Ki*" (For) in both bars 30 and 32. This is very significant for two reasons: first, its emphasis helps us liturgically to mark the transition from a sense of hope for God's redemption to a sense of certainty of God's redemption; second, the musical elaboration of a conjunction like, "for" or "as "it was written" was a typical expression of both cantillation of biblical texts and of many cantorial recitatives, which either quoted biblical examples or proof of God's power to redeem throughout history. This example shows Steinberg's sensitivity to cantorial expressive devices of the text.

In section (d^1), we see an almost identical musical phrase that we saw in section (d). From a functional standpoint, Steinberg probably uses this musical phrase to help us move back to the key of f minor in bar 42, which ultimately prepares us for the conclusion of the piece. Textually, this time it is God's attributes that are climactic and

not our fears. This helps the worshipper be calm and reassured that indeed God's power and sensitivity will ensure that mankind will eternally be protected and redeemed.

With a calm return to the key of f minor at the start of section 'D', Steinberg now prepares us for the conclusion of the piece in bar 42. The text repeats the idea of God "spreading the shelter of peace" among his people and concludes by blessing God, the "guardian of his people forever." Steinberg decides to end the piece much like it began, peacefully. He returns to a *parlando* type of recitation of the text. Musically, Steinberg has already expressed the major theme of the text in two distinct sections and as a result, felt no need to end the piece with a climactic conclusion. He also introduces the choir here, who responds to the blessing for the divine. It is also interesting that he ends the piece on a major cadence (V-i) opposed to a minor one (v-i), making the end more conclusive.

While I have not mentioned modal aspects of this piece, they are indeed quite apparent. Throughout history, the *Haskiveinu* has been recited in both major and minor keys, depending on the tradition. As was dominant in his own background, Steinberg decided to adhere to the minor tradition, as was typical of the Eastern European Ashkenazi Jews.

It is clear that this piece is truly one of Steinberg's masterpieces. As mentioned both in his biographical sketch and throughout analyzing his pieces, his attention to the text is of the utmost importance in his compositions. It is also evident Steinberg's upbringing has influenced this piece from a cantorial tradition and in terms of modality. While Steinberg would probably agree with me on these points, I think that he would also argue that he has tried to give a new life to an ancient text. His ability to contrast and

alternate between musical phrases and textual expression is very evident in both of these pieces. While his musical structure is clear and precise, his musical innovation is unique and refreshing, making him a prominent force among contemporary composers of Jewish music from around the world.

Sim Shalom by Benjamin Maissner

This lengthy piece, a prayer found in the "*Amidah*" portion of the liturgy, is indicative of the style in which Maissner composes. Sensitive to the text and the surrounding liturgical structure, as we will see, Maissner's musical expression reflects a deep appreciation and awareness of the needs of both the worshipper and the congregation. This piece is taken from a collection of Maissner's works entitled *The Liturgical Connection*. It was published at Holy Blossom Temple in Toronto Canada in 1996.

The piece can be divided into a four bar introduction followed by five distinct sections, (labeled A-E) with section 'A' repeating itself three separate times throughout the piece(see Musical Example 3). The first three sections (each 16 bar measures) can further be categorized into two eight bar sections, which have been labeled x&x^1, y&y^1 and z&z^1 respectively. I will now examine each section in greater detail, looking at both the melodic and harmonic structure of the piece and how these elements are used to create greater meaning to the text itself.

The introduction to the piece begins with a four bar succession on a i chord. The top of the organ line foreshadows the melody, which then appears in section 'A'. Not only does the introduction foreshadow the upcoming melody, but it also helps to set both

the mood and the rhythm for the entire piece. The piece begins in the key of d minor, and we do not see any real divergence from this until section 'C'.

We now look at Section 'A', where the sing-a-long melody is introduced to the text. This first portion of text essentially summarizes what the prayer is about, that is: peace, and G-d who gives it to us and is responsible for it. Maissner paints this theme through the use of a soothing melody, which can also be sung by the congregation. Above the choral line, we find a solo cantorial line which is intended as a descant. This descant is to be sung only on the third time that section 'A' is repeated (following section D "coda") and harmonizes the essence of the melody in an echo-like fashion. I think it is relevant that Maissner returns to this text so often. Not only does it serve as a summary to the entire prayer, but it also acts as a divider between the different sections. Essentially, this creates a musical contrast, which more readily prepares the listener for the different sections of the piece. This is also similar to Max Janowski, who used the same device in his own composition of the *Sim Shalom* for the Sabbath morning.

Harmonically, the subsections ($x\&x^1$) can be seen as two four bar progressions (i-IV-VI-III-1) followed by two four bar successions (i-IV-i) respectively. It is worth pointing out that the IV chord used here is major; perhaps preparing us for the quasi-key change that will soon be heard in Section 'C'.[86]

As we enter section B, the solo cantorial line now takes over as the main melodic line. The choir now serves as basic harmonic support for the melodic line until bar 30, where they repeat the text in harmony previously sung by the Cantor in bars 22-29. The text in this section is: "*Barcheinu avinu kulanu kechad B'or panecha*" ("Bless us, our

[86]While the majority of section 'C' is in *a* minor, there is a momentary shift to G major at "ki v'or panceha." This modulation into the major at this point is common among cantors *davening* in a traditional style.

Father, all of us as one, with the light of your countenance"). Once again, we see the petitionary part of Jewish prayer being emphasized through the repetition of the text by both cantor and choir. When hearing this piece, I feel that this "pleading to God" is further emphasized melodically by the diminution in bars 22-25 & 30-33. For me, this 'ab' 'ab' pattern of reciting the words "Bless us" and "father" are indicative of the Jewish people and their suffering. Both the music and the text emotes a hope of peace, which has long been the dream of the people of Israel throughout history. Furthermore, I believe that the delayed i chord in bars 28/29, further emphasizes this eternal longing and struggle for peace. At the end of section 'B', we see a cadential elaboration of the v chord, which is essentially preparing us for the momentary change in key at the beginning of section 'C'.

Section 'C' clearly indicates a momentary shift in the direction of the piece. While the section begins with a G major chord it tends to gravitate towards *a* as its tonic (leading us to the belief that we are) modulating to the key of *a* minor. It is however extremely important to briefly analyze this shift into the major, at the start of the section. Perhaps this can best be explained by once again examining the text. One of the key words in this text is "or" ("light"), which is repeated consecutively by Maissner in the melodic line. In essence, the text of the prayer is in transition. Until this point the liturgy has petitioned God to grant us peace. Now, the liturgy assures us that God is our "light" and we can be reassured that God will be gracious to us, as he has throughout history. Maissner marks this point musically by giving us the temporary feeling of major, which essentially highlights this transition in the text. He also repeats the words "countenance" and "blessing" inferring that these two elements are explicit examples of how God has

provided for us in the past. It is also interesting to note the dialogue between the cantor and the choir, who take turns leading the melody line. While this shift in momentum of the piece is temporary, its presence has a profound effect on the listener. Towards the end of the section, after we have established ourselves in *a* minor, we once again modulate back towards *d* minor and repeat section 'A' in what I have labeled 'A^{1}'.

Before we move into section 'D', I think it is interesting to note the rhythmic meter that is seen throughout the piece. It is quite clear that the sections 'A', 'B' and 'C' are all written in 3/4 time and are more melodic than sections 'D' and 'E' to follow. In these first three sections, it is essentially the choir that is giving the piece its melodic flavor. In other words it is tune-like and flows evenly. Sections 'D' and 'E' clearly mark drastic changes to this "soothing" mood of the piece and serve as highlights for the solo cantorial line, which is indeed indicative of Maissner's appreciation and love the art of traditional *Chazzanut*. Sections 'D' and 'E' are written freely, and are guided by a 6/4 and 4/4 meter respectively. While these time signatures are present, they are not to be followed strictly. This allows the soloist to be as free as possible, perhaps even improvising within the confines of the melodic structure.

The musical elaboration of the melody line highlights the words "tov" ("good") and "b'einecha" ("in Your eyes") in bar 75. We see a momentary shift in this elaboration from d minor to the Jewish mode of *Ukranian Dorian*. Perhaps Maissner highlights these two words to suggest that we can not fully understand God's ways. The climax of this section comes with the words "*Am'cha Yisrael,*" emphasizing that it is the people of Israel in which God will grant peace. It is emphasized by the high melodic line of the cantor. At the conclusion of the section, the choir joins the cantor in a half cadence

leading to a v chord, preparing us for the return to the melody of section 'A' one last time. This section is unique in that it is really the first time we see the break from the waltz like melody that precedes it in sections 'A','B' and 'C'.

After the final return to the chorus, (this time the descant is added) we conclude with section E, the final section of the piece. The prayer ends with a blessing that praises God, "who blesses his people Israel with Peace." This section is structured with a traditional call and response between the Cantor and the choir in response to a blessing. In bar 88, we see another cantorial improvisational moment, this time on the word "people", inferring once again to the people of Israel. The most interesting musical aspects of this section come in the last three bars of the piece. In bar 89, we have both the cantor and choir singing the word "*shalom*" ("peace"), which is sustained on a held VII chord built on a flat v chord. In essence this chord is preparing us for the ending of the piece, which we surprisingly discover is in major. In the last two bars, the cantor repeats the word "*shalom,*" while the choir sings "amen" in response to the conclusion of the blessing. The repeat of the word "*shalom*" summarizes the main theme of the text. In addition this modulation can be compared to the modulation into major found in section 'C'. As we recall, the G major chord found at the beginning of Section 'C' supported a liturgical phrase emphasizing the "light of God's presence." Perhaps this modulation to the major at the conclusion of the piece is meant once again to give us the feeling of God's presence in both our prayer and our everyday lives. From a functional standpoint, the conclusion of the piece in major suggests that Maissner wanted to mark the end of the repetition of the *Amidah* by the cantor, as is common among traditional worships. Thus,

the major chord not only marks the end of end of this section but it helps to prepare us for the cantor's recitation of *Kaddesh Shalem*, traditionally chanted in Major.

In general, the piece is quite effective in its attempt to combine communal prayer with the artistry of the cantorial tradition. While the arrangement and melody line are not so strong in certain sections, the piece does contain a solid structure with distinct musical phrases. It is clear that Maissner has tried to combine many contemporary musical idioms with some of the treasures of our sacred Jewish musical traditions. It is Maissner's ability to combine the old with the new that makes him such a treasured commodity among contemporary Jewish composers.

K'dusha by Norman Summers

This setting of the *K'dusha* is a typical, clear example of one of Cantor Norman Summer's compositions. This piece, yet to be published, was originally written for the *Bar-Mitzvah* of one of his congregants at B'nai Jeshrun. While the piece seems quite simplistic in terms of its structure and melodic line, it is nonetheless full of colours and musical phrasings, which transcend the essence of the meaning and purpose of the *K'dusha* prayer itself.

From examining the piece, we can see a straight forward structure of three distinct sections, labeled 'A', 'B', and 'C' respectively. Subsections 'a', 'b', and 'c' have the cantor leading the vocal line while sections 'b', 'd', and 'f' have the choir responding to the cantor's call. This call and response method of composing this prayer follows the traditional model.

One of things I enjoy most about this composition is Summers ability to merge the old and the new. Throughout the piece we feel a sense of "grandeur", encompassed by clear harmonic progressions (a function of Western music), adding much color and shape. At the same time, Summers has successfully attempted to keep the musical elements of the Jewish tradition intact. One way he achieves this is by keeping the first two sections in the *Ahava Raba* mode. Despite the fact that this piece was written for the Reform liturgy of this text, Summers still composes the majority of the piece in this mode, which was indicative of the style in which cantors in traditional synagogues would chant it on Saturday mornings. In addition, the movement of the musical phrases leaves one with a sense of speaking the text, or more *davened* way of reciting the prayer, also indicative of the cantorial tradition. Towards the end of the piece, Summers returns towards rich Western harmonies (many notes are doubled within a given chord) and the *K'dusha* begins to resemble the singing of a hymn. This style could be compared with that of Sulzer and Lewandowski, who were both ingenious in their ability to combine authentic Jewish music within the framework of Western harmonies.

From a textual standpoint, Summers is very effective in painting the words of the liturgy with sweeping musical phrases. One example of this is with his use of sequences. The liturgy of the *K'dusha* prayer talks about God's glory and we should sanctify his name. Within the prayer, God is described as having many attributes and as being several different things to the people. In section 'C', when God is describes as being "One, our father and our king" (bars 31-36), Summers states an idea and uses two sequences to express the text as if to say "not only is God this, but he is also...." Another device used by Summers, which helps to highlight certain portions of the liturgy, is his

use of accompaniment. There are a several times throughout sections 'A', 'B' and 'C' where the melody line is doubled in the top line of the accompaniment. Perhaps Summers uses this device to highlight certain parts of the text, which he feels are of utmost importance or help to frame the major theme of the prayer.

We also see a musical painting of the text under the words, "Holy, Holy, Holy." According to our sages, we rise up on our toes while we say these words to symbolize that we seek to break loose from the bonds of the earth and unite ourselves with the angels in God's kingdom.[87] At this point in the piece, the choir is singing these words. While the sopranos are sustaining long floating high notes, we find a sweeping motion up and down from the lower voice parts. For me, this musical phrasing makes me think of angels ascending and descending towards heaven in an attempt to get closer to the Divine.

As we have seen, Norman Summers is quite expressive in his musical style. His compositions are simple and structurally clear, but do not lack expression or diversity. His careful attempt to preserve our Jewish musical traditions while merging them with modern nuances has been quite successful throughout his long and illustrious career. One can only hope that Cantor Summers continues to compose these refreshing melodies that touch our soul and enter into our heart.

The works of these composers has greatly contributed to synagogue music in Canada and across North America. Each one of them has added their own flavor to a tradition that has existed for centuries. As we have seen, each composer is quite sensitive to the importance of the text in both content and as to where it belongs structurally and

[87] Scherman, 101.

functionally within the liturgy. In addition, each composer has emulated their love for traditional *Chazzanut* and has exemplified this while still maintaining a sense of the congregational demands of the contemporary synagogue. It is easy to see why these composers are successful in their mission to create synagogue music that is both dynamic and conventional.

We will now conclude with some final thoughts about the evolution of Jewish music in the Canadian synagogue and how Jewish music in Canada serves as an excellent model for how contemporary Judaism can continue to evolve without eradicating its very foundations.

CONCLUSION

Jewish music in Canada is truly a function of its own unique history, political structure, culture and society. It is evident that each of the composers discussed in this paper have helped to create an authentic definition of Canadian Jewish Music by attempting to merge contemporary musical styles with traditional Jewish musical motifs. Their pieces not only show clear structure and lyrical lines, but they also emulate a variety of cantorial styles, especially through their use of Jewish modal expression. This sensitivity to traditional Jewish music practices, along with musical influences from Western society makes their music not only unique, but comforting to Jews of many backgrounds and levels of observance.

According to Samuel Adler, the general trend of Jewish music in the Diaspora over the past 40 years has seen a frantic return to tradition, even by Reform synagogues.[88] This trend suggests that contemporary composers of Jewish music should compose Jewish music in a method conducive to reviving these traditional practices. Nonetheless, as Adler points out in his article "Sacred Music in a Secular Age":

> Concerned musicians must seize the moment and formulate a sacred sound that is at once rooted in the several genuine traditions that constitute our religious past and fashioned, not for some other time and place, but for the contexts in which we ourselves live.[89]

Contemporary Canadian synagogue music is quite successful in creating a balance between the traditions of our past and nuances of a modern culture. In a broader context,

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[88] Samuel Adler, "Sacred Music in A Secular Age" *in Sacred Music and Social Change: Liturgical Music in Jewish and Christian Experience*), 294.

[89] Ibid., 299

the study of Jewish music in Canada has taught us that the terms "Jewish" and "modern" cannot exist independently and exclusively of one another. Instead, we must look at ways in which we can successfully live and participate in a vibrant assimilated society, while defining our own identities through the most sacred and meaningful traditions of our ancestors.

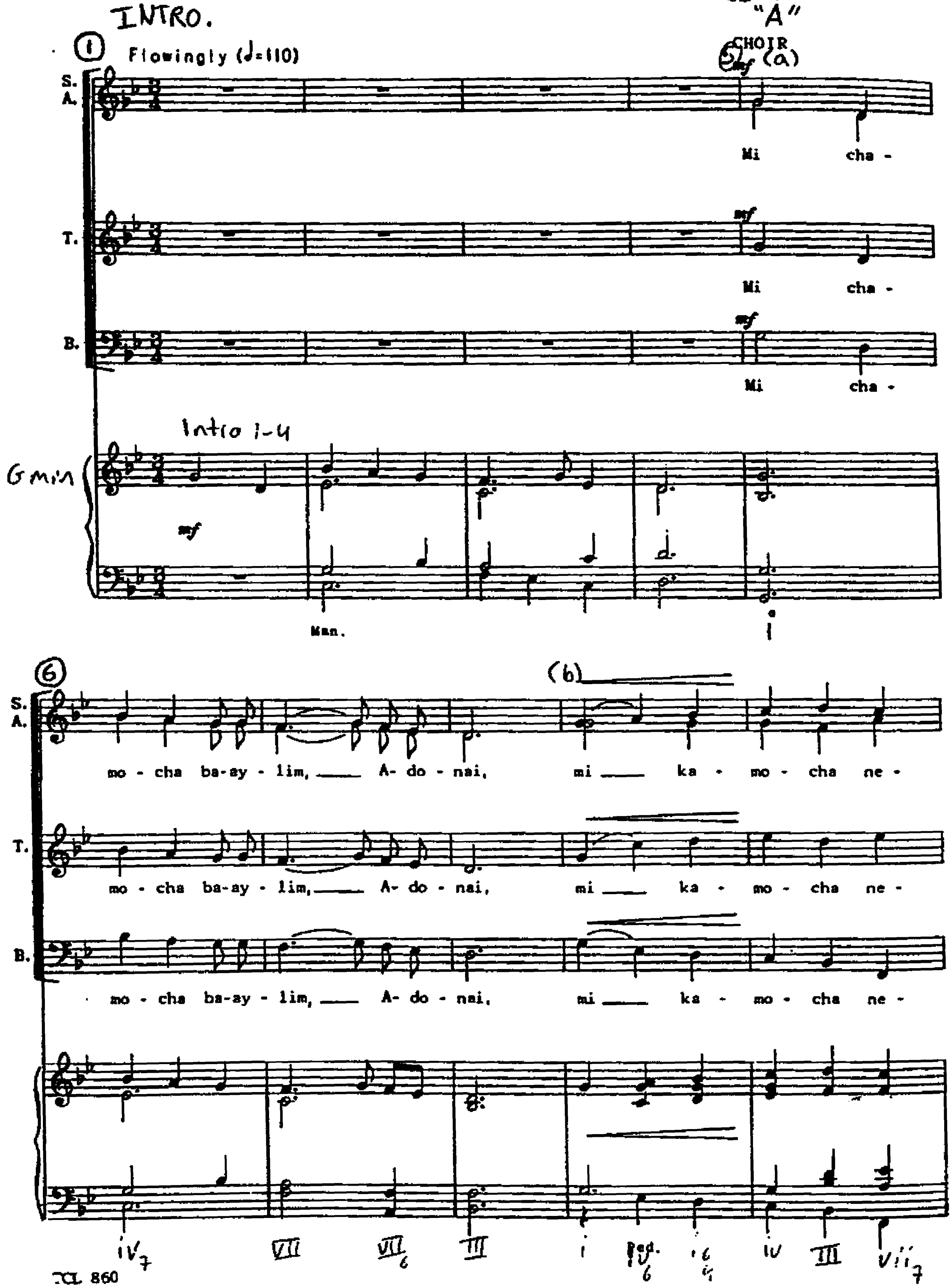
As we continue to become more assimilated as a people, we must look at ways to keep the Jewish communities of the world integrated through the observance and practice of Jewish rituals and customs. Canadian Jewish composers continue to merge the musical traditions of our past with the modern musical nuances of our present. Other composers like the renowned Srul Glick or the emerging Helen Greenberg have brought their own unique influences to Jewish music in Canada. Genres such as art music and jazz have added a new component to fuse modern culture with historical markers of Jewish history, like the Holocaust and the Six Day War. It is these innovative approaches towards a conventional religion and culture that will continue to bridge the gap between the different generations of Jews that co-exist in a modern society.

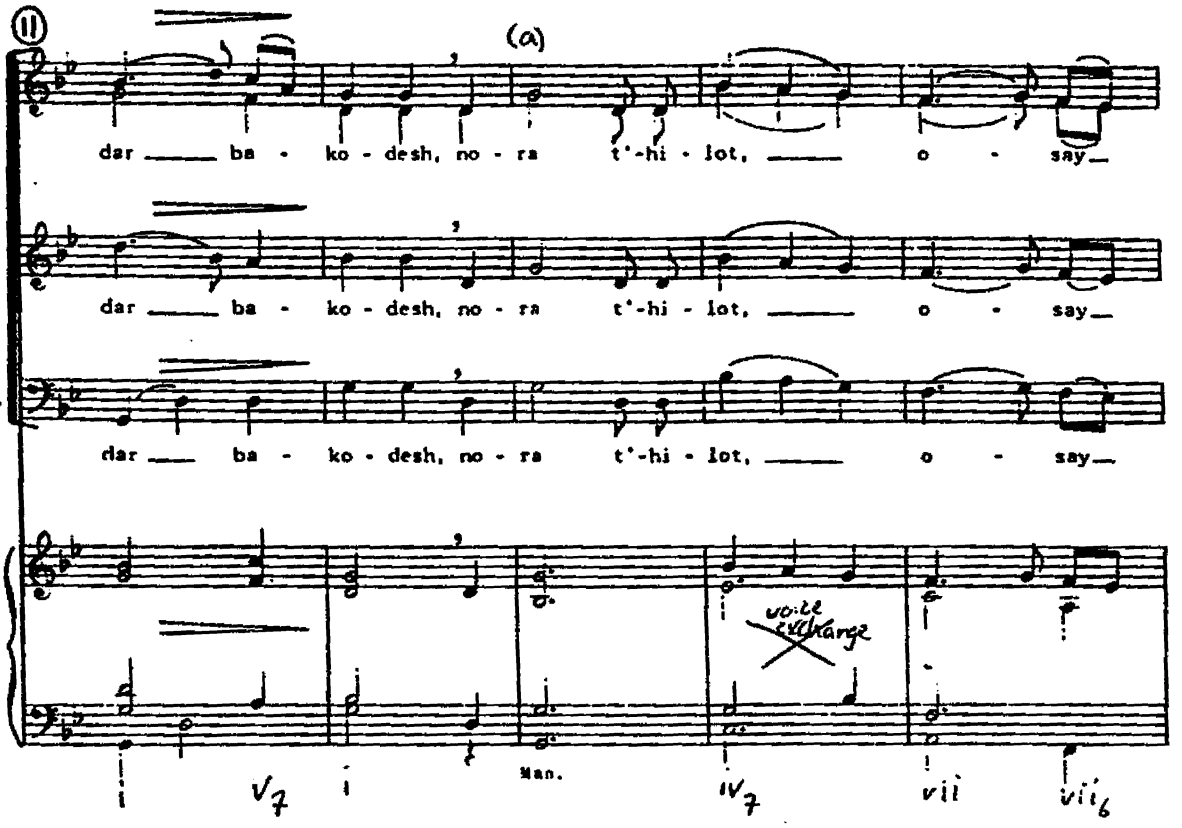
Musical Example 1: *Mi Chamocha* by Steinberg

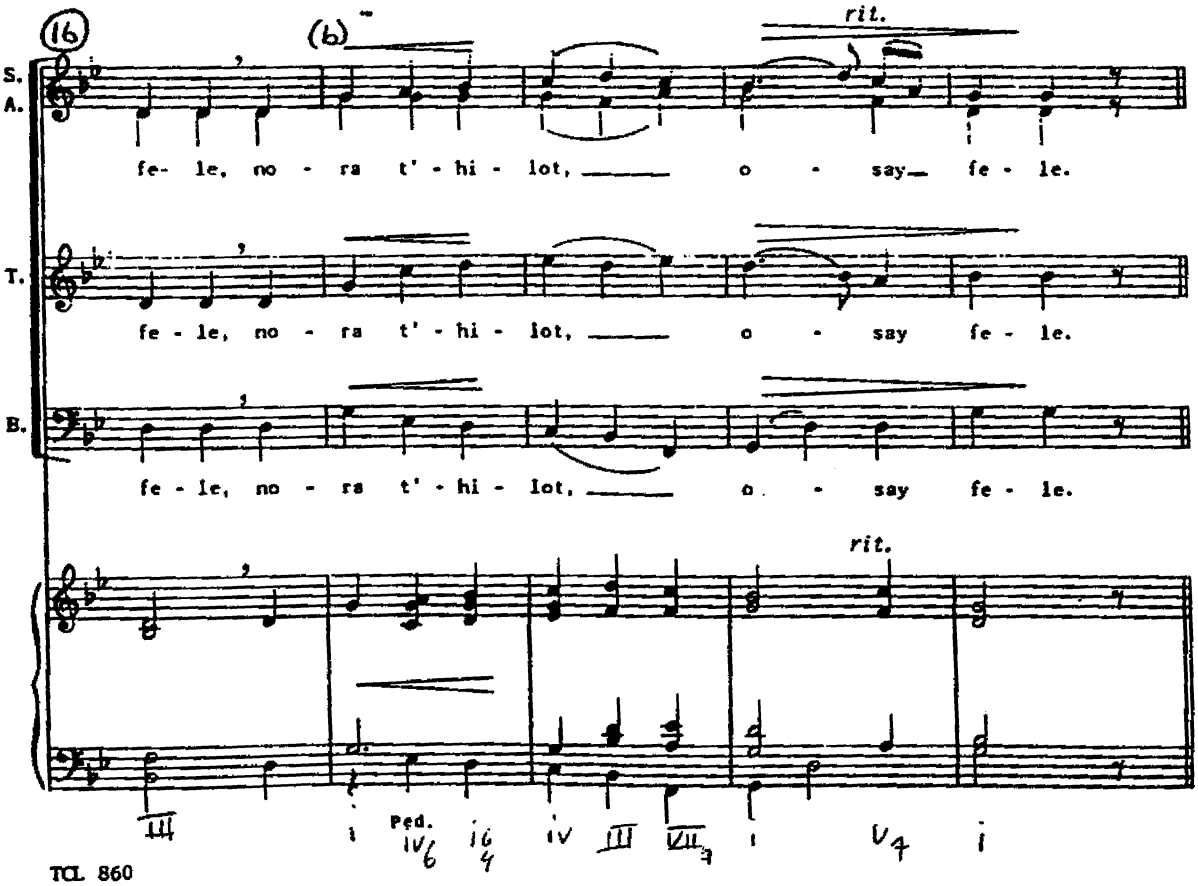
SECTION	INTRO.	A	B (recit)	A^1	C
MEASURES	1-4	4-20	21-29	30-37	38-51
SUB-SECTIONS	A melody	a:5-8;13-16 b:9-12;17-20		a^1:30-33 b:34-37	
KEY	Gmin	Gmin	Gmin	Gmin	G'AR'
VOCALS/ TEXTURE		Choir carries melody	Cantor	choir	Cantor and choir
DYNAMICS	mf	Mf Cres.-decr. At beginning of bar 9	mf Cres. Into melody bar 27-29	Same as A	p/mf/pp andante yet somewhat free like B
FINAL CADENCE	III acts as dominant/half cadence to I	V_7-i	iv-VII-III III (replaces I)	Same as A	vii-i
MUSICAL ASPECTS & ACCOMP.	-organ line Foreshadows melodic line in 'A' -rhythm 3/4	-voice exchange bars 6/14 -harmonies support flow of melody	-Chords support cantorial recit. (nuscach line) -Rhythm (2/4) -sustained chords in organ line	Same as A	-rhythmic changes support flow of text
MODAL ASPECTS			-minor key suggests Eastern European nusach trad.		- ahava raba intoduced - back to minor for chatima(concl.)
TEXT		"Who is like you God almighty. Who is like you, mighty in holiness, too awesome for praise, doing wonders" -melody supports rhyme scheme of four four word sections - repeat of last four words to fit melody	"Your children behold your majesty, as You split the sea before Moses: 'This is my God!' they exclaimed." -treated in recit style. -ornaments make it more cantorial and reflect text well/emphasize God's grandeur	"God shall reign forever and ever." -text repeated to emphasize central theme of prayer: God's majesty	"And it is said: For God has redeemed Jacob and delivered him from a power mightier than he. Blessed are you God, who redeemed Israel." -Modal expression of the word 'redemption' changes flavor of melody and harmonies.

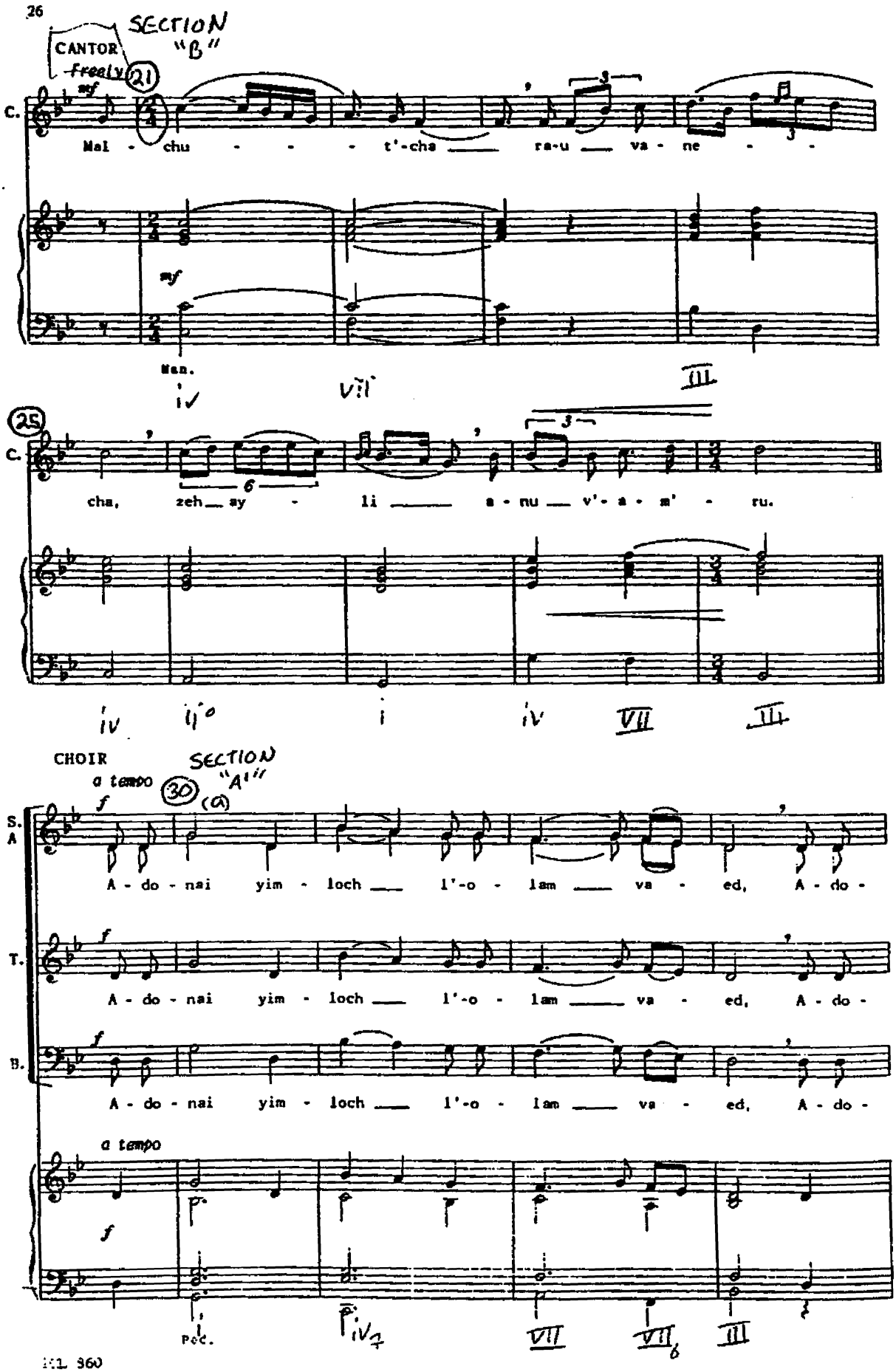
64

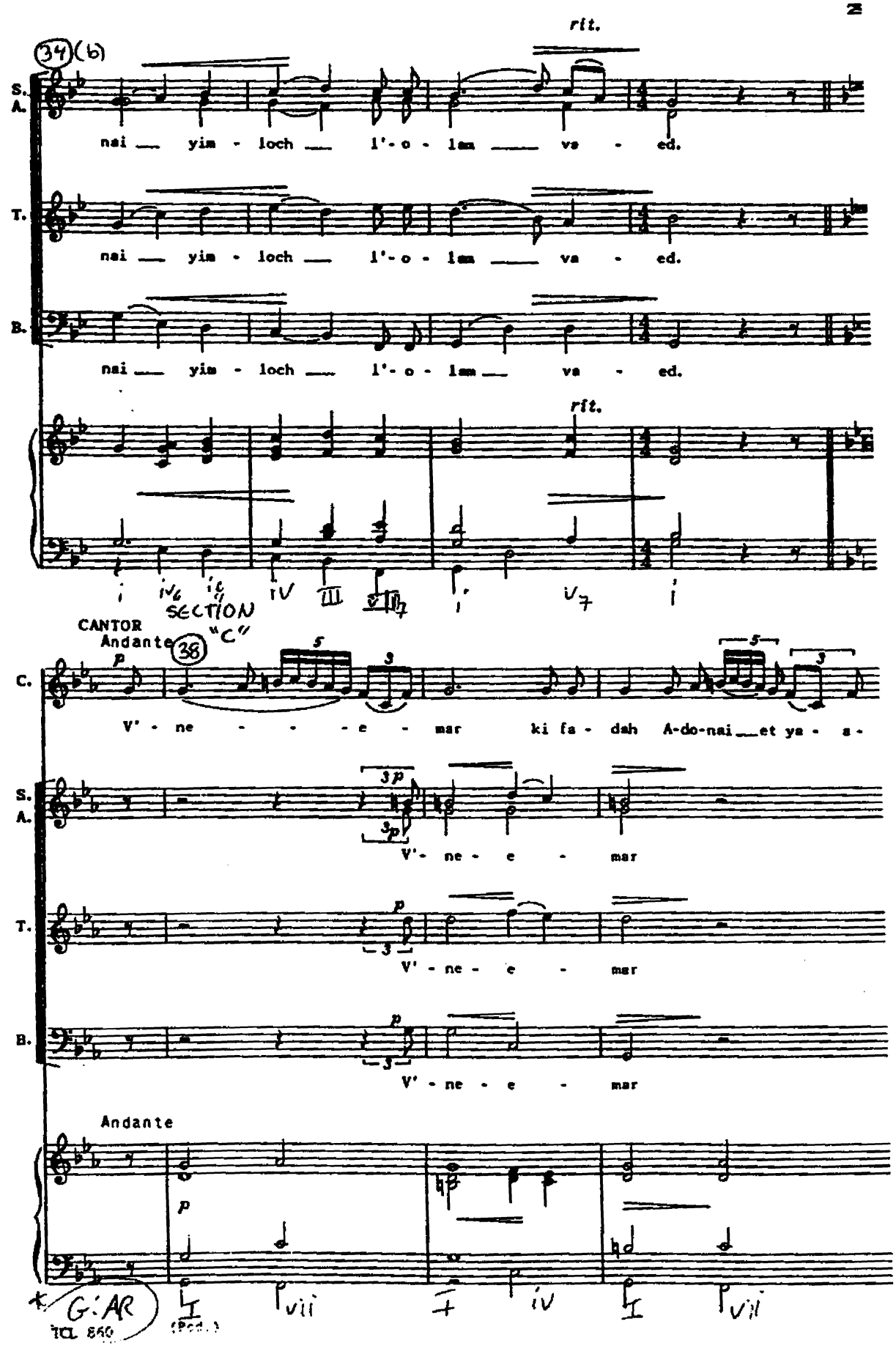
MI CHAMOCHA

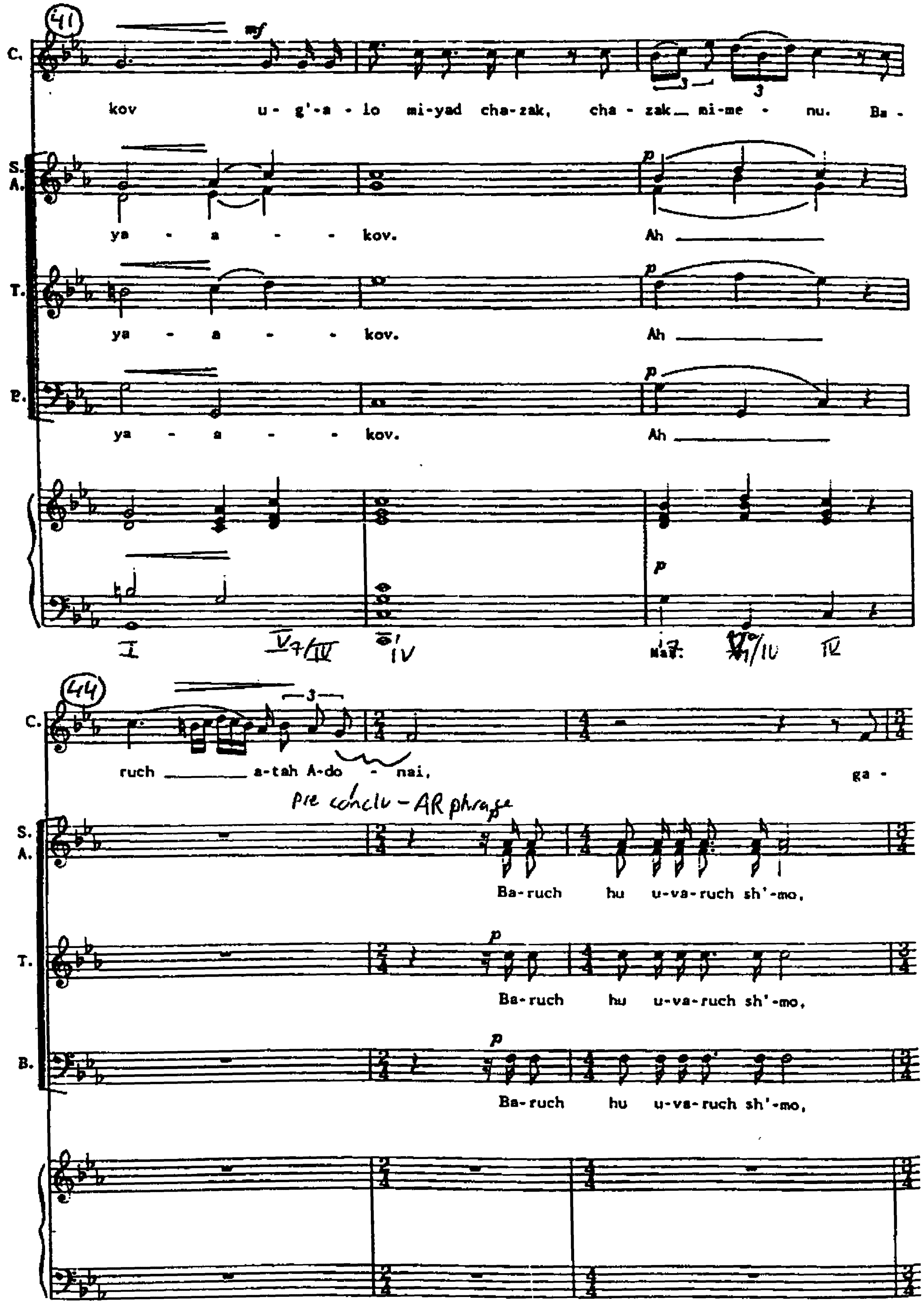


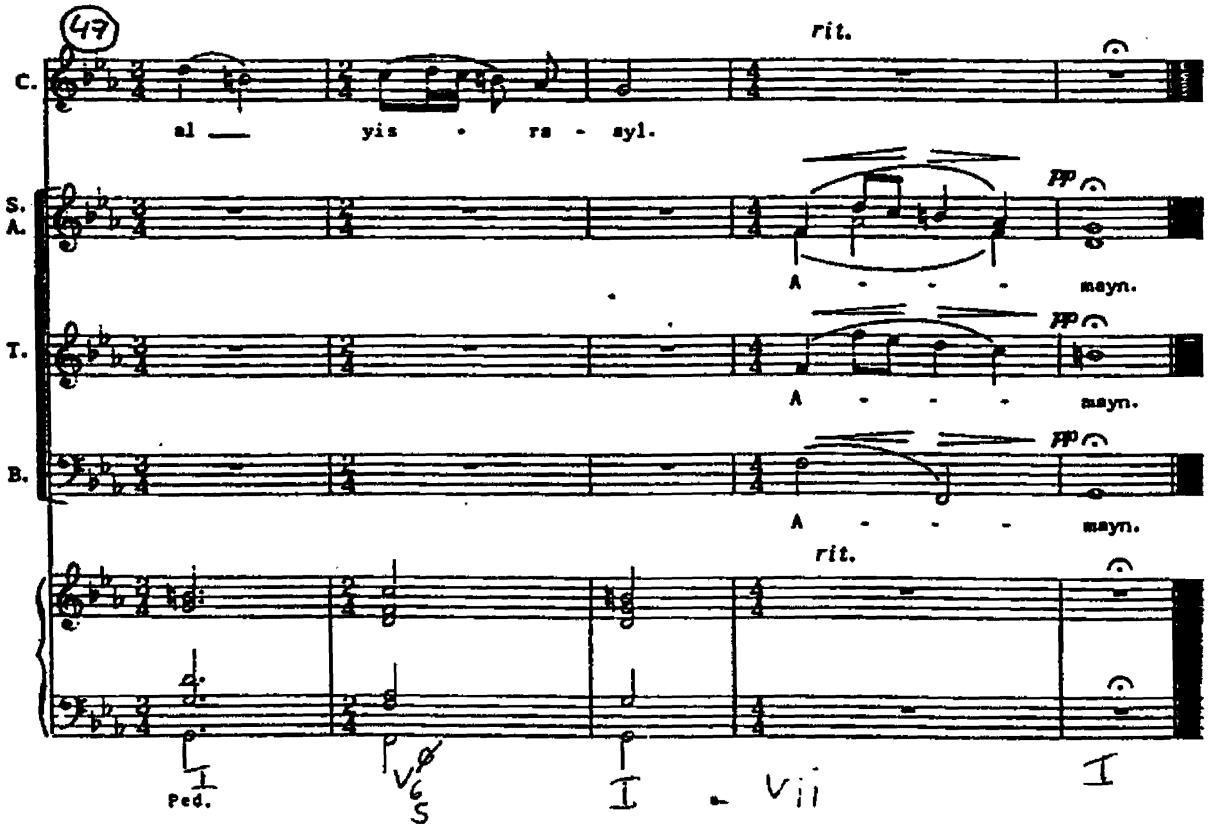

11
(a)
S.
A.
T.
B.
dar ba - ko - desh, no - ra t'-hi - lot, o - say
voile
Man.
I V7 I IV7 vii vii6


16
(b)
rit.
S.
A.
T.
B.
fe- le, no - ra t' - hi - lot, o - say fe - le.
rit.
III I Ped. IV6 I6 4 IV III VII7 I V7 I


26
SECTION "B"
CANTOR
freely
21
mf
C.
Mai - chu - - - t'-cha ra-u va - ne -
mf
Man.
iv
VII
III
25
C.
cha, zeh ay - li a - nu v'- a - m' - ru.
iv
ii°
i
iv
VII
III
CHOIR
SECTION "A'"
a tempo
30
(a)
f
S.
A
A - do - nai yim - loch l'-o - lam va - ed, A - do -
T.
A - do - nai yim - loch l'-o - lam va - ed, A - do -
B.
A - do - nai yim - loch l'-o - lam va - ed, A - do -
a tempo
f
Perc.
iv7
VII
VII6
III


rit.
(34)(b)
S.
A.
nai — yim - loch — l'- o - lam — va - ed.
T.
nai — yim - loch — l'- o - lam — va - ed.
B.
nai — yim - loch — l'- o - lam — va - ed.
rit.
i iv6 ii6 IV III V7 I iv7 i
SECTION "C"
CANTOR
Andante
(38)
C.
V' - ne - - - - e - mar ki fa - dah A-do-nai — et ya - a -
S.
A.
V'- ne - e - mar
T.
V' - ne - e - mar
B.
V' - ne - e - mar
Andante
G:AR
TCL 860
I (Ped.) vii I iv I vii

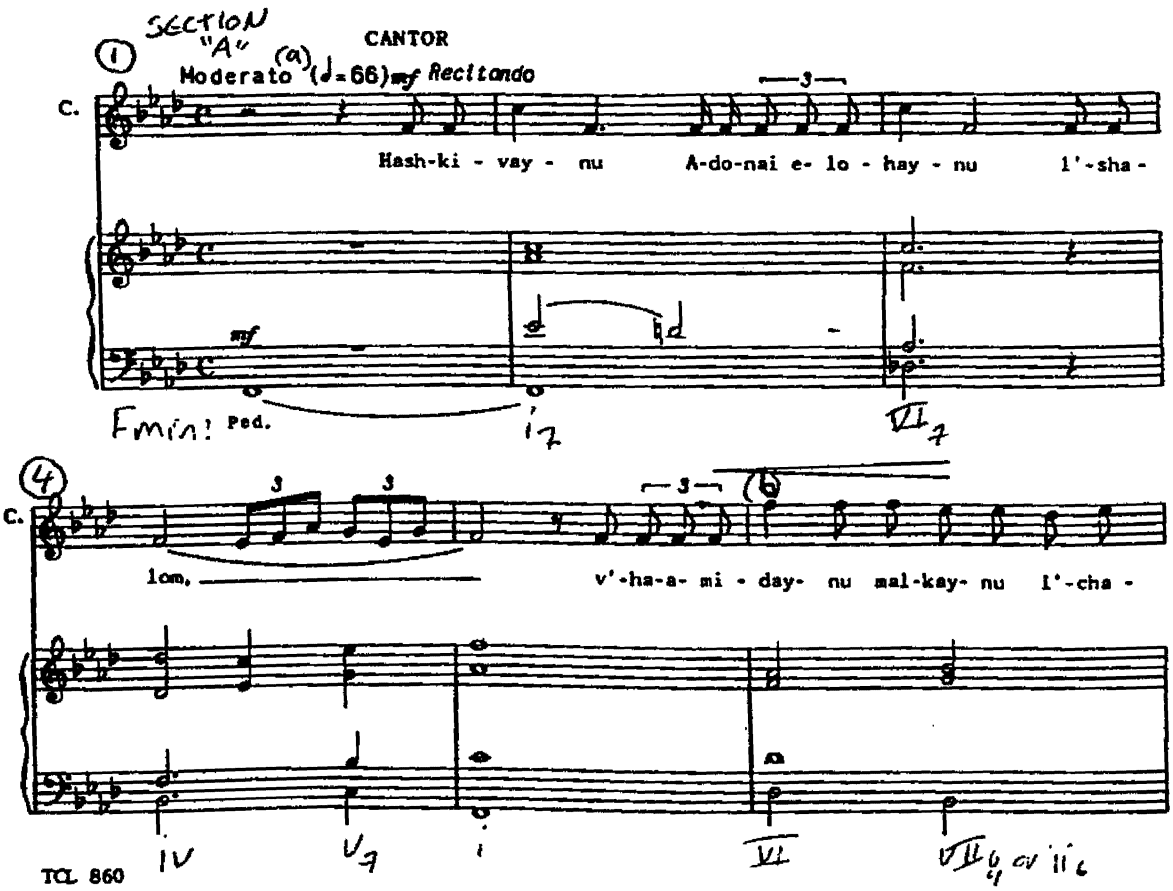

41
C.
kov u-g'-a-lo mi-yad cha-zak, cha-zak mi-me-nu. Ba-
S.
A.
ya-a-kov. Ah
T.
ya-a-kov. Ah
B.
ya-a-kov. Ah
I V7/IV IV
IV
44
ruch a-tah A-do-nai, ga-
pre conclu - AR phrase
Ba-ruch hu u-va-ruch sh'-mo,
Ba-ruch hu u-va-ruch sh'-mo,
Ba-ruch hu u-va-ruch sh'-mo,

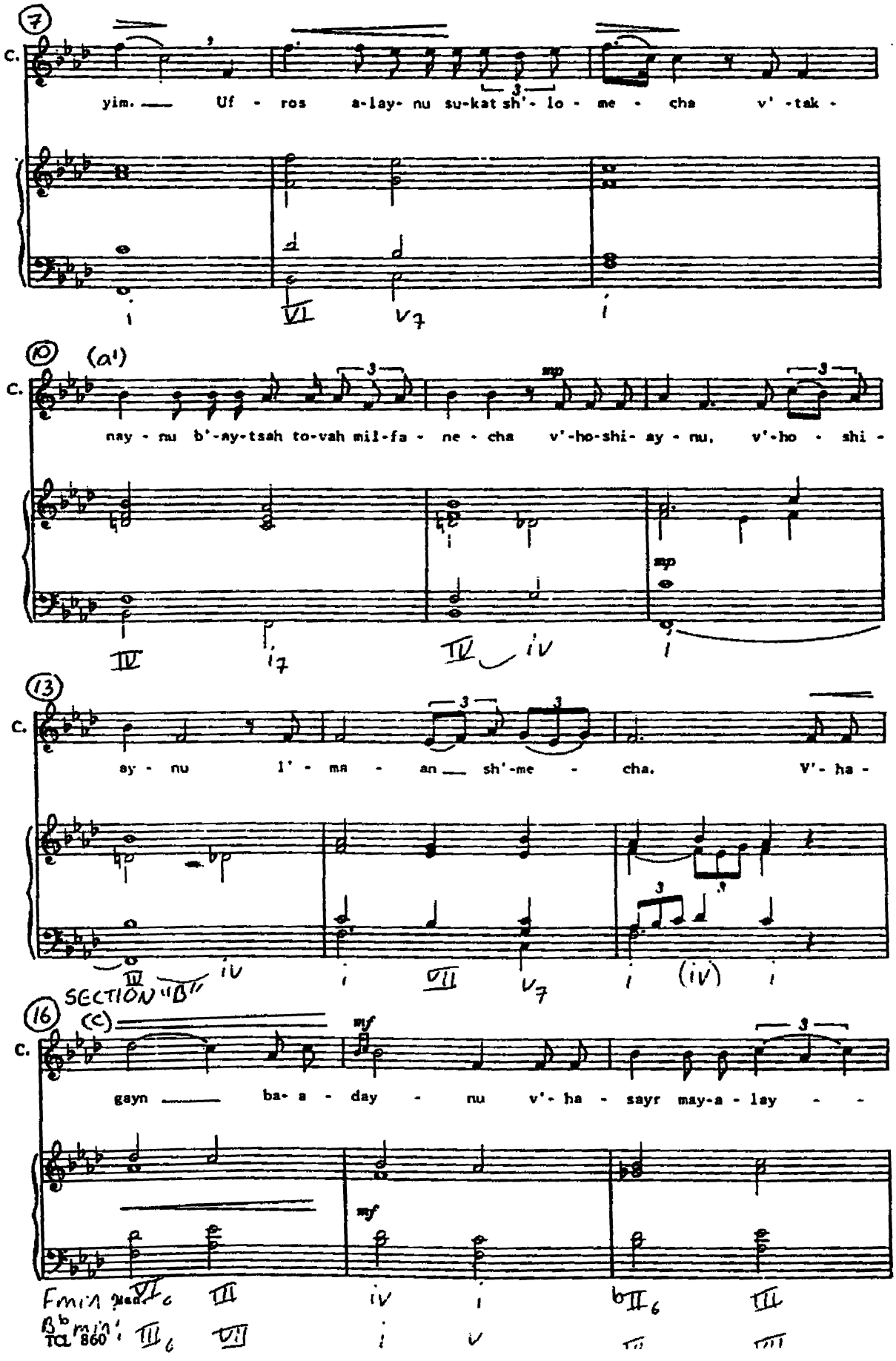

47
rit.
C.
al — yis • ra - syl.
S.
A.
pp
A - - - mayn.
T.
pp
A - - - mayn.
B.
pp
A - - - mayn.
rit.
Ped.
I
V6/5
I
vii
I

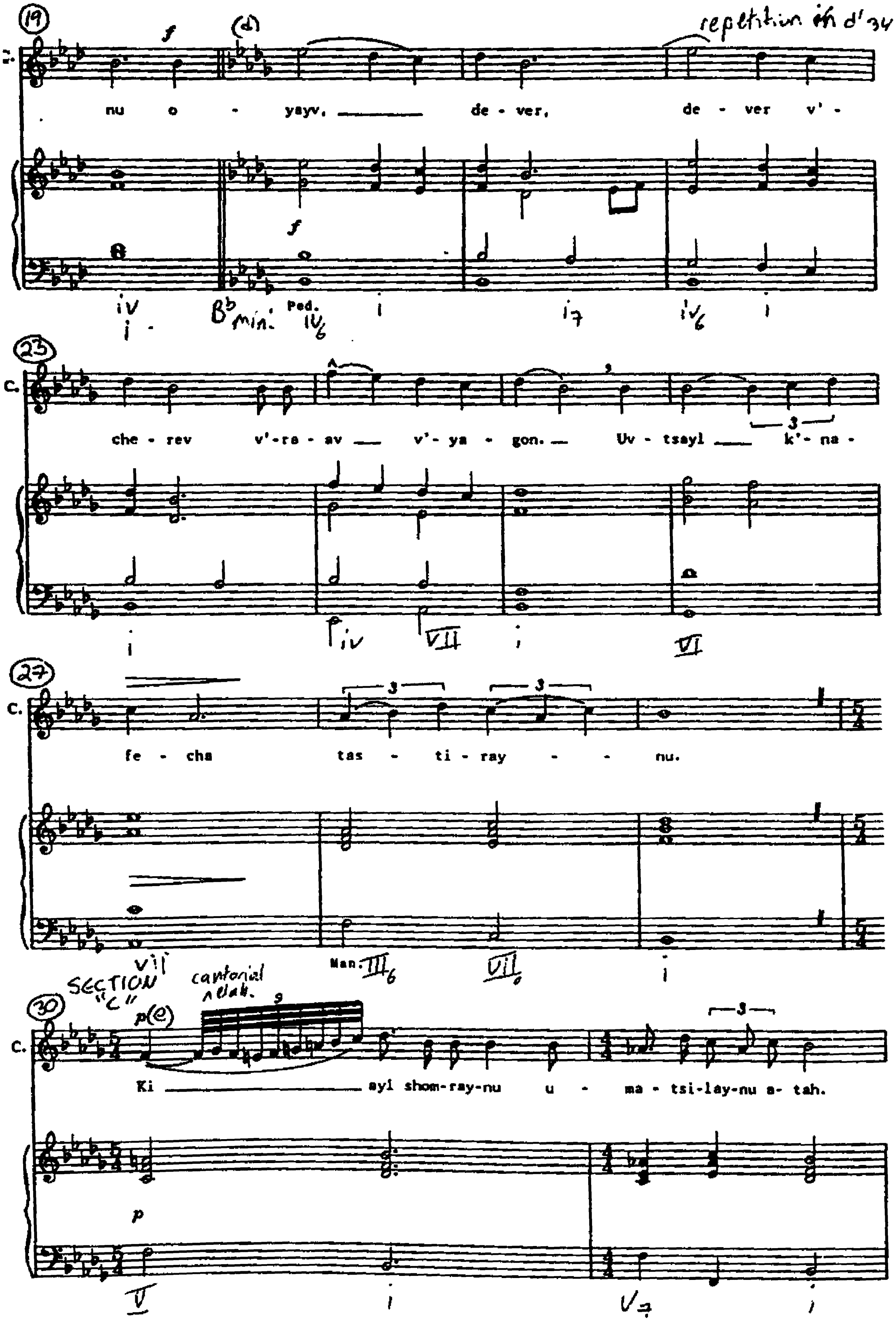
Musical Example 2: *Haskiveinu* by Steinberg

SECTIONS	A	B	C	D
MEASURES	1-15	16-29	30-41	42-47
SUB-SECTIONS	a:1-5;a^{1}10-15 b:6-9	c:16-19 d:20-29	e:30-33 d^1:34-41	Chatimah(concl.)
KEY	Fmin	Fmin-B$^\flat$min	B$^\flat$min	Fmin
VOCALS/ TEXTURE	Cantor	Cantor	Cantor	Cantor with choral responses
DYNAMICS	mf-mp moderato/recitando	mf-f	p-mf- dolce	p-mf
CADENCE	v_7-i	VII°-i	VII-i	V-i
MUSICAL ASPECTS & ACCOMP.	-move from min. to maj IV chord in bar 11/13 adds colours -rhythm 4/4 -first chord $i_7$chord-adds colour	-end of c intro. new key.(ends on iv) -slurs and triplets help to move melodic line -descending harmonies support desc. Melody line	-temp. change in rhythm (5/4) intro's new section - ii chord -move from min. to maj. IV chord - sustained chords in organ line in section e supports cantorial runs	-temporary changes in rhythm support parlando-speaking of the text -ii_7 chord helps with calm transfer back into Fmin. -'major' V chord
TEXT	"Lay us down to sleep, Adonai our God in peace, raise us up, our King, to life; and spread over us the shelter of Your peace. Set us aright with good counsel from before Your presence, and save us for Your name's sake." -recitando dynamic helps to speak the words of the text -octive leaps in melody (sect. b) emphasize: "raise up" and "spread over" -repetition of word "v'hoshieinu" emphasizes theme of redemption	"Shield us, remove from us foe, plague, sword, famine and woe; and in the shadow of your wings, shelter us." -triplets on "tastireinu" symbolize flapping of God's wings -famine is climax of section -tension of text eventually gets resolved	"For God who protects and rescues us are You; for God, the gracious and compassionate King are You. Safeguard our going and our coming-for life and peace from now unitl eternity." -cantorial runs help transitions and express textual change -repitition of "tzieteinu" supports musical phrasing -climatic moments emphasizing God's compassion, mercy and protecting qualities	"Spread over us the shelter of your peace. Blessed are You our God, who protects His people Israel forever." -theme of protector once again -V chord emphasizes word "la-ad."/God's eternal reign.

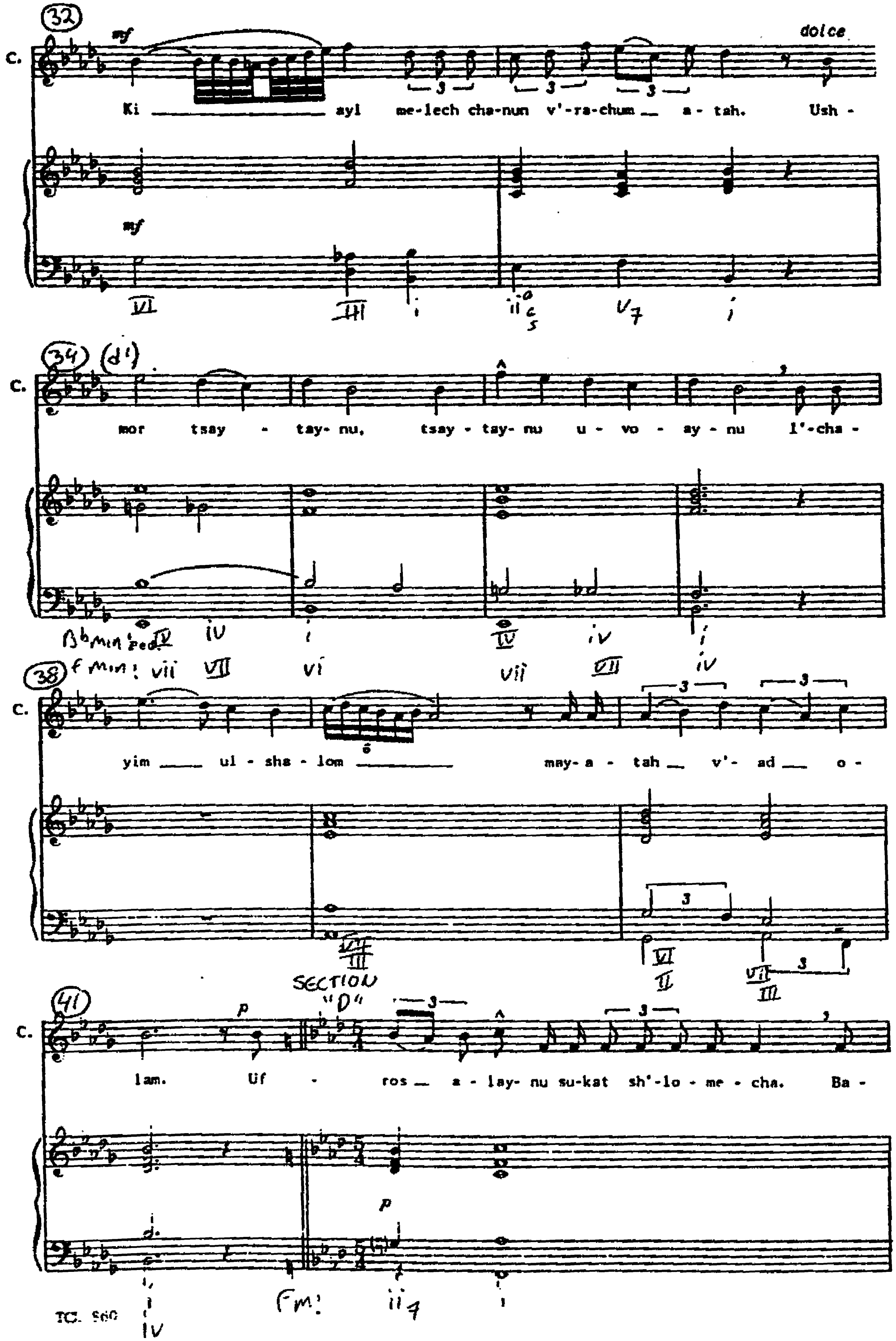
HASHKIVAYNU

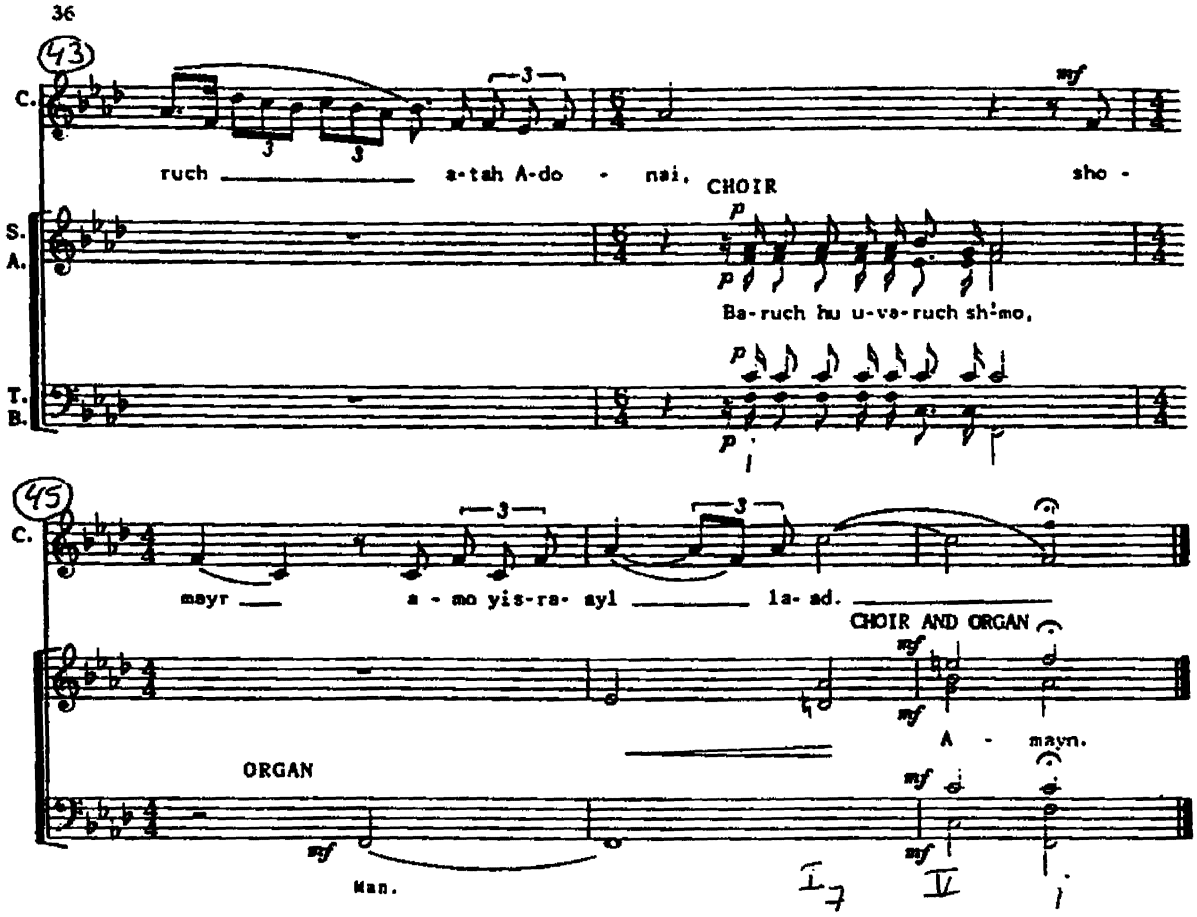



7
C.
yim. — Uf - ros a-lay- nu su-kat sh'- lo - me - cha v' -tak -
i VI V7 i
10 (a')
C.
nay - nu b'-ay-tsah to-vah mil-fa - ne - cha v'-ho-shi- ay - nu, v'-ho - shi -
mp
mp
IV i7 IV iv i
13
C.
ay - nu l' - ma - an — sh'-me - cha. V'- ha -
III iv i VII V7 i (iv) i
SECTION "B"
16 (c)
C.
mf
mf
gayn — ba- a - day - nu v'- ha - sayr may-a - lay - -
Fmin VI6 III iv i bII6 III
Bbmin III6 VII i v III III



19
(d)
repetition in d'34
nu o - yayv, de - ver, de - ver v' -
iv i - B♭ min: Ped. iv6 i i7 iv6 i
23
C.
che - rev v'-ra - av v'- ya - gon. Uv - tsayl k'- na -
i iv VII i VI
27
C.
fe - cha tas - ti - ray - - nu.
VII Man. III6 VII i
SECTION "C"
cantorial melisma
30
C.
p(e)
Ki ayl shom-ray-nu u - ma - tsi-lay-nu a- tah.
p
V i V7 i


mf
dolce
C.
Ki ayl me-lech cha-nun v'-ra-chum a - tah. Ush -
mf
VI III i ii V7 i
mor tsay - tay- nu, tsay - tay- nu u - vo - ay - nu l'-cha -
Bb min: IV iv i IV iv i
F min: vii VII vi vii VII iv
yim ul - sha - lom may- a - tah v'- ad o -
VI III VI II VII III
SECTION "D"
p
lam. Uf - ros a - lay- nu su-kat sh'-lo - me - cha. Ba -
p
IV Fm: ii7 i

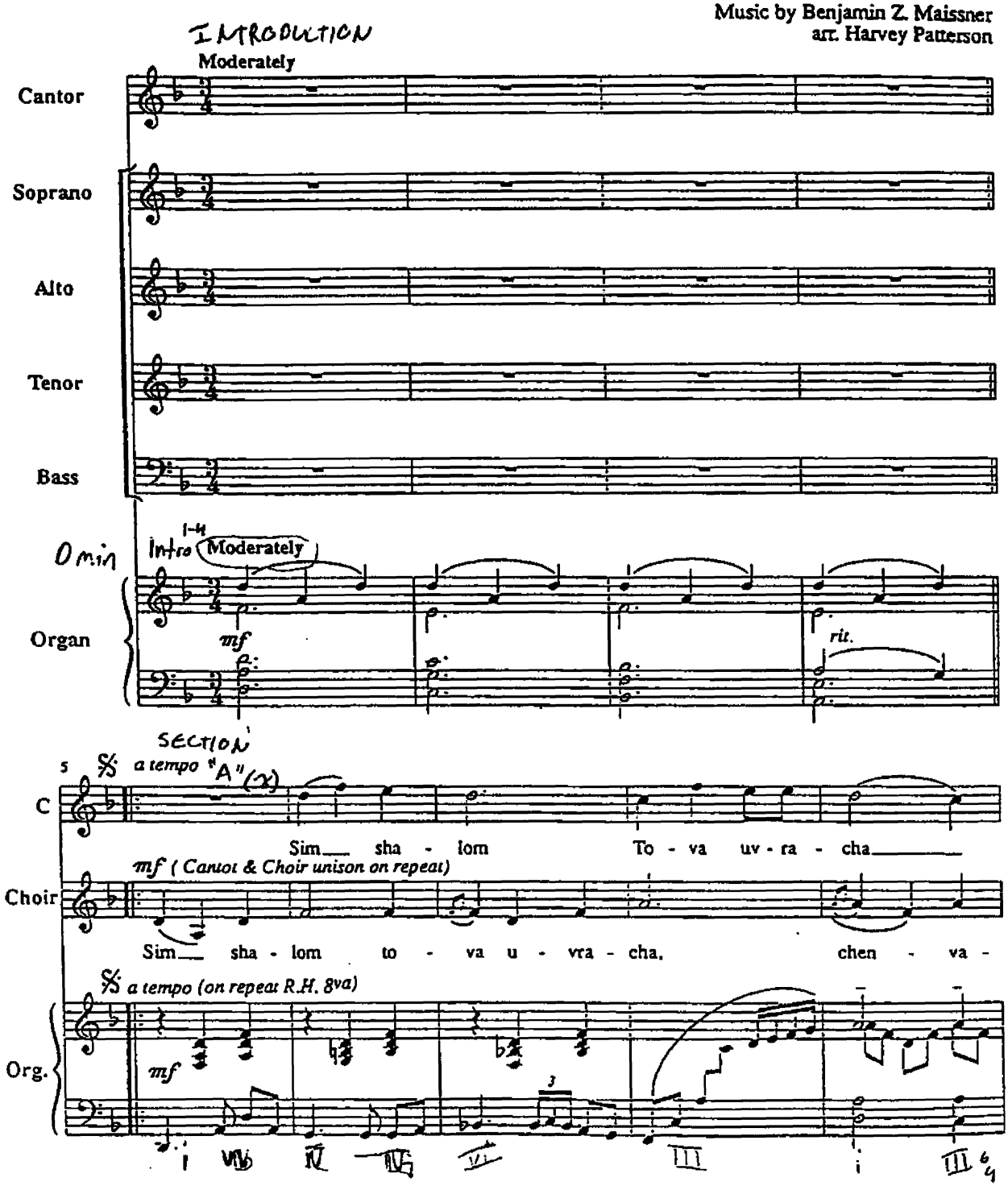

36
43
C.
ruch a-tah A-do - nai,
CHOIR
sho -
S.
A.
Ba-ruch hu u-va-ruch sh'mo,
T.
B.
45
C.
mayr a - mo yis-ra- ayl la- ad.
CHOIR AND ORGAN
A - mayn.
ORGAN
Man.
I7
IV
I

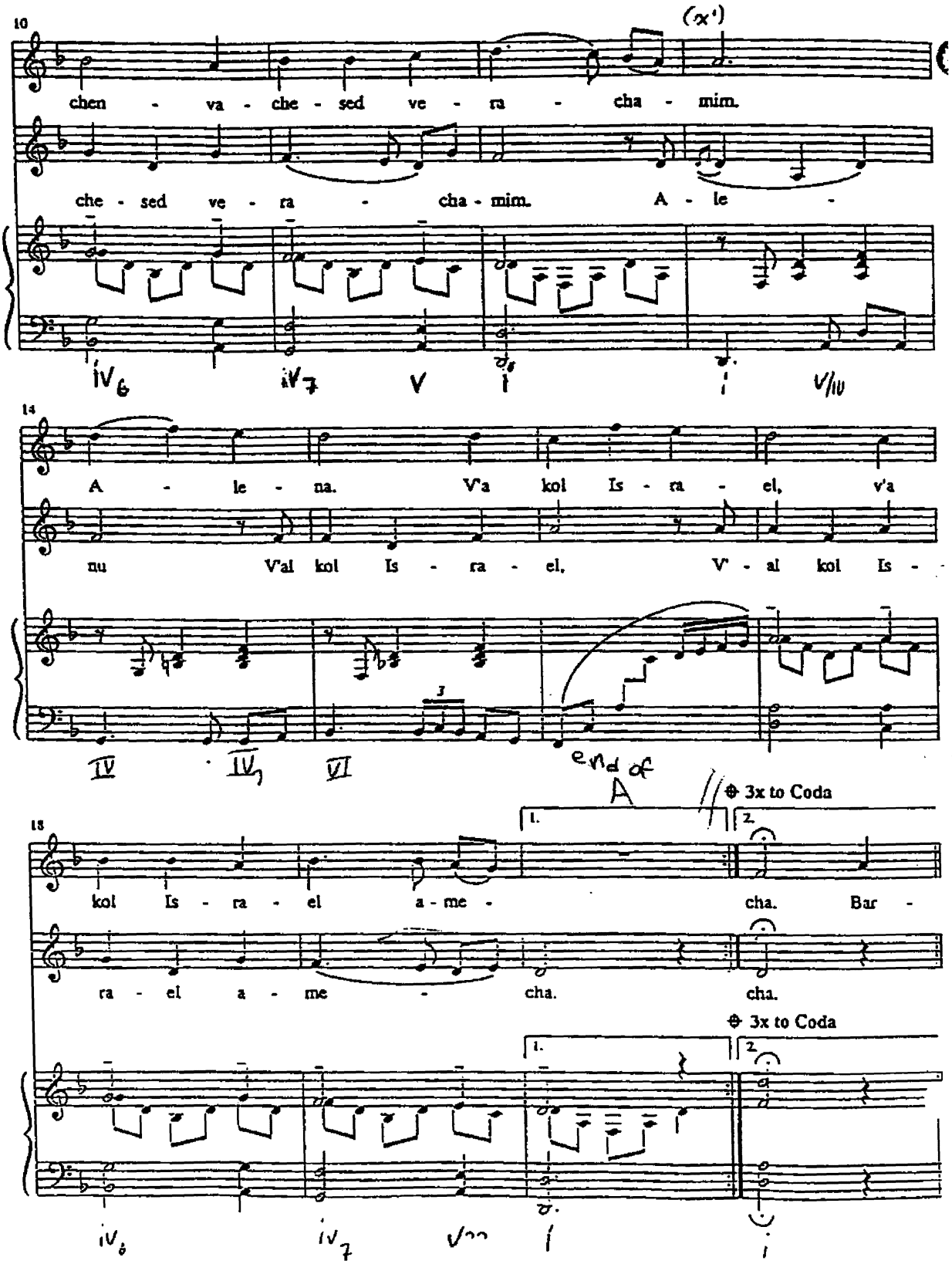
Musical Example 3: *Sim Shalom* by Maissner

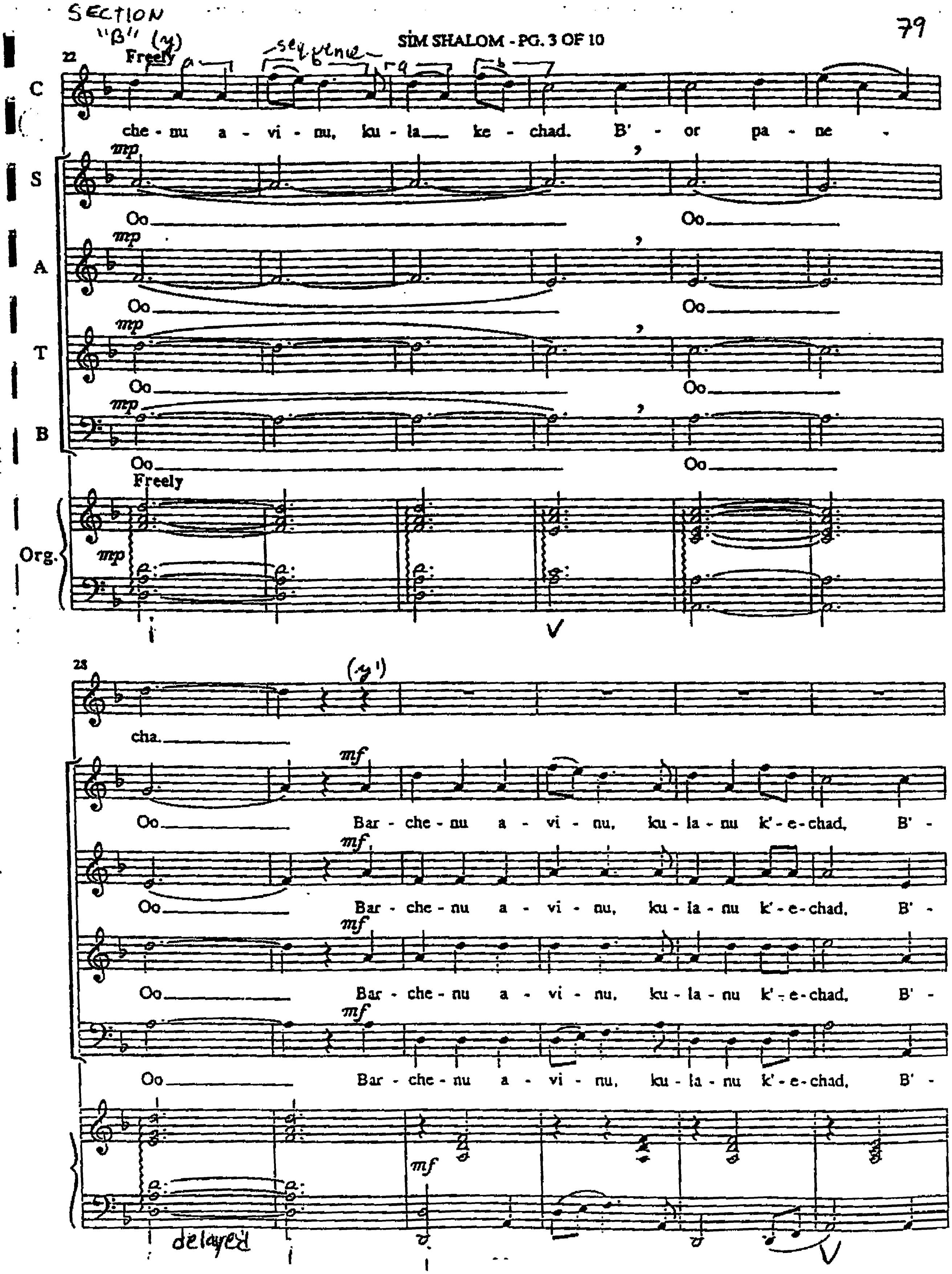
SECTIONS	Intr	A	B	C	A	D	A	E (coda)
MEASURES	1-4	5-21	22-37	38-59	59-74	75-81	5-22	82-91
SUB SECTIONS		x:5-12/8 x^1:13-20/8	y:22-29/8 y^1:29-38/8	z:38-45/8 z^1:46-59	Repeat of A			
KEY	dmin	dmin	dmin	G maj - Amin	dmin	dmin hint of AR		dmin-end on Dmaj
VOCALS/ TEXTURE		Choir Descant-cantor & choir	Cantor & choir	Cantor & choir	Cantor & choir	Cantor and choir no words		Cantor & choir only b"sh & Amen
DYNAMICS	moderately	mf/ a tempo	mf/ freely	mp-mf-/a tempo	mf/a tempo	mf/ freely		f-ff/ freely
FINAL CADENCE		4/prog: i-IV-VI-III-i 4/succ...	v-v-VII-i Elab.	iv-v	v-i	IV-v Coda: v-i		V-I
MUSICAL ASPECTS & ACCOMP.	Accomp. Foreshad-ws mel-odic line	IV chord III-i cadence	Elab. Delayed i/28 Descend-ing 4ths echo melodic line	Modula-tion into Amin Voice exchan-ge/56	Same as A	cantorial elabor-ation		Cantorial elaboration Dmaj ending
TEXT	"Grant peace, goodness,blessing , graciousess, kindness, and compassion upon us and upon all of Your People Israel." - melody helps establish theme of prayer-peace.	"Bless us, our Father, all of us as one, with the light of Your countena-nce -ab, ab pattern of petitioning to God	"For with the light of Yourcountenance You gave us, The Torah of life and a love of kindness, righteousness, blessing, compassion, life and peace." -key change emphasizes petition for God's kindness throughout history. -dimunitions emphasizes "pleading" to G-d -repitition of "kindness and "blessing" helps to reassure God's presence.			"And may it be good in Your eyes to blessYour people Israel, in every season and in every hour with your peace." -cantorial elaborations on "good" and "in your eyes." -climax on "Your people Israel."		"Blessed are You, Adonai, who blesses his people Israel with peace." -repetition of word "peace" summarize s theme

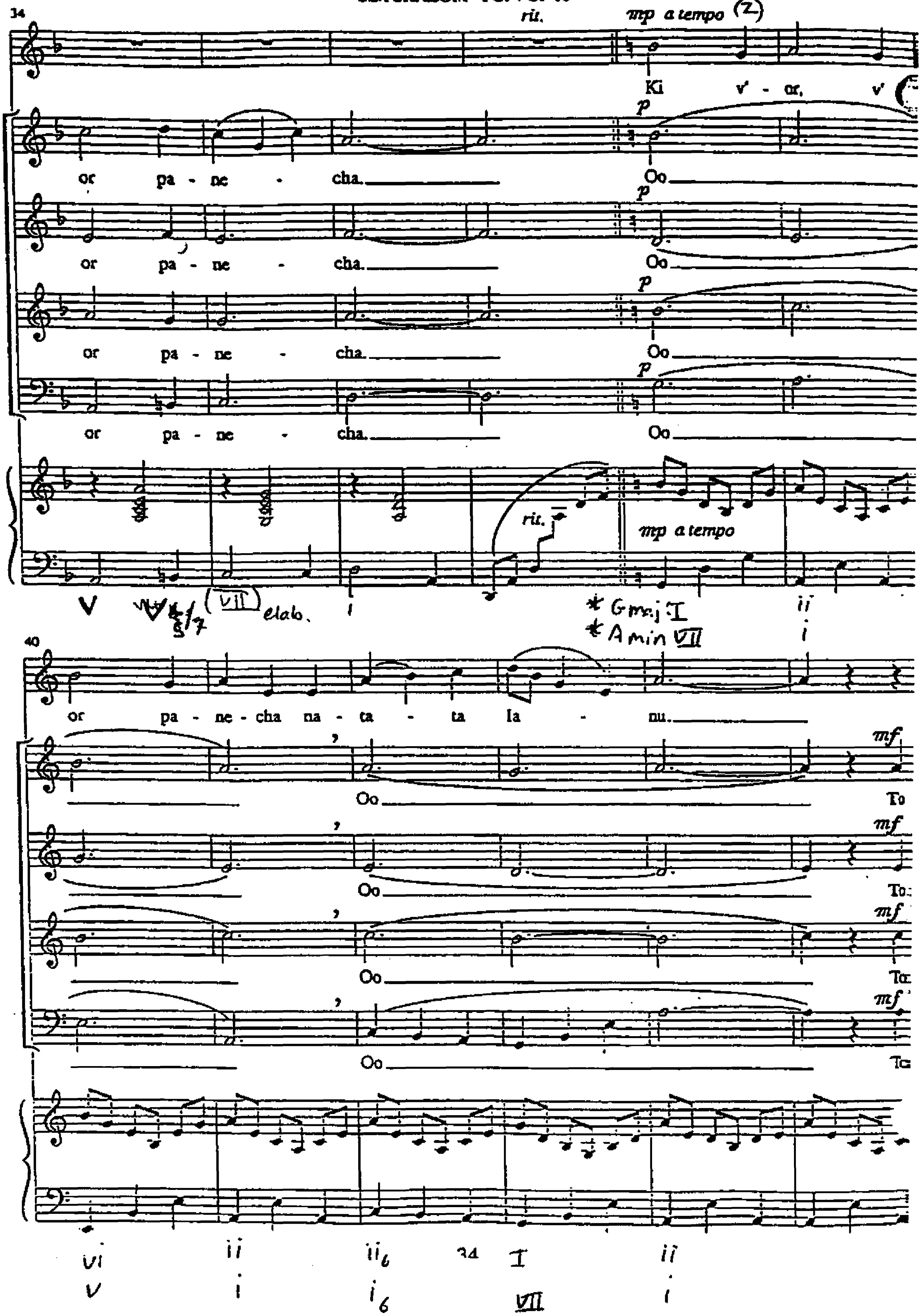
Sim Shalom

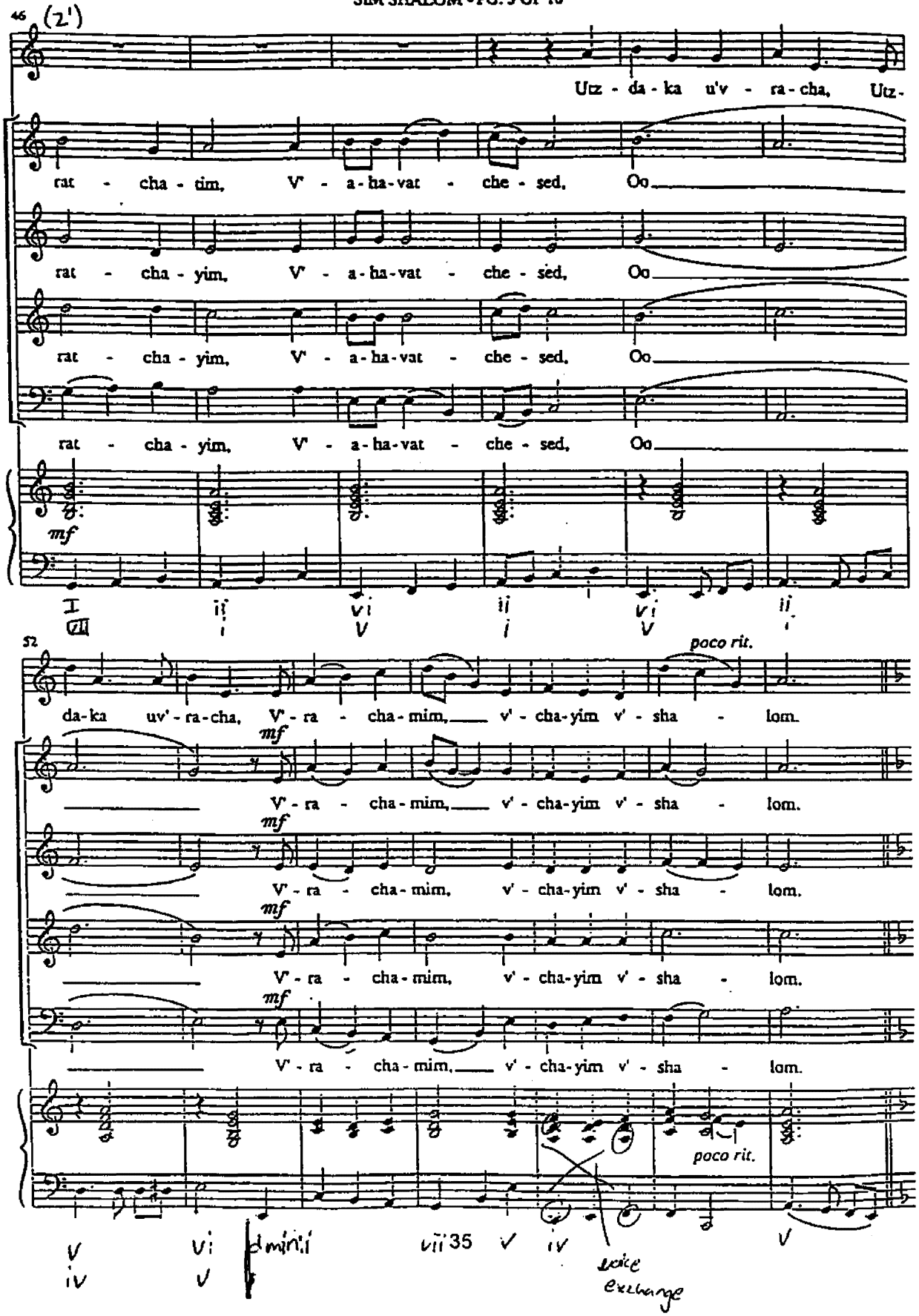
Music by Benjamin Z. Maissner
arr. Harvey Patterson

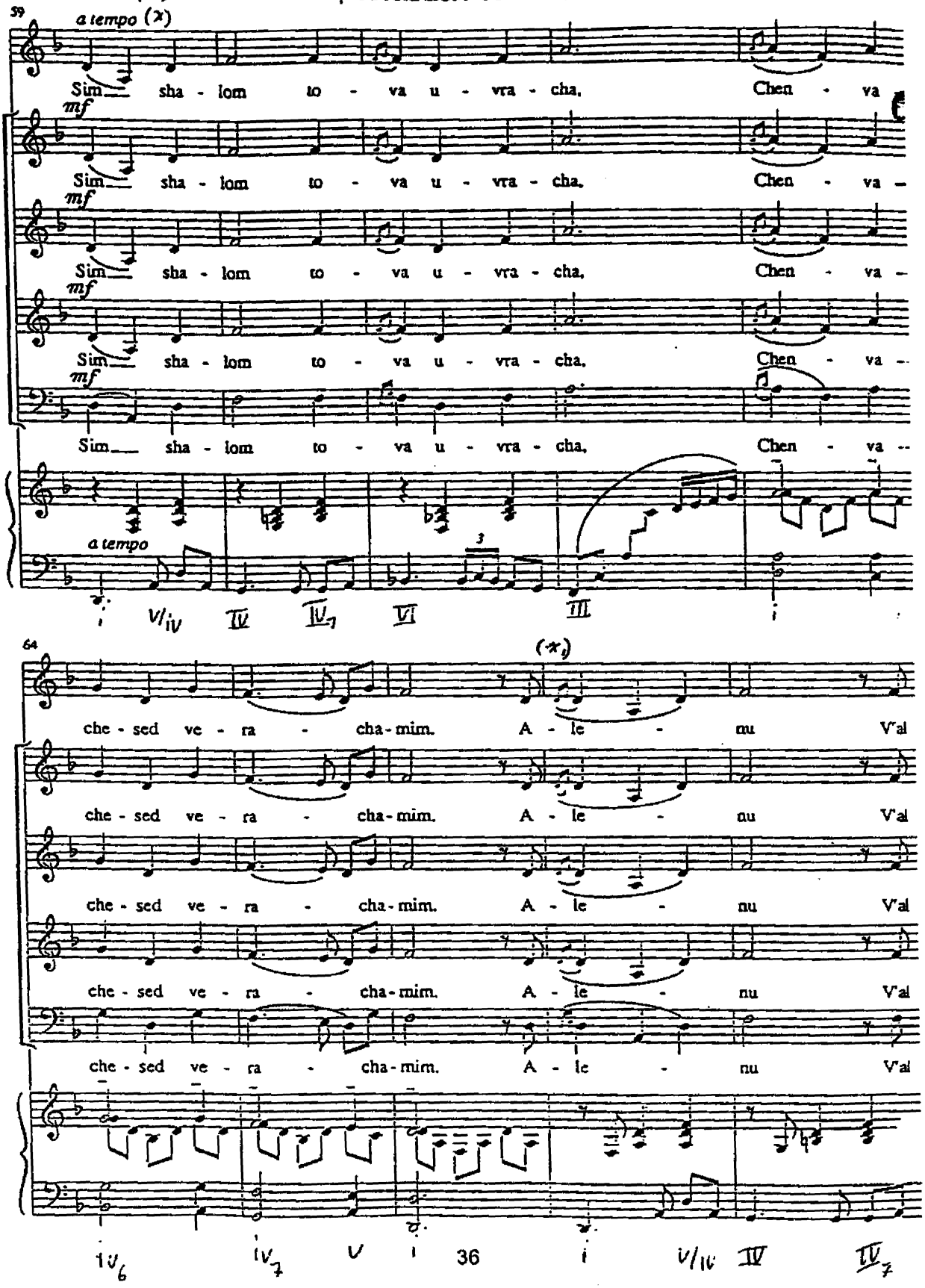


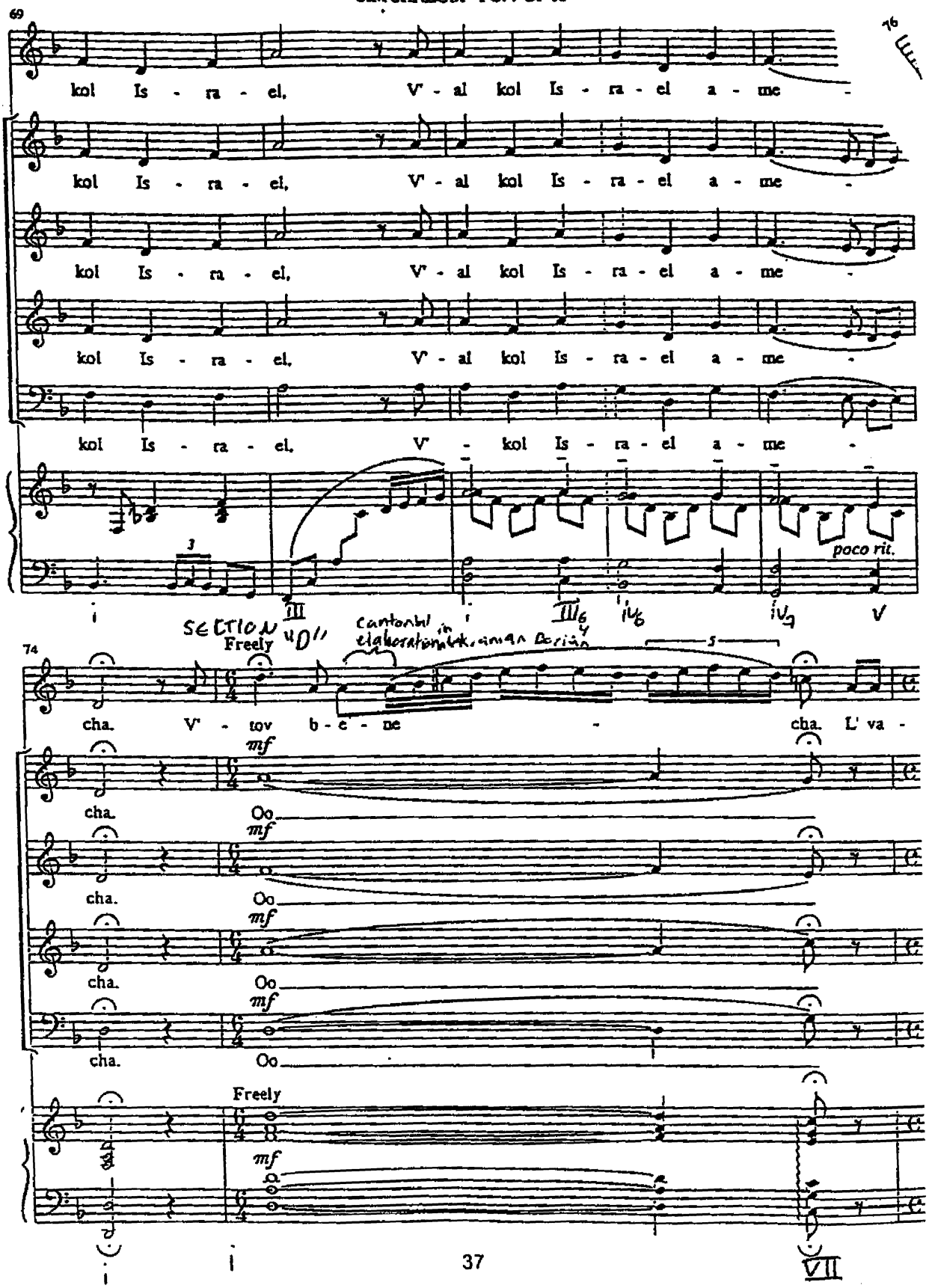

10
(x')
chen - va - che - sed ve - ra - cha - mim.
che - sed ve - ra - cha - mim. A - le -
iV6 iV7 V I I V/IV
14
A - le - na. V'a kol Is - ra - el, v'a
nu V'al kol Is - ra - el, V' - al kol Is -
IV IV7 VI
end of A
3x to Coda
18
1.
2.
kol Is - ra - el a - me - cha. Bar -
ra - el a - me - cha. cha.
3x to Coda
1.
2.
iV6 iV7 V I I

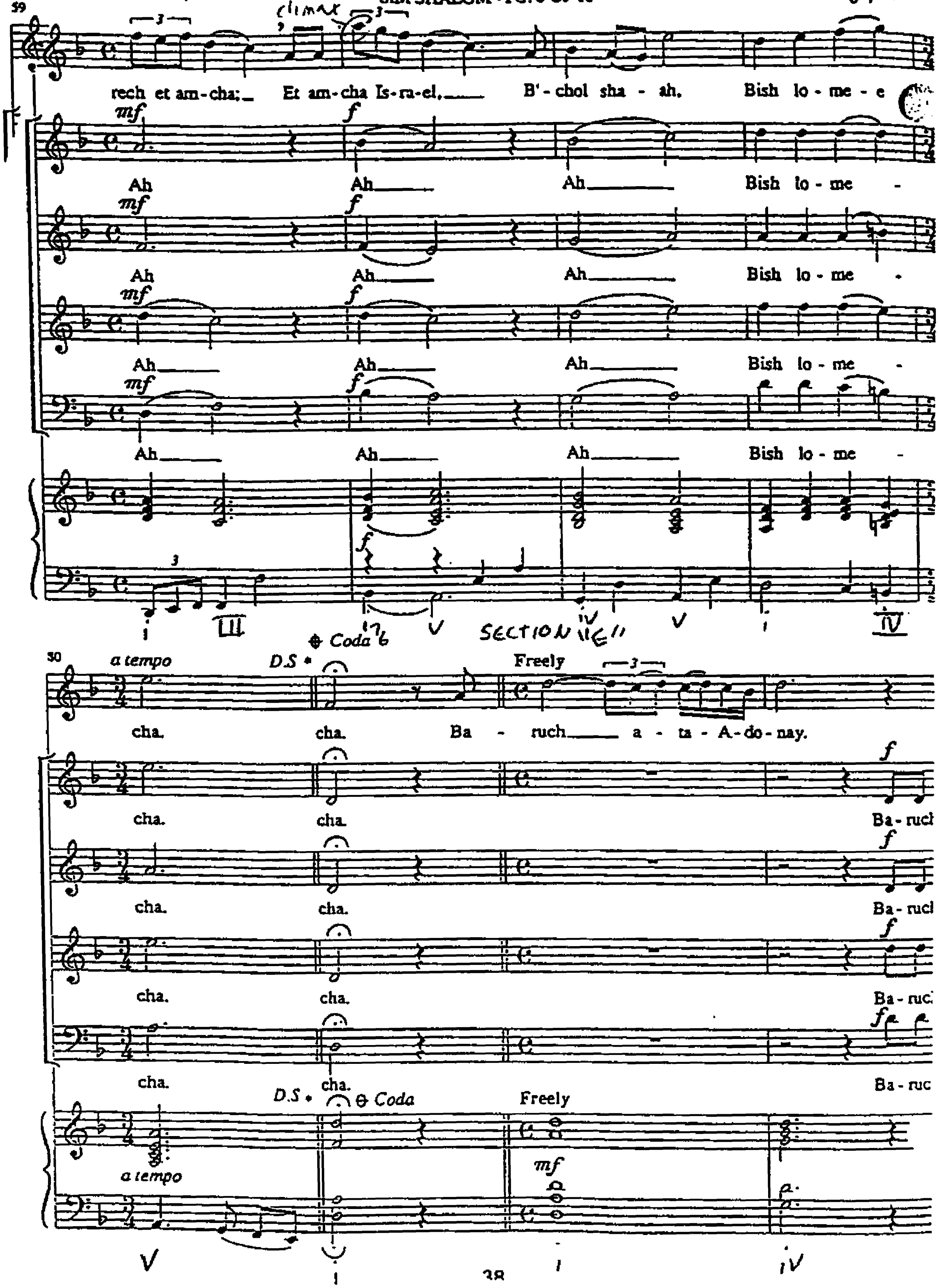

SECTION "B" (y)
sequence
Freely
C
che - nu a - vi - nu, ku - la ke - chad. B' - or pa - ne -
S
mp
Oo Oo
A
mp
Oo Oo
T
mp
Oo Oo
B
mp
Oo Oo
Freely
Org.
mp
28
cha.
(y')
mf
Oo Bar - che - nu a - vi - nu, ku - la - nu k'-e-chad, B' -
Oo Bar - che - nu a - vi - nu, ku - la - nu k'-e-chad, B' -
Oo Bar - che - nu a - vi - nu, ku - la - nu k'-e-chad, B' -
Oo Bar - che - nu a - vi - nu, ku - la - nu k'-e-chad, B' -
mf
delayed


34
rit.
mp a tempo (2)
Ki v' - or, v'
or pa - ne - cha.
Oo
p
rit.
mp a tempo
V V4/7 (VII) elab. i
* Gmaj I
* Amin VII
ii
i
40
or pa - ne - cha na - ta - ta la - nu.
Oo
mf
To
vi ii ii6 34 I ii
v i i6 VII i

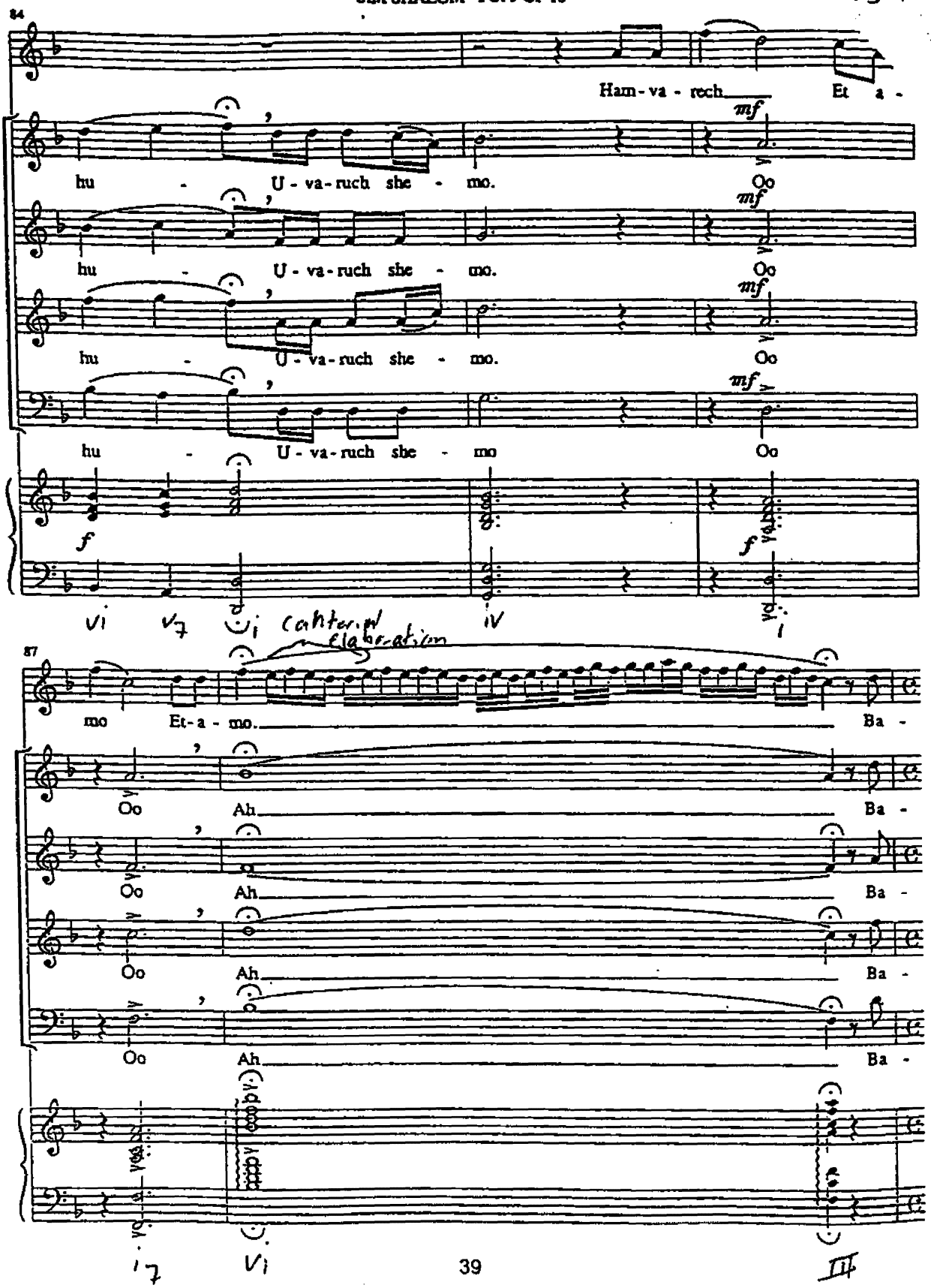

46
(2')
Utz - da - ka u'v - ra - cha, Utz-
rat - cha - tim, V' - a - ha - vat - che - sed, Oo
rat - cha - yim, V' - a - ha - vat - che - sed, Oo
rat - cha - yim, V' - a - ha - vat - che - sed, Oo
mf
I ii vi ii vi ii
52
poco rit.
da-ka uv' - ra-cha, V' - ra - cha - mim, v' - cha-yim v' - sha - lom.
mf
V' - ra - cha - mim, v' - cha-yim v' - sha - lom.
V' - ra - cha - mim, v' - cha-yim v' - sha - lom.
V' - ra - cha - mim, v' - cha-yim v' - sha - lom.
poco rit.
V vi d min.i vii 35 V iv
iv v
voice exchange

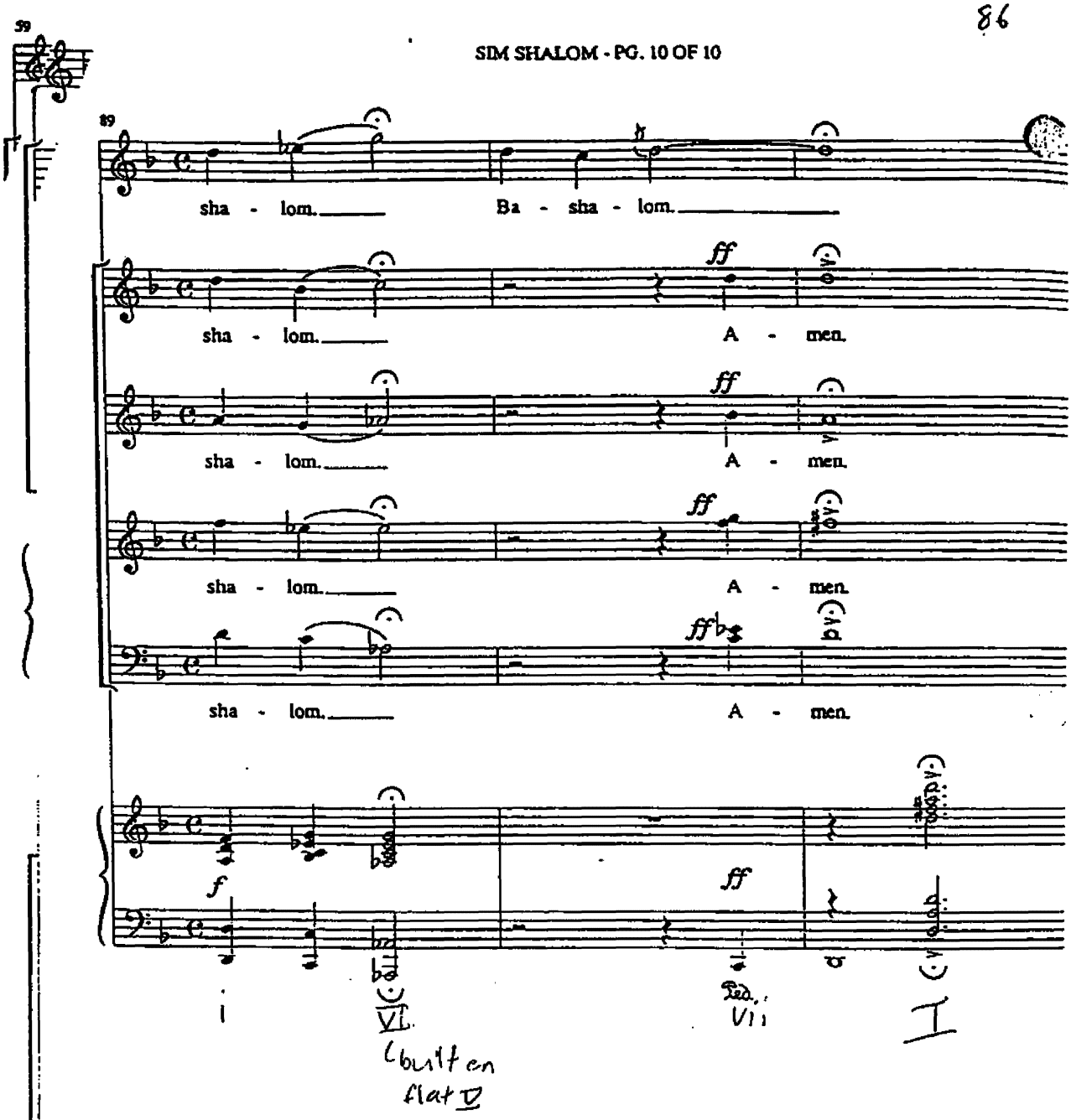

59
a tempo (x)
Sim sha - lom to - va u - vra - cha, Chen - va
mf
a tempo
i V/iv iv iv7 VI III i
64
(x)
che - sed ve - ra - cha - mim. A - le - nu V'al
iv6 iv7 V i 36 i V/iv IV IV7


69
kol Is - ra - el, V' - al kol Is - ra - el a - me -
kol Is - ra - el, V' - al kol Is - ra - el a - me -
kol Is - ra - el, V' - al kol Is - ra - el a - me -
kol Is - ra - el, V' - kol Is - ra - el a - me -
poco rit.
i III i III6 IV6 IV7 V
SECTION "D"
Freely
74
cha. V' - tov b - e - ne - cha. L' va -
mf
cha. Oo
cha. Oo
cha. Oo
Freely
mf
i i VII


59
rech et am-cha; Et am-cha Is-ra-el, B'-chol sha - ah. Bish lo-me - e
mf
f
Ah Ah Ah Bish lo-me -
cha.
a tempo
D.S.
Coda
Freely
cha. Ba - ruch a - ta - A-do-nay.
Ba-ruch
III
V
SECTION "E"
IV
V
I
IV

85


84
Ham - va - rech
Et a -
hu - U - va - ruch she - mo.
Oo
mf
f
vi
V7
i
cantorial elaboration
iV
I
87
mo Et - a - mo.
Ba -
Oo
Ah
i7
V
I

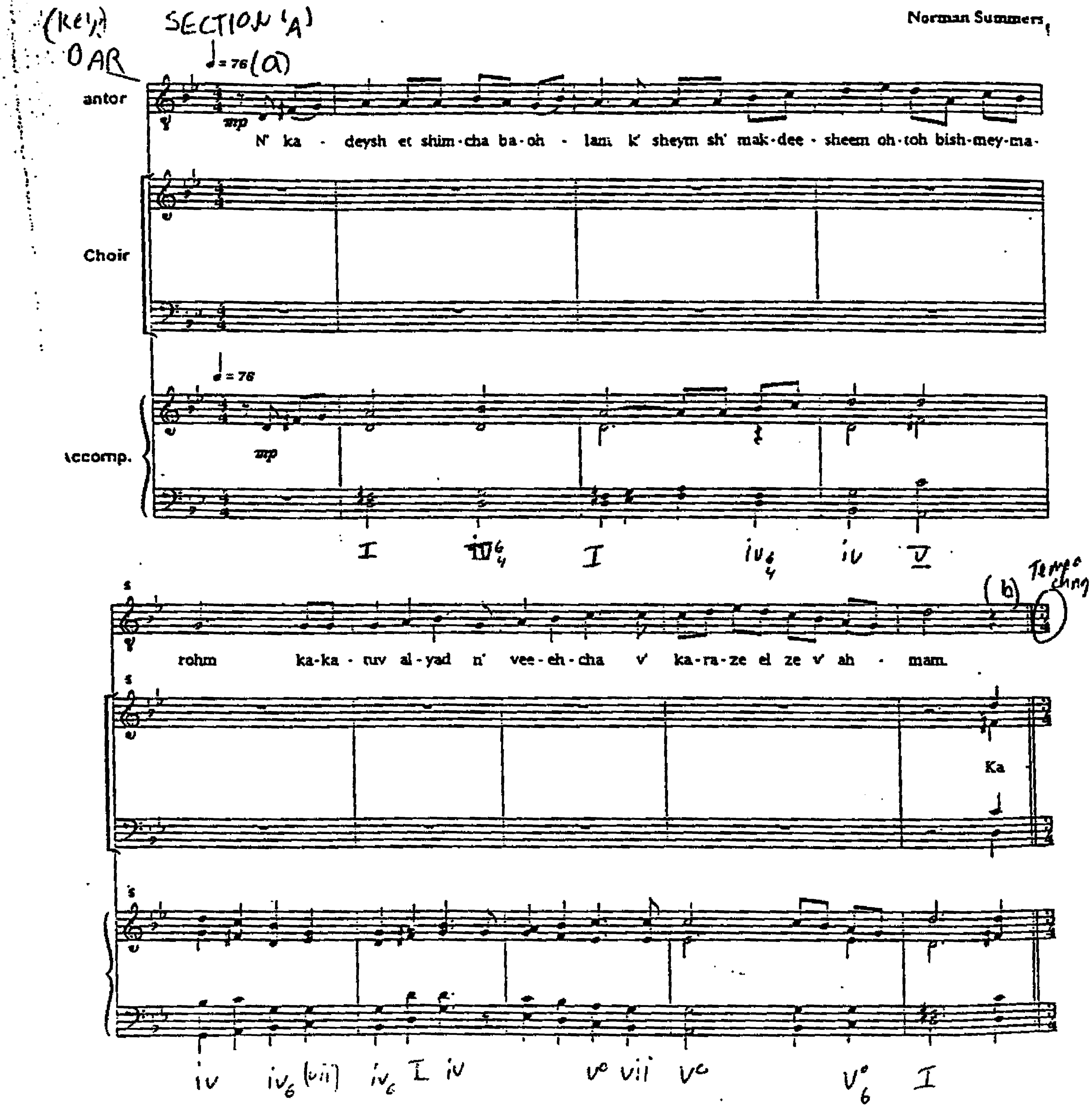

89
sha - lom. Ba - sha - lom.
ff
sha - lom. A - men.
ff
sha - lom. A - men.
ff
sha - lom. A - men.
ff
sha - lom. A - men.
f
ff
I
VI
(built on flat V)
V7
I

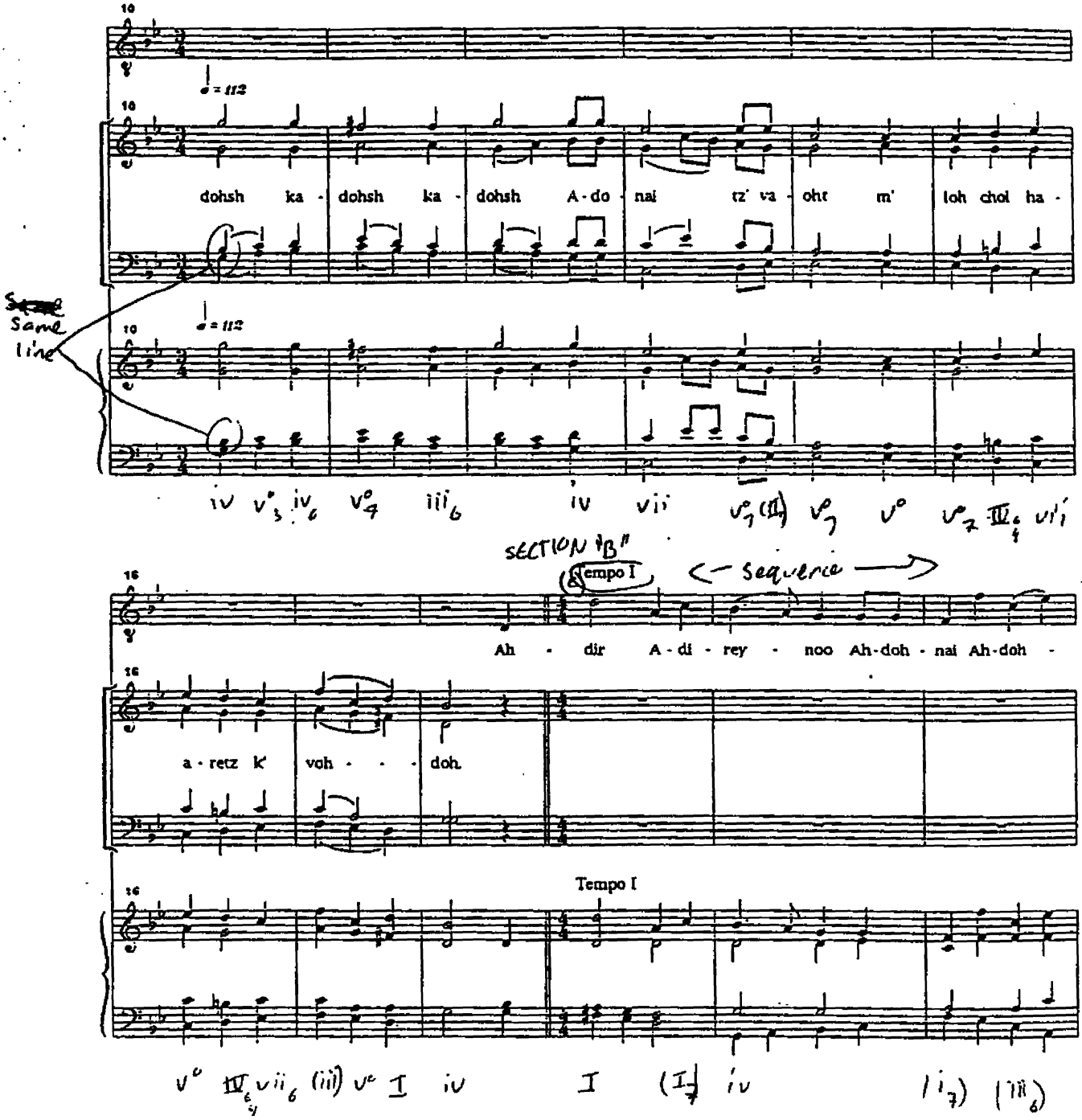
Musical Example 4: *K'dusha* by Summers

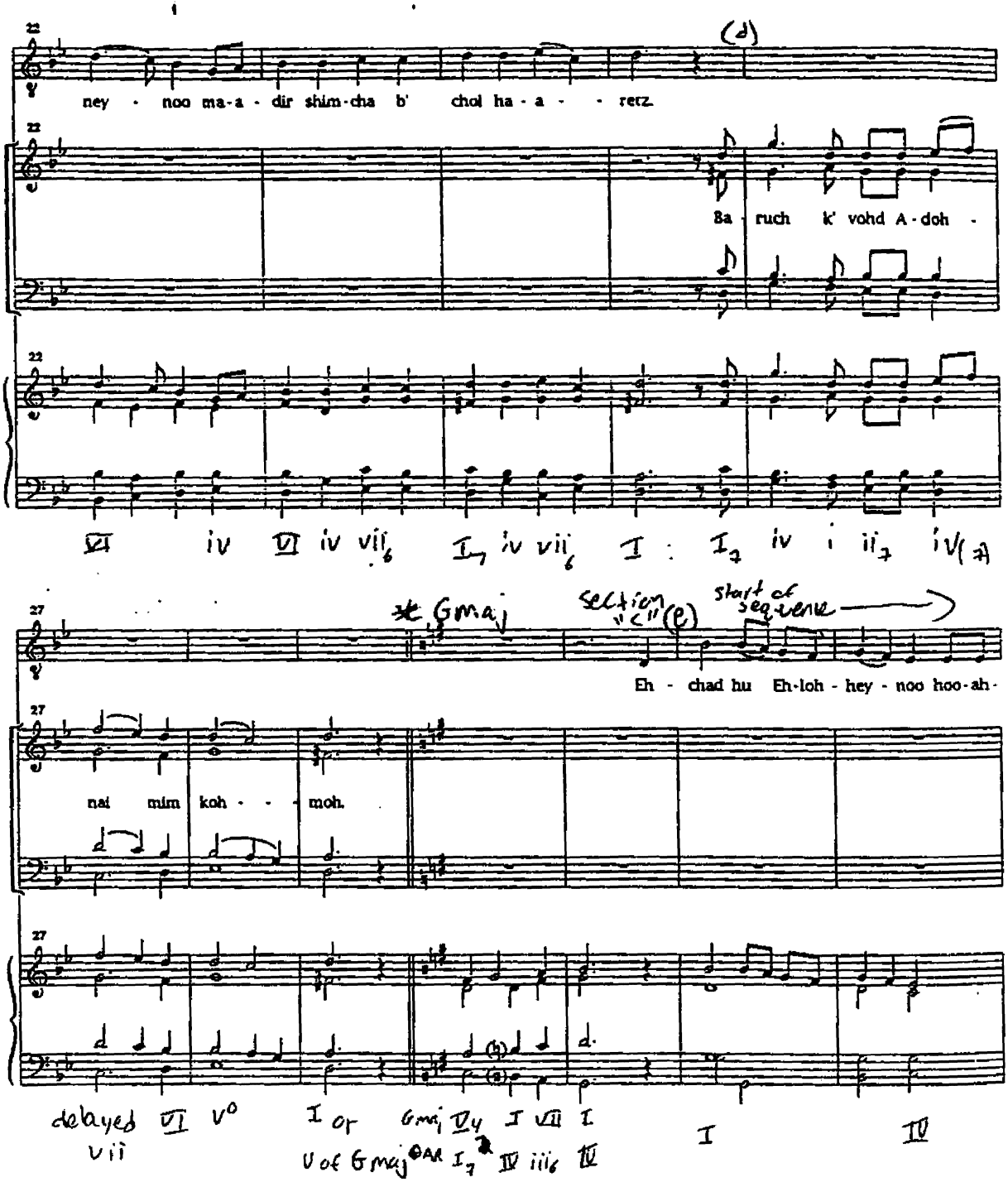
SECTION	A	B	C
MEASURES	1-18	19-29	30-55
SUB-SECTIONS	a: 1-9 b: 10-18	c: 19-25 d:26-29	e: 30- 45 f: 46-55
KEY	D AR	D AR	G maj
VOCALS/ TEXTURE	a: cantor b^1: choir	c: cantor d: choir	e: cantor f^1: choir
FINAL CADENCE	a: vii-I b:I-iv (not conclusive, sets up next section)	c: vii-I d: v^o-I	e: vii-I f: V_7-I
MUSICAL ASPECTS & ACCOMP.	-rhythm changes from 4/4 to ¾ during section x^1 -sequence in bars 6,7 -accomp. supports melody line -vocie exchange bar 15 -several seven chords add color	-sequence in bars 19-22 -delayed vii chord in bar 27 -elongated v^o in bar 28 -top line of accomp. in section c follows melody line like a	-instrumental transition for key change bars 30-31 -accomp. doubles vocal line and choral line for entire section like a&b -full chords in last few bars -double sequence in bars 31-37
TEXT	"We shall sanctify Your Name in this world. Just as they sanctify It in heaven above, as it is written by Your prophet, and an angel will call another and say: Holy, holy, holy is God, Master of Legions, the whole world is filled with his glory." -each "holy" sung differently showing God's different attributes	"Our God almighty, our Lord Eternal, how glorious is thy name over all the world! Blessed is the glory of God from his place." -sequence highlights text of describing God -accomp. of section y follows melody line, which highlights the major theme of the prayer	"One, he is our God; he is our Father: he is our King:: he is our Deliverer. He will again in his mercy proclaim to us in the presence of all the living: 'I am the Lord your God.' The Lord shall reign forever, Your God, O Zion, for all generations. Praise the Lord!" -sequences frame description of God -accomp. doubling vocal line once again makes text important

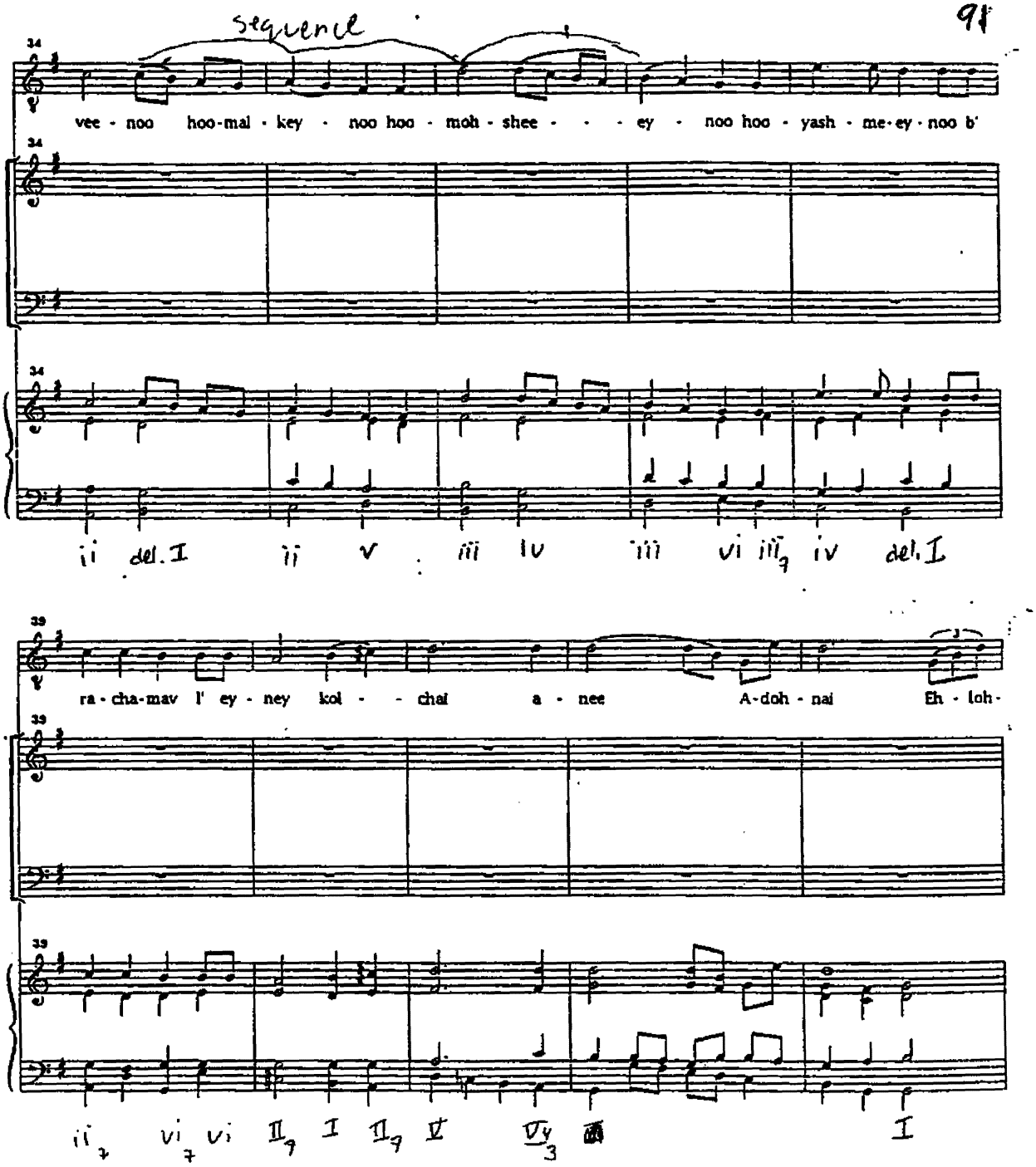
6. K'dusha

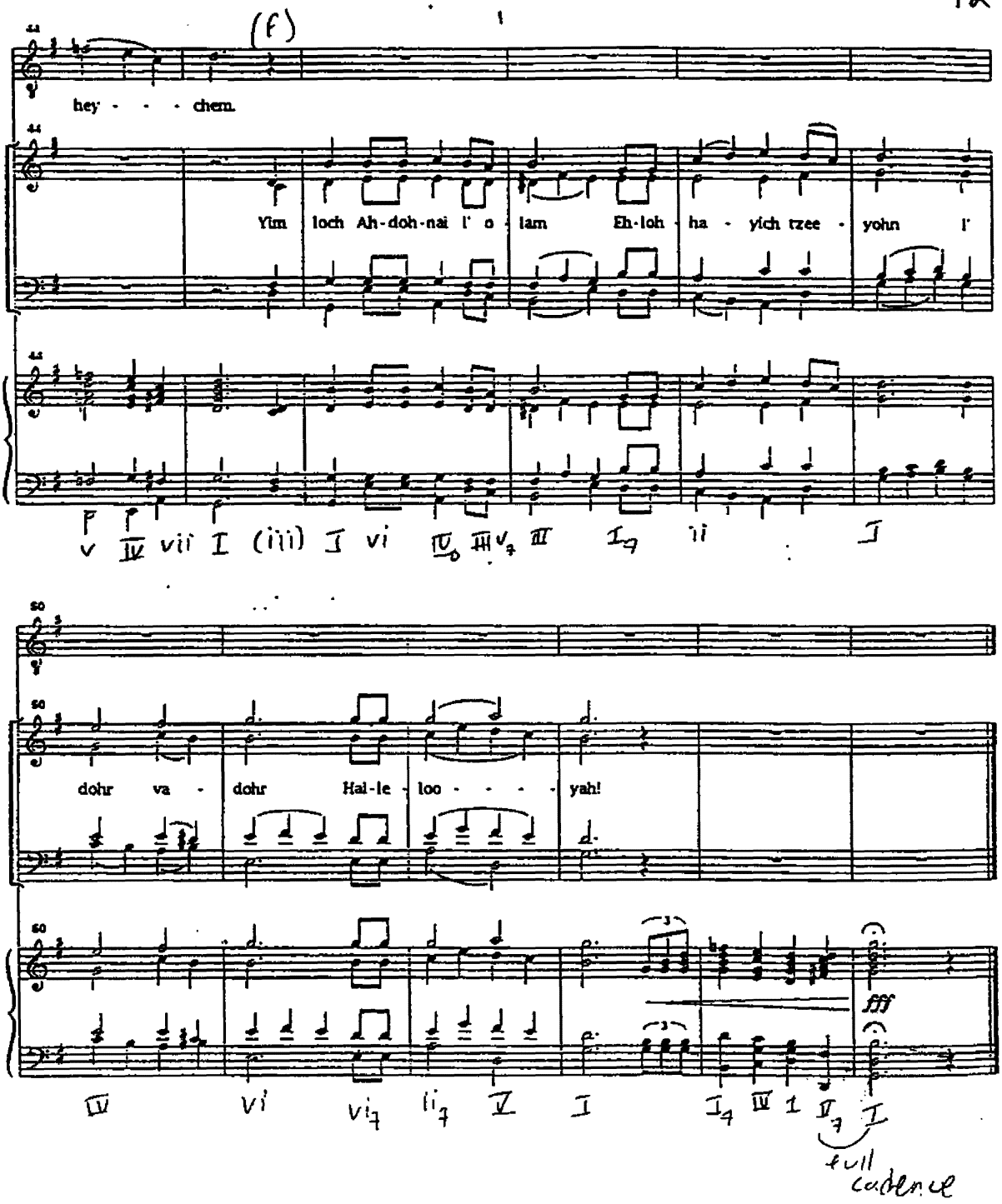
Norman Summers











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