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Selichot at Park East Synagogue: A Reform Jewish Perspective

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Thesis submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

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

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On the third day, Abraham raised his eyes and saw the place from afar.
Genesis 22:4

On the first day of the journeying, Abraham could only occupy himself with thoughts of the abomination he would soon have to perform at the behest of Elohim. The only sound that escaped his lips was a wordless melody sung in the music of weeping. The melody continued from daybreak until nightfall and Abraham in so doing taught his son shtayger "Magein Avot."

On the second day of the journeying, Abraham began to have hope. God had not yet spoken of the mount of sacrifice. Surely Adonai had reconsidered and the two could go on walking together forever. Today a new melody issued forth from his lips. The song that began at daybreak and continued until nightfall was the music of joy and regret intermingled. This is how Abraham taught his son shtayger "Adonai Malach."

On the third day Abraham realized that he had been so consumed by thought that he hadn't lifted his gaze from his sandals since the journey began. Abraham raised his eyes and immediately recognized the holy mountain. Only five notes had time to escape his lips and they were the very sound of *kodesh*. This is how Isaac knew shtayger "Ahavah Rabah."

CONTENTS

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Chapter One
Introduction: A Park East Selichot

I. Culture Shock

When I first walked into the sanctuary of Park East Synagogue at Sixty-Eighth Street and Third Avenue on New York's posh Upper East Side, I was floored. It was as if I had stepped into another time and place altogether. The synagogue was built by Southern German Jews in 1890 and bears the distinction of being one of the few synagogues still owned by the founding congregation. The differences between this historic landmark building and the temple in which I grew up in the Northern suburbs of Chicago were not subtle. Architecturally speaking, Park East is the inheritor of the grand Moorish Revival style (as is New York's glorious Central Synagogue).

> Under persecution in Christian Europe, Jewish communities had been unable to develop a tradition of monumental architecture. After the emancipation of Jews in Europe, and the growth of large Jewish communities in America, it was possible to erect major worship buildings. The problem was what style to use: classical buildings called upon pagan Greco-Roman themes which many considered unsuitable for a Jewish worship space; and the Gothic style so dominant among Christians was equally unsuitable. One solution widely adopted was to make use of "Moorish" architecture - that is the architecture of Muslim Spain (or Andalusia). The relatively tolerant climate of Medieval Spain had been a golden age of Jewish culture, and it was believed that Muslim architecture had incorporated aspects of Jewish religious architecture. Thus the phenomenon of German Jewish (Ashkenazi) congregations adopting the style of Muslim Spain and the golden age of Sephardic Jewry.[1]

In contrast, my home congregation, B'nei Jehoshua Beth Elohim in Glenview, Illinois is the product of a nineteen sixties minimalist and featureless grey concrete style (also known as brutalism[2]).

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[1] Tom Fletcher, "Moorish Revival," *New York Architecture Images* [on-line]; available from http://nyc-architecture.com; Internet; accessed 26 December 2005.

[2] **Brutalism** is an architectural style that spawned from the Modernist architectural movement and which flourished from the 1950s to the 1970s. The early style was largely inspired by the work of Swiss

The architectural styles of the buildings speak volumes about the communities that built them and of the differing ideologies of the people in these communities. For the German Orthodox community of Park East, the time and the place were right for proudly displaying one's Jewish heritage. In America, the synagogue could be an ornate expression of Jewish pride and for a community that was historically very sheltered and fearful, this newfound freedom was joyfully and publicly displayed. The musical choices of the community reflected the ornate Moorish design of the synagogue. The chazzan and his role in this community were to reflect the fine filigree of the interior. Just as the building represented the collective goals for a better life and the proud exhibition of what Jews in America could accomplish, so too was the chazzan a representative of the community that the people could rally behind, pray through and show off as a musical virtuoso to rival anything that could be heard in concert halls.

B'nei Jehoshua Beth Elohim (BJBE) was the product of a wholly different community living in a different time. The sixties engendered a widespread challenge to authority. This was reflected in the Reform movement's chavurah revolution. The synagogue as a community focal point was giving way to home study and the chevrutah. BJBE is a large, concrete dome, which houses both a sanctuary and classrooms arranged

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architect, Le Corbusier (in particular his Unité d'Habitation building) and of Ludwig Mies van der Rohe. The term originates from the French *béton brut*, or "raw concrete". Brutalist buildings are usually formed with striking blockish, geometric, and repetitive shapes, and often revealing the textures of the wooden forms used to shape the material, which is normally rough, unadorned poured concrete. Brutalism as an architectural style was also associated with a social utopian ideology which tended to be supported by its designers, especially Peter and Alison Smithson, near the height of the style. The failure of positive communities to form early on in some Brutalist structures, possibly due to the natural urban decay of the post-WWII period (especially in the United Kingdom), led to the combined unpopularity of both the ideology and the architectural style. "Brutalist Architecture," *Wikipedia* [on-line]; available from http://en.wikipedia.org; Internet; accessed 26 December 2005.

in a maddening circle below. The layout might well have reflected a conscious choice to highlight the circular nature of life and its seasons, but the architectural reality is limiting and, quite possibly, psychologically damaging. The lower level gives one the impression that the building has no corners. This presents a certain sameness that can be evidenced in the Reform music of the time and carries through to this day. In the Reform movement, we are very keen on the usage of musical rounds because they involve a lot of people and present a pseudo-complexity. On closer musical inspection, these rounds reveal music with no corners – simple harmonic progressions that support just about any scale degree and go nowhere.

II. Disclosure

If it isn't already overly apparent, I am a product of the Reform movement and am troubled by the musical inertia that exists today. The early Reformers were privy to a rich musical tradition that celebrated the works of Sulzer and Lewandowski. It is indeed ironic that one would sooner hear a full choral setting of one of our Reform master composers at some Orthodox shuls than in the Reform temples of today. And so it was in this rather roundabout manner that I first became acquainted with great works of Jewish music. I came to Park East synagogue as a paid chorister under the musical direction of Mati Lazar, founder and director the Zamir Choral Foundation. It was my first foray into Jewish music and from the start, I knew this experience would be like nothing like I had ever encountered at conservatory.

The music was virtually illegible and necessitated a kind of Jewish musical intuition. The sheet music lacked dynamic markings, page numbers and on occasion – notes. Notes that had fallen off the page owing to five or six too many generations of

mimeograph copying. The choristers themselves had become part of the fabric of the music. Master copies would get lost over time and whole pieces would be salvaged from the remains of a second tenor part. Tempi vacillated wildly from piece to piece and from bar to bar. I recall one occasion where I made a remark to Mati about how freeing the music was from some of the compulsively marked up scores of Western masters. I said how nice it was to get away from *aufungspraxis*, "performance practice" for awhile. He did not miss a beat and countered, "we have *aufungspraxis* too – JEWISH *aufungspraxis*!" Mati would explain the push-pull effect of the tempi to the choir in his own inimitable style, "you can't be literal with the tempo – we're Jews! We settle in a place for awhile, get comfortable, then they kick us out and we have to scramble over to the next place to rest for a bit..."

I started singing at Park East, sadly, at a period of transition for the choir. Seymour Silbermintz, z"l, was the choirmaster at Park East for several years during the nineties. I never knew the man but I would come to know his music and every so often I would be privy to a colorful story from a nostalgic choir member. It was Seymour who arranged and penned most of the Selichot music that I have transcribed in this thesis. Chazzan Ari Klein was in residence at Park East during the later years of Seymour's career and much of the music in the appendices is tailored to Ari's recitatives. After Seymour's death, Mati Lazar was hired to conduct the choir and he inherited the music that Seymour and Ari developed.

III. The Goal

From the moment I conceived my thesis topic, it was my intention to computer transcribe most of the Selichot book I came to know and love at Park East. The most pressing rationale was to be able to give my choir legible music to sing at my master's recital but the true intention behind my work is that others would be exposed to this music and have the opportunity to share this music with synagogue choirs in the future. When I invited Elliot Levine, choir member under both Seymour and Matthew Lazar as well as composer and member of the Western Wind ensemble, to sing in my choir for the senior recital and I informed him that the music had been Finale transcribed, he had this to say in response, "Wow, to see those things on Finale! Don't know if I could actually read them then. Could you still put in all of the skipped sections and then cross them out with a piece of Neanderthal charcoal?[3]"

To try to document this process without the comments and the color of the men who sang in the choir is to omit a crucial piece of just what is was that made the choir possible. We frequently sang under the worst possible conditions: very little rehearsal time, mountains of repertoire and long hours with little or no food pre-arranged. The one characteristic that all of these men shared, including Maestro Lazar and Chazzan Klein, was an indefatigable sense of humor.

This particular group had inside jokes that required a vast amount of knowledge to understand references and quips. Liturgical and secular knowledge were melded and contorted to suit the whim of the jokester. In much the same way, the development of the *piyyut* required a vast amount of knowledge of biblical, liturgical and rabbinical materials

[3] Elliot Levine, reprinted with permission from an e-mail correspondence dated January 3, 2006.

and the ability to synthesize this knowledge into a highly stylized prayer:

> [I]ncreasingly complex poetry was devised either as artistic additions to the fixed prayers or, on some occasions, actually as substitutes for portions of them. Precentors thus composed and sang new poems, called *piyyutim*, which combined references to the occasions on which they were sung, the relevant liturgical rubric in which they were placed, and the homiletic interpretation of the lectionary. Some of the poems had short refrains for congregational singing; others had more complicated responsive texts that were probably sung by a small choir. The insertion of these poems into the prayers raised heated rabbinic debates; yet the people loved this new art and cherished its singer-composers, the *payyetanim*.[4]

Countless *piyyutim* have been dropped from the liturgy over the centuries owing to obscure references or simply falling out of favor.

Music often suffers the same fate (falling into obscurity and eventually being dropped altogether) depending upon the musical tastes of communities at different times in their histories. Seymour's handwritten manuscripts were destined for the dustbin but it is my sincere hope that the newly transcribed scores will reveal the beauty and the mastery of his work. To fully appreciate and understand the work that was involved, please note Figure 1 on the following page which shows on the left a page of the handwritten score and on the right, the same page after my transcription:

[4] Eliyahu Schleifer, "Jewish Liturgical Music from the Bible to Hasidism," *Sacred Sound and Social Change*, (Notre Dame: University of Notre Dame Press, 1992), 30.

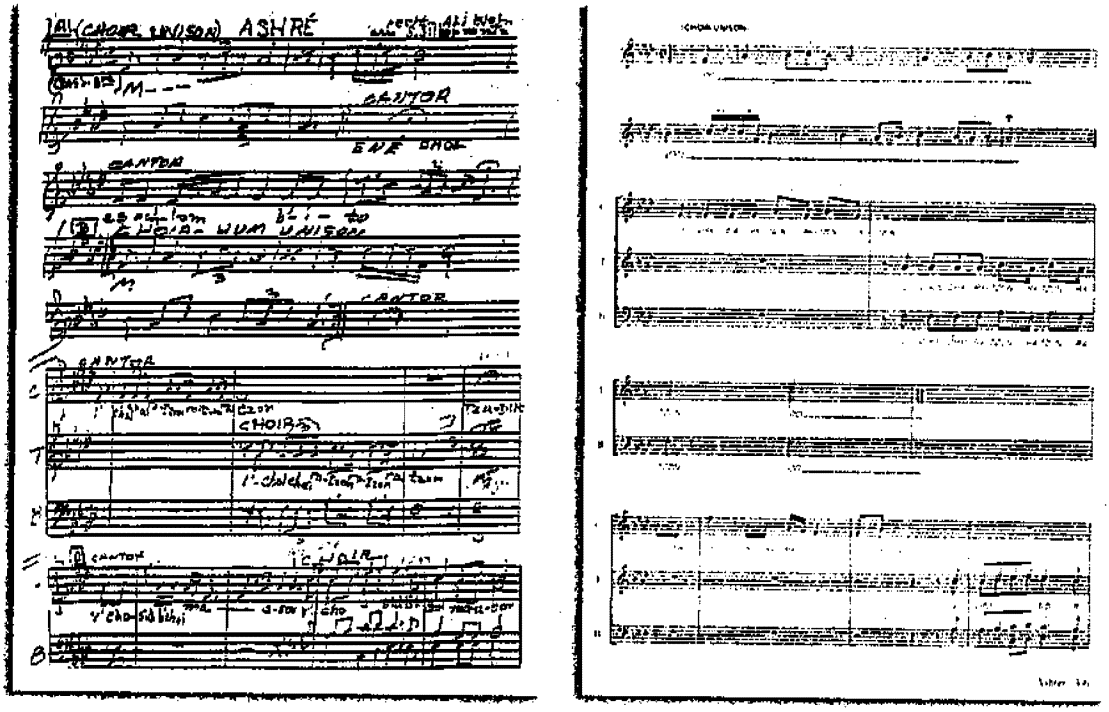

Figure 1

The manuscript page on the left is almost illegible but there is a personality to it. On the other hand, the transcribed page on the right is a clear, if somewhat sterile, rendering of the manuscript. But it is wholly without personality and almost demands more of an internal Jewish awareness on the part of the chorister to be able to fill in the gaps for nuance and flavor. The next chapter will deal with the problems inherent in music transcription both from the written page and from audio recordings.

Chapter Two

I. The Blessing and the Curse of Transcription

If we are to understand the music presented in the next chapter as alternatively organic and fixed, it is of vital importance to recognize some inherent difficulties in transcription compounded by a largely oral tradition that cares little for the conventions of Western music notation. The reason for this is simple: historically, traditional chazzanut was always taught, learned and absorbed by exposure in a synagogue setting. It was born of an oral tradition that has much in common with jazz.

> As with other forms of music transmitted by oral tradition, there was little need initially for jazz to be notated. Much of it was improvised or relied on certain musical conventions – melodic patterns, chord progressions, rhythmic devices – known to and shared by players and learned through imitation. Although musicians might glean similar principles of melodic, harmonic, and rhythmic transformation from published compositions (e.g., theme and variations, arrangements of popular songs), they could absorb the distinctive sounds of jazz and the specific techniques of jazz improvisation only through listening to the music.[5]

Chazzanim have an extremely difficult time trying to explain the behavior of Jewish modes as well as the underlying theory behind cantorial music. The additional step of transcribing a cantorial recitative is doubly vexing because as hard as the music is to explain, it is all but impossible to notate effectively. The meter of the music changes frequently as does the pacing. Tempo is a completely foreign concept and from this point forward, I will use the term pace as a suitable replacement. The music found in Appendix C is true to the manuscript pages in that it contains no tempo markings and almost no dynamic markings. These performance features are intuited as the prayers unfold. Due to

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[5] Barry Kernfeld and Mark Tucker: 'Transcription (i), §1: Introduction' *Grove Music Online* ed. L. Macy (Accessed 24 February 2006), <http://www.grovemusic.com>

the intensely personal and inimitable nature of liturgical music, dynamics and pace can vary dramatically from "prayerformance" to "prayerformance."

Choral parts aside, cantorial recitatives were wholly absent from the manuscript pages I had at my disposal. At this point, I turned to a recording of a Selichot service recorded in 1999 at Park East with Chazzan Ari Klein. This recording as well as a 1927 recording of Yossele Rosenblatt helped me fill in the gaps that make up the cantorial recitatives of Appendix D. The practice of transcription from an audio recording is again common to the world of jazz music.

> The first musicians who wished to learn jazz had to find ways to translate the music they heard into something they could play. Most commonly they achieved this by developing their aural memory – by learning something in one context and attempting to re-create it later in another; by imitating phrases played by teachers or colleagues; and by copying parts directly from recordings or piano rolls, often by slowing down the speed at which these were being played and repeating passages many times. Many musicians who engaged in such activities had no need of notation, but some found it a useful bridge between the acts of listening and performing; by notating a solo, a player might come to understand the basic principles of improvisation and thereby generate fresh, original statements. Thus transcriptions facilitated analysis as well as performance.[6]

It cannot be overstated that the notation of Western music is inadequate to the task at hand and without a working knowledge of newer, graphical ethnomusicological methods of transcription, I invented a system of symbols to be easily utilized in performance. Further, even highly technical systems of acoustic analysis are not without error.

> Transcription as practiced by jazz musicians is usually a self-taught skill. There are no fixed rules for transcribing jazz, nor is there a standard set of symbols used to indicate pitch inflection, articulation, rhythmic deviation, and other expressive devices. Transcription is merely an extension of the technique, learned by every music student, of taking aural dictation, in which it is necessary to listen accurately, to construe analytically, and to notate...

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[6] Barry Kernfeld and Mark Tucker: 'Transcription (i), §1: Introduction' *Grove Music Online* ed. L. Macy (Accessed 24 February 2006), <http://www.grovemusic.com>

> ...Transcription becomes considerably more complicated for those wishing to study jazz. Unlike performing musicians, who may adopt an attitude of practical efficiency towards transcription, scholars have been concerned to bring a high level of detail and scientific rigor to the task... ...Whereas the player might intuitively know how to interpret or adjust notated rhythms to make them sound like the rhythms in a recorded performance, the scholar is interested in describing them as precisely as possible; in an effort to give a faithful graphic representation of an aural document, scholarly transcriptions therefore tend to exhibit a plethora of signs and symbols. Yet ironically, the more the transcriber travels in the direction of accuracy and precision, the more he or she departs from a score that may actually have been used in performance or one that may easily be read and interpreted in the future.
>
> Western notation is weak in its ability to represent the rhythms and timbres of jazz. Thomas Owens (1974) made a preliminary attempt to analyze a slow-paced solo by Charlie Parker using the melograph model C (an electronic instrument that produced graphic representation of pitch and amplitude over time). Owens found that the machine (which was designed by Seeger) revealed many complex details of pitch, duration, and vibrato; for example, some scale steps received a variety of intonations in different contexts, and many notes were of lengths for which we have no symbols (e.g., fifteenth notes or nineteenth notes). However, on account of the "extreme rhythmic complexity of Parker's improvised melody," it revealed a high margin of error in reading pitches.[7]

Other problems with transcription that arose were: how to handle notes that had been cut off the page due to generations of poor Xerox copies. In most instances it was possible to cross check with audio recordings and find the missing notes. On occasion, a best musical guess had to suffice. Another issue: how to reconcile differences in the audio recording and the written page – furthermore, how to reconcile differences in the memory of my experience singing at Park East with the written page. In many cases the latter informed the former. The recording I have from 1999 is not without mistakes. Some of them are glaringly apparent and others required a bit of detective work. With my own memory of several years' evolution of the repertoire, my insider perspective, chorally speaking, enabled me to ferret out missed cues and erroneous chordings. Most of the time, the written page trumped the recording as there were many mistakes in the 1999

[7] Barry Kernfeld and Mark Tucker: 'Transcription (i), §2: Techniques and applications' *Grove Music Online* ed. L. Macy (Accessed 24 February 2006), <http://www.grovemusic.com>

performance but there were cuts and changes instituted since that time that were not reflected in the score. Another issue that was specific to my recital needs was how to revoice clunky voice leading or chordings due to a lack of voices in my recital choir. This last issue is probably the most controversial as there were times when rearranging was necessary. At these times, my own compositional tendencies fleshed out some of Seymour's work although my intention from the start was to keep my compositional voice out of this project altogether. Interestingly enough, during rehearsals one of my choir members who had sung under Seymour since the beginning was able to pick out each and every spot that was not one hundred percent Seymour's work. "That's not Seymour..." was invoked in every instance I had meddled with the arrangement.

The crux of my dilemma was that the ultimate goal of the transcription of this material was performative. I needed to develop a system that would scan easily in a performance situation and that choristers would be able to pick up and read without a learning curve. This system tended to be less scientific and more creative as I struggled with methods of notation that captured the fluidity of the art form and could be easily decoded in performance. The degree of success or failure to which cantorial nuance could be conveyed in performance points directly to the essential question of authenticity.

II. An Outsider's Inside Perspective

When I was in high school I had a jazz piano teacher who began to teach me the blues. I was eager to learn the soulful music and practiced my exercises diligently. Somehow, the music never came out as naturally for me as it did for my teacher and after some frustration I questioned him why this was so. Eric responded, "Danny, look at your

situation –you've never had a hard day in your life. The most difficult decision you've had to make is whether to miss marching band for play practice. You'll never *really* be able to understand the blues." In a certain way, my teacher was right. The blues and to a large extent chazzanut were born of a desperate need specific to the communities in which they germinated. Even if the mimicry is masterful, there is a degree of authenticity missing. The unavoidable question is – is it possible for an outsider to "learn the ropes" and become proficient enough in a cultural milieu that is completely foreign to be considered an insider?

First, we must consider the surroundings themselves. For one to be considered a cultural insider, the opinion and participation of the community is an excellent barometer. If the role of the chazzan is to be a spiritual vessel and to encourage communal participation, we may look to African-American culture for a markedly similar paradigm. The service leader of the African-American church is valued for the same elusive qualities as the chazzan.

> A concrete picture of the vocal quality Blacks desire and expect from performers is difficult to formulate because no one definition could encompass the multiplex possibilities. Over and over again, though, respondents indicated to me that the voice must transmit intensity, fullness, and the sense that tremendous energy is being expelled. The singer must convey complete and unequivocal absorption in the presentation, thereby *compelling* the audience to respond.[8]

This is the effect that a chazzan can create by utilizing various motives of nusach that telegraph to the congregation that a pausal point is coming up in the service and their participation is imminent. The intensity with which the chazzan voices the pausal formula will directly affect the level of participation of the congregation. In a traditional setting a

[8] Mellonee V. Burnim, "The Black Gospel Music Tradition: A Complex of Ideology, Aesthetic, and Behavior," *More Than Dancing: Essays on Afro-American Music and Musicians*, (Westport: Greenwood Press, 1985), 156-157.

loud din from the congregation is desirable, though to Western sensibilities the traditional service can appear cacophonous.

> The aesthetics of premodern Jewish worship were measured against the modern standards of the non-Jewish world and found wanting. The following description from before c. 1775 of such a premodern Ashkenazi synagogue, this one in Amsterdam, would still have been applicable a few decades later:
>
> At my first entrance, one of the priests [sic] was chanting part of the service in a kind of ancient *canto firmo*, and responses were made by the congregation, in a manner which resembled the hum of bees... ...At the end of each strain, the whole congregation set up such a kind of cry, as a pack of hounds when a fox breaks cover. It was a confused clamour, and riotous noise, more than song or prayer... I shall only say, that it was very unlike what we Christians are used to in divine service.[9]

At the School of Sacred Music, as *sh'lichei tsibur* we are taught to wait respectfully for traditional "davening" and it is not unusual to hear students humming along with a practicum or recital, but these hums are merely hypotheses at what a traditional shul would sound like. The resulting harmonies are far too ordered and measured to be considered authentic and may well be seen as somewhat comical to traditional worshippers.

Further complicating my attempt at authenticity was the reality that my work would not be tested in the environs from whence it came – Park East Synagogue and the congregation at Park East. The culmination of my work was destined for the Minnie Petrie Chapel at Hebrew Union College in New York City and the "congregation" was really an audience made up of friends, teachers and colleagues. Even with the personal experience of singing at Park East for several years, my own opinion is irrelevant as my participation as both music copyist and Chazzan makes an unbiased accounting impossible.

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[9] Geoffrey Goldberg, "Jewish Liturgical Music in the Wake of Nineteenth-Century Reform," *Sacred Sound and Social Change*, (Notre Dame: University of Notre Dame Press, 1992), 59-60.

There is a group who participated in the recital whose opinion may better point to the perceived authenticity of the experience. The choirmaster and five members of the choir had sung at Park East under Seymour and Chazzan Ari Klein. While not congregants of Park East, they were insiders in the sense that they had sung there and were quite familiar with the service. At the first rehearsal, I was struck with fear as I realized that I had spent the majority of my preparation time on the choir parts. I had mistakenly assumed that the cantorial recitatives and the choral parts would come together seamlessly. The rest of the rehearsal time was spent on making the transitions as natural as possible. Ironically, the difficult pieces, musically speaking, posed no problem for the choir – it was the davening style of the back and forth between chazzan and choir that required the most work.

One piece in particular required a great deal of rehearsal time and aptly demonstrates the complexities of composed music giving way to cantorial recitative and vice versa. The following chapter will examine the *piyyut* "B'motzoe M'nuchah" in some detail.

Chapter Three

"B'motzae M'nuchah" (Appendix A) is a *piyyut*, or liturgical poem, from the Selichot liturgy. The *piyyut* comes at a very dramatic point about halfway through the Selichot service. The structure of the service is as follows:

Selichot service outline:

אשרי	כרחם אב על בנים סלח נא... כדברך חטה אלוהי	ועדין לא שבנו... אנחנו חטאנו אשמנו סרנו
חצי קדיש		
לך ה' הצדקה הנשמה לך סלח נא אבינו או"א איך נפתח פה	או"א תבוא לפניך שועת חינון	ועדין לא שבנו... אנחנו חטאנו אשמנו סרנו
כי על רחמיך	אל מלך יושב ה' ה' אל רחום וסלחת לעוונינו סלח לנו... כי אתה...	הרשענו
אל ארך אפים ה' ה' אל רחום וסלחת לעוונינו סלח לנו... כי אתה...	במוצאי מנוחה	משיח צדקך אמר
ה' בוקר תשמע (אבד חסיד)	אל מלך יושב ה' ה' אל רחום וסלחת לעוונינו סלח לנו... כי אתה...	אל תעזבנו
כרחם אב על בנים סלח נא... כדברך הטה אלוהי	אל תיזכר לנו זכר רחמיך זכר לנו ברית מחה פשעינו שמע קולינו	אל רחום עשה למען ענינו מי שענה
או"א אין מי יקרא	Confession:	רחמנא דעני רחום וחנון Psalm 6 מתא ומסי מחניסי רחמים נרן דבשמיא שומר ישראל מתרצה ברחמים אבינו מלכנו ואנחנו לא נידע
אל מלך יושב ה' ה' אל רחום וסלחת לעוונינו סלח לנו... כי אתה...	או"א תבוא לפניך תפלתנו... אנחנו חטאנו אשמנו סרנו	קדיש תתקבל
אל תבוא	אשמנו מכל עם...	יגדל

Figure 2*

* from Rabbi Margaret Wenig's High Holy Days liturgy course, JS.C30

It should be noted that "B'motzae M'nuchah" comes shortly before "Shema Koleinu" and the *vidui* (confession) section of the service. "Shema Koleinu" and the *vidui* are the emotional climax of the Selichot service. "B'motzae" signals the intensification that leads to this emotionally charged high point and serves as an introduction to the last of three repetitions of "El Melech Yosheiv." In the following analysis, I will demonstrate how "B'motzae" serves as a crucial bridge from the preparatory liturgy to the core prayers that are the heart of the Selichot service itself.

"B'motzae M'nucha" is an anonymous poem that "is referred to as a *pizmon* because it is recited alternately by reader and congregation. The etymology of *pizmon* is uncertain. It has been suggested that this word is related to *psalm.* The alphabetical acrostic begins with the second stanza."[10] The musical settings for "B'motzae M'nuchah" found in Appendix B act in accordance with the responsive nature of the worship practice of the *pizmon* as the settings are modular and invite congregational davening. In a traditional shul it is not uncommon for the service leader to introduce a section of text, taper off allowing the congregational to proceed at its own pace and then finish a prayer by chanting the *chatima* (seal, or closing blessing). In the case of the *pizmon* "B'motzae," the chazzan sings each verse aloud and may choose to include a congregational melody for the words *lishmoa el harina v'el hat'filah* that bring each verse to a close (just as many settings of "L'cha Dodi" do during Kabbalat Shabbat). In this setting of "B'motzae," the full range of cantorial expression is utilized. There are lush choral settings for some verses, others are simply and expeditiously davened by the chazzan. Some verses fall somewhere in between, containing kernels of choral settings followed

[10] *Selihoth.* Philip Birnbaum ed. (New York: Hebrew Publishing Company, 1952), 28-29.

by prolonged hums supporting Chazzanic recitative. In this case, it is common to hear a four-part choral repetition of a key word or phrase in the verse. Whatever the compositional style, the settings chosen follow an emotional arc and may provide a deeper insight into the text itself.

The words of the first verse are:

On the outgoing of the Sabbath day,	בְּמוֹצָאֵי מְנוּחָה קַדְּמְנוּךָ תְּחִלָּה,
Beseechingly we hasten before thee;	גַּם אָזְנְךָ מִמָּרוֹם יוֹשֵׁב תְּהִלָּה,
Bend thy ear from on high, glorious One,	לִשְׁמֹעַ אֶל הָרִנָּה וְאֶל הַתְּפִלָּה.
And hearken to the cry and the prayer. [11]	

The first verse is not part of the alphabetical acrostic, but serves to set up the prayer and the terms of the dialogue with God. The Selichot service itself is not far removed from the themes of Havdalah. This particular Havdalah takes on added meaning for Ashkenazic Jews this one evening of Selichot as it is a very nebulous time serving both as a postlude to the Shabbat past and a prelude to the Yamim Noraim to come.

> This approach also might explain a passage in the Piyyut that Ashkenazim recite on their first night of Selichot. They begin "Bemotzei Menuchah Kidamnucha Tefilla," after the rest (of Shabbat) we approach You with Tefilla. One could explain that the Motzei Menucha is not referring only to the Menucha (rest) of the preceding Shabbat, but also to the complacency of our lives until this point. In other words, we are saying that we have abandoned our complacency and are ready to commit to serious contemplation and improvement. Perhaps this is a reason for the Ashkenazic custom to begin the recitation of the Selichot on Motzei Shabbat. This might also be the reason we break our routine and recite Selichot at odd hours. We thereby demonstrate our resolve to act differently and improve on our past behavior.[12]

There are eight stanzas in the *pizmon.* The first is a cry to the heavens, a plea from our earthly abode upwards to the One who dwells on high. The piece begins with a solo voice

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[11] Birnbaum, *Selihoth,* 28.

[12] Howard Jachter, "The Rambam's Aseret Yemei Teshuva Roadmap," *Rabbi Jachter's Halacha Files* [on-line], vol. 12, no. 1a (September 2002); available from http://www.koltorah.org; Internet; accessed 27 December 2005.

and an opening phrase member 2 bars long that consists of a melody in F freygish. Before we get any further, it bears mentioning that music based on the Jewish modes always presents an inherent confusion. In western music, a major tonality that sets up a minor tonality occurring a fifth lower is quite obviously a major *V* chord of a minor *i*. In Jewish music, a freygish key serves in many ways like a *V* of *i* but it also may persist for a considerable length of time, causing the freygish key to feel more akin to a tonic. We may proceed with our musical analysis with the knowledge that at times we may be looking at the harmonic structure from two different tonic reference points. If it is necessary to see the tonality from both view points, I will use the convention of showing the chord as a fraction, with the upper numeral representing a tonic of F freygish and the lower numeral representing a tonic of B-flat minor. At the beginning of the piece, it is unclear which tonality will be favored and there is an unusual asymmetrical form to the introduction.

The opening 2 bar statement is answered by a 1 bar choral response that serves to prolong the F freygish mode through harmonization. Next, the solo voice presents another 2 bar phrase member in F freygish that is a restatement of the opening member up a third. This, too, is answered by a 1 bar choral response that moves from $\frac{v^0}{ii^0}$ to $\frac{iv}{i}$. Now instead of another 2 bar solo phrase member, we get a 1 ½ bar phrase member in the solo voice and a return to F freygish. Let's recap: the opening phrase consists of 7 ½ bars (2 + 1, 2 + 1, 1 ½). The segment serves not as a harmonic progression but as a harmonic succession prolonging the feeling of F fregish. And yet, this introduction still doesn't provide a clear answer as to which tonality to call home (tonic). And this is precisely the point that the composer is underscoring. I would argue that the solo voice is the sound of

Shabbat passing. It is clinging to F freygish even as the choral responses push ahead to B-flat minor. This is the tension between *kodesh* and *chol.* In bar 5, just when it seems that the solo voice has acquiesced to B-flat minor (the downbeat seems to admit defeat), there is a last gasp of F freygish before the choir comes to roost in B-flat minor. It is as if the solo voice does not want to let go of Shabbat, especially when faced with the prospect of the looming *Yom Hadin.*

This tension between two keys highlights more than the temporal tension of the outgoing Shabbat day. "B'motzae M'nuchah" itself is a tension between the heavens and the earth. Thematically, the stanzas follow a pattern until the eighth and final stanza:

On the outgoing of the Sabbath day, Beseechingly we hasten before thee; Bend thy ear from on high, glorious One, And hearken to the cry and the prayer	The prayer begins with a plea directed to the heavens [UP]
Raise a mighty right hand to bring triumph, For the sake of self-offering Isaac; Protect his children pleading in the night, And hearken to the cry and the prayer.	The second stanza is a look back at God's earthly children. [DOWN]
O seek those who seek thee and worship thee, Let them find thee who art in thy heavens; Close not thy ear to their supplication, And hearken to the cry and the prayer.	The third stanza directs our attention back to the heavens. [UP]
They dread the coming of thy judgment-day, They suffer like one bearing her firstborn; Cleanse their stain, let them praise thy wondrous deed And hearken to the cry and the prayer.	The fourth stanza references the earthly children. [DOWN]
Thou art the Creator of all beings, Providing them with relief from distress; Grant them blessings from thy cherished treasure, And hearken to the cry and the prayer.	The fifth stanza focuses on the attribute of God's mercy. [UP]
Though thy people's misdeeds be numerous, Grant them strength from thy heavenly treasure; Hear those who come to thee pleading for grace, And hearken to the cry and the prayer.	The sixth stanza is an admission of guilt by God's children. [DOWN]
O heed our sufferings and not our sins, Clear those who entreat thee, God of wonders; Hear their supplication, God, Lord of hosts, And hearken to the cry and the prayer.	The seventh stanza directs our attention to the heavens in a fervent plea. [UP]

Accept their plea which they address nightly, Favor it as a perfect offering; Show them thy marvels, doer of great deeds, And hearken to the cry and the prayer.[13]	The eighth stanza takes us even further into God's realm as the prayer itself becomes the sacrifice. [UP]

The first stanza sets up the tension and the freygish scale is a good place to begin. The freygish scale itself reveals a deep divide between heaven and earth in the first four scale degrees. The lowered second scale degree creates a large, augmented second interval between the second and third scale degrees. This is the chasm that separates heaven and earth. A tonic and second scale degree a half-step apart, a large interval coming between scale degrees two and three, and a half-step between the third and fourth. The scale is telling us that only a leap of faith (or an augmented second) can gain access to the higher realms of the scale and of our own spirituality.

After the opening phrase, the choir takes over in bar 8 and by the downbeat of bar 9, we land solidly in B-flat minor but the battle between the tonalities and *kodesh* and *chol* is not over. The pickup notes to bar 9 begin a four bar phrase that is a harmonic progression from $\frac{iv}{i}$ to $\frac{I}{V}$. There is an interesting occurrence in the third bar of the phrase (Appendix B, p.34). The downbeat suggests $\frac{vii}{iv}$ but by beat three, the harmony snaps back to $\frac{iv}{i}$. It is a common Jewish cadential formula in freygish to move from *vii* to *I* but in our piece, the *vii* is robbed of its purpose and we shift back rather hastily to B-flat minor. I am uncomfortable labeling the resting point in bar 12 a half cadence because of the nature of Jewish liturgical music. This *pizmon* is a prayer and prayer conveys

[13] Birnbaum, *Selihoth*, 29-31.

feelings and emotions that don't always fit well within barlines. To label something a formulaic western half cadence would imply a kind of symmetry that simply doesn't exist in our piece.

The resting point in bar 12 on F freygish is the first cantorial improvisation of the piece. Ari Klein's chazzanut begins in F freygish, further prolonging the deception that F is our tonal center. In a flourish, Chazzan Klein deftly and expertly shifts the focus to B-flat minor as he cadences on B-flat (*kidamnucho t'chilo*). The choir's next entrance in bar 15 uses a barlong B-flat pedal to emphasize the tonic harmony of B-flat minor. The choir has a five bar phrase (bars 15-19), the extra bar allowing for a full authentic cadence: i_4^6 - *V* - *i*. The next cantorial flourish is supported by the choir again humming a B-flat minor tonic. The phrase *hat ozn'cho mimorom* stays within the confines of B-flat minor. The choral repetition of *mimorom*, meaning "on high," in bar 22 paints the text nicely as the melody starts on $\hat{5}$, uses an upper neighbor ($\hat{6}$), then proceeds down the scale to $\hat{3}$ only to jump back up a third to $\hat{5}$. This shows us that God dwells on high and it will take a proper address to approach God. The very references to God show the reverential and careful way the *payyetan* entreats God. God is not referred to directly as *Elohim, Adonai ts'vaot* until the seventh stanza, and even then, it is the only direct reference of the poem. In the first stanza, our metaphor for God is *yosheiv t'hilah*, or Dweller of Praise. It's little wonder that the chazzanut on this phrase becomes more impassioned and comes to rest on a B-flat, as if to ask the Holy One to come down to our level. The choir repeats the sentiment in the response *yosheiv t'hiloh* (bar 26) and here we have a melodic repetition of the phrase *kidamnucho t'chiloh* complete with another full, authentic cadence in B-flat.

The concluding section of the first stanza is a cadenza that leads to the *pizmon* refrain *lishmoa el horino v'el hat'filoh*. The cadenza presents a clearly defined dominant seventh scale in F. The choir restates the F major chord twice responsively and then Chazzan Klein leads us somewhat unexpectedly to A-flat, which provides a nice segue to the pastoral setting of the refrain in D-flat major (the A-flat becomes a new dominant tonality). The refrain is made up of two 4 bar phrases. The first phrase is a harmonic succession reinforcing D-flat major with a D-flat pedal in the Tenor 2 and Bass parts. The second phrase is a plagal cadence of sorts, waffling between IV_4^6 (bars 5 and 7 of the refrain) and *I* (bars 6 and 8). This phenomenon may also be described as a harmonic succession prolonging the feeling of *I*. Again, we have a D-flat pedal in both the Tenor 2 and Bass which may very well illustrate the firmament of the earth. Thematically, even though we are firmly rooted in the earthly sphere, we can reach towards the heavens and dialogue with God (the intermingling of *IV* and *I*).

The refrain itself, *lishmoa el harinah v'el hat'filah* (I Kings 8:28), is a plea to God to involve God's self in the earthly doings of humanity. These words were uttered by Solomon at the dedication of the Temple *neged kol k'hal Yisrael* (before the whole assembly of Israel – I Kings 8:22). In verse 27, Solomon posits the question, now that this Temple is a reality, will God truly dwell on Earth (*yeisheiv Elohim al ha'aretz*)? It is, of course, a rhetorical question because he himself notes that even the outermost reaches of heaven are not enough to contain God, how much less so this earthly Temple? The verb of verse 27 (*yeisheiv*) is used in a noun form to refer to God in the first stanza of the *pizmon – yosheiv t'hilah*. The crux of the biblical episode is really verse 28, the verse of our refrain. Verse 28 pleads God to "*turn* to the prayer and supplication of Your servant,

to *listen* to the cry and the prayer that Your servant prays before you this day." Every time "B'motzae m'nuchah" is recited, the words recollect and remind God of the day of the dedication of the Temple. The sentiment is clear, it's not simply *lishmoa* (hear), but be *moved* by our prayer. There is a very tangible feeling of mutual beneficence, or more cynically, quid pro quo. This subtext is glaringly obvious in the language of these verses. Our Jewish creed, the *Sh'ma*, exhorts the people Israel to *listen* (or bear witness) to the oneness of God. Solomon now calls upon God to *listen* to our cry and prayer. In verse 29 he goes on to say essentially, watch over this House "night and day" and in our *pizmon*, the second stanza knowingly refers to God's children as "those who are crying out at night." The not-so-subtle message is, do for us and we'll do for You. Just what it is that Solomon and we, the Jewish people, desire of God is revealed in I Kings 8:30. Verse 30 distills our hopes into two words: *v'shamata v'salachta*, that God will hear and forgive.

Perhaps another reason that the author of the *pizmon* focuses on this particular episode is that some forty verses later in I Kings 9:3, God responds. Adonai said to Solomon, *shamati* – "I have heard the prayer and the supplication which you have offered to Me." Interestingly enough, the text is not *shamati v'salachti* (I have heard and pardoned) but simply *shamati.* The reason that *salchti* is not inherent in *shamati* is that God's forgiveness is conditional and this is the most clever irony of our *pizmon.* God turns the "you do for me and I'll do for you" logic right back on its head and says, "I hear you and the ball is in your court." God will pardon and forgive provided the Israelites follow the commandments and the laws. All of this is operating subconsciously every time the refrain is sung.

Verse 2 (Appenidx B, p. 36) begins with a tenor solo (*es y'min oz*). There is an interplay between the chazzan and the choir (and by extension, the *kahal*) that the first stanza demonstrated nicely and the second stanza will use to even greater effect. It is as if the *shliach tzibur* is modeling him/herself after Moses or any other great Jewish leader, calling out to God on behalf of God's people Israel and the choir is the allegorical voice of the people Israel. In the second stanza the tenor voice calls to mind the Akeida:

Raise a mighty right hand to bring triumph,	אֶת יְמִין עֹז עוֹרְרָה לַעֲשׂוֹת חָיִל,
For the sake of self-offering Isaac;[14]	בְּעֵרֶךְ נֶעֱקָד וְנִשְׁחָט תְּמוּרוֹ אַיִל,

The Birnbaum translation assumes the intention of the text but let's see why Isaac is assumed. The first line is a bit veiled but the reference *et y'min oz or'rah* (raise a strong right hand) and the similarity to the dramatic climax of the Akeida, Gen. 22:10, *vayishlach Avraham et yado* (Abraham sent [up] his hand) cannot be mere coincidence. A more literal translation of the second line is, "For the righteousness of [the one] who was bound and was slaughtered in place of a ram." It is wholly appropriate that a mature tenor should sing the opening lines for the *payyetan* is referring to rabbinic midrashim that see Isaac not as a young boy but as a grown man of thirty-seven. The rabbis arrive at this conclusion by the belief that Sarah's death at 127 years of age – the very next episode following the Akeida – was very close, chronologically speaking, to the Akeida itself. The point being that Isaac was fully aware of his role as the sacrifice and even assumed it willingly. Furthermore, the midrash holds that Isaac was, in fact, slaughtered on Mount Moriah and subsequently brought back to life. These themes will find closure and completion in the eighth and final verse.

[14] Birnbaum, *Selihoth*, 30.

At the beginning of the second stanza, the tenor solo starts with an introductory phrase that is 3 bars long. This phrase is a harmonic succession as it does not deviate from *i*. The melody outlines a B-flat minor triad with the alteration of a lowered $\hat{2}$. The next 4 bars are harmonically: *iv* - *i* - *iv* - *i* . The melody in bars 4-7 (A) will come back with a variation in bars 8-10 (A'). Bars 8-10 are harmonically: *iv* - *i* - *iv* - *VII*. Bars 11-12 are a more elaborate extension of *VII* (*iv* - *III* - *i* - *VII*) which is part of the Jewish cadential formula: *VII* - *i*. Bars 13-15 are simply a prolonged tonic harmony (*i* - *iv* - *i*) . The phrase breakdown of the opening 14 bars was: 3, 4, 3 + 2, 3). The last note of the solo supports the rabbis' assertion that Isaac was, in fact, slaughtered. The leap to the high B-flat depicts Isaac as the *korban* going up to the heavens.

Bars 16-19 begin an eight bar phrase (B) containing a melodic sequence that first progresses from *i* (B-flat minor) to a resting point on V^7 (bar 19). The next half of the B material (bars 20-23) utilizes the same melodic cell up a whole step which takes us harmonically from ii^0 back to *i* on the downbeat of bar 23. This eight bar phrase is then picked up by the entire choir in bars 24-31. There is an entire midrashic world that is spun in this stanza thus far. We have already examined Isaac's complicity and sacrifice in the opening tenor solo. Bars 16-23 are more than a string of parallel sixths, weeping sixths at that. They are father and son ascending the heights of Mount Moriah together, Isaac on the tenor melody and Abraham the harmonizing alto. An interesting question is posed in bar 19. The C and the E-flat are only the barest suggestion of V^7, and yet the rest of the chord is screaming out of the silence. Will God allow Abraham to destroy the promise of generations to come and the future of the Jewish people, effectively silencing the other choir parts, or will the two live to make the descent, and in so doing secure the

future of the Jewish people and choir parts to come? Our answer is clear from the restatement of B in bar 24. The entire choir enters en masse with the alto part lagging just behind the pack (a symbol of the promise of the generations to come). Most importantly, there has been a voice exchange between the tenor and the bass lines. In bar 16, the tenor part had D-flat and the harmony was a sixth below on F. Now, in bar 24, the tenor has emerged on top with the F and the bass is a third below on D-flat. This follows the logic of our midrash which gives the *z'chut* of the Akeida to Isaac for being a conscious participant in the sacrifice. It is the son who succeeds even the father in terms of ability to carry out divine will. This also ties us to another important son who was able to fulfill a divine plan that his father was not – Solomon. Solomon who is the author of our refrain "Lishmoa" was able to build and dedicate God's holy Temple, where David was not. But rather than dote on the heroic deeds of any individual, our music proceeds chorally from bar 23 through the next *lishmoa* refrain and we subconsciously learn that ultimately the kahal is collectively responsible for the building of the Temple.

Bars 32-39 are first a four bar phrase comprised of two, two bar sequential phrase members followed by a four bar imitative sequence. This section is decidedly triumphalist. Gone are the rounded, softer edges of the triplets in the preceding phrase. Bars 32-39 employ dotted rhythms exclusively. Bars 32-33 are new melodic material (C) and employ the use of vii^0 harmonically. Bars 34-35 are C material down a whole step (C') and are supported by *i* harmonically. Bars 36-39 move from *i* to a temporary tonicization of F major (previously *V*). The motive of the sequence presented in bar 36 has only one bar to play itself out in the bass line, but it serves it's purpose of speeding us onward to the tonicization and makes the F major chord land more solidly. Just as quickly

as we arrive in F major, however, the second *lishmoa* refrain pulls immediately back to B-flat minor. It's as if the proud descendants of Isaac have gotten too haughty in their plea and now must humble themselves before God.

The second *lishmoa* refrain is comprised of two, four bar phrases. The first phrase starts in B-flat minor (*i*) and moves to *V* in the second half of bar 2. Bar 3 makes use of an A-natural leading tone and harmonically functions as *i*. Bar 4 is really a half-cadence on *V*. The second phrase is clearly imitative of the first but reaches a tone higher in the melody. Bar 5 moves from ii^{0} to V^{7} and Bar 6 moves from vii^{07} to *i*. Bars 7 and 8 are a full cadential formula of $i - V^{7} - i$. This melody, more so than the previous pastoral incarnation of the refrain, connotes weeping and truly exemplifies the cry of the refrain. It is also a melody that holds up well to repeated use. The contemplative, mournful tune is like a mirror and a magnifying glass, reflecting and holding up to scrutiny the sentiments of the stanza preceding it.

The intermediate five stanzas are more davened than fully composed compositions. Of course, the skilled chazzan will do everything in his/her power to word paint and highlight the drama of the text. Particularly evocative sentiments are the suffrage in the fourth stanza, "like one bearing her firstborn," and the singular occurrence of God's name in the seventh stanza. It is also noteworthy that both Elohim and Adonai are invoked in this prelude to the final verse. Our sages have aligned different attributes with the different countenances of God: fear and terror with Elohim and mercy and compassion with Adonai. It is no mere coincidence that the two are used together at this penultimate location to try to grapple with the breadth and magnitude of God.

The final stanza, *r'tsei atiratam*, is the culmination and the *chatima* (though not in the strict formulaic sense) of the *piyyut*. The opening eight bar phrase is comprised of two four bar phrase members, the latter being a sequential restatement of the opening four bars. This stanza is at once differentiated by everything that has preceded it. The keys utilized are not a departure – the first four bars are firmly rooted in B-flat minor and bars 5-8 respond in the dominant harmony, F major. The time signature and the overall character of the music has been transported from the realm of supplication and pleading to an almost triumphal and jubilant tone. The lilting 6/8 time signature gives the worshipper the distinct impression that we are no longer wandering in the desert of despair and self-pity (we're not out of the woods yet, but the piece opens with this markedly different tone). The strict meter and relentless eighth note pulse gives us a unity of expression and a direction: we're moving towards *s'licha* and perhaps redemption.

The subsequent eight bar phrase (bars 9-16) is comprised of two four bar phrase members as well. Bars 9-12 can either be interpreted as a dominant tonality in fourth inversion, V^4_2, or as $vii^{\circ 6}_4$ leading to *V-i* in bar 12. The latter explanation creates the impression of a full authentic cadence which is immediately countered with a four bar phrase ending in a dramatic and much more settled half cadence in bar 16. The impression the first 16 bars creates is that after verses and verses of supplication, we've finally broken through and our prayers are being heard by the Almighty. There is a haughtiness to the setting that is immediately dispelled by a cantorial restatement of the text. The cantorial interjection serves as a reminder that we should always retain a sense of humility when addressing God and the weeping sixths on *tareim nisecha* are in stark contrast to the jubilance of the opening bars. Perhaps the *sod*, or secret, to the entire

piyyut is found in the text *sh'ei b'ratzon k'korban kalil v'olot* – favor it as a perfect offering. Our translation doesn't really do justice to the phrase. A more literal translation might well read, "Willingly (or with pleasure) smooth over[11] [it] as a whole sacrifice and burnt offerings." This verse is overflowing with references to the Temple cult. There is a sense that if the preceding verses have been offered appropriately, this verse will complete the *piyyut* and effectively become the *korban* of old. Furthermore, the *piyyut* would serve as the *korban* and also as the *olot* that the Temple visitors would have offered. There seems to be a subtext that the prayer offered by a *shliach tsibur* replete with communal responses is a liturgical recipe for reaching God's presence and for communal absolution. It is no coincidence that the verse that references the *kalil* (whole or complete) sacrifice is the final verse or that the words *Adonai* and *Elohim* are in the penultimate verse. We see in this traditional piyyut the very essence of the notion that after the destruction of the Temple, prayer became the *korban*. If the prayer is offered in the appropriate manner, the words themselves will become both *olah* and *korban*.

[15] "*sh'ei* – B. Bath. 4" he (Herod) intended to cover them (the Temple walls) with gold." Marcus Jastrow, *Sefer Milim*, p. 1610.

Conclusion

As I began to formulate my thesis idea and the intrinsically linked master's recital, I had to extend the purview of my originally stated goal. My goal to "rescue" Seymour Sibermintz's arrangements immediately brought up a host of ethnomusicological questions. In chapter two, some of the inherent problems of transcription were raised but there are also deeper, philosophical questions. Even in my earnest attempt to accurately reproduce the music of the Park East Selichot service, inevitably notes and rhythms would have to be changed to suit the needs of the recital and the voices I had at my disposal. It soon became apparent that although my prime directive was to be as invisible and faithful to the manuscript pages as possible, the inescapable truth was that I was an integral part of the process of documentation. As critics of Ry Cooder's *Buena Vista Social Club* and David Byrne's solo albums fusing latin jazz and American rock are quick to point out: perhaps the music would have been better off without the meddling of outside influences. These are extreme examples, but even ethnomusicologists who simply record events worry about contamination by their very presence.

> The hope of being a fly on the wall was dashed and a new issue, 'reflexivity', arose. What would they be doing if I weren't here? How is my presence affecting what they are doing? How can I modify my behaviour so that they would more nearly do what they would have done if I weren't here? Should I tell my life story so the reader of my study can answer these questions?
>
> If these are mischievous questions, perhaps they will lead us to abandon hope of a false objectivity, and to become resigned to our wholesome subjectivity.[16]

At a certain point it became necessary for me to embrace my subjectivity and to recognize that even with the best of intentions there were choices that were made out of

[16] Helen Myers, *Ethnomusicology: Historical And Regional Studies* (W. W. Norton & Company: New York, 1993) 12.

selfish concerns. Disclosures and admissions aside, the process and the recital yielded a bumper crop of Seymour's arrangements and the positive effects certainly outweigh the bleak alternative of letting this music fade away into obscurity.

At the completion of the recital, there were two comments that convinced me that I had achieved some measure of success with the issue of authenticity. The comments came from the group of Park East singers who knew the music intimately and the first was, "How did you learn to sing *chazzanus* so convincingly?!" The second was, "When I closed my eyes, I could have sworn we were back there."

Appendix A

B'motzae M'nuchah

Reader and Congregation:

On the outgoing of the Sabbath day,
Beseechingly we hasten before thee;
Bend thy ear from on high, glorious One,
And hearken to the cry and the prayer.

Raise a mighty right hand to bring triumph,
For the sake of self-offering Isaac;
Protect his children pleading in the night,
And hearken to the cry and the prayer.

O seek those who seek thee and worship thee,
Let them find thee who art in thy heavens;
Close not thy ear to their supplication,
And hearken to the cry and the prayer.

They dread the coming of thy judgment-day,
They suffer like one bearing her firstborn;
Cleanse their stain, let them praise thy wondrous deed
And hearken to the cry and the prayer.

Thou art the Creator of all beings,
Providing them with relief from distress;
Grant them blessings from thy cherished treasure,
And hearken to the cry and the prayer.

Though thy people's misdeeds be numerous,
Grant them strength from thy heavenly treasure;
Hear those who come to thee pleading for grace,
And hearken to the cry and the prayer.

O heed our sufferings and not our sins,
Clear those who entreat thee, God of wonders;
Hear their supplication, God, Lord of hosts,
And hearken to the cry and the prayer.

Accept their plea which they address nightly,
Favor it as a perfect offering;
Show them thy marvels, doer of great deeds,
And hearken to the cry and the prayer.

Reader and Congregation:

בְּמוֹצָאֵי מְנוּחָה קִדַּמְנוּךָ תְּחִלָּה,
הַט אָזְנְךָ מִמָּרוֹם יוֹשֵׁב תְּהִלָּה,
לִשְׁמֹעַ אֶל הָרִנָּה וְאֶל הַתְּפִלָּה.

אֶת יְמִין עֹז עוֹרְרָה לַעֲשׂוֹת חָיִל,
בְּצֶדֶק נֶעֱקַד וְנִשְׁחַט תְּמוּרוֹ אַיִל,
גְּנֶן־נָא נִזְעוֹ בְּזַעֲקָם בְּעוֹד לַיִל,
לִשְׁמֹעַ אֶל הָרִנָּה וְאֶל הַתְּפִלָּה.

דְּרֹשׁ־נָא דוֹרְשֶׁיךָ בְּדָרְשָׁם פָּנֶיךָ,
הִדָּרֶשׁ־לָמוֹ מִשְּׁמֵי מְעוֹנֶךָ,
וּלְשַׁוְעַת חִנּוּנָם אַל תַּעְלֵם אָזְנֶךָ,
לִשְׁמֹעַ אֶל הָרִנָּה וְאֶל הַתְּפִלָּה.

זוֹחֲלִים וְרוֹעֲדִים מִיּוֹם בּוֹאֶךָ,
חָלִים כִּמְבַכִּירָה מֵעֶבְרַת מַשָּׂאֶךָ,
טִנּוּפָם מְחֵה נָא וְיוֹדוּ פְּלָאֶךָ,
לִשְׁמֹעַ אֶל הָרִנָּה וְאֶל הַתְּפִלָּה.

יוֹצֵר אַתָּה לְכָל יְצִיר נוֹצָר,
כּוֹנַנְתָּ מֵאָז תֶּרֶף לְחַלְּצָם מִמֵּצַר,
לְחָנְנָם חִנָּם מֵאוֹצָר הַמְנֻצָּר,
לִשְׁמֹעַ אֶל הָרִנָּה וְאֶל הַתְּפִלָּה.

מְרוֹם אִם עָצְמוּ פִּשְׁעֵי קְהָלֶךָ,
נָא שַׂגְּבֵם מֵאוֹצָר הַמּוּכָן בִּזְבוּלֶךָ,
עָדֶיךָ לָחֹן חִנָּם בָּאִים אֵלֶיךָ,
לִשְׁמֹעַ אֶל הָרִנָּה וְאֶל הַתְּפִלָּה.

פְּנֵה נָא אֶל הַתְּלָאוֹת וְאַל לְחַטָּאוֹת,
צַדֵּק צוֹעֲקֶיךָ מַפְלִיא פְלָאוֹת,
קְשַׁב־נָא חִנּוּנָם אֱלֹהִים יְיָ צְבָאוֹת,
לִשְׁמֹעַ אֶל הָרִנָּה וְאֶל הַתְּפִלָּה.

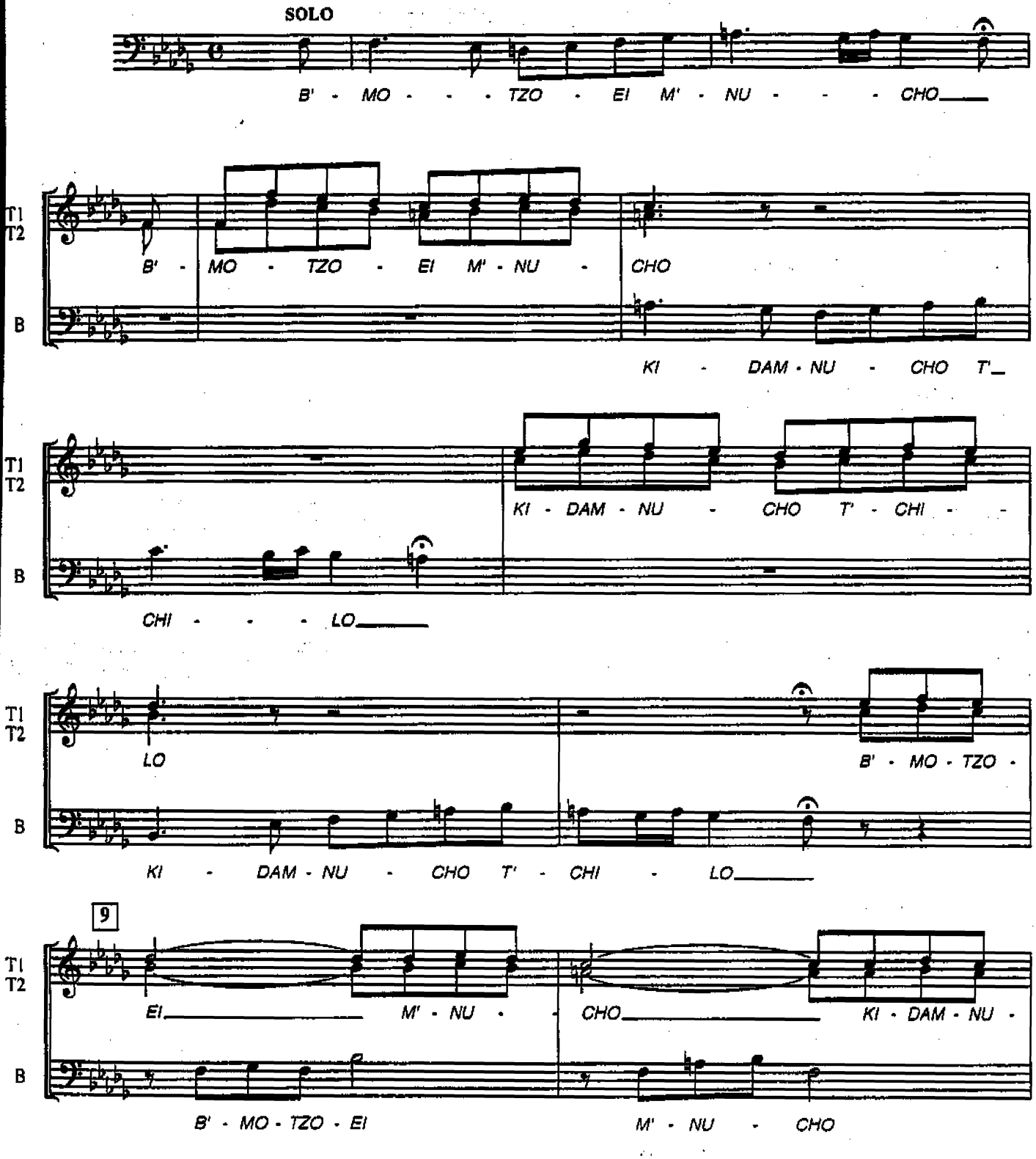
רְצֵה עֲתִירָתָם בְּעָמְדָם בַּלֵּילוֹת,
שְׁעֵה בְּרָצוֹן כְּקָרְבָּן כָּלִיל וְעוֹלוֹת,
תַּרְאֵם נִסֶּיךָ עוֹשֵׂה גְדוֹלוֹת,
לִשְׁמֹעַ אֶל הָרִנָּה וְאֶל הַתְּפִלָּה.

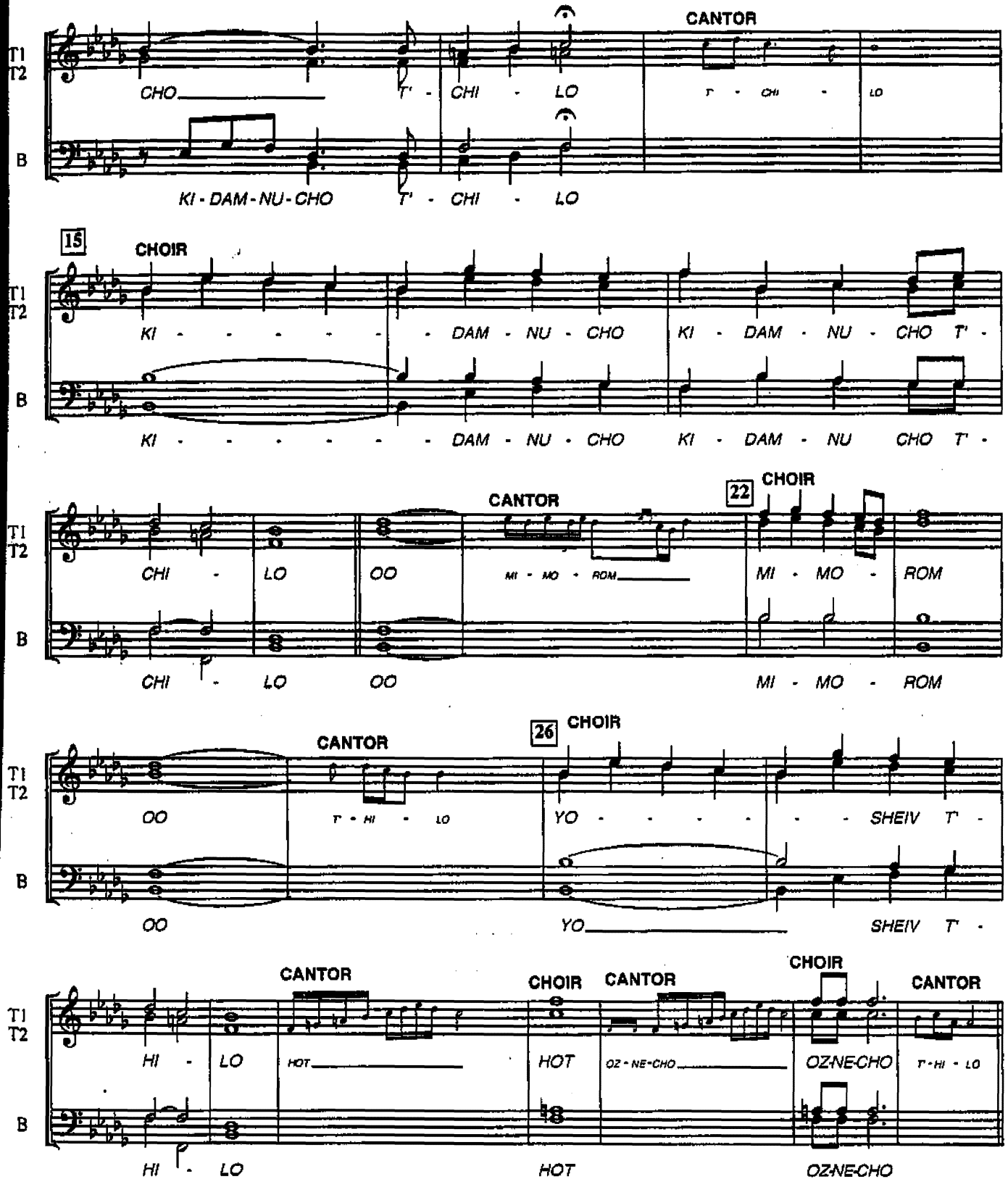
Selihoth. Philip Birnbaum ed. (New York: Hebrew Publishing Company, 1952), 28-31

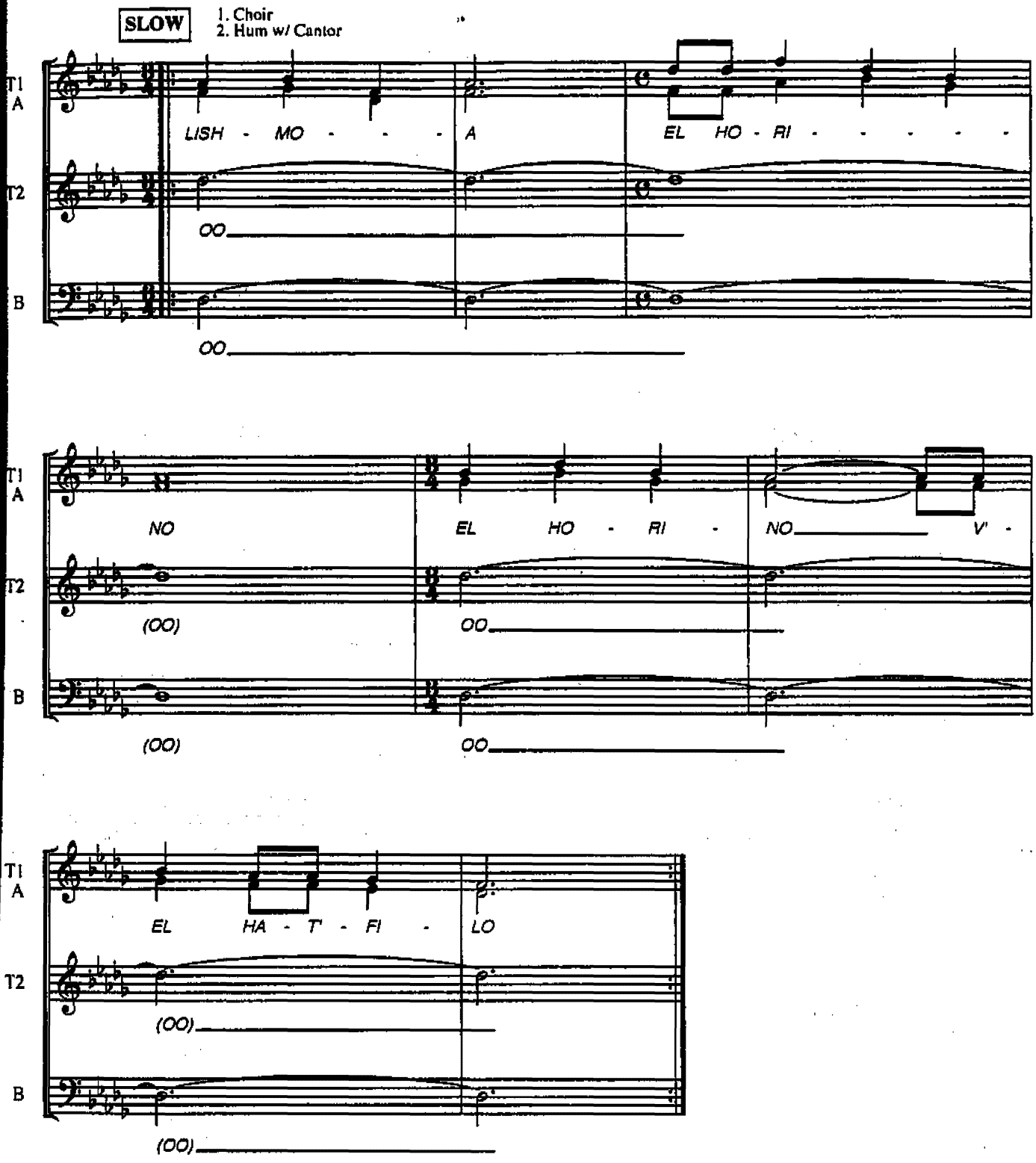
Appendix B

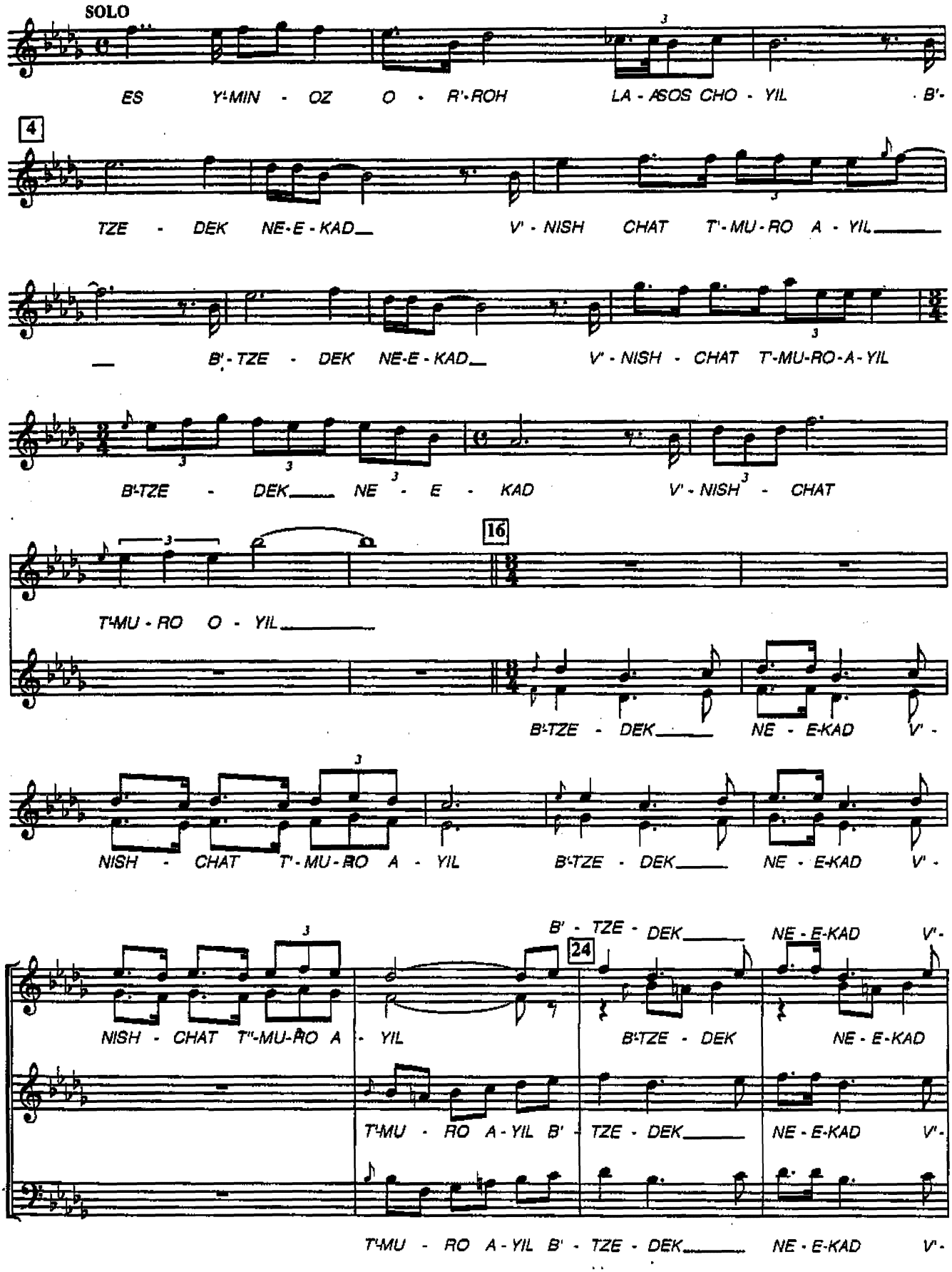
B'motzae M'nuchah

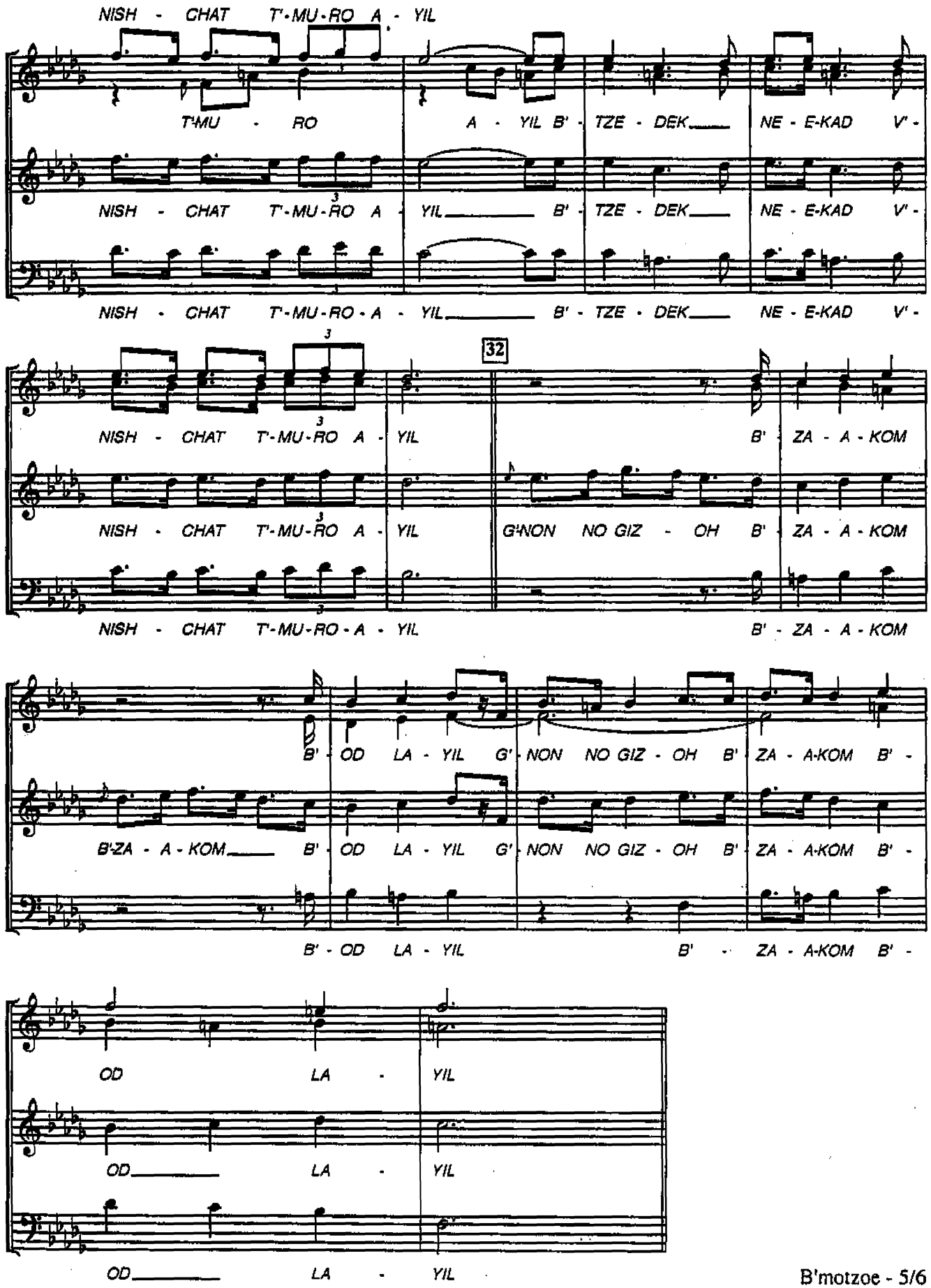
arranged by
S. Silbermintz

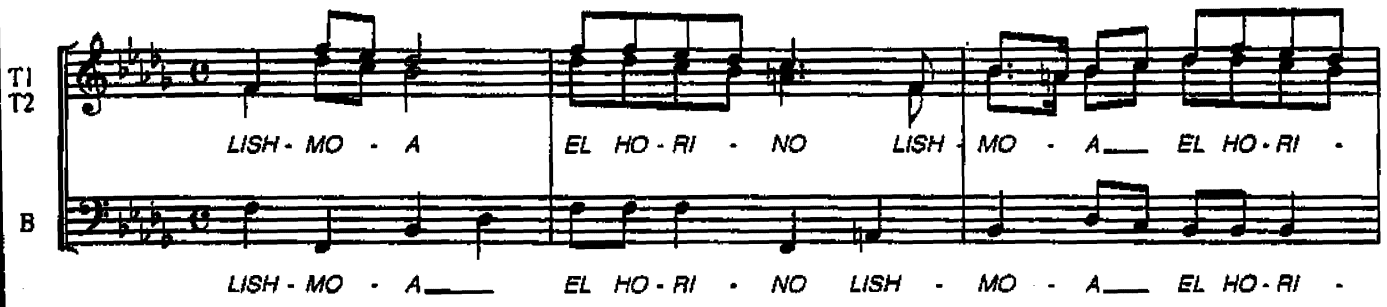


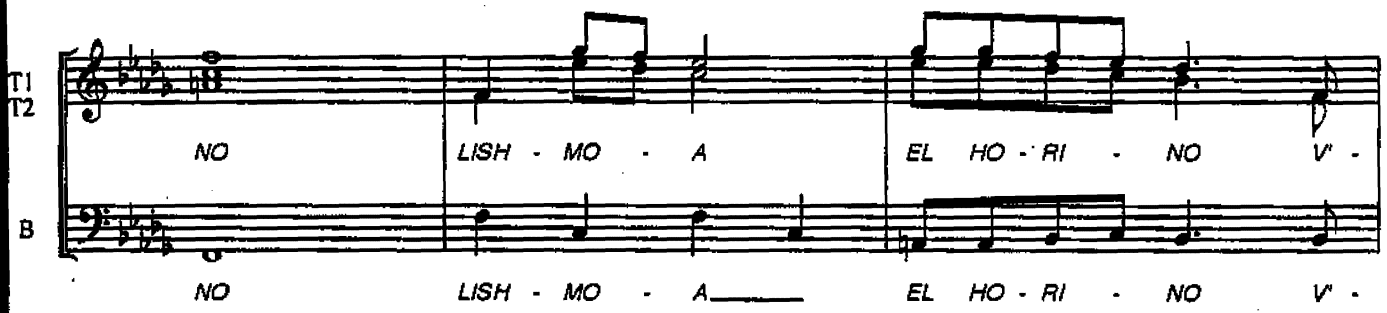

CANTOR
T1
T2
CHO
T' - CHI - LO
T - CHI - LO
B
KI - DAM - NU - CHO
T' - CHI - LO
15
CHOIR
KI - - - - - - DAM - NU - CHO
KI - DAM - NU - CHO T' -
KI - - - - - - DAM - NU - CHO
KI - DAM - NU CHO T' -
22
CHOIR
CANTOR
CHI - LO OO
MI - MO - ROM
MI - MO - ROM
CHI - LO OO
MI - MO - ROM
26
CHOIR
CANTOR
OO
T - HI - LO
YO - - - - - - SHEIV T' -
OO
YO
SHEIV T' -
CANTOR
CHOIR
CANTOR
CHOIR
CANTOR
HI - LO
HOT
HOT
OZ - NE - CHO
OZ-NE-CHO
T - HI - LO
HI - LO
HOT
OZ-NE-CHO

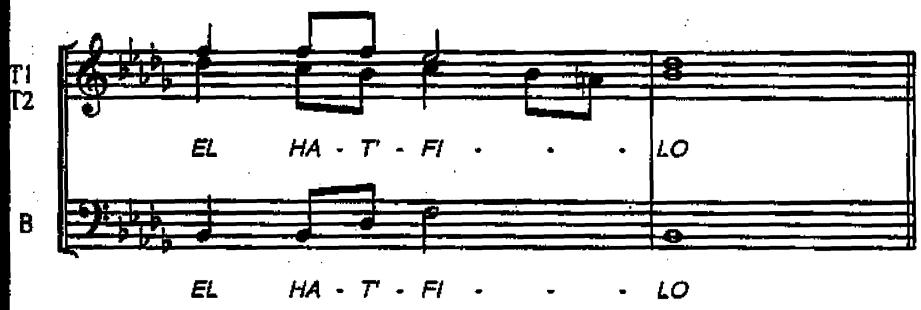

SLOW
1. Choir
2. Hum w/ Cantor
T1
A
T2
B
LISH - MO - - - A
EL HO - RI - - - - -
OO
OO
NO
EL HO - RI -
NO
V' -
(OO)
OO
(OO)
OO
EL
HA - T' - FI -
LO
(OO)
(OO)


SOLO
ES Y'MIN - OZ O - R'-ROH LA - ASOS CHO - YIL B'-
4
TZE - DEK NE-E - KAD V' - NISH CHAT T'-MU - RO A - YIL
B'-TZE - DEK NE-E - KAD V' - NISH - CHAT T'-MU-RO-A-YIL
B'TZE - DEK NE - E - KAD V' - NISH - CHAT
16
T'MU - RO O - YIL
T1
A
B'TZE - DEK NE - E-KAD V' -
T1
A
NISH - CHAT T'-MU-RO A - YIL B'TZE - DEK NE - E-KAD V' -
B' - TZE - DEK NE - E-KAD V'-
T1
A
24
NISH - CHAT T'-MU-RO A - YIL B'TZE - DEK NE - E-KAD
T2
T'MU - RO A-YIL B' - TZE - DEK NE - E-KAD V'-
B
T'MU - RO A-YIL B' - TZE - DEK NE - E-KAD V'-

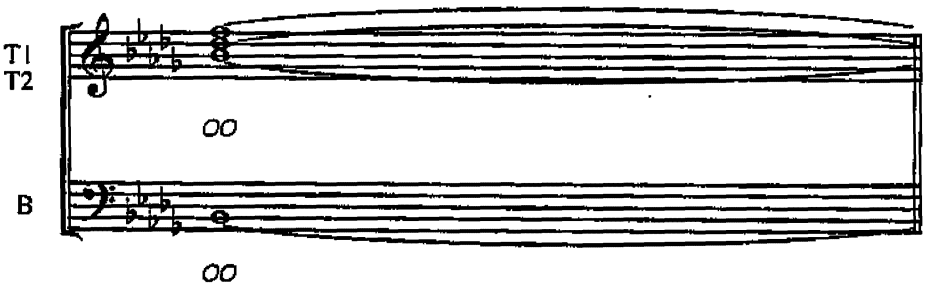

NISH - CHAT T'-MU-RO A - YIL
T1
A
T'MU - RO A - YIL B' - TZE - DEK NE - E-KAD V' -
T2
NISH - CHAT T'-MU-RO A - YIL B' - TZE - DEK NE - E-KAD V' -
B
NISH - CHAT T'-MU-RO-A - YIL B' - TZE - DEK NE - E-KAD V' -
32
NISH - CHAT T'-MU-RO A - YIL B' - ZA - A - KOM
NISH - CHAT T'-MU-RO A - YIL G'-NON NO GIZ - OH B' - ZA - A - KOM
NISH - CHAT T'-MU-RO-A - YIL B' - ZA - A - KOM
B' - OD LA - YIL G' - NON NO GIZ - OH B' - ZA - A-KOM B' -
B'-ZA - A - KOM B' - OD LA - YIL G' - NON NO GIZ - OH B' - ZA - A-KOM B' -
B' - OD LA - YIL B' - ZA - A-KOM B' -
OD LA - YIL
OD LA - YIL
OD LA - YIL







CUE: ZOCHALIM V'ROADIM...

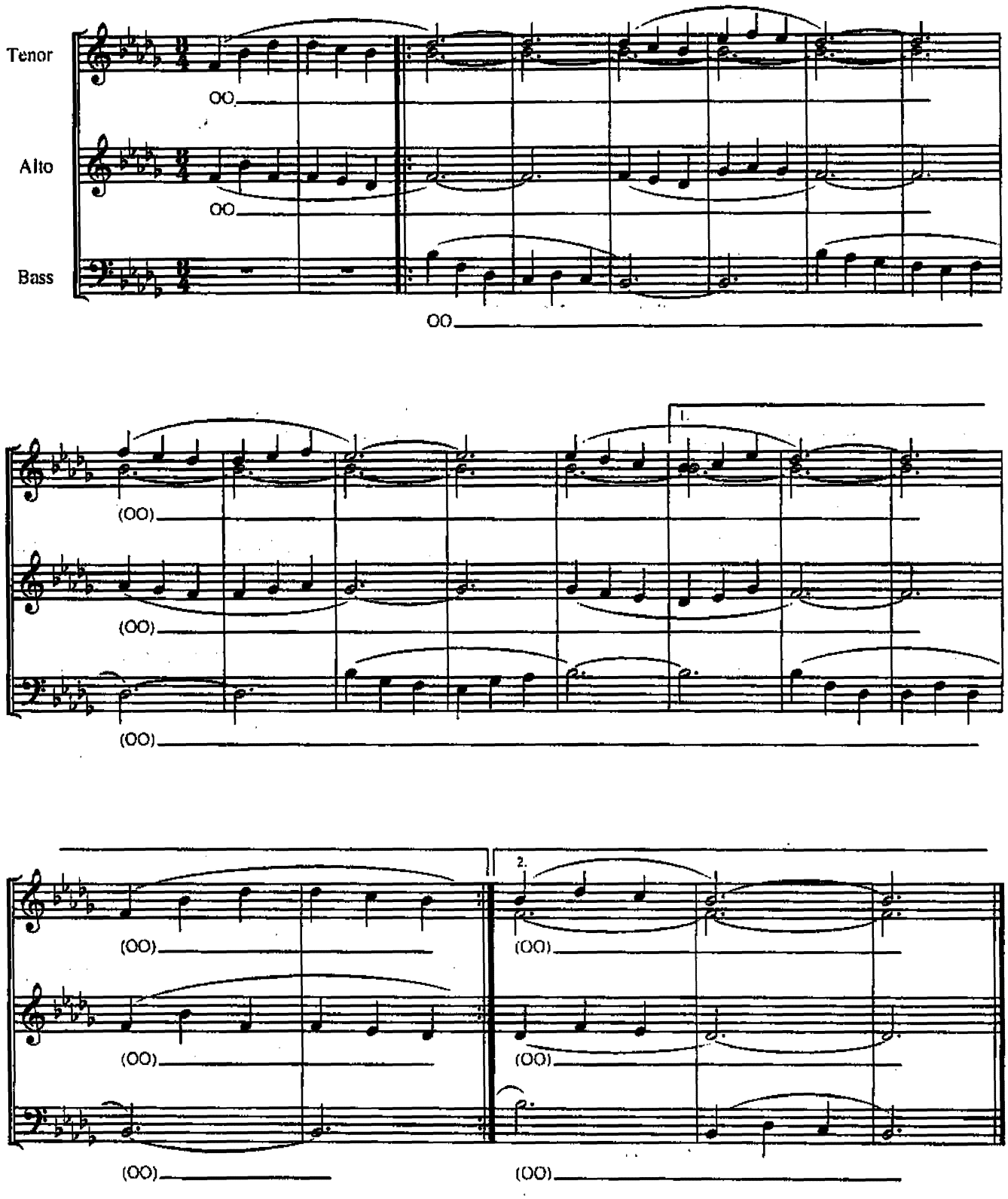


Appendix C

Ashrei Hum

as sung at Park East Synagogue on Selichot

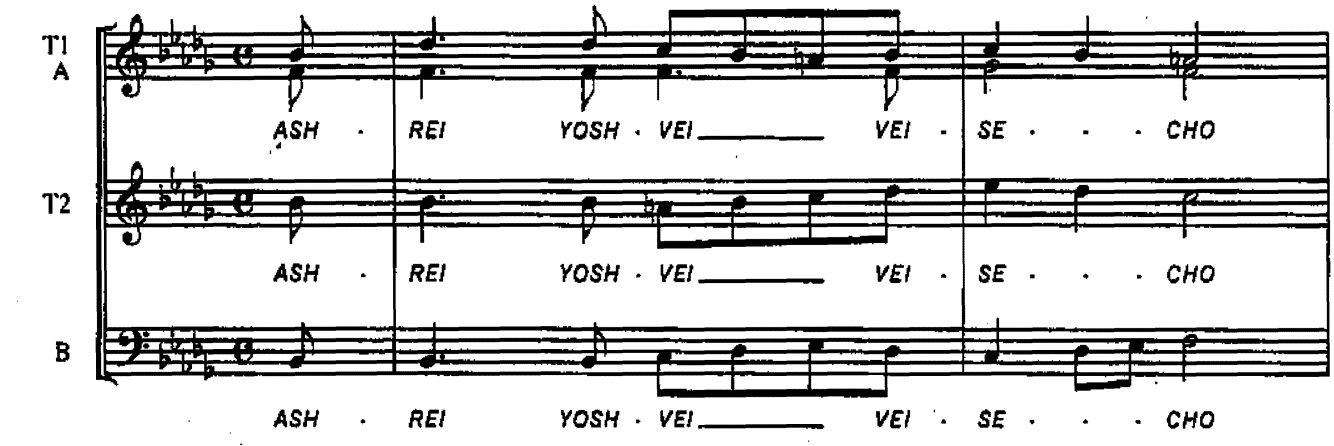
arranged by
S. Silbermintz

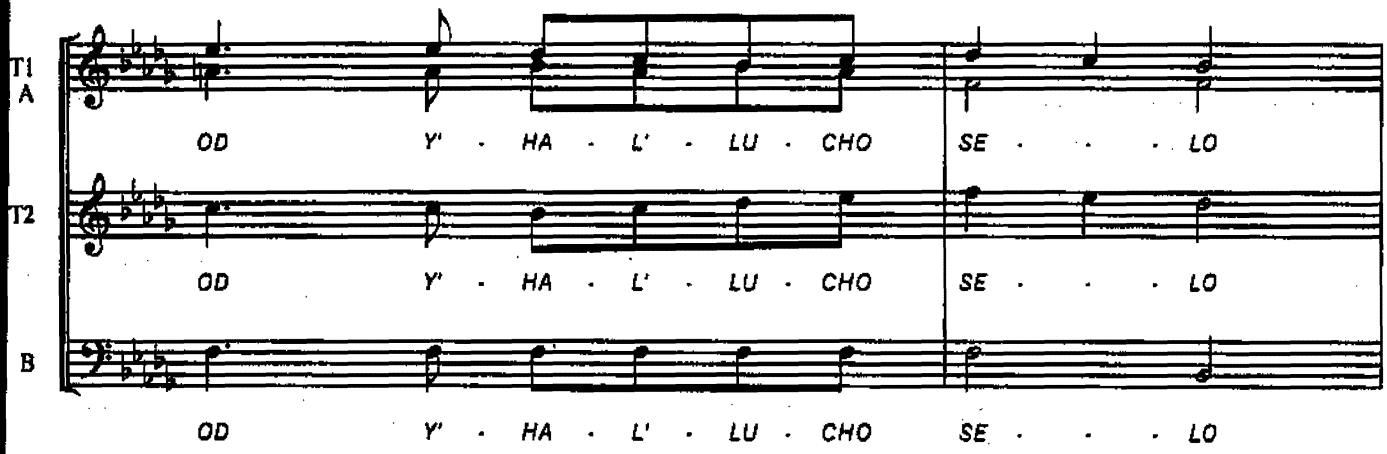


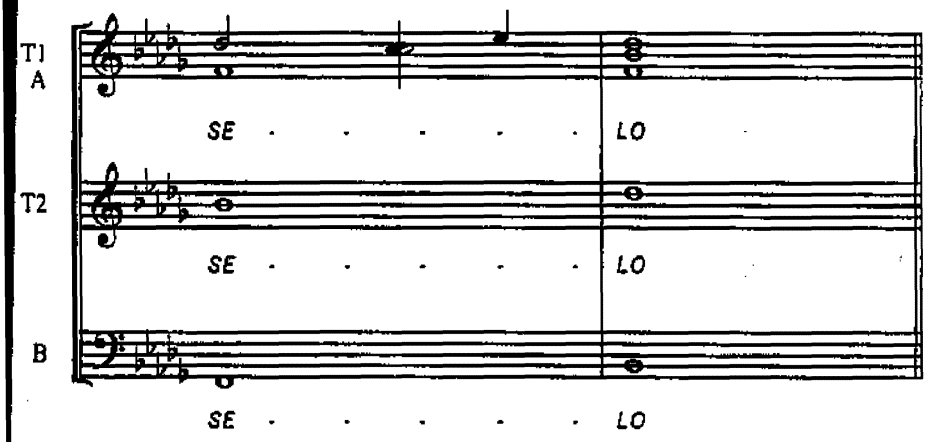
Transcription by D. Sklar

Ashrei

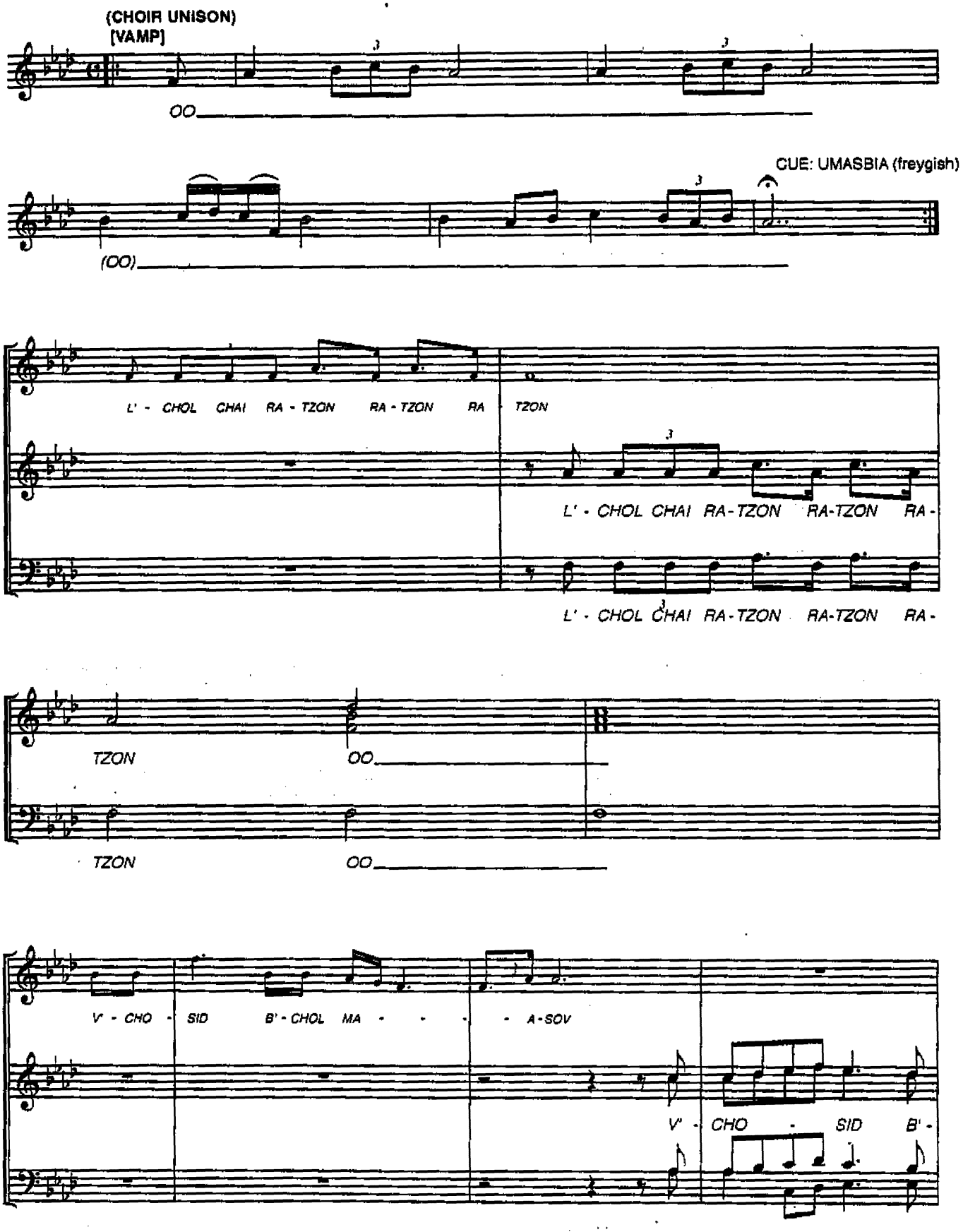
arranged by
S. Silbermintz







Transcription by D. Sklar



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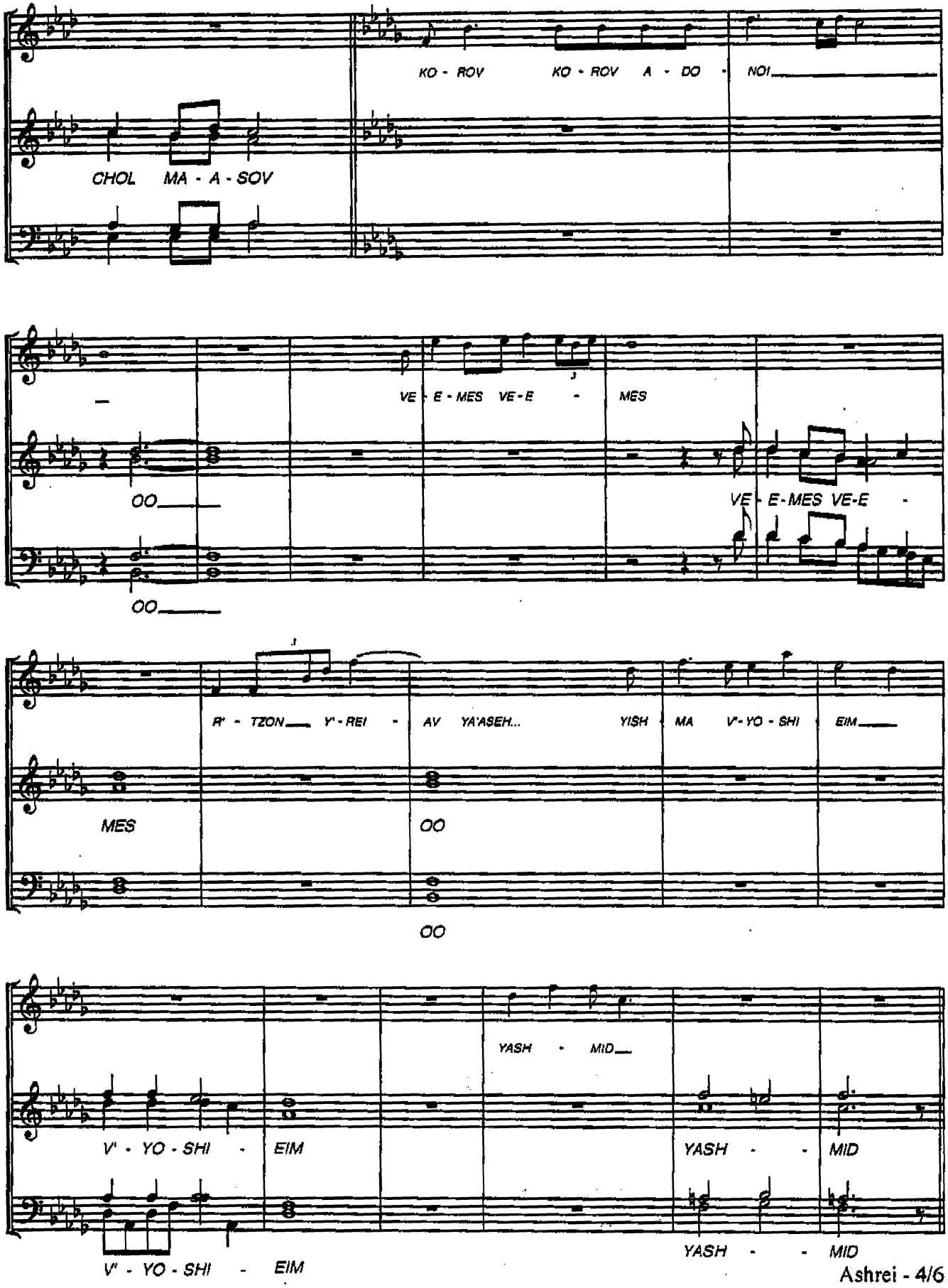
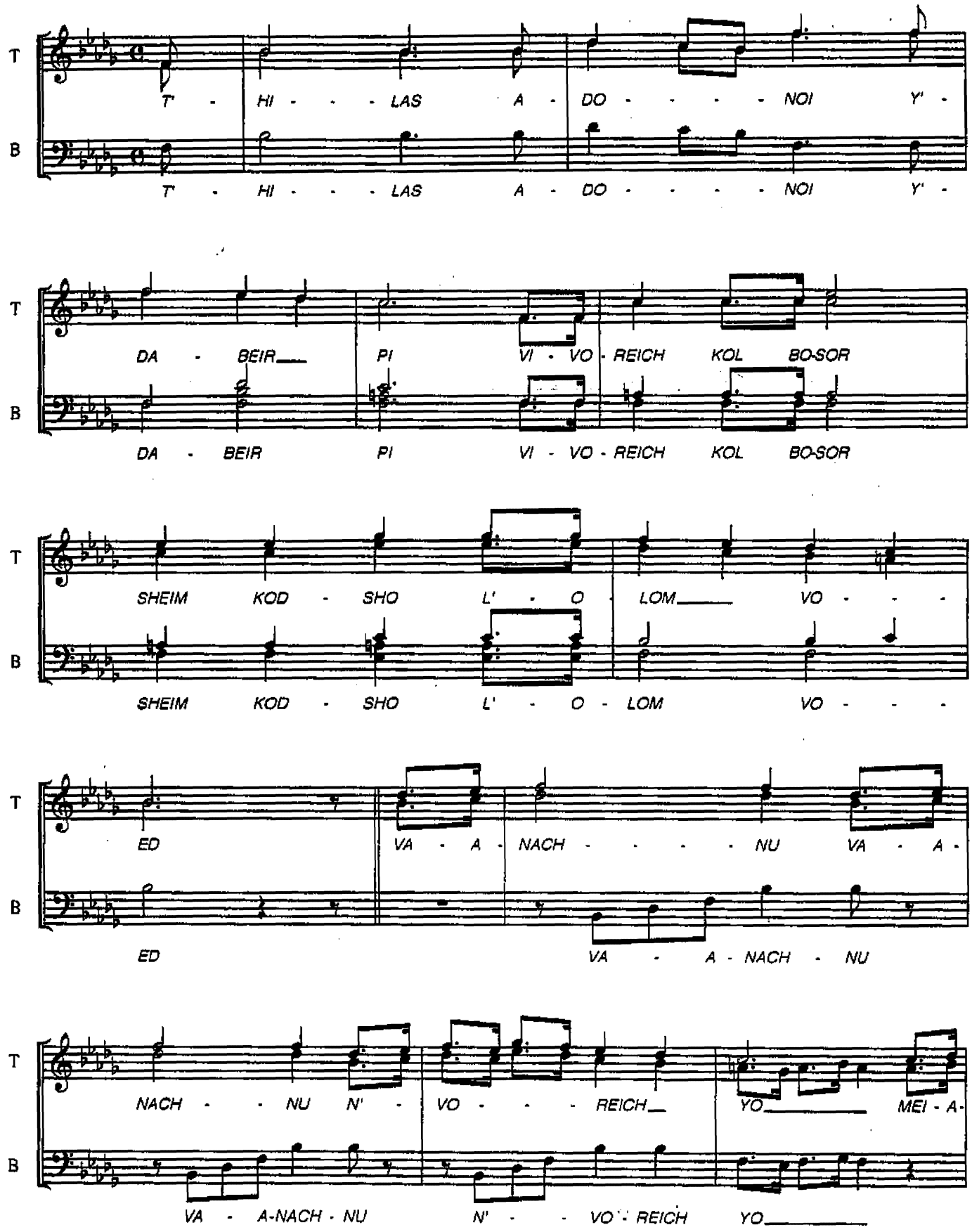


Transcription by D. Sklar



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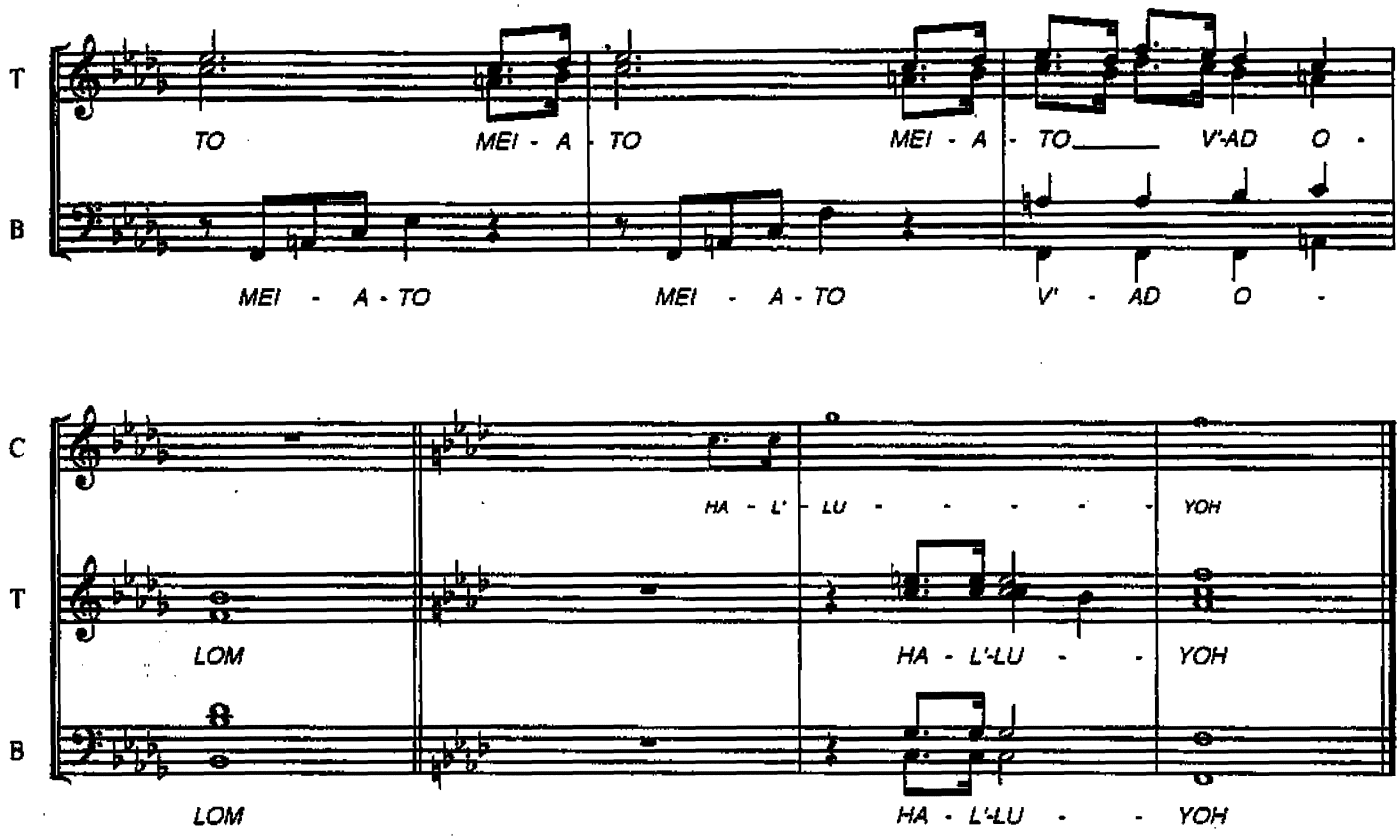
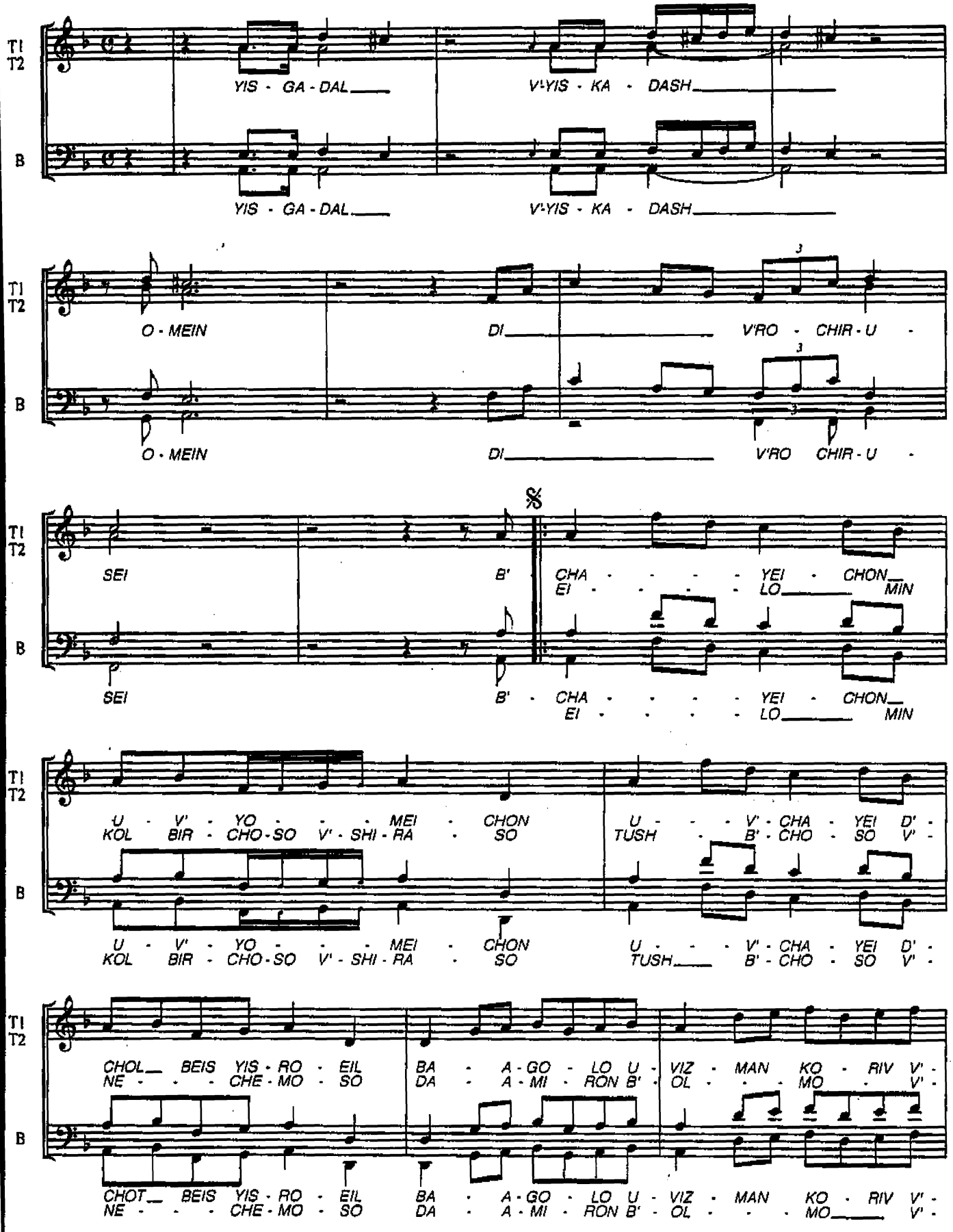


Transcription by D. Sklar

Kaddish



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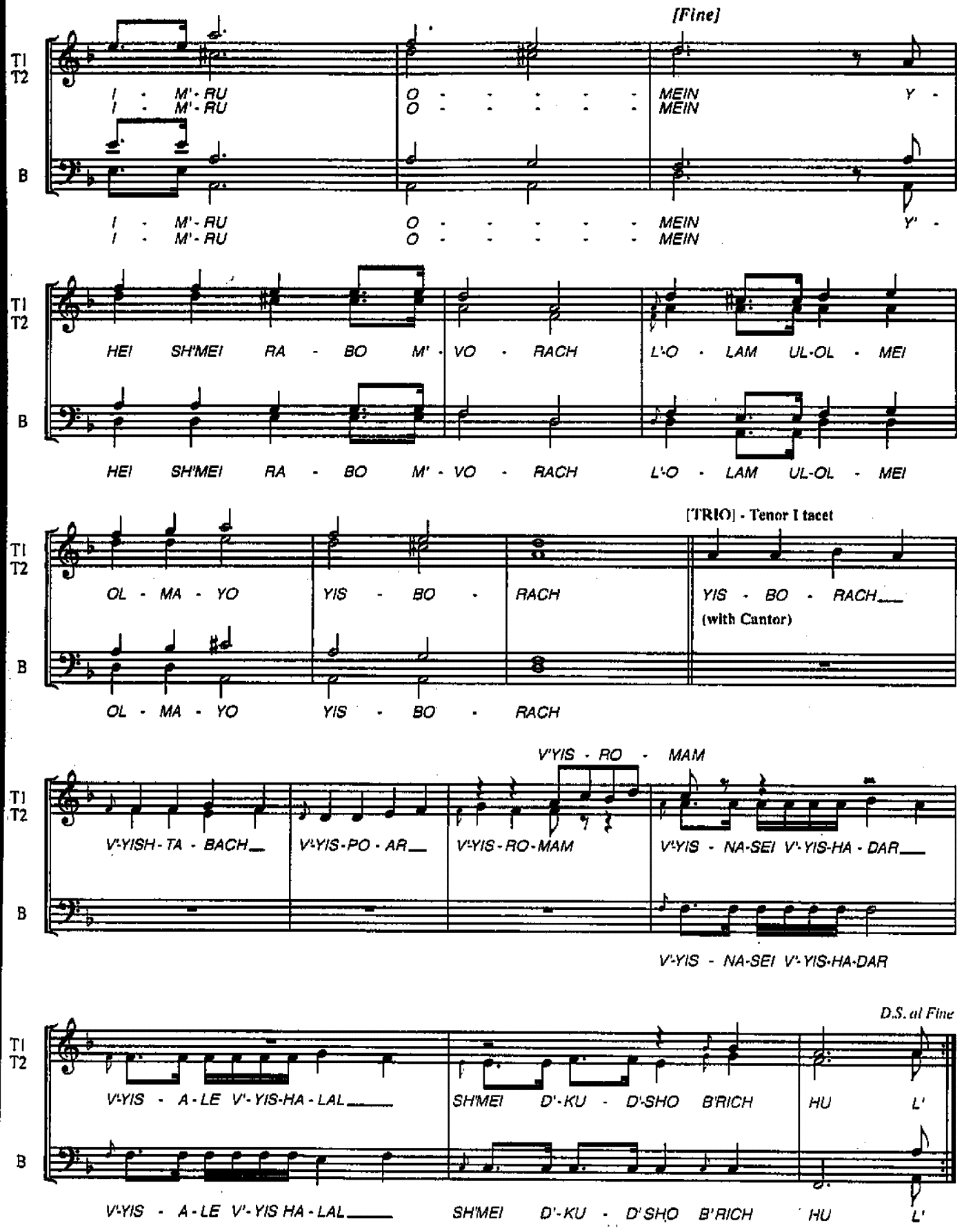
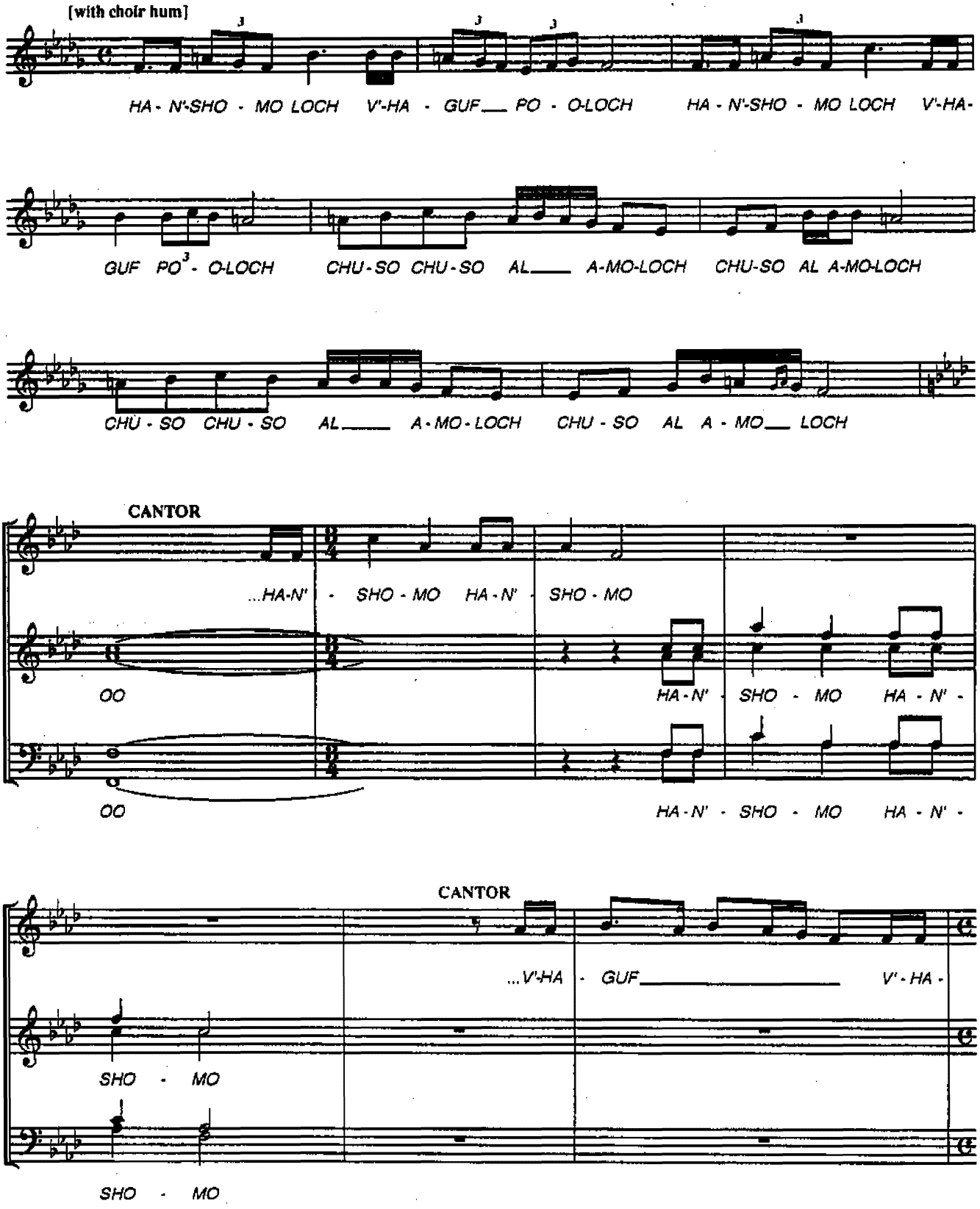


Transcription by D. Sklar

Han'shomo Loch

I. Kaminsky
recit. - Z. Kwartin
arr. - S. Silbermintz

ALTO SOLO
[with choir hum]



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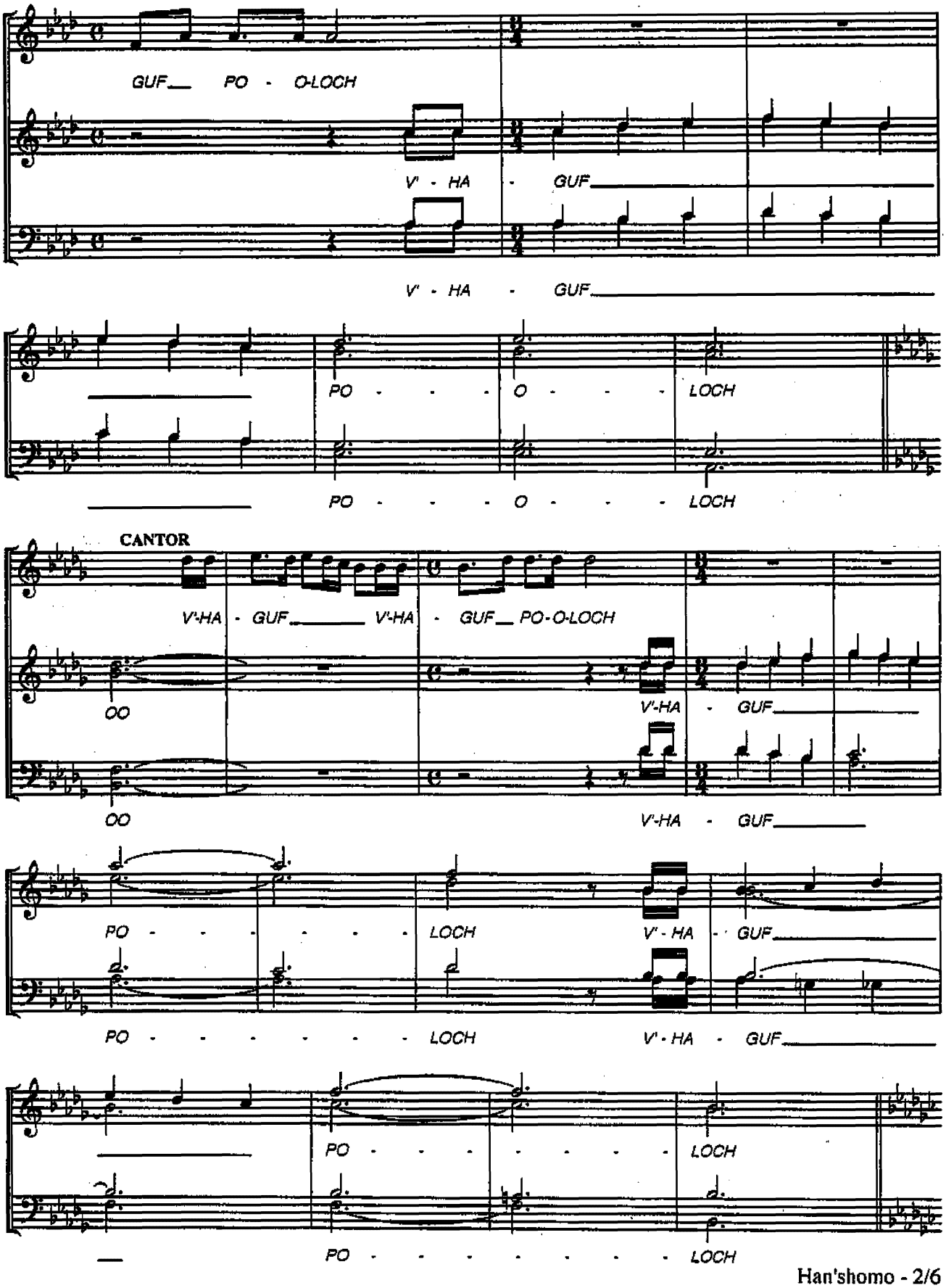

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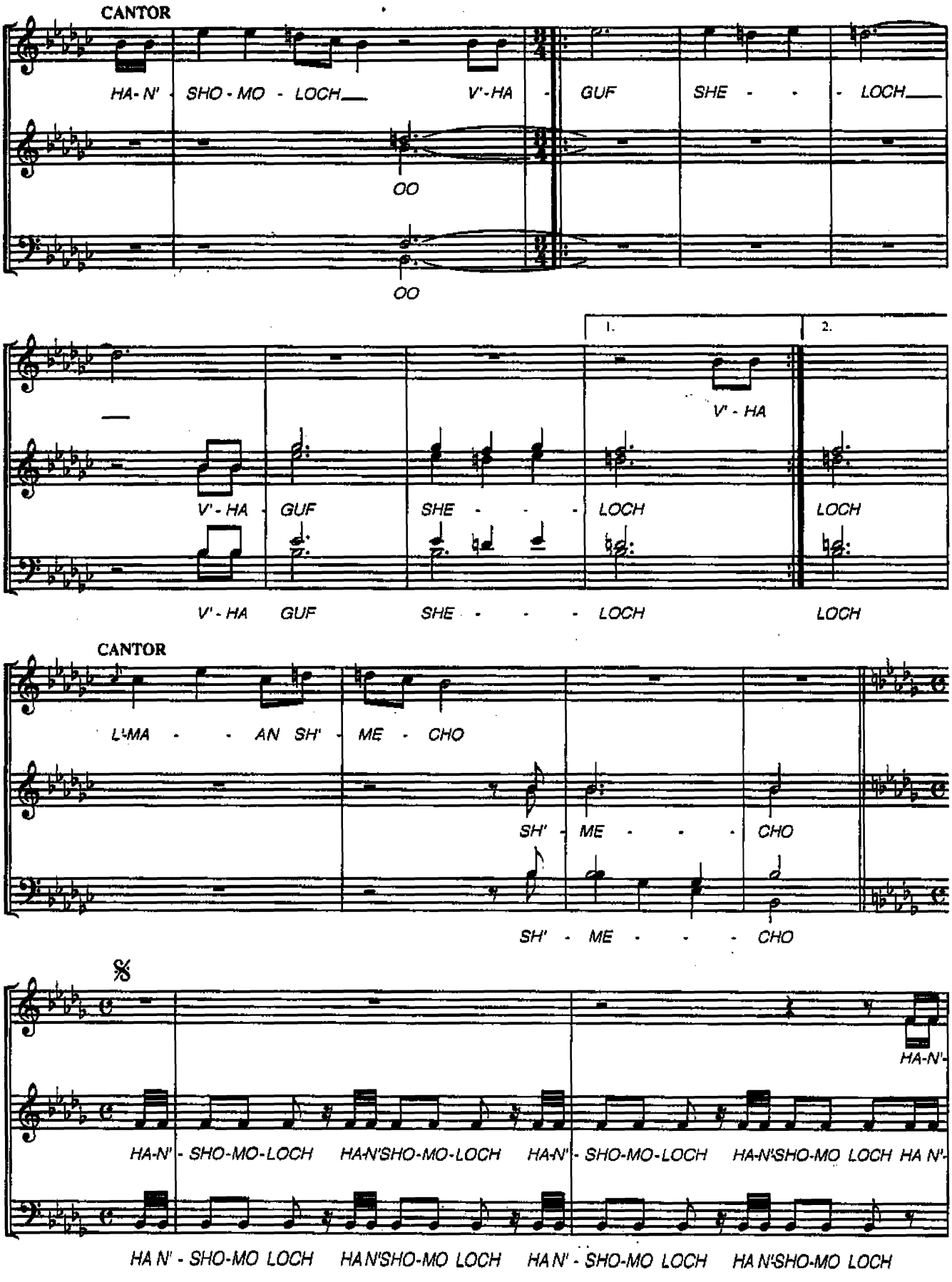

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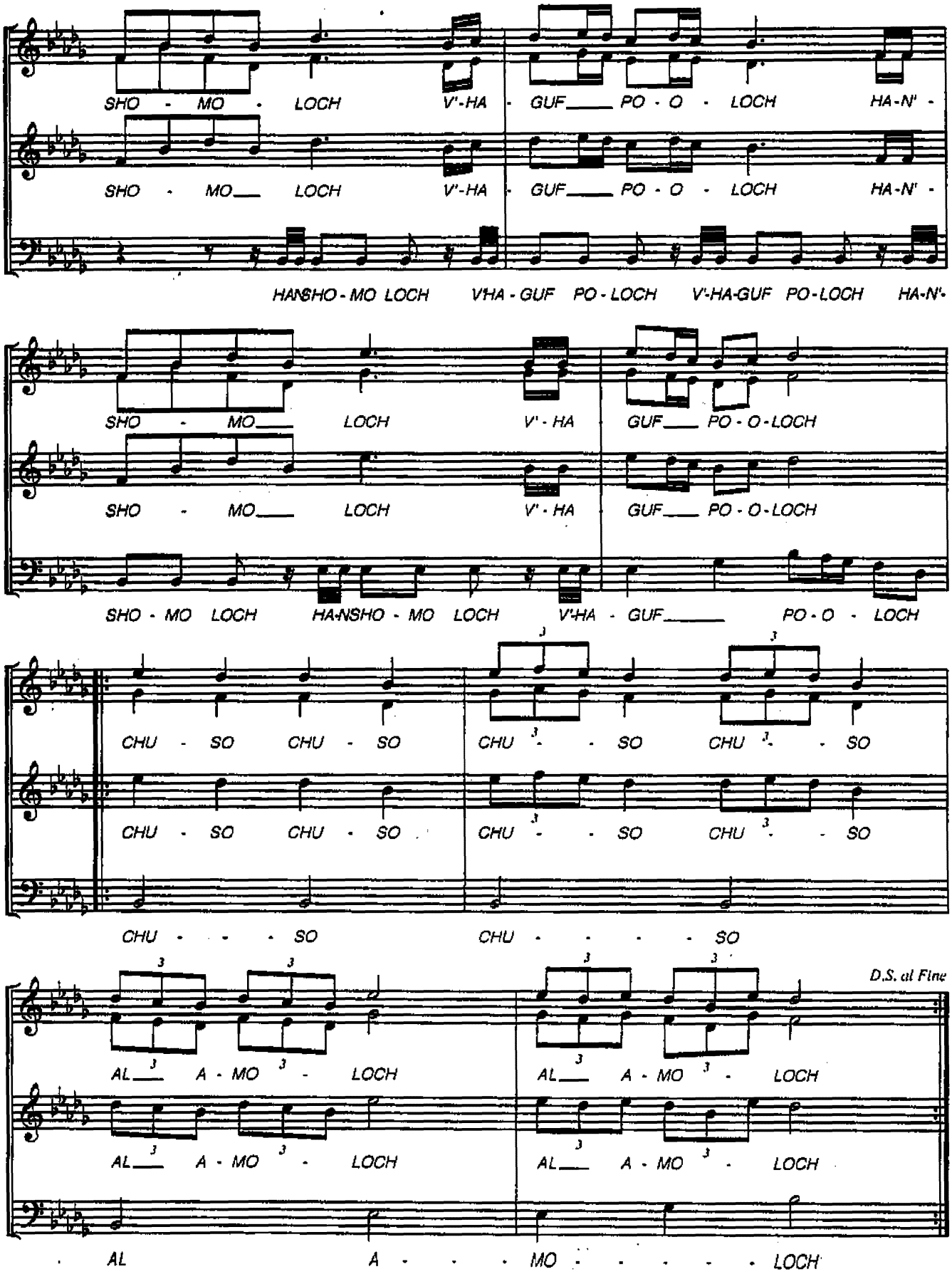
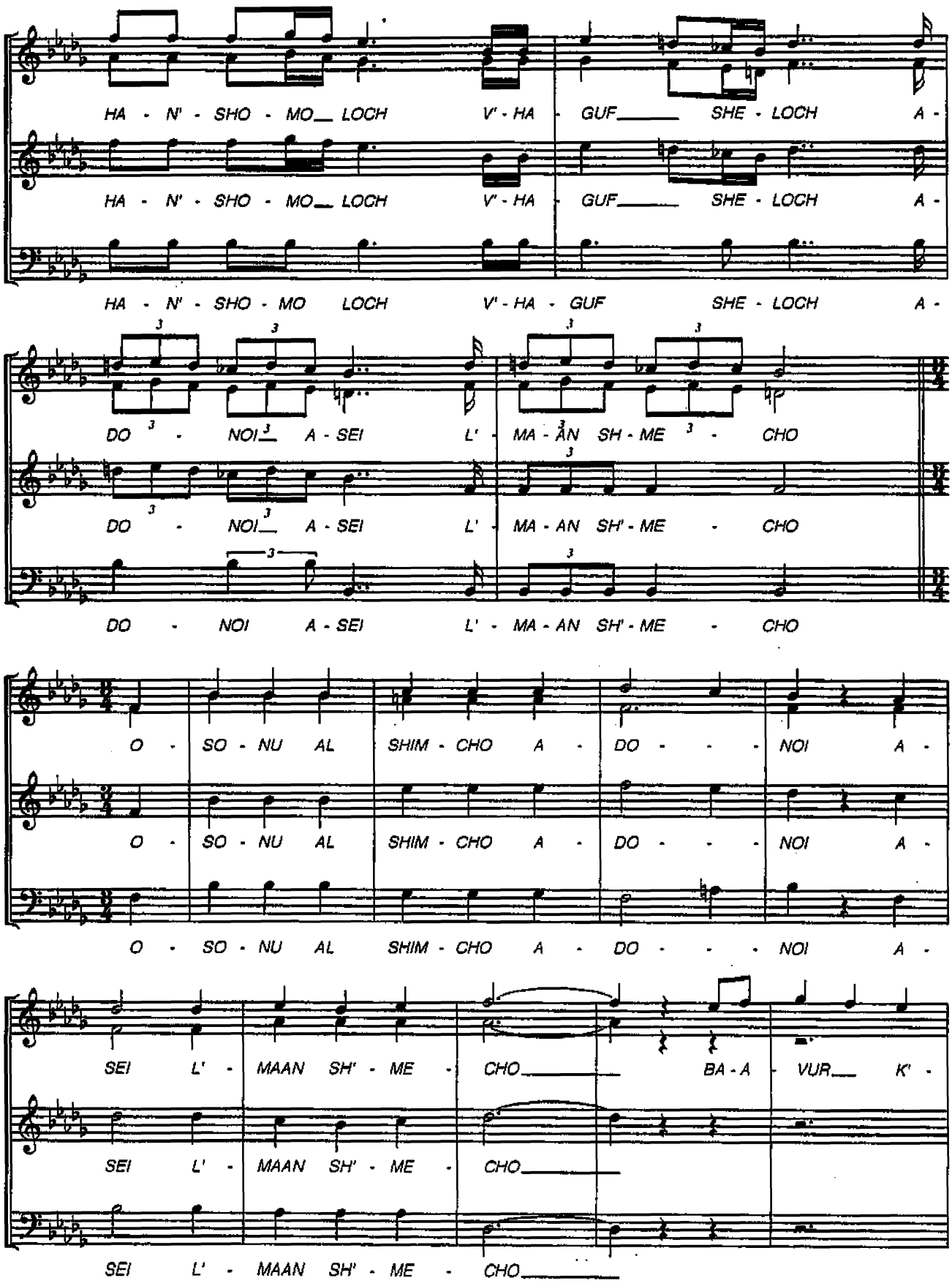
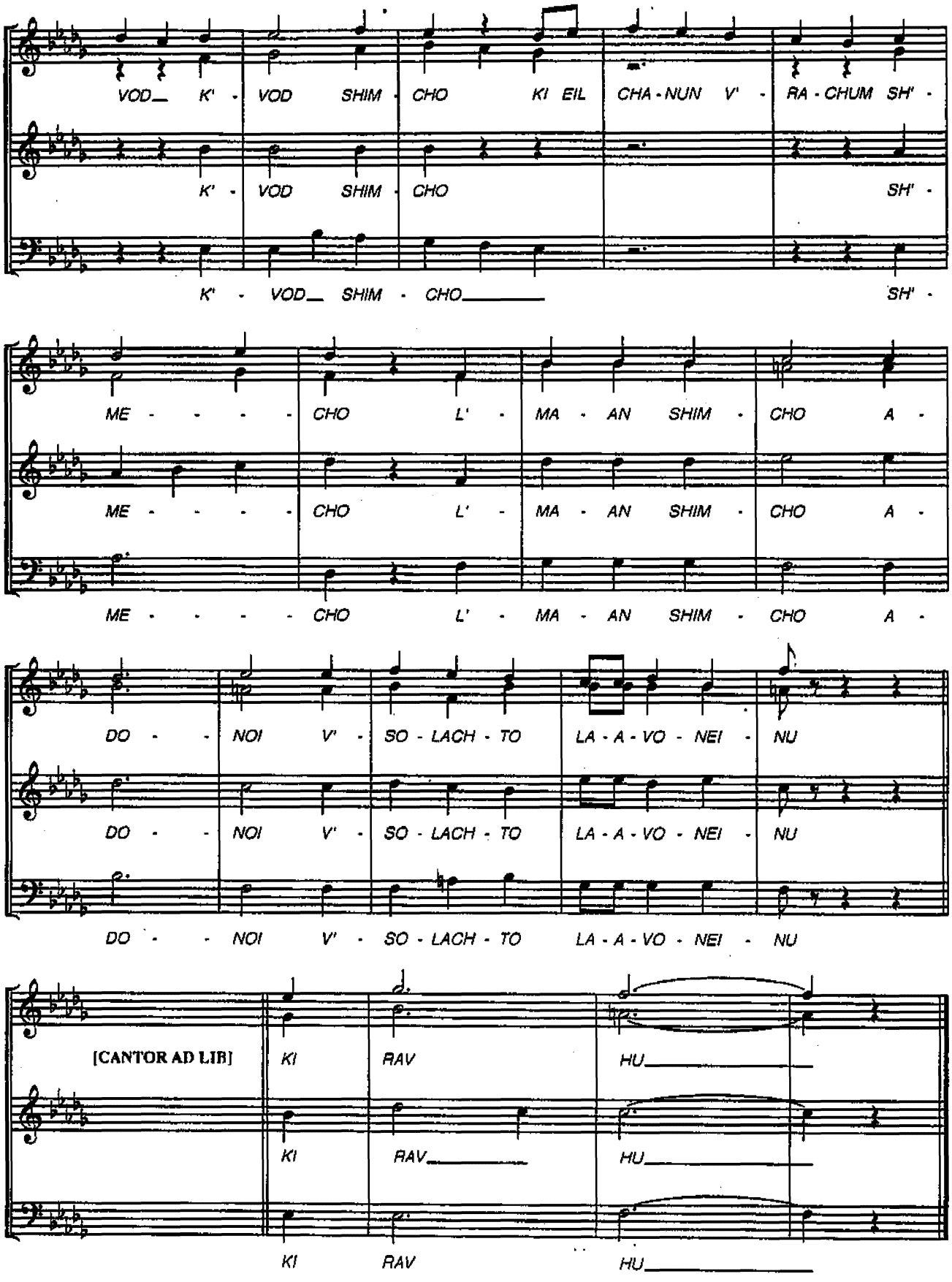


Han'shomo - 4/6

Transcription by D. Sklar



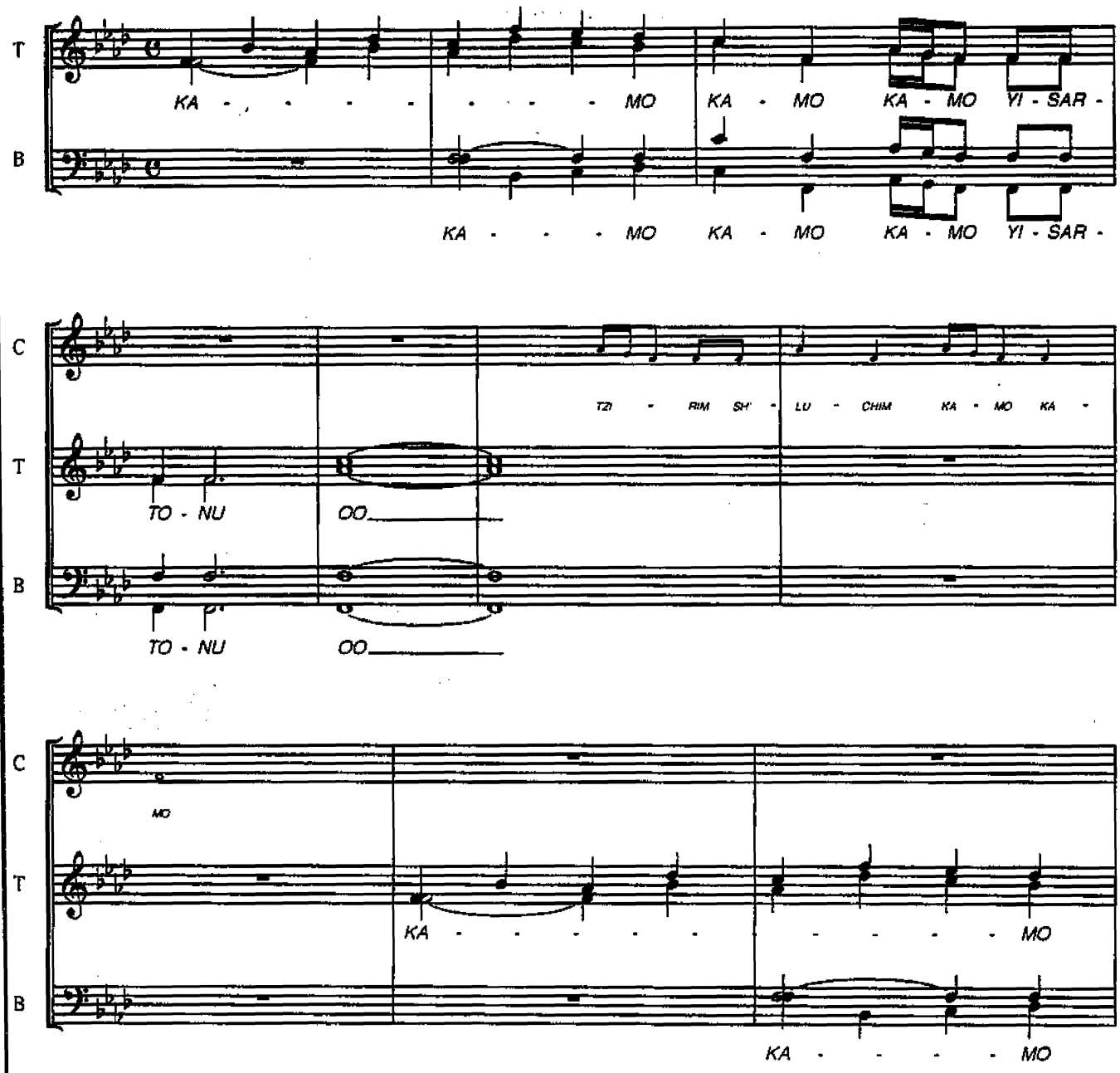
Transcription by D. Sklar



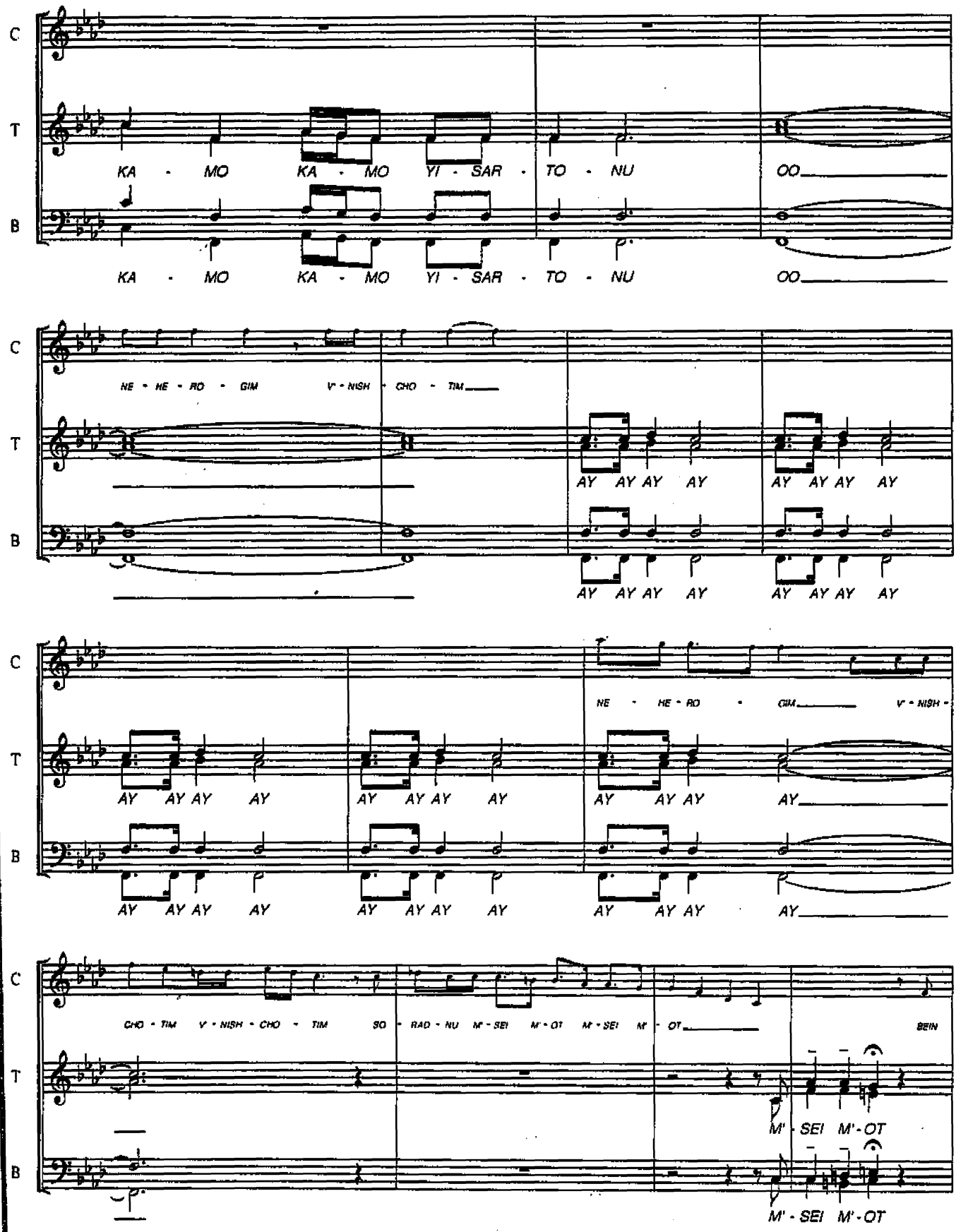
Transcription by D. Sklar

Kamo Yisartonu

recit. - Ari Klein
arr. - S. Silbermintz



Transcription by D. Sklar



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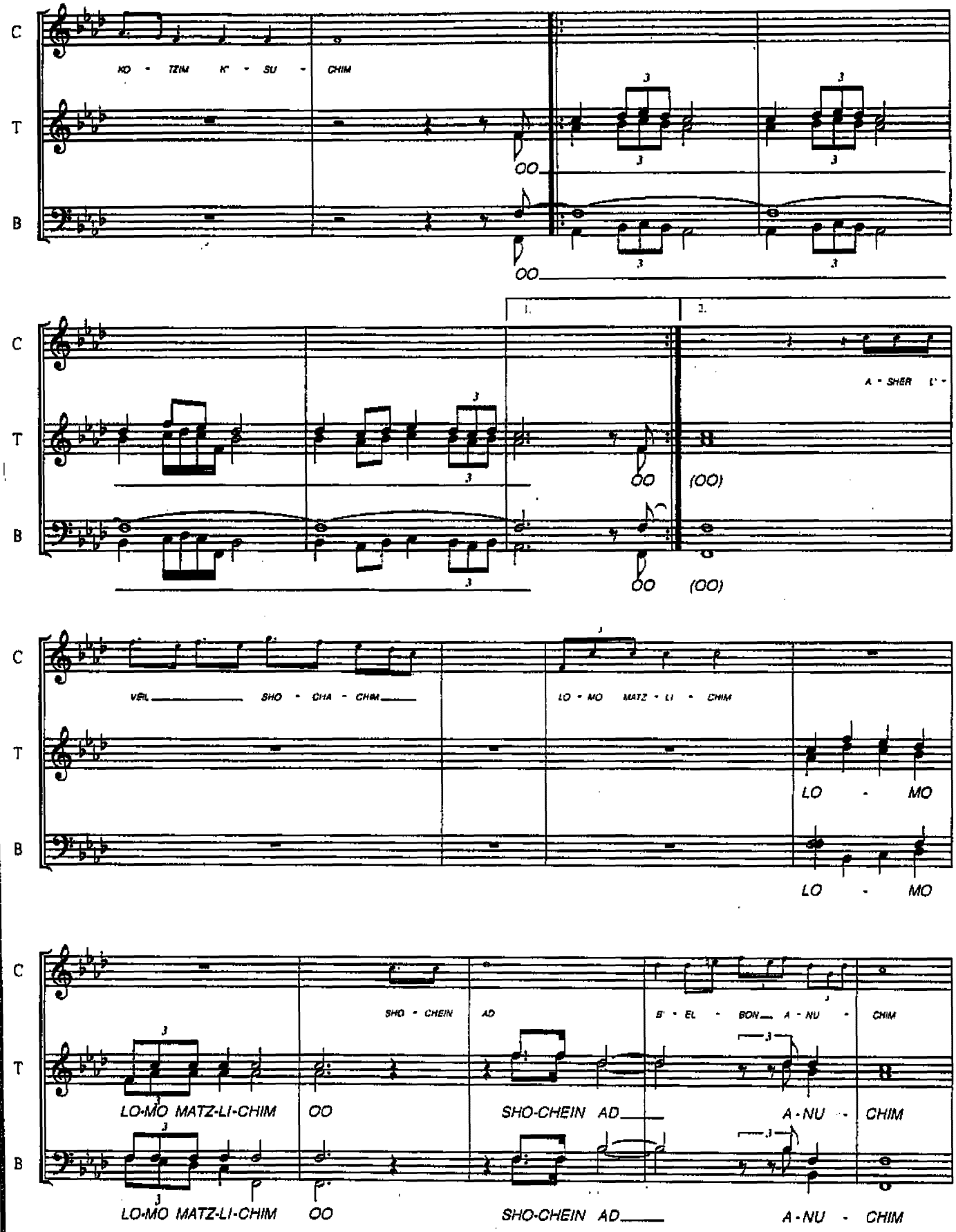
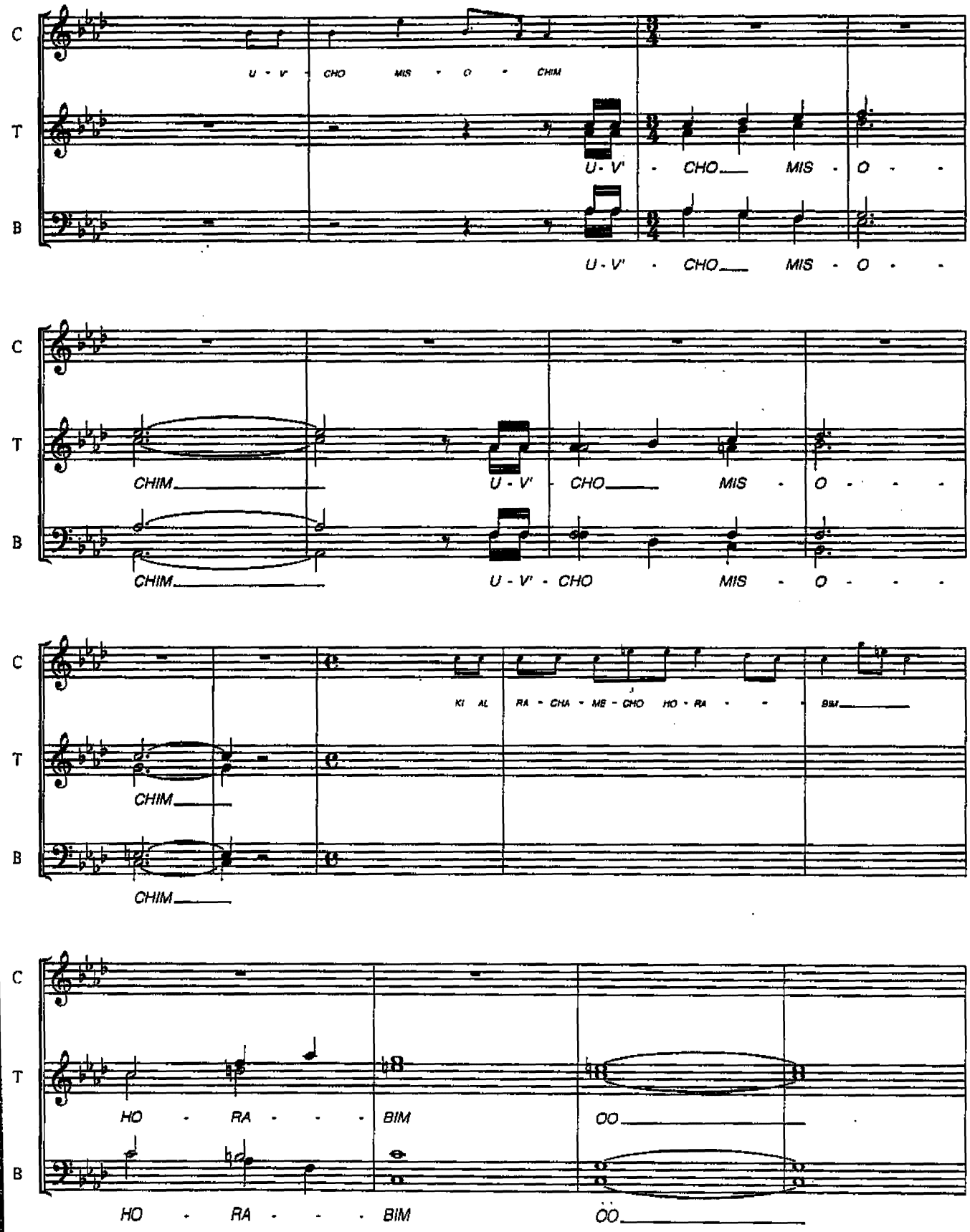


Transcription by D. Sklar



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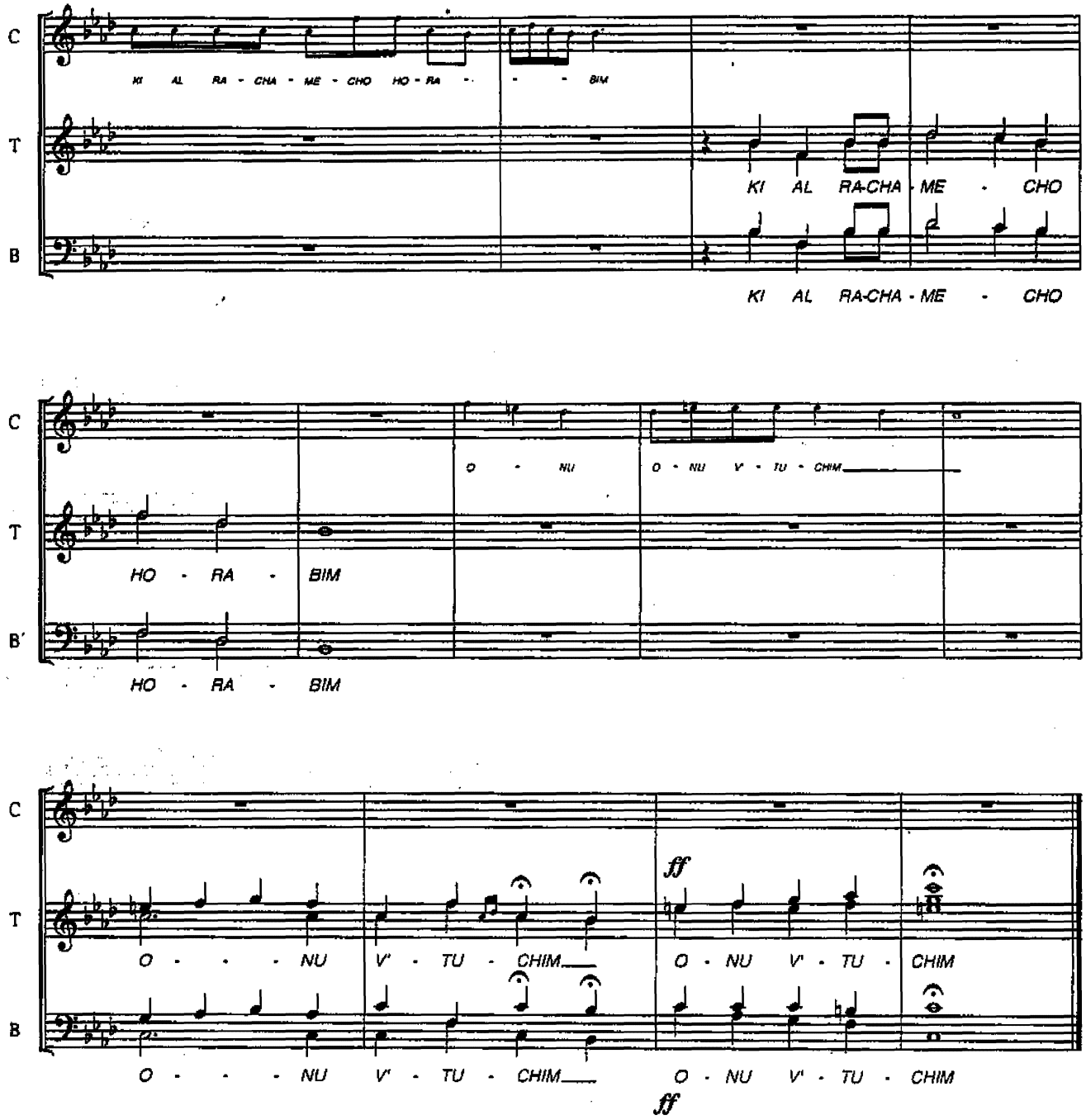
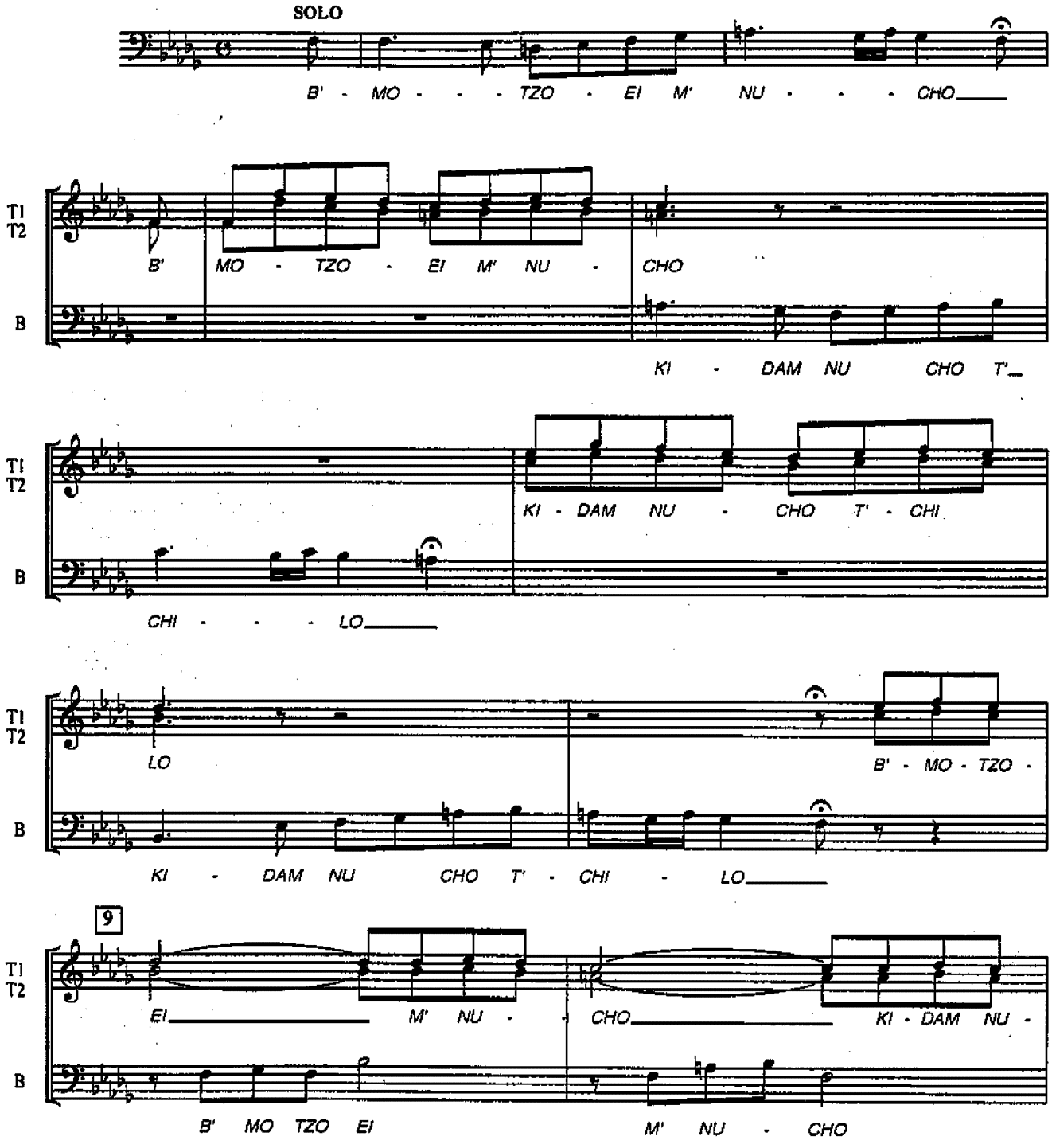


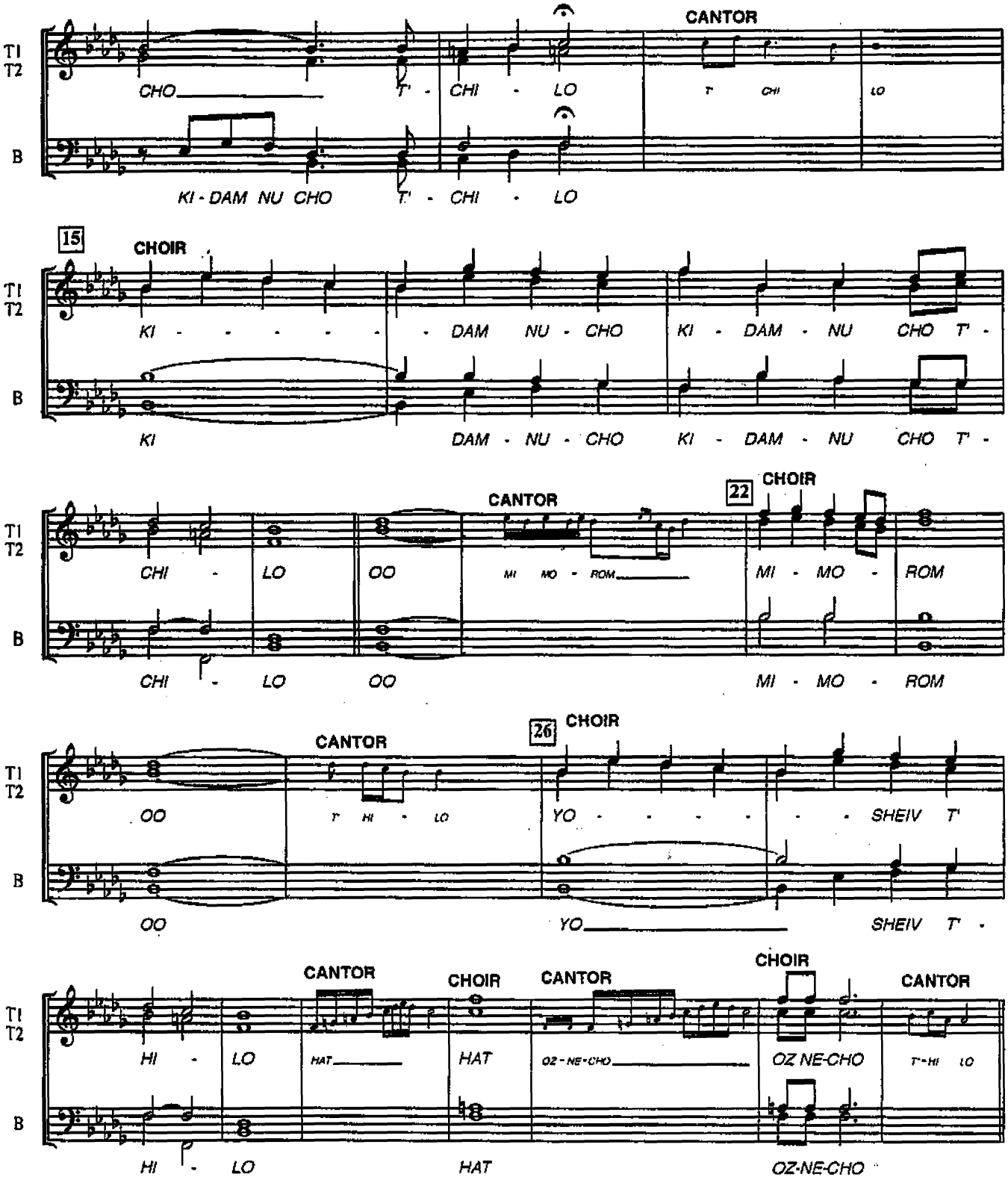
Transcription by D. Sklar

B'motzae M'nuchah

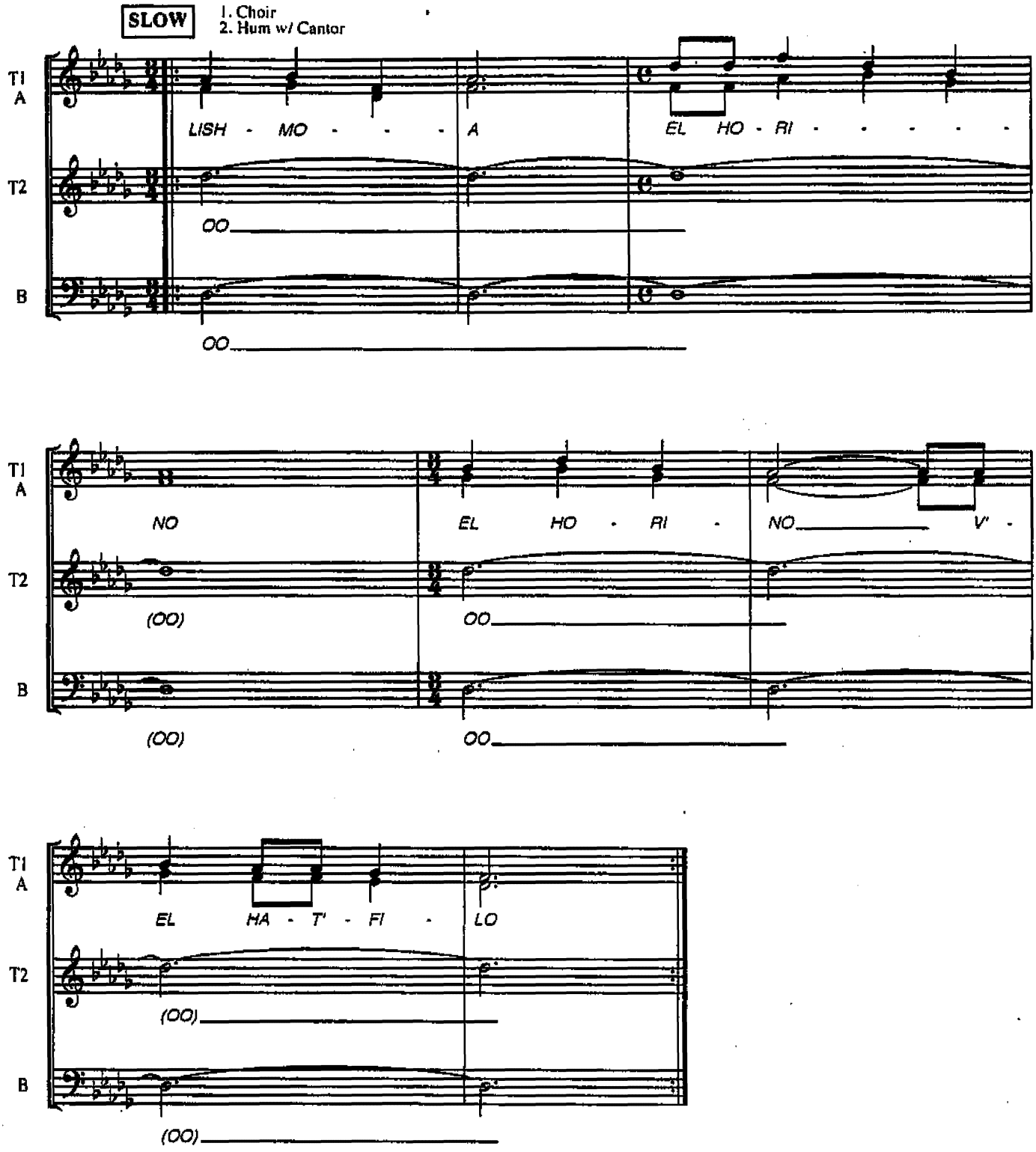
recit. - Ari Klein
arr. - S. Silbermintz



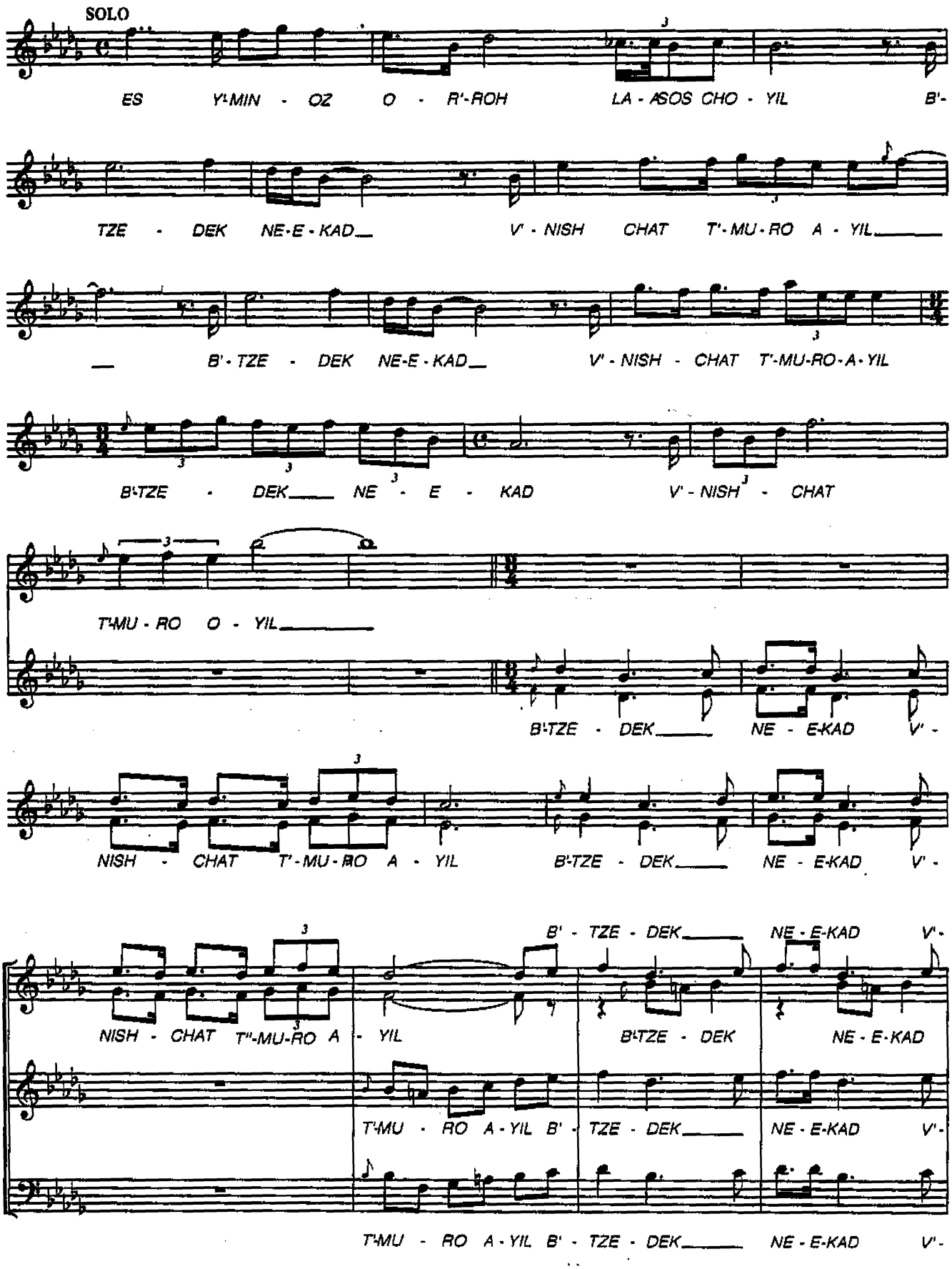
Transcription by D. Sklar



Transcription by D. Sklar

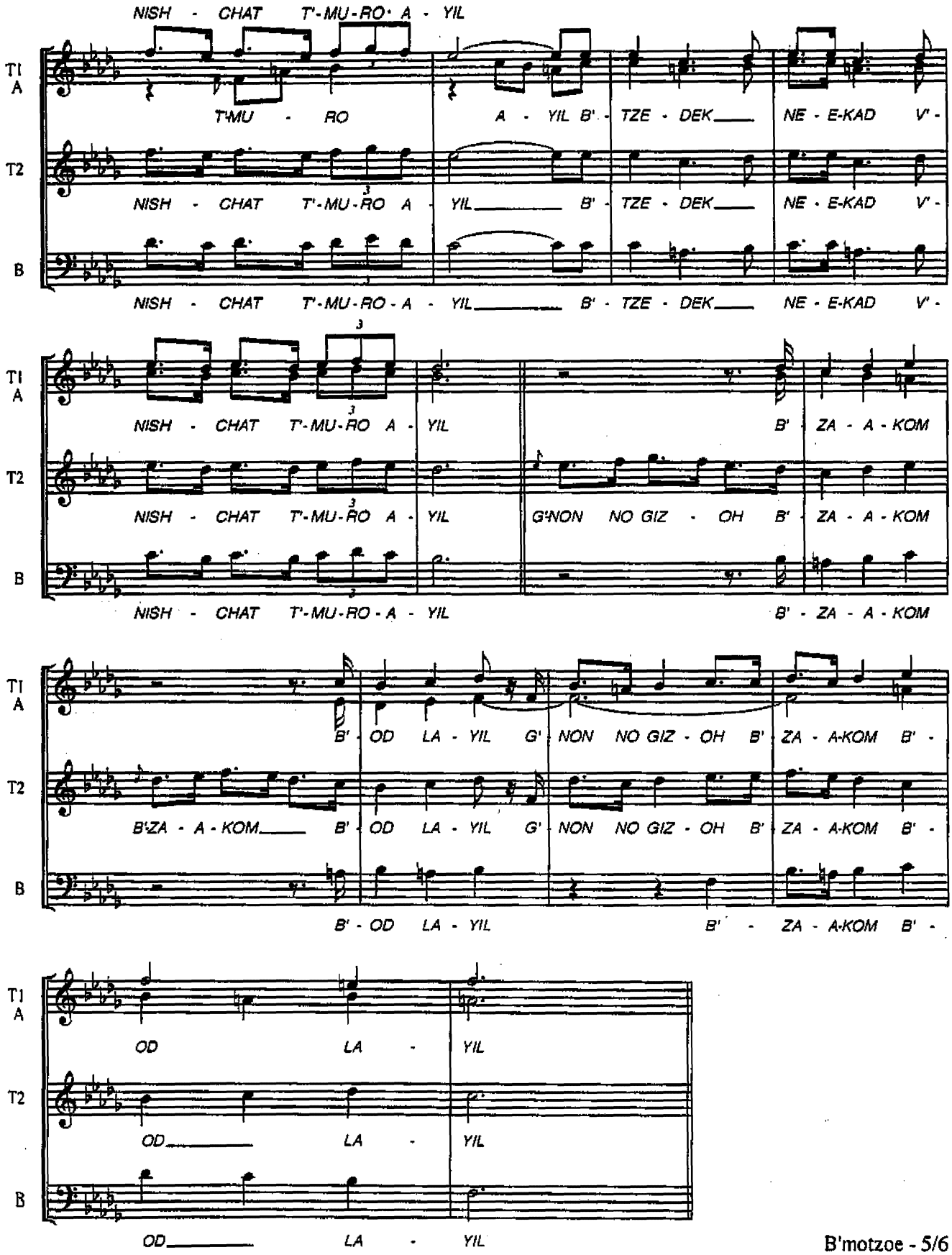


Transcription by D. Sklar



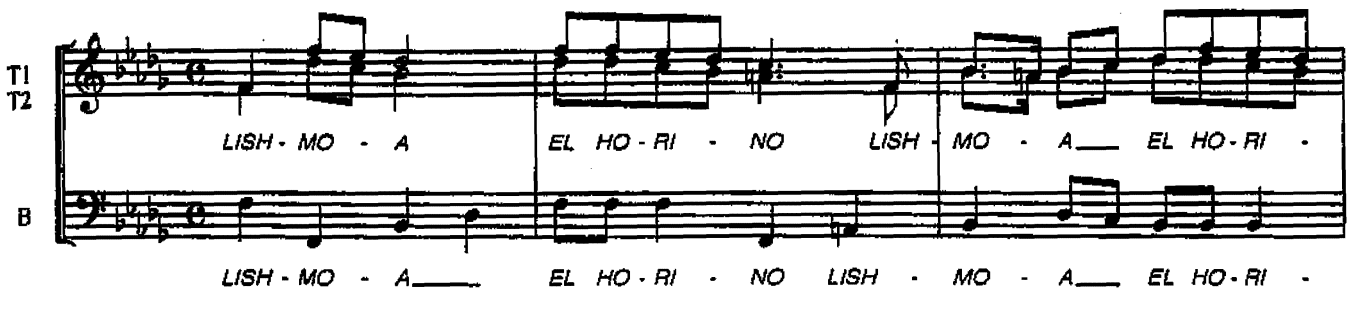
B'motzoe - 4/6

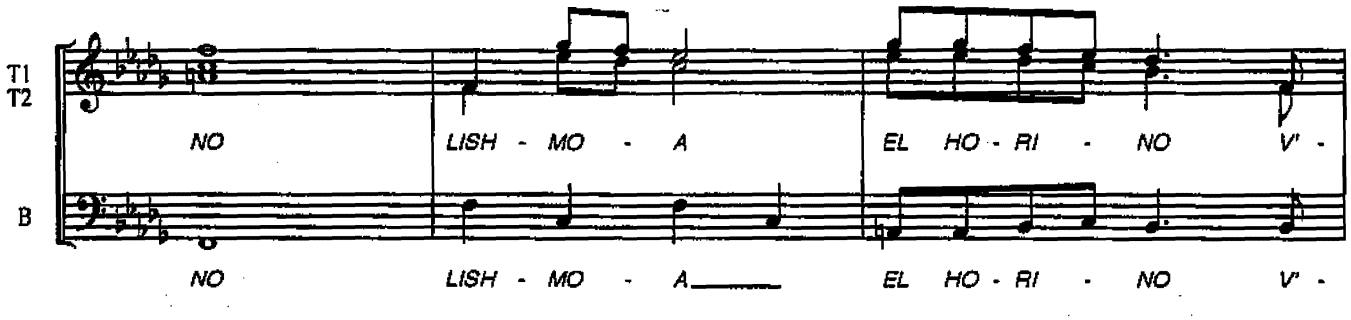
Transcription by D. Sklar

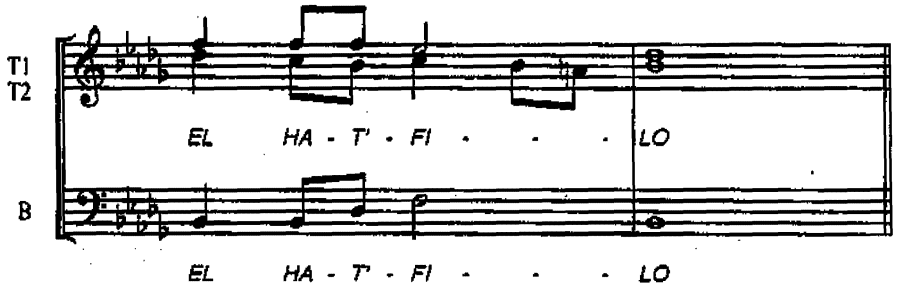


B'motzoe - 5/6

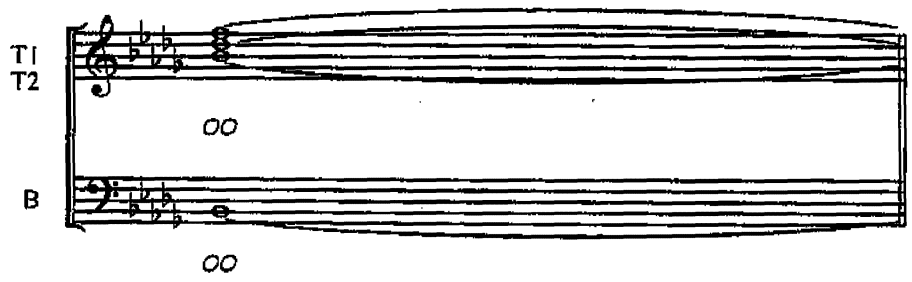
Transcription by D. Sklar







CUE: ZOCHALIM V'ROADIM...

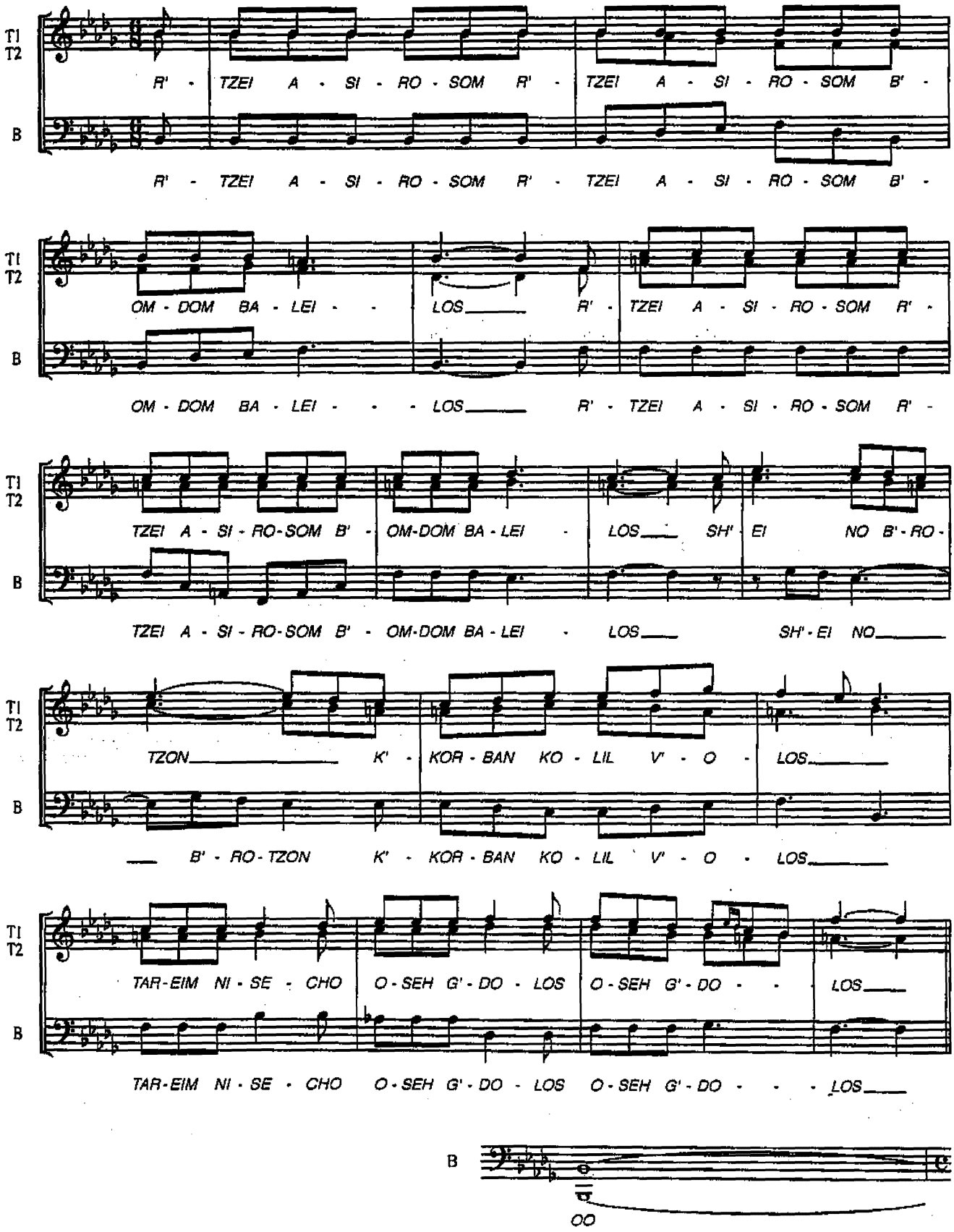


Transcription by D. Sklar

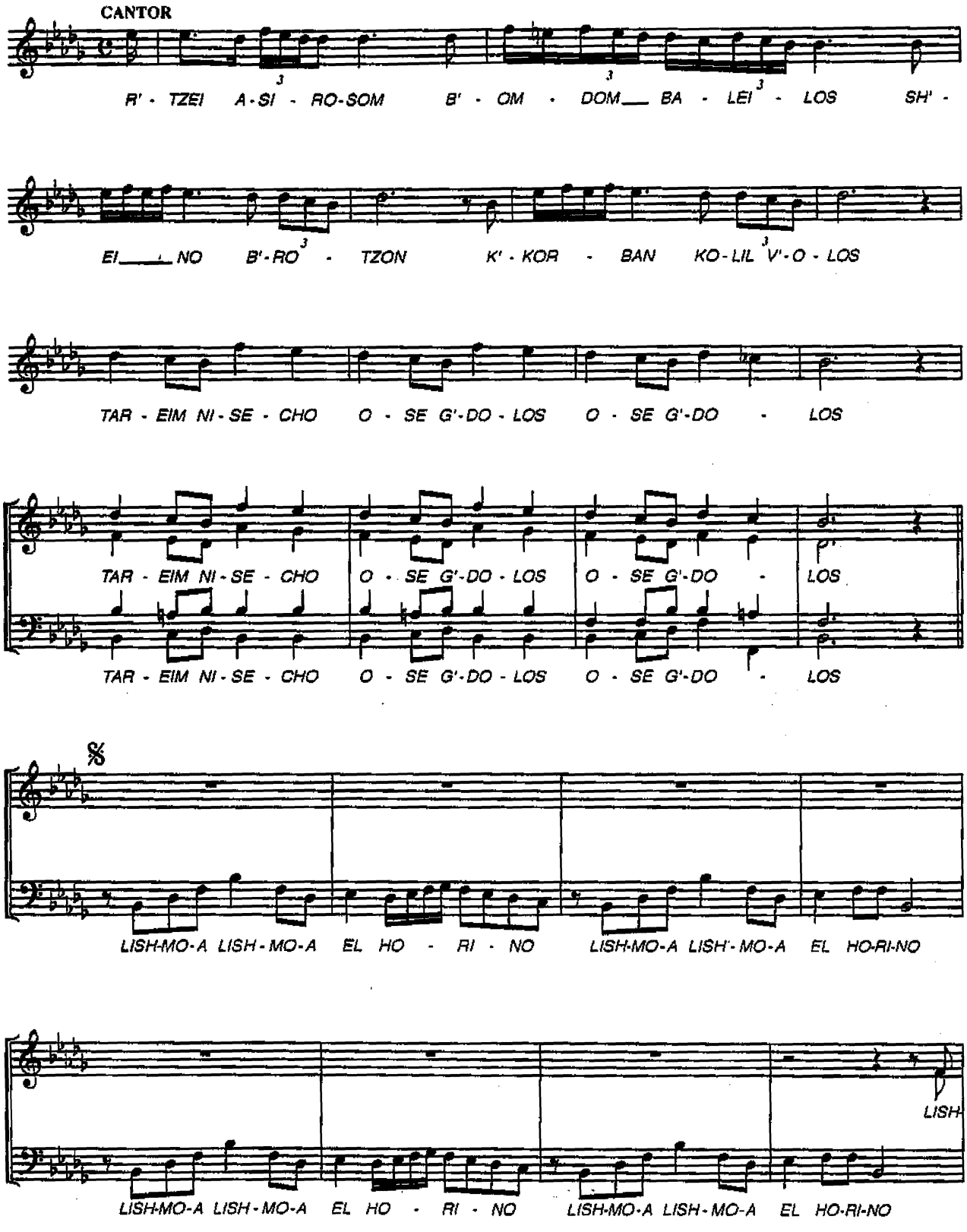
J. Rosenblatt

. R'tzei Asirosom

arr. - S. Silbermintz



Transcription by D. Sklar



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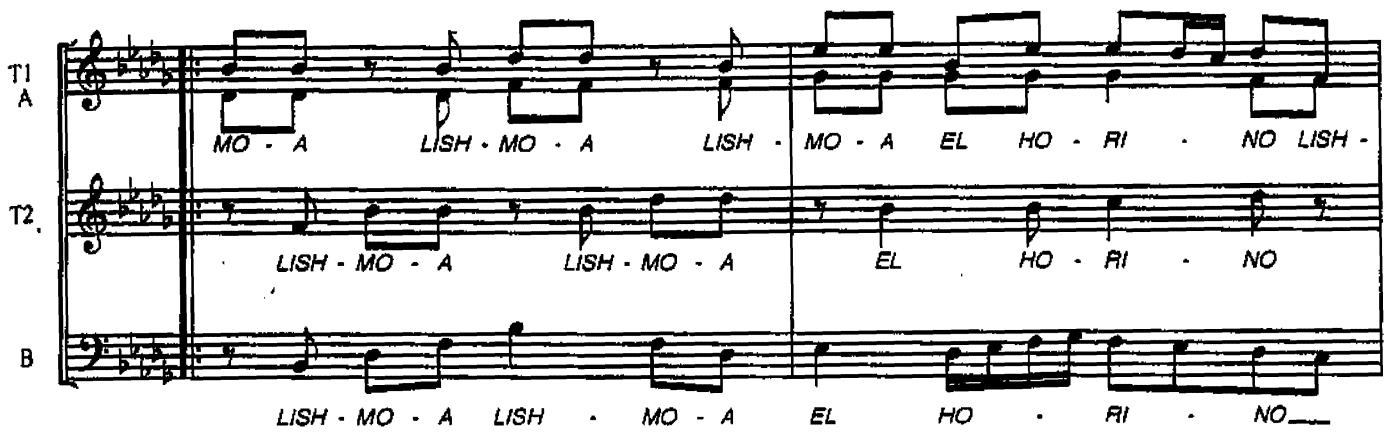
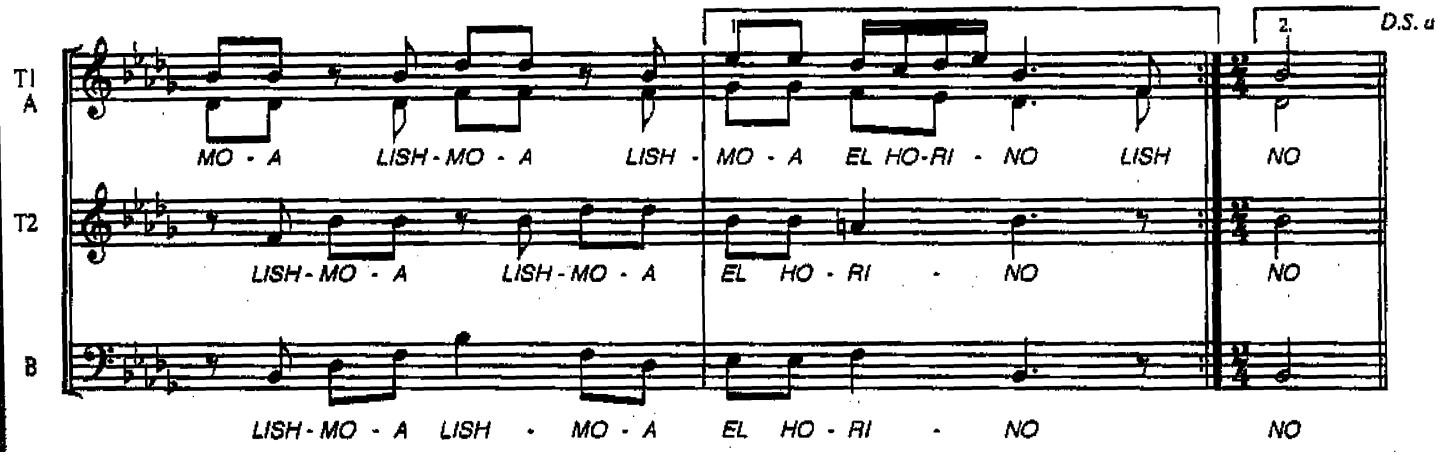
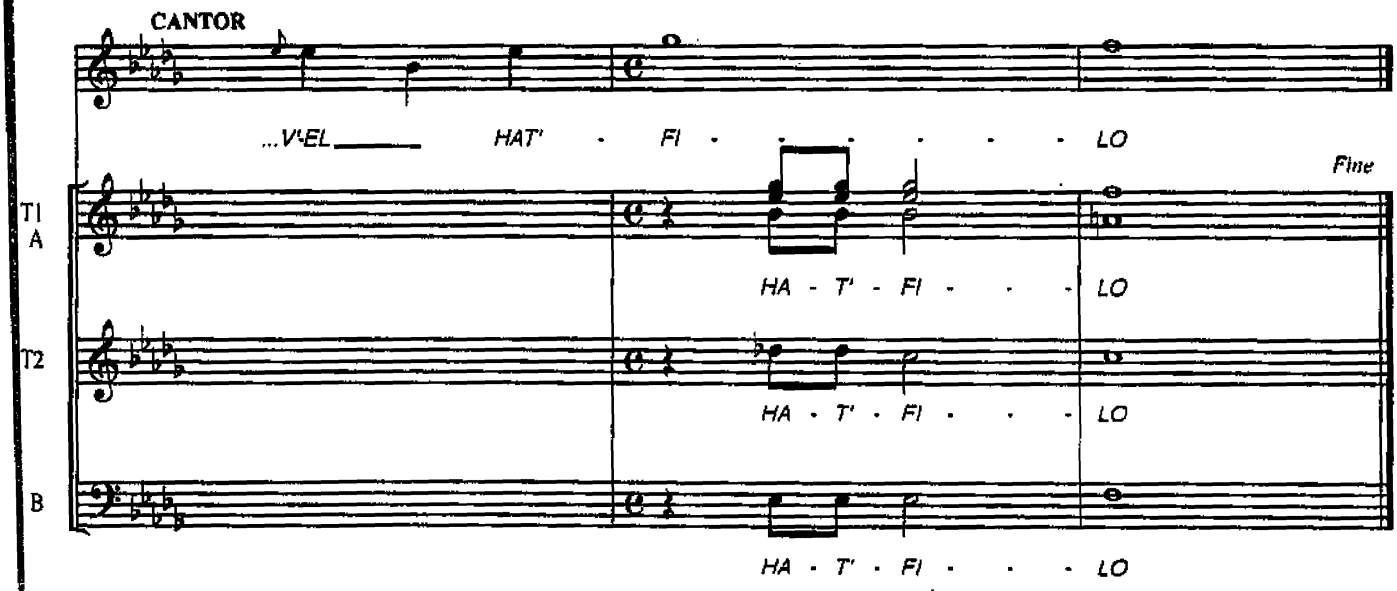


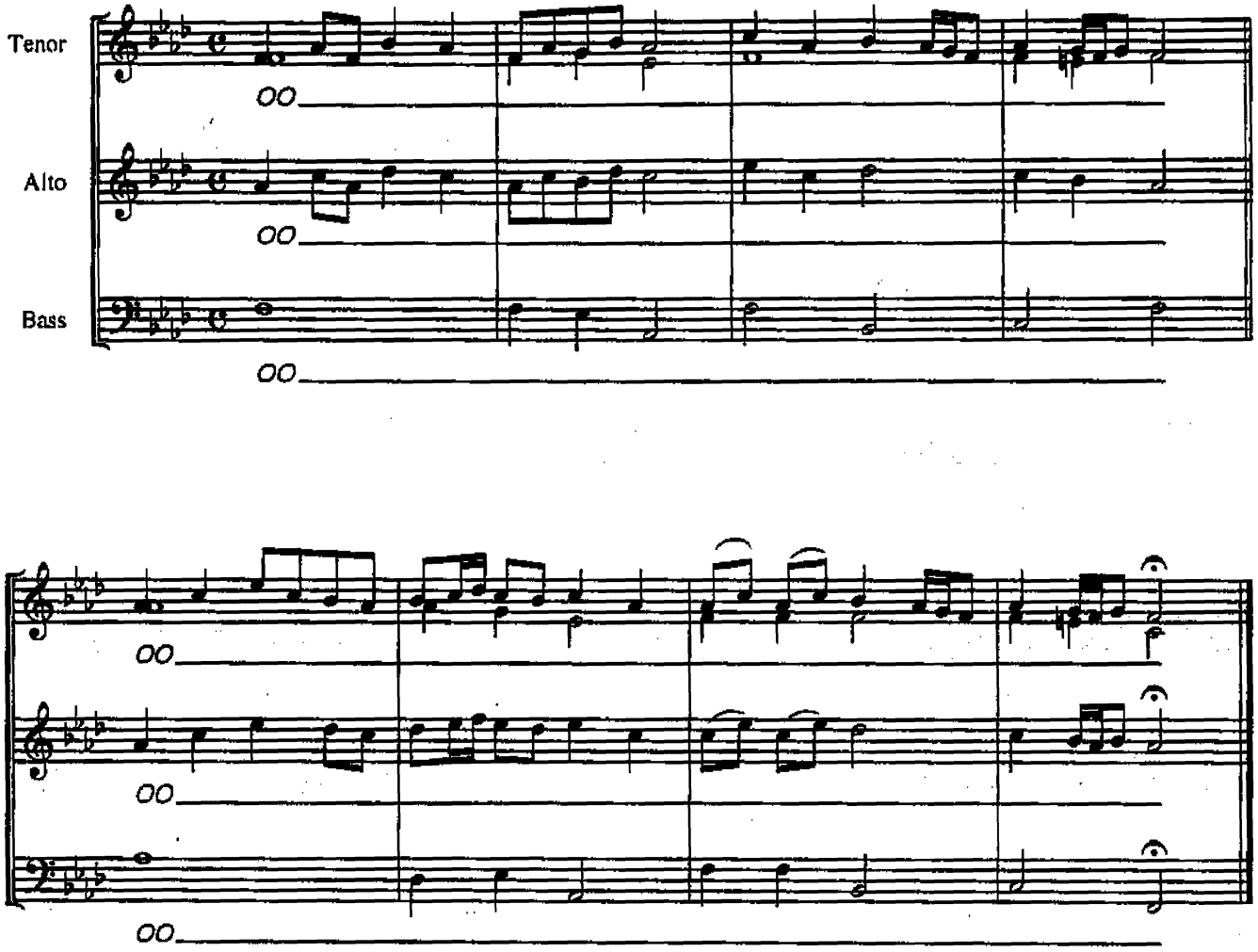




Transcription by D. Sklar

Shema Koleinu Hum

arr. - S. Silbermintz

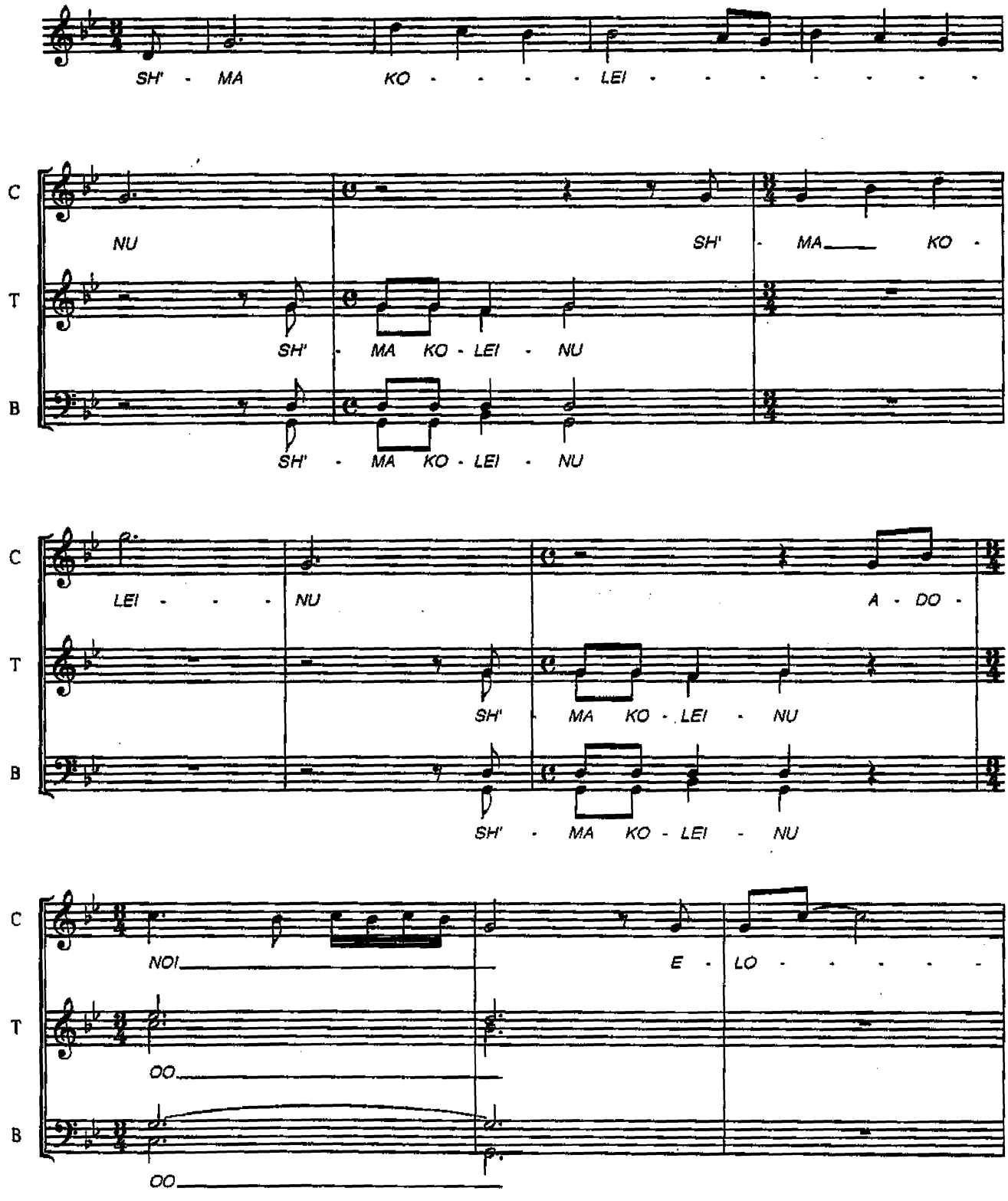


Transcription by D. Sklar

Shema Koleinu

Recitative recorded by:
Cantor Mordecai Hershman

arr. - S. Silbermintz



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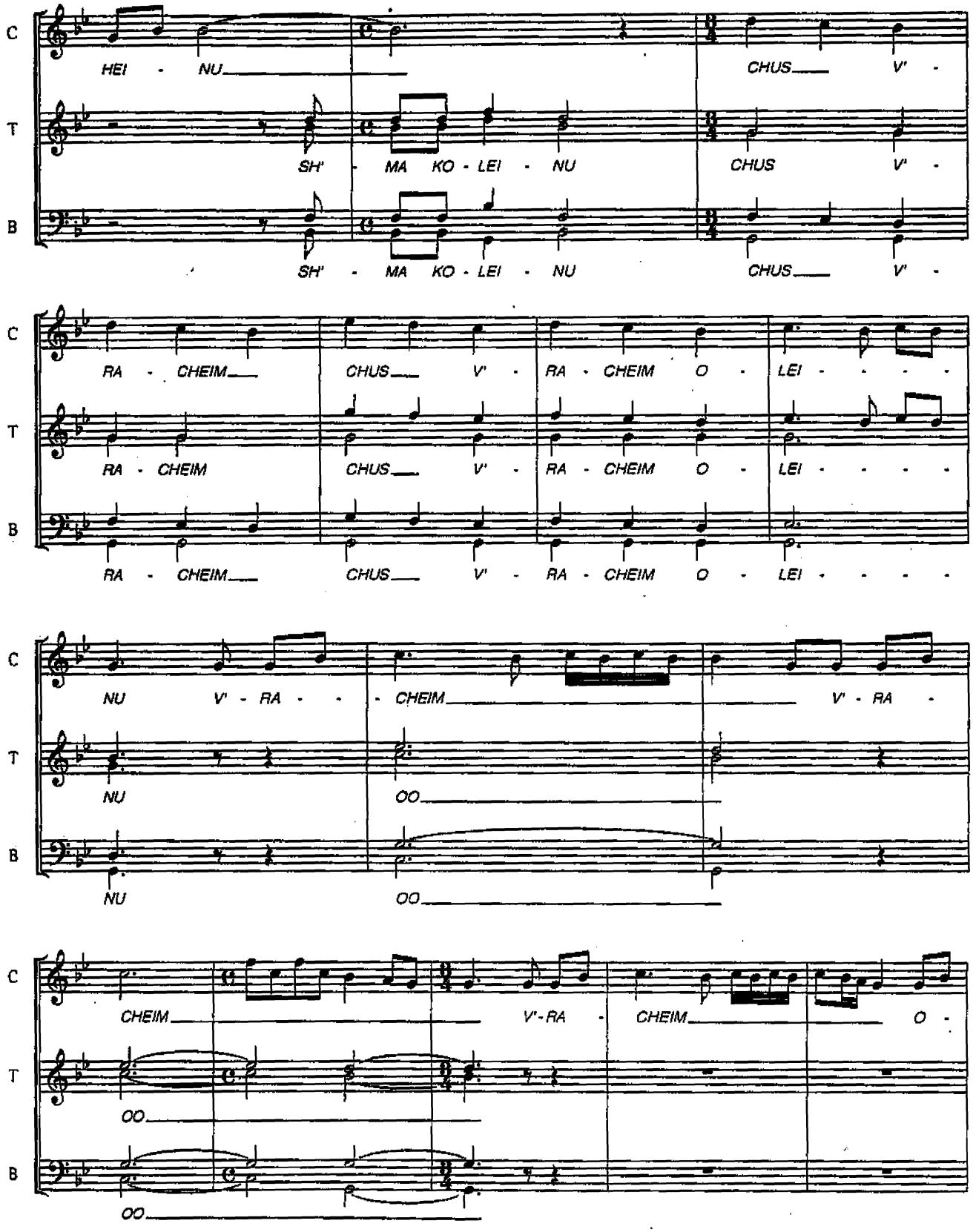

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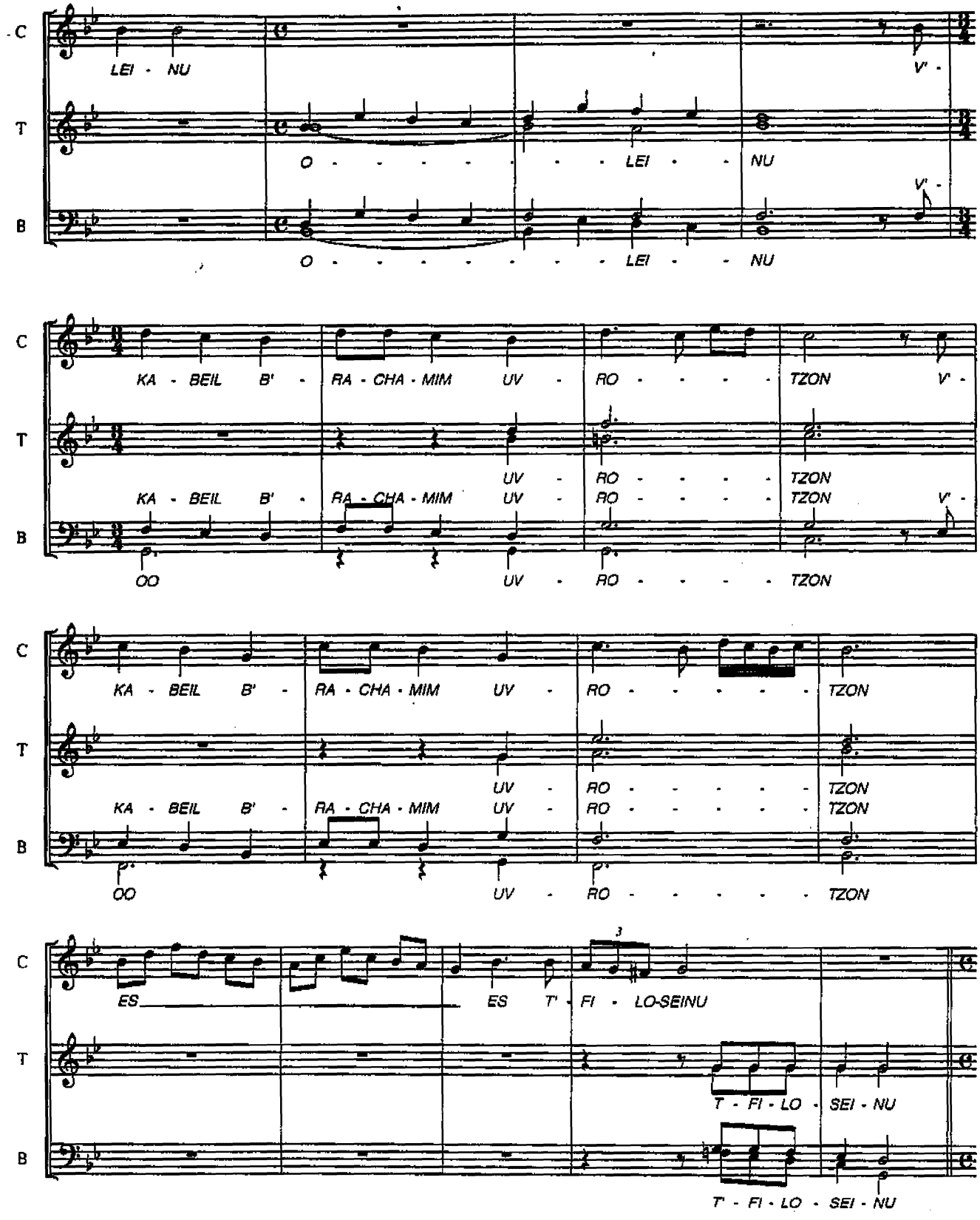

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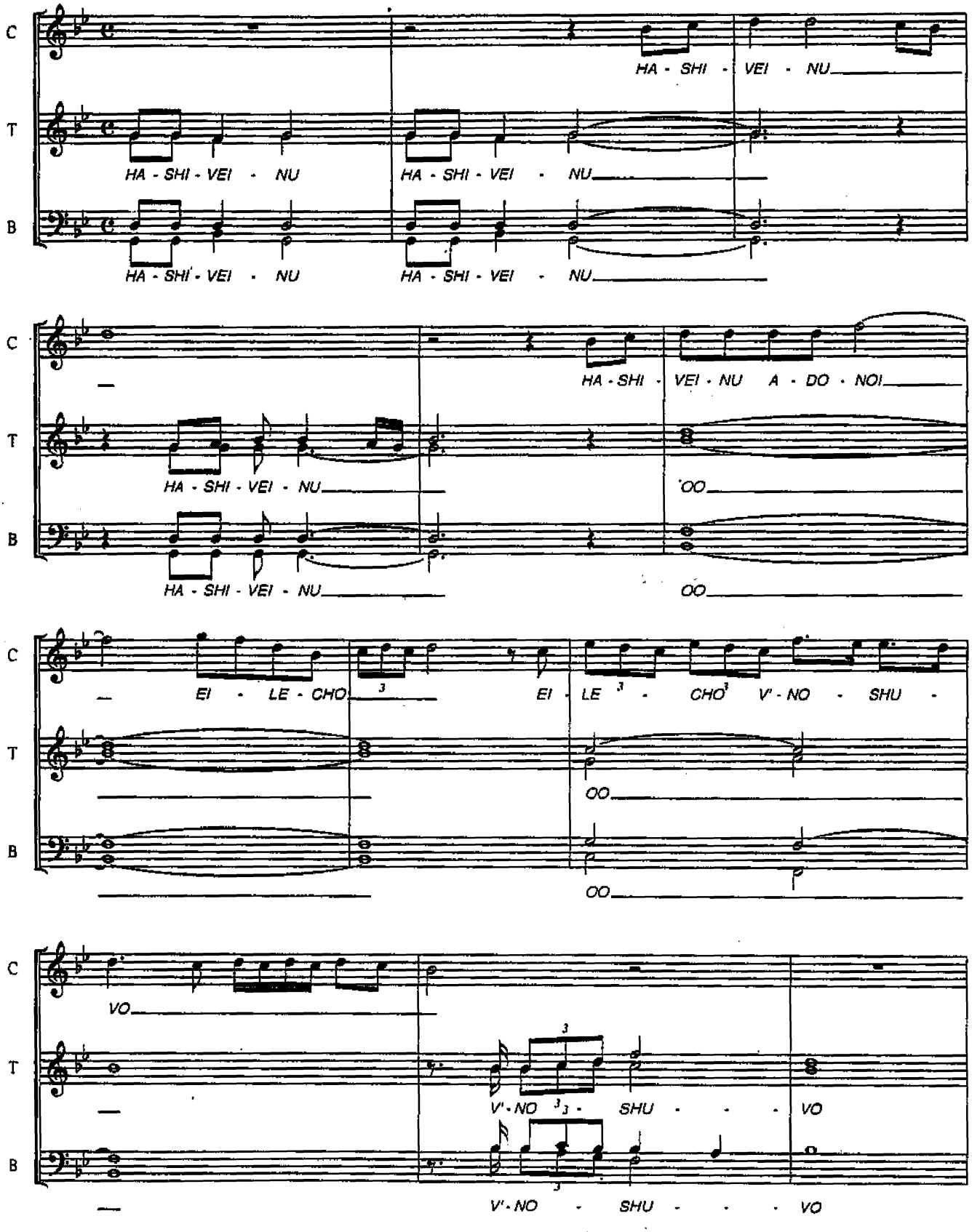

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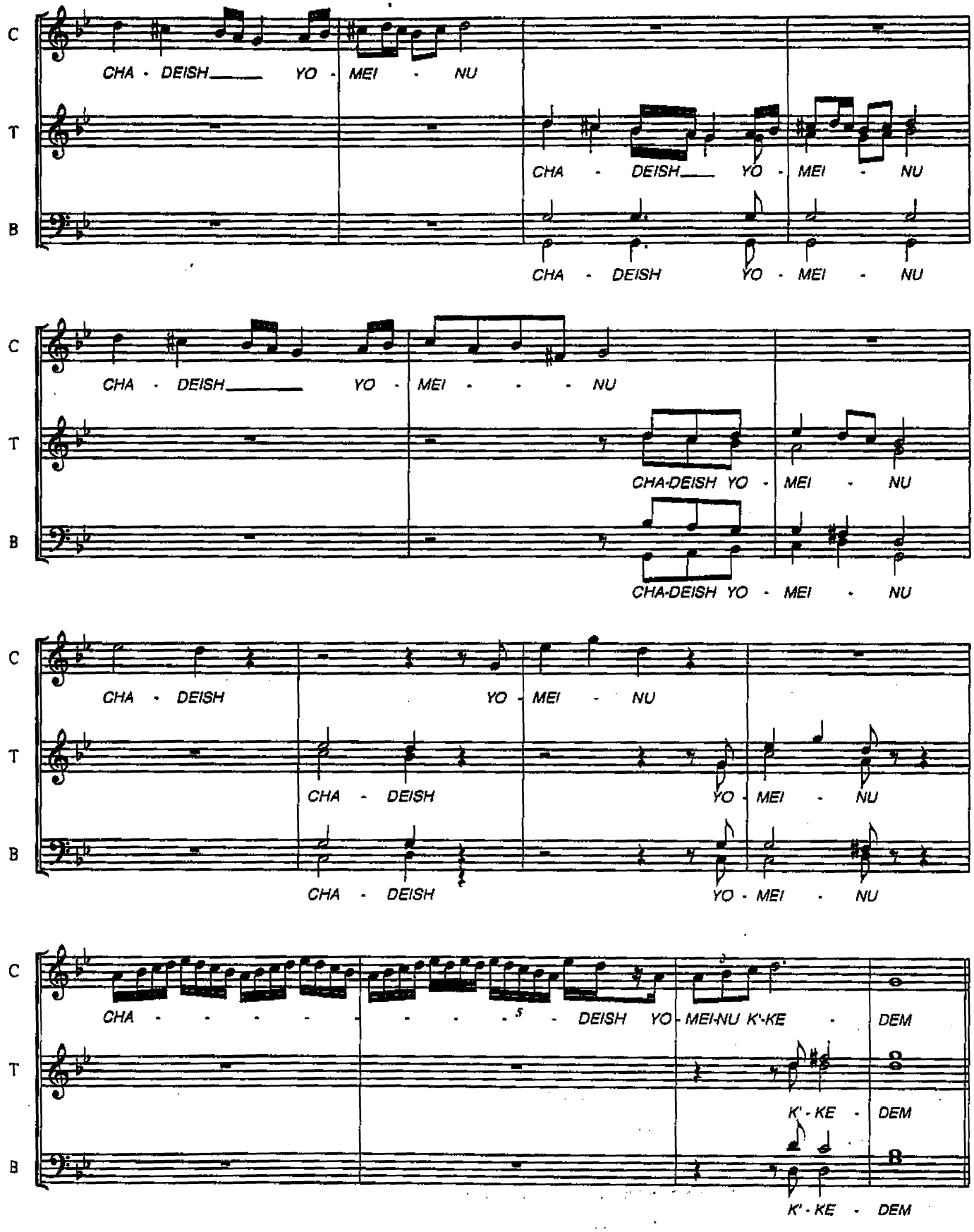
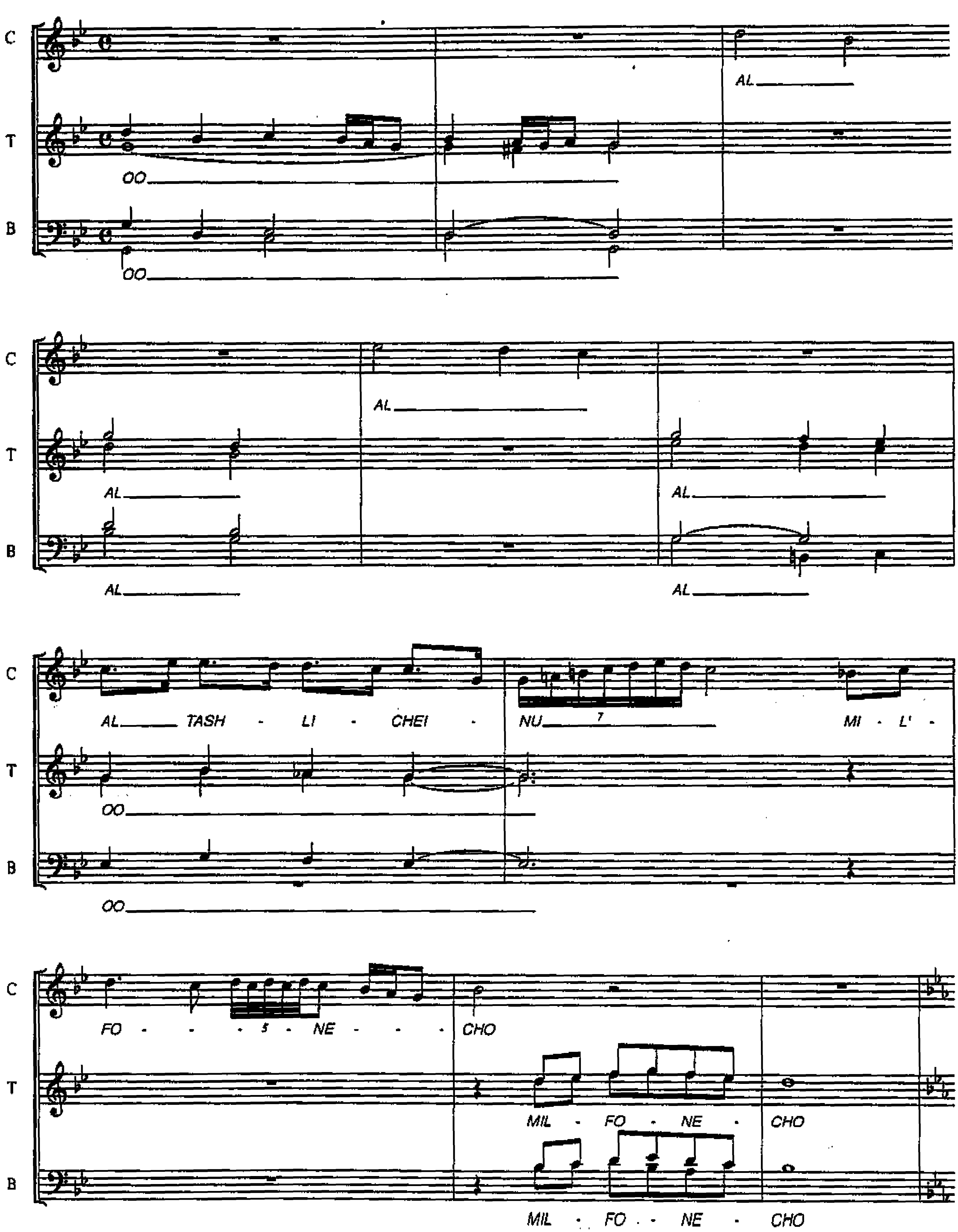


Transcription by D. Sklar



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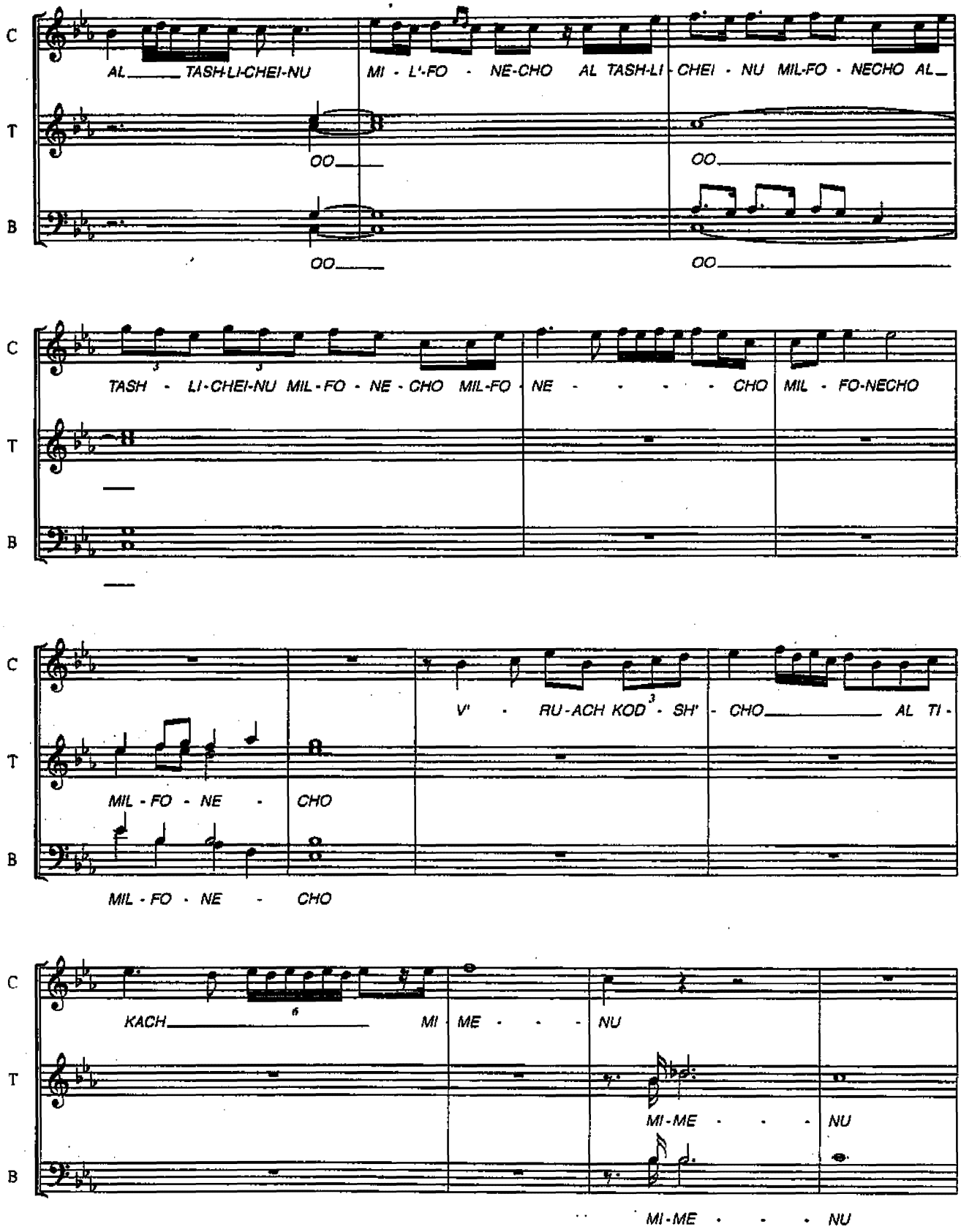

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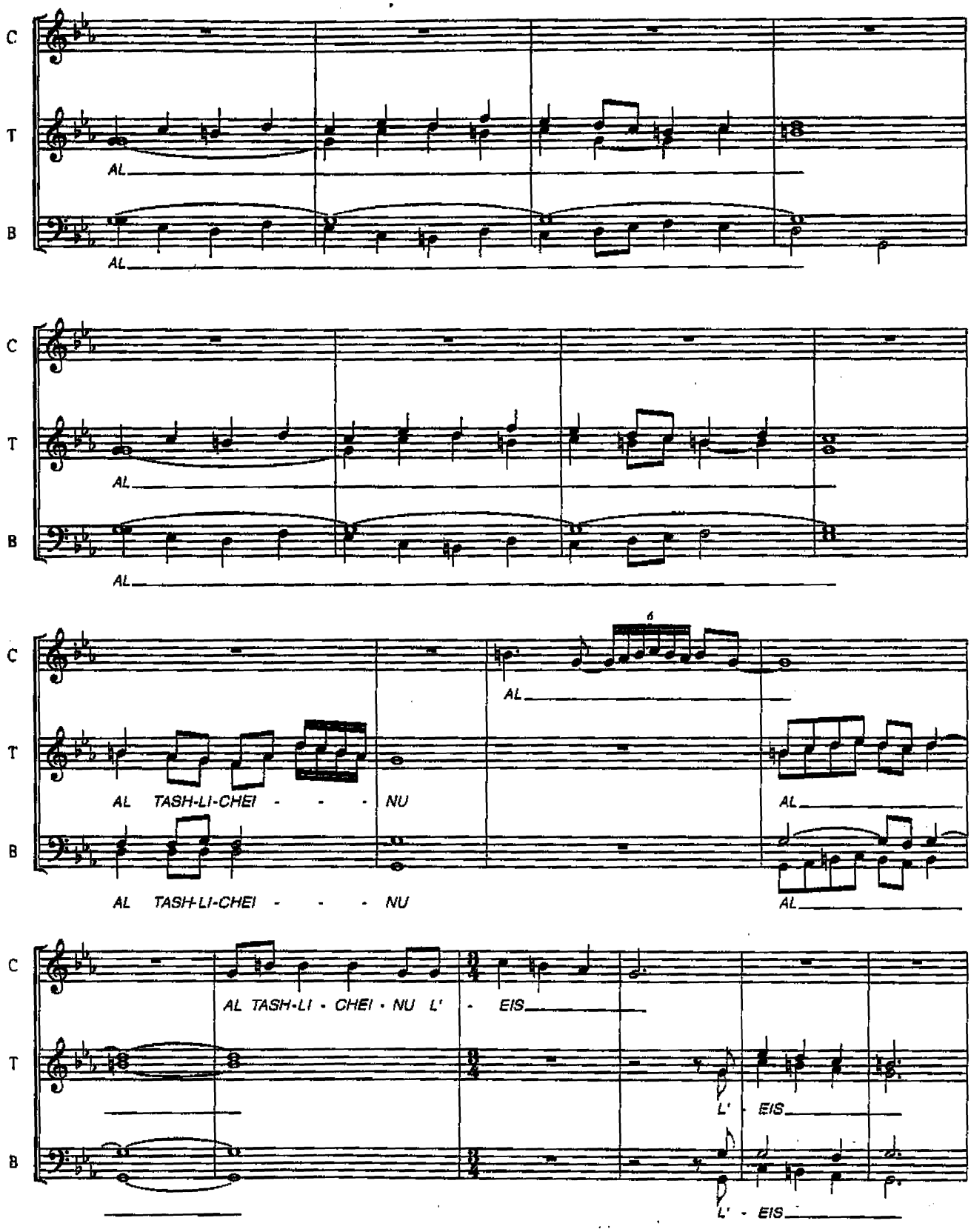

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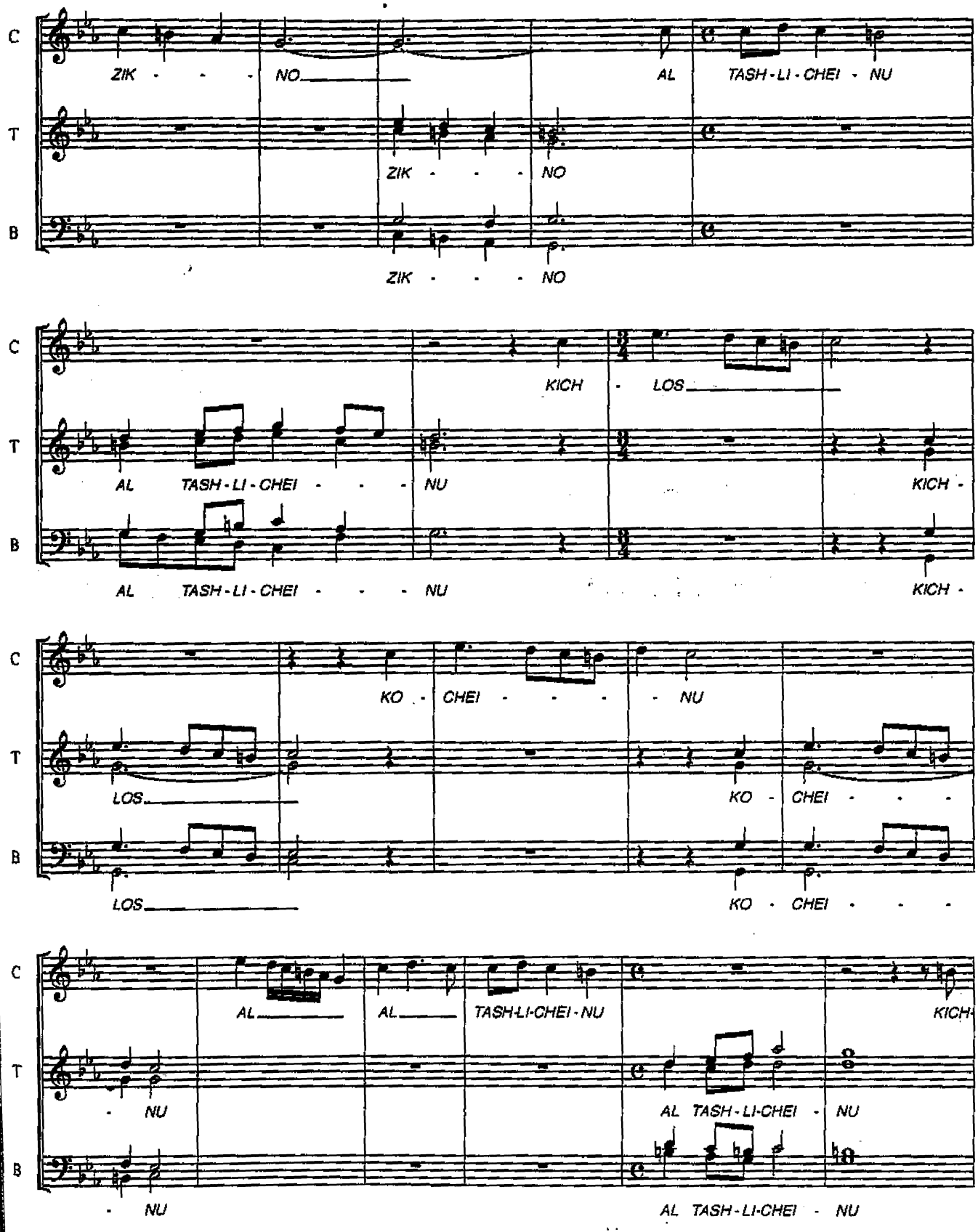

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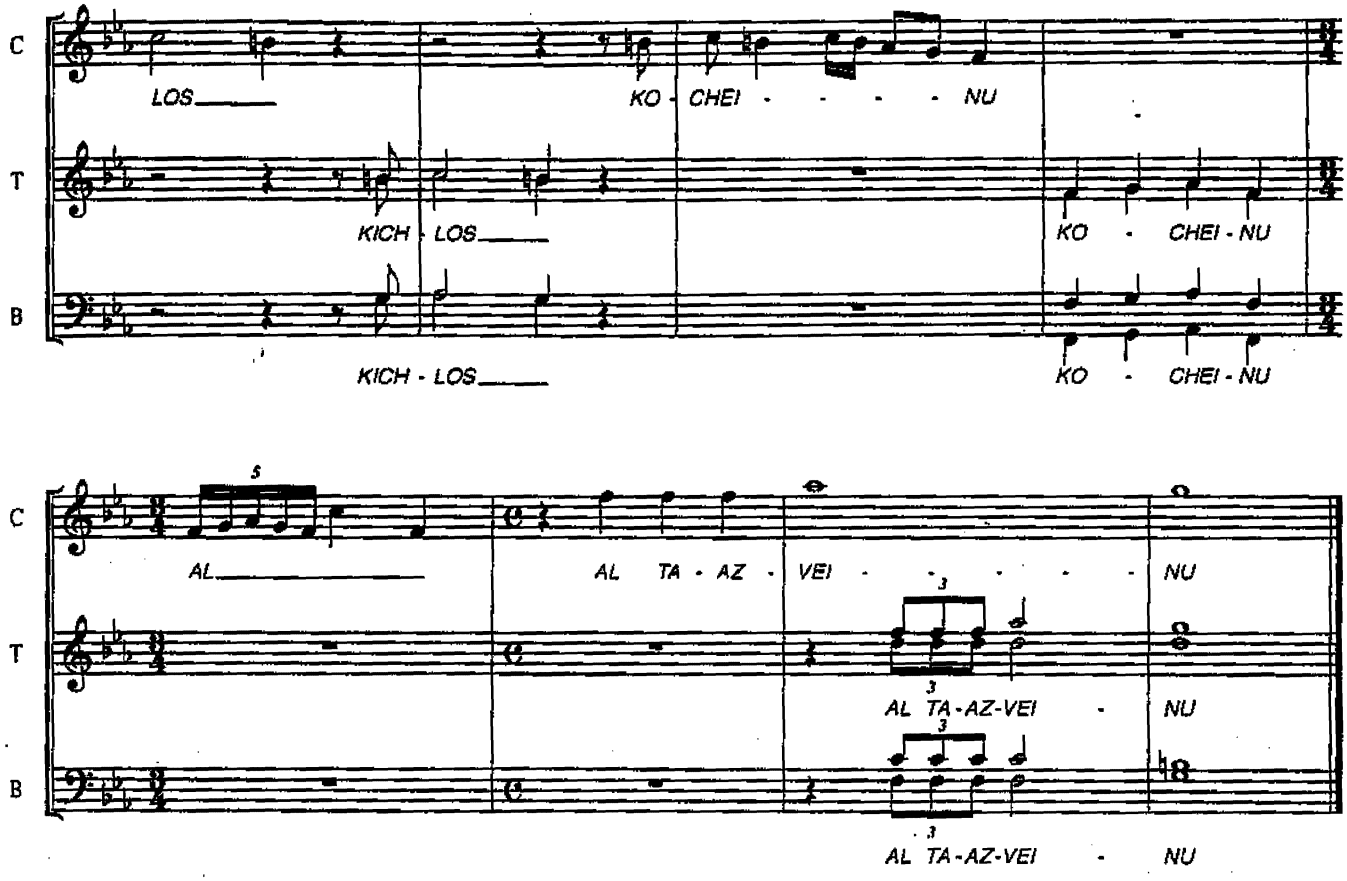
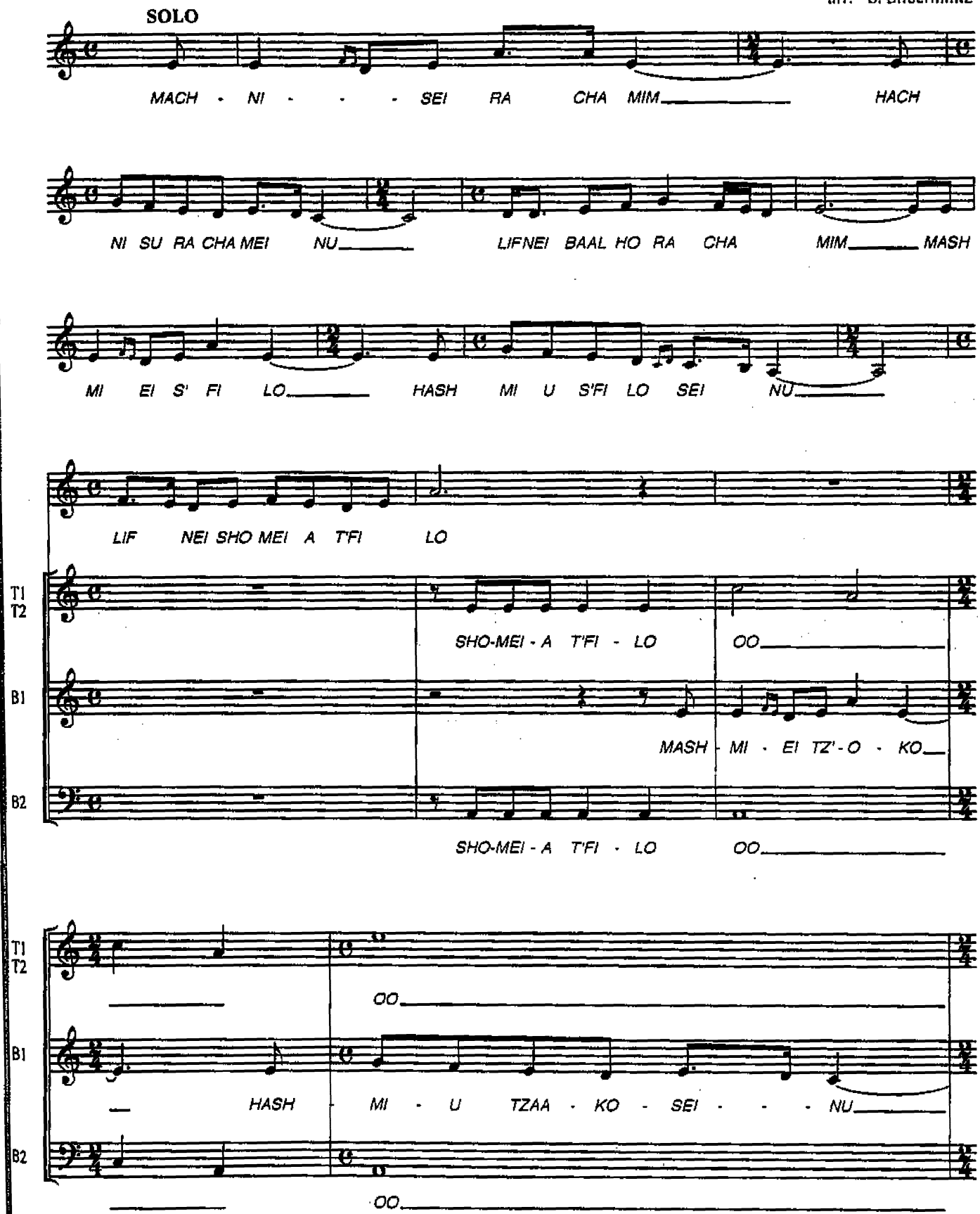


Transcription by D. Sklar

Machnisei Rachamim

melody - Chaim Banet
arr. - S. Silbermintz



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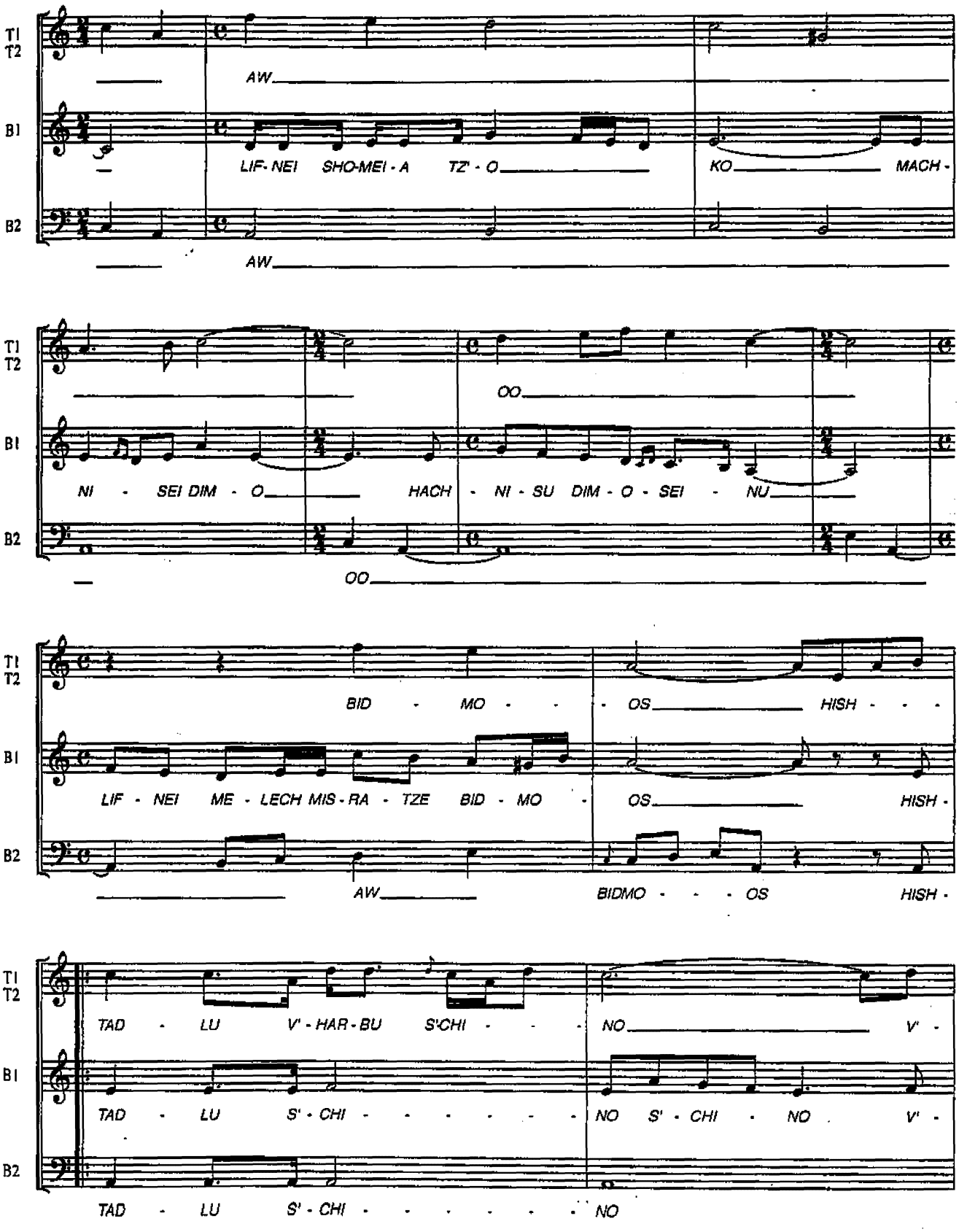
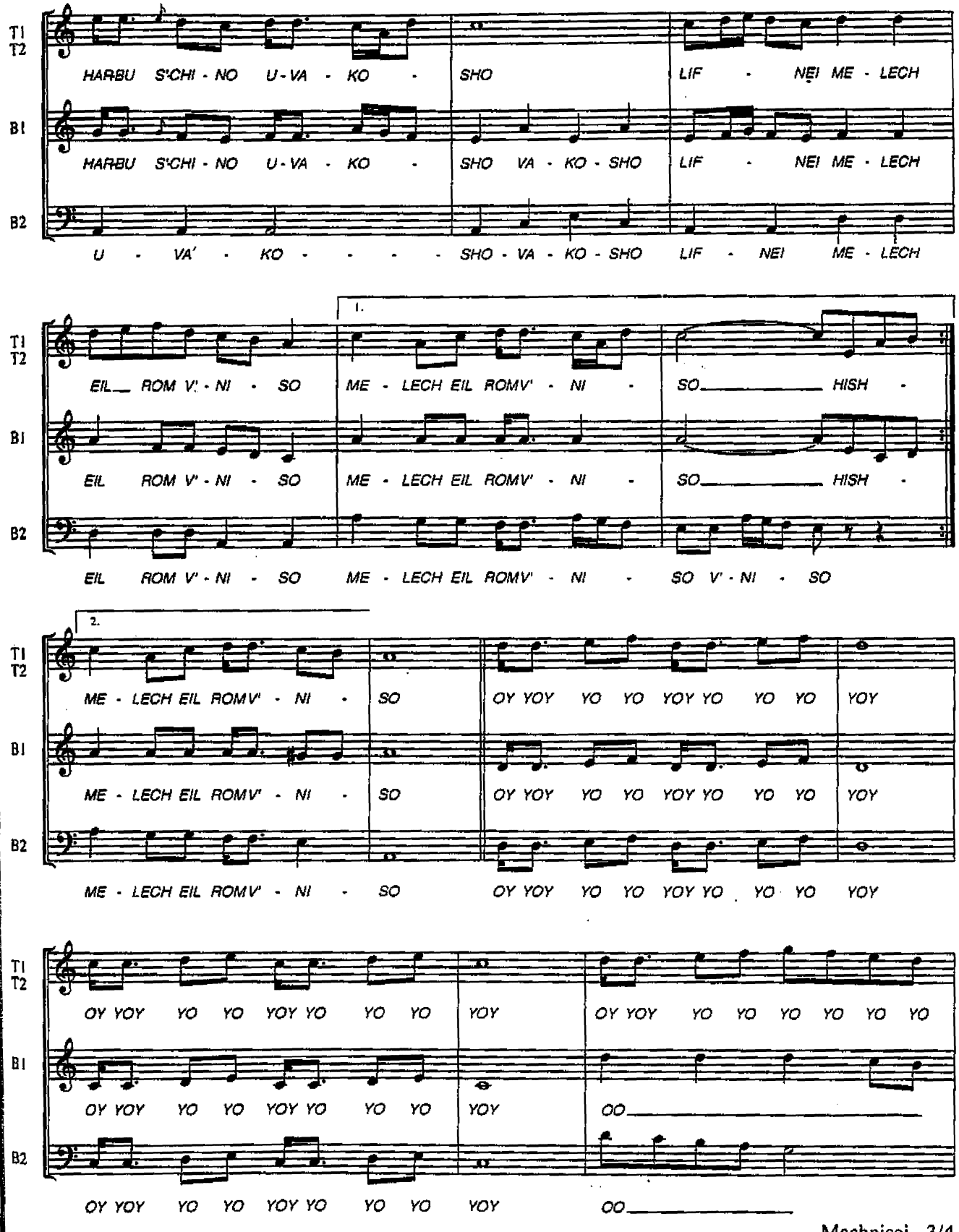
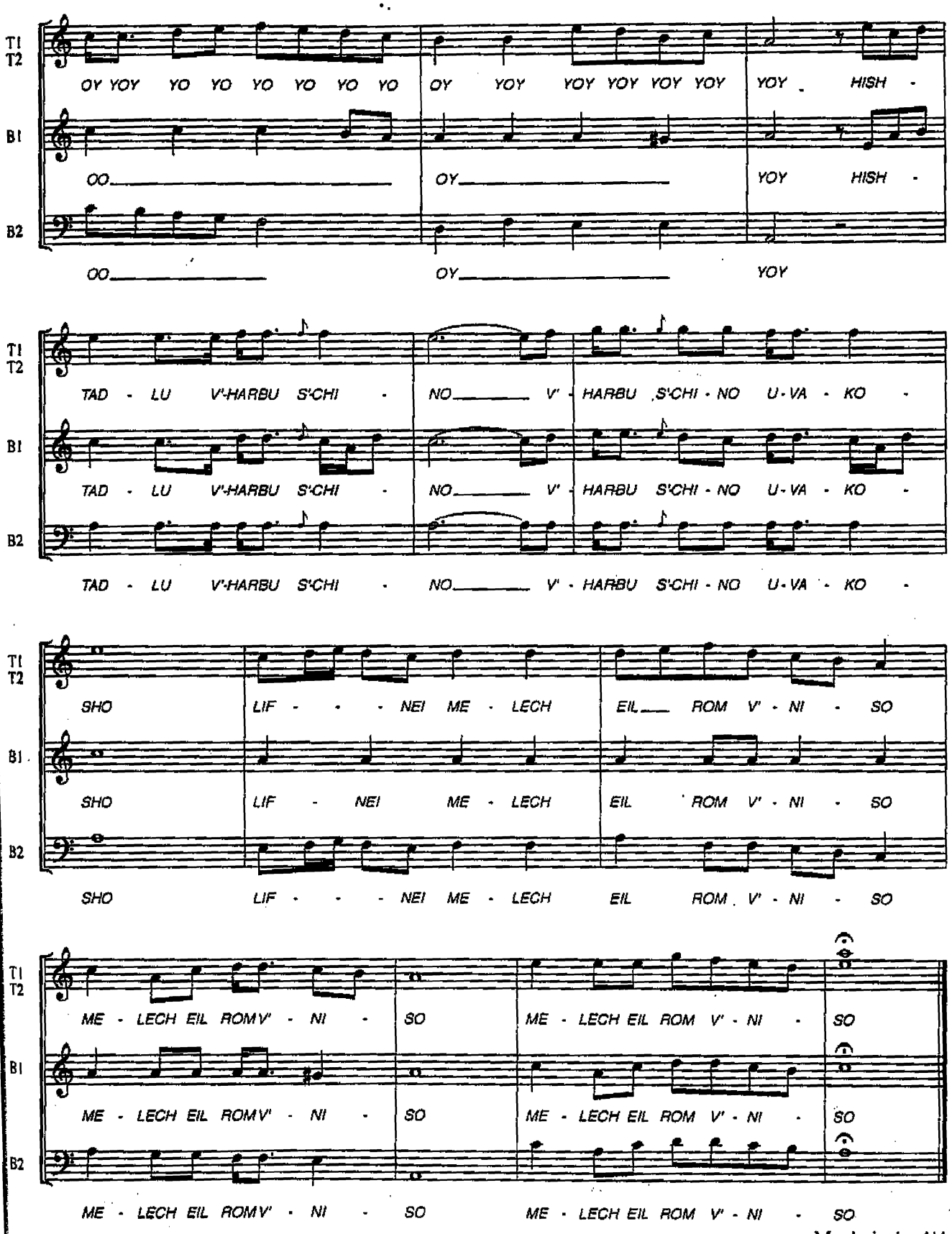

T1
T2
B1
B2
AW
LIF- NEI SHO-MEI - A TZ' - O
KO
MACH -
AW
T1
T2
B1
B2
OO
NI - SEI DIM - O
HACH - NI - SU DIM - O - SEI - NU
OO
T1
T2
B1
B2
BID - MO - - OS
HISH - - -
LIF - NEI ME - LECH MIS - RA - TZE BID - MO - OS
HISH -
AW
BIDMO - - - OS
HISH -
T1
T2
B1
B2
TAD - LU V' - HAR - BU S'CHI - - - NO
V' -
TAD - LU S' - CHI - - - - - - NO S' - CHI - NO
V' -
TAD - LU S' - CHI - - - - - - NO



Machnisei - 3/4

Transcription by D. Sklar

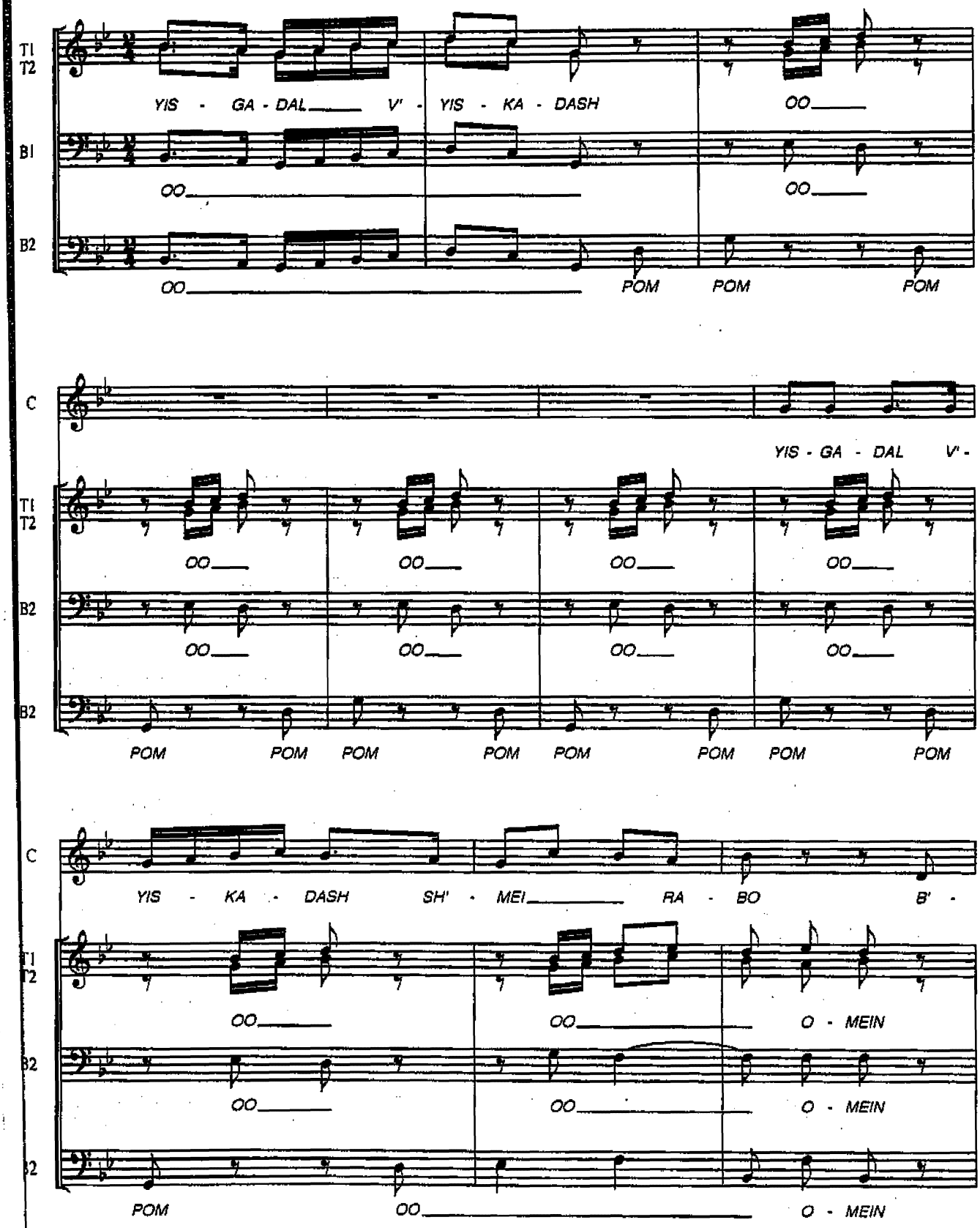


Machnisei - 4/4

Transcription by D. Sklar

Chassidic Kaddish

arr. - H. Zallis



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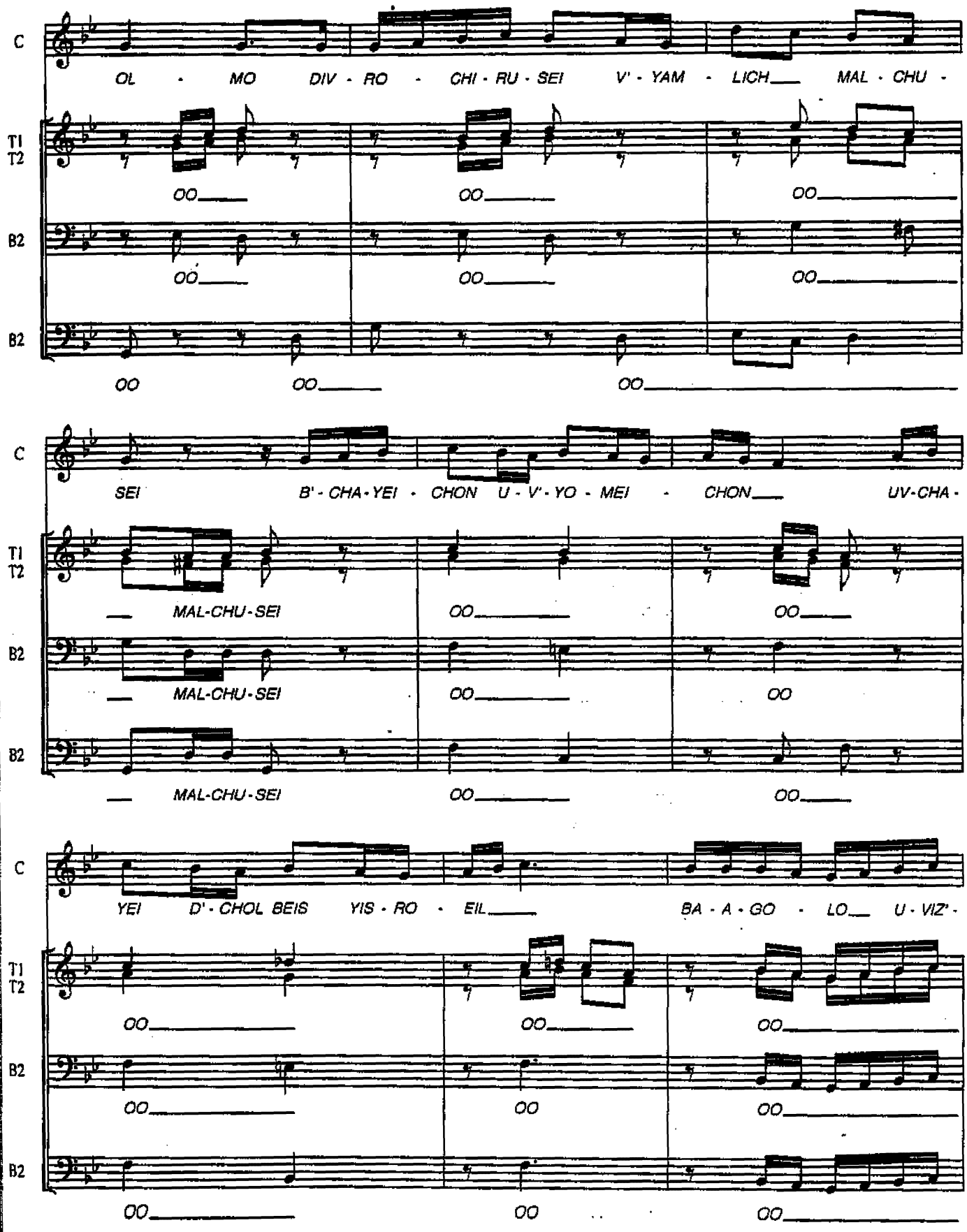
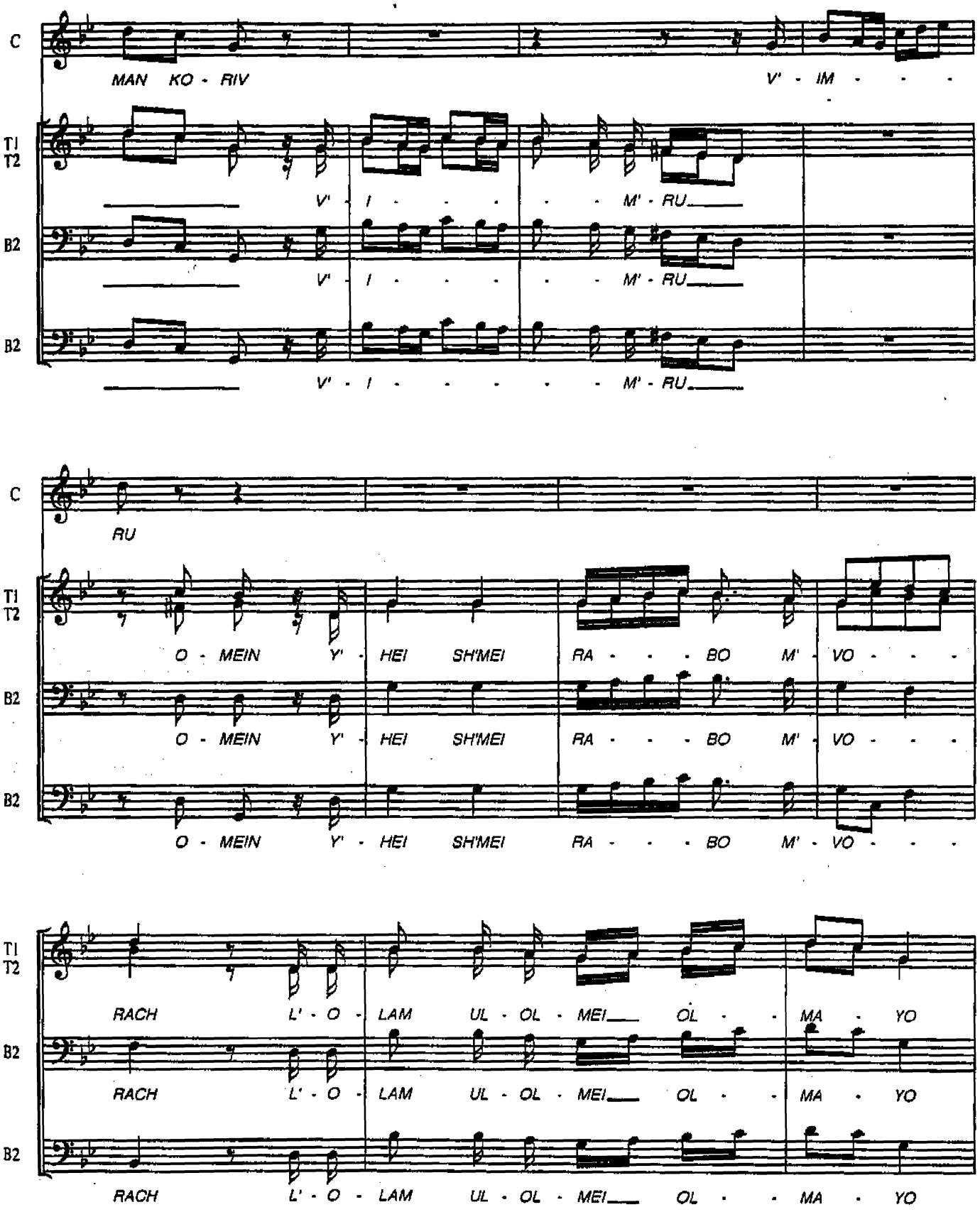
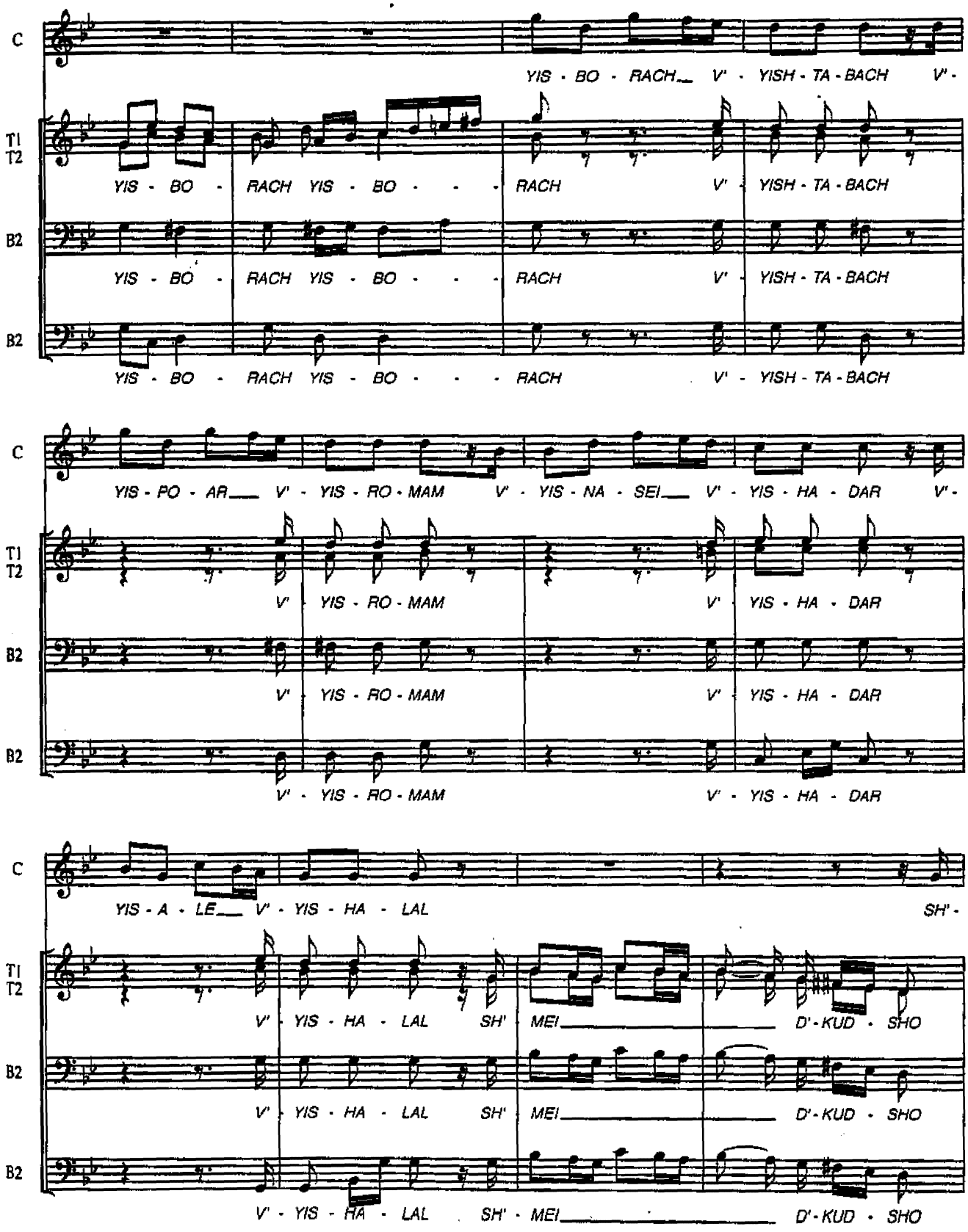


Transcription by D. Sklar



Transcription by D. Sklar



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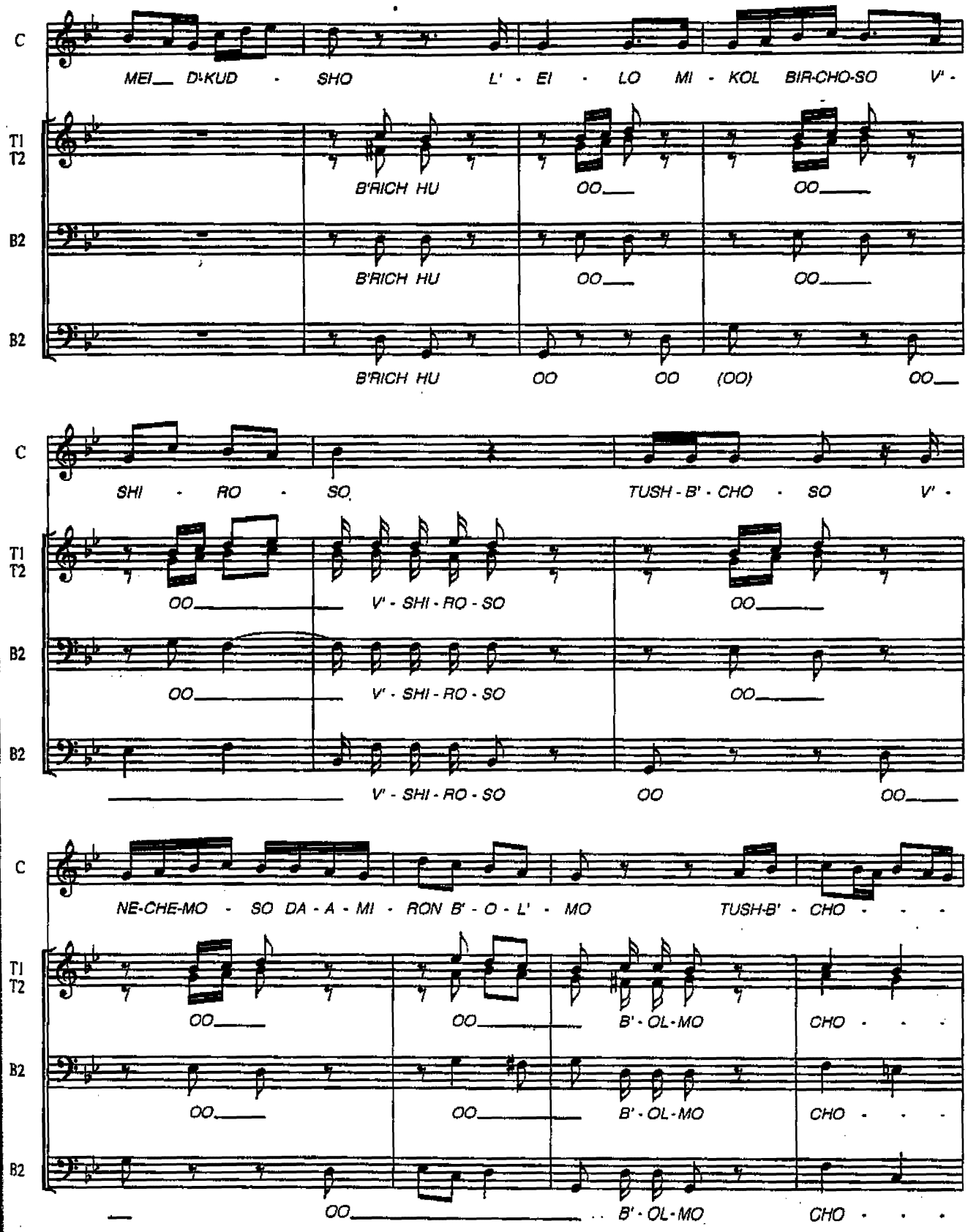
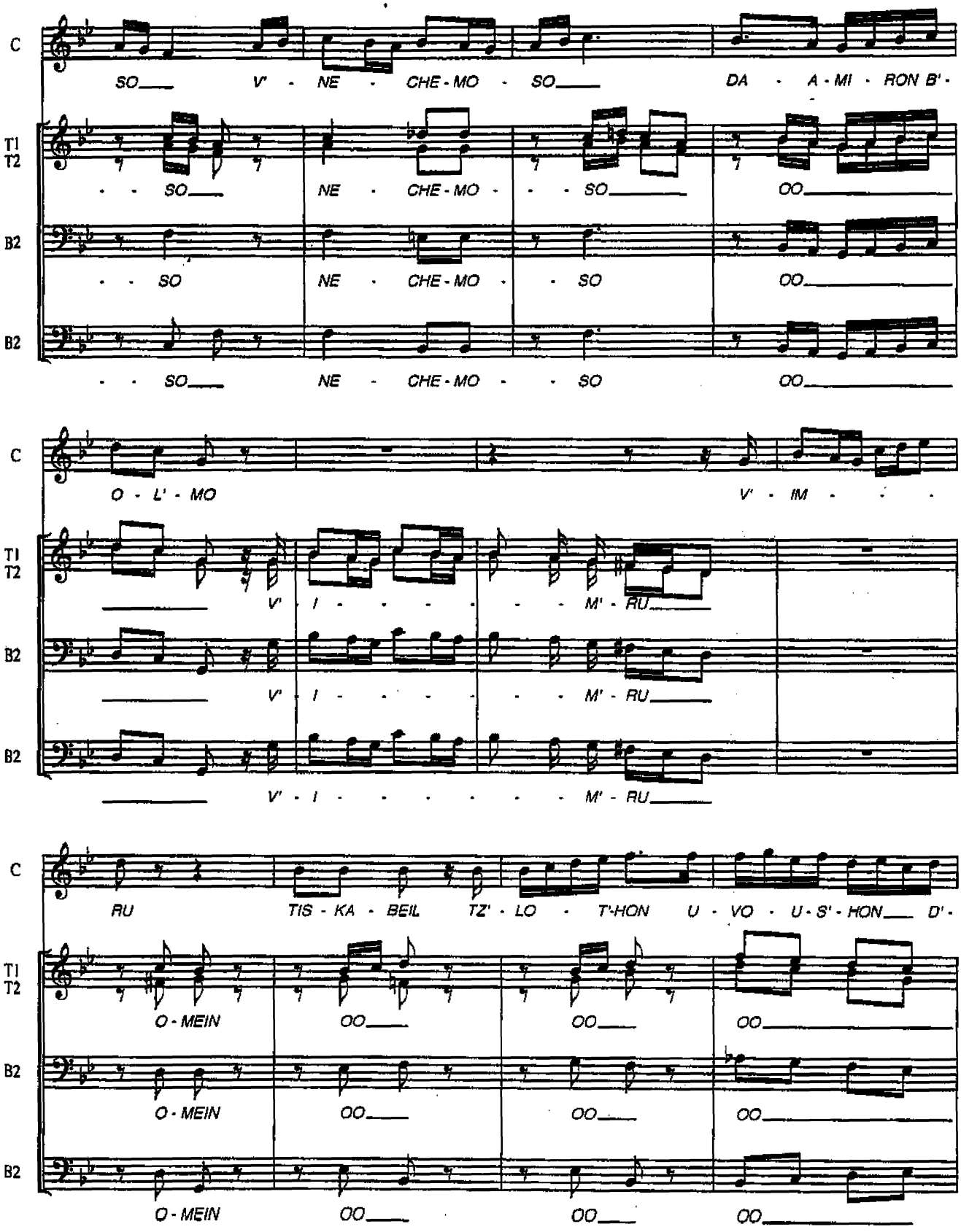


Transcription by D. Sklar



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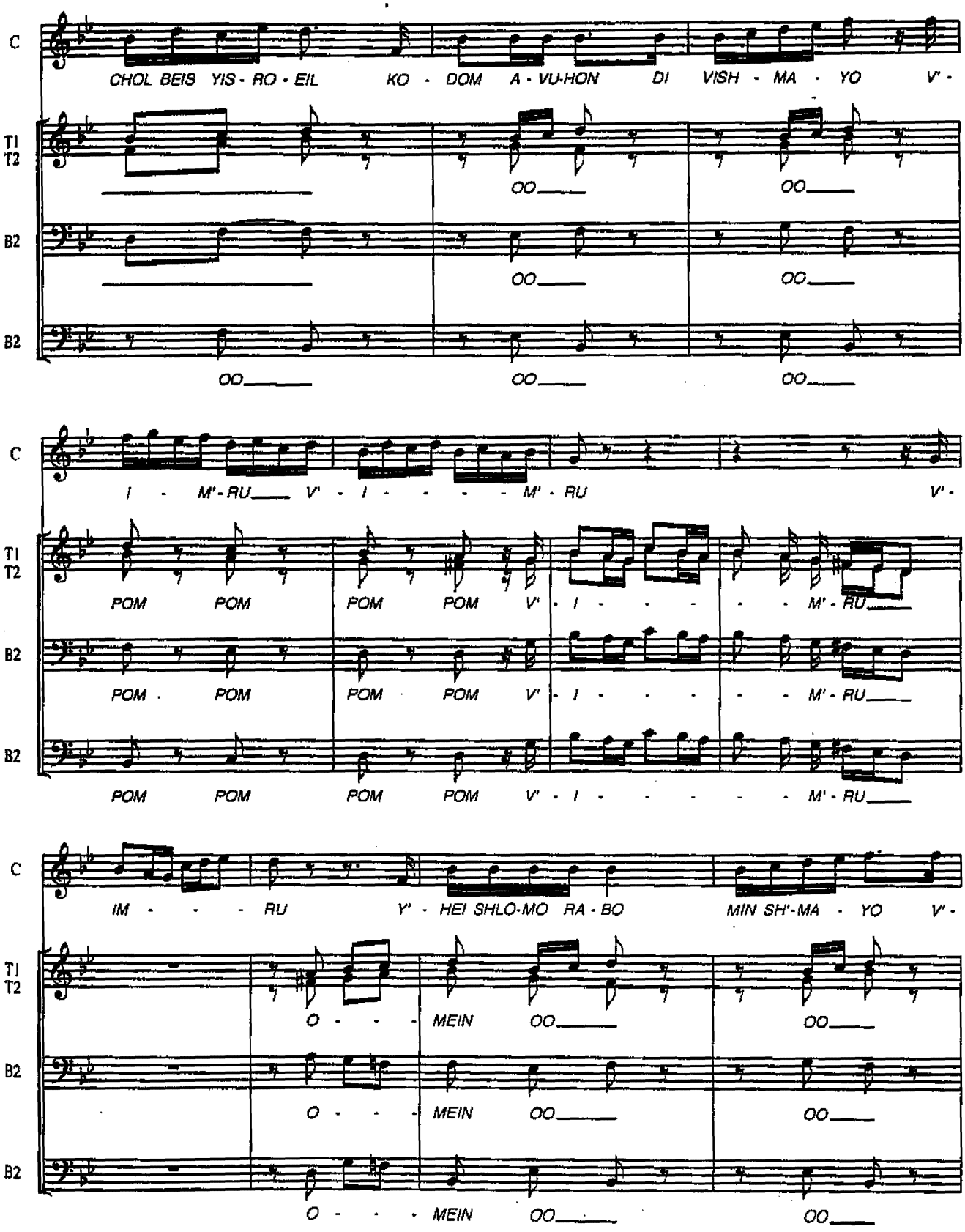
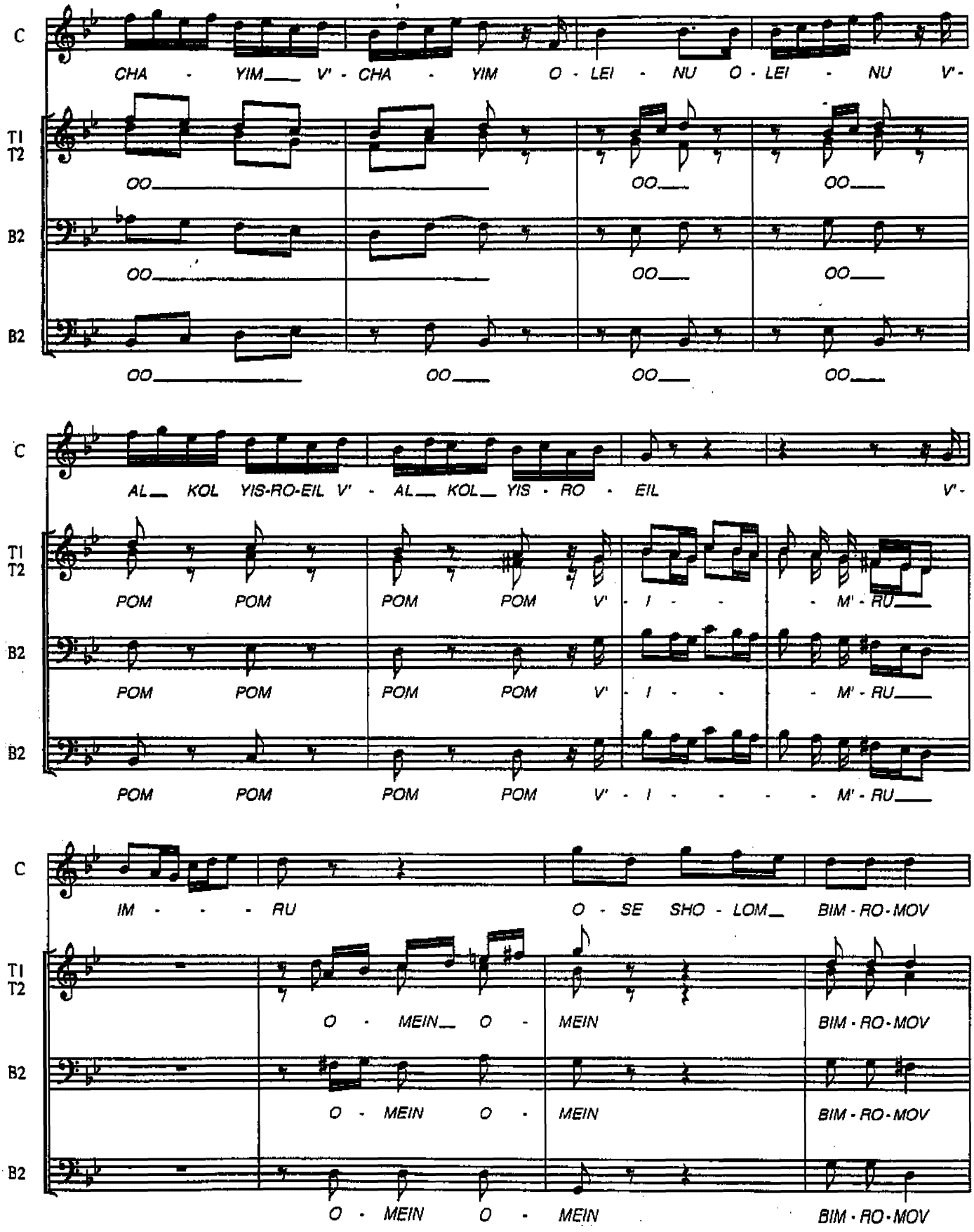


Transcription by D. Sklar



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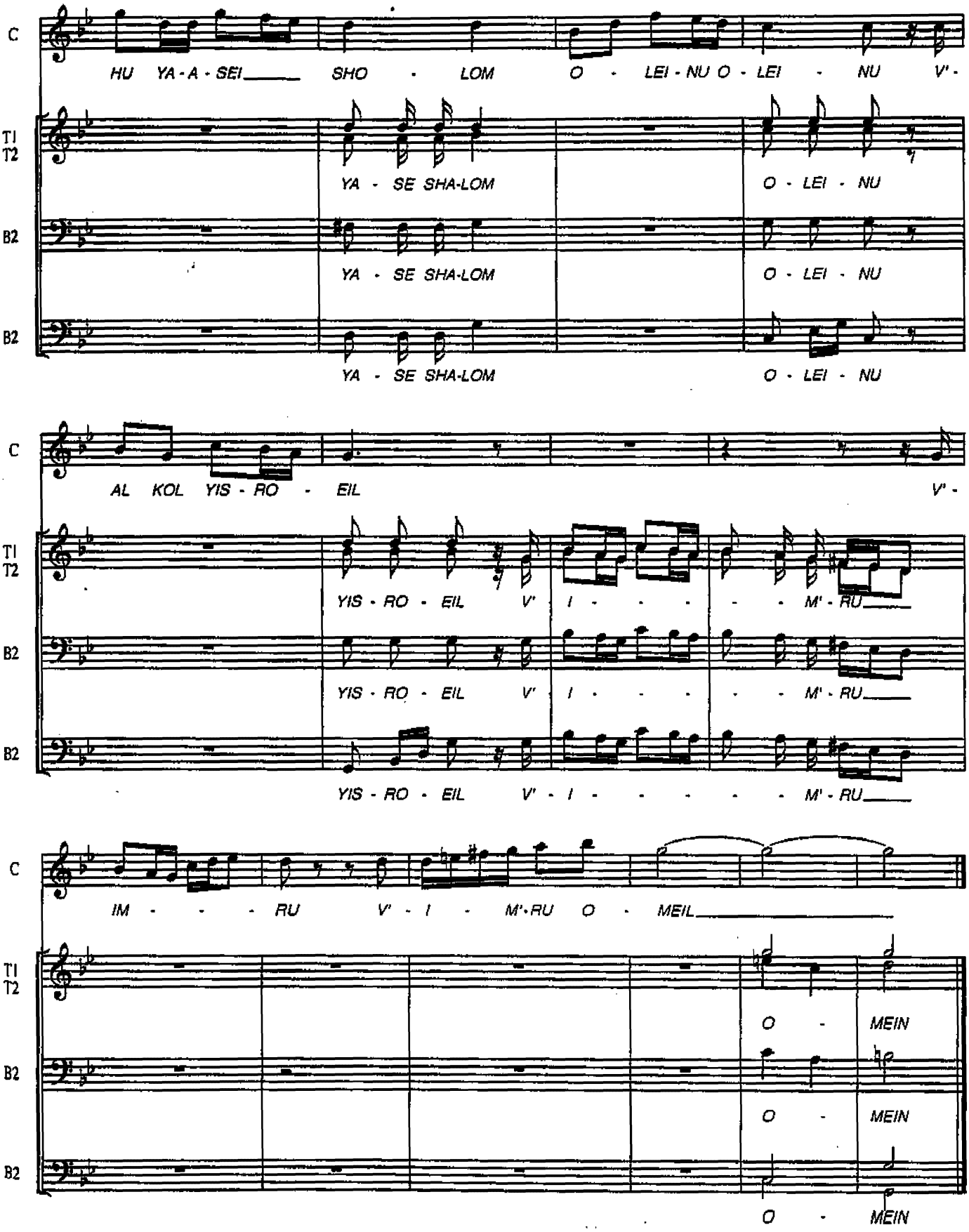
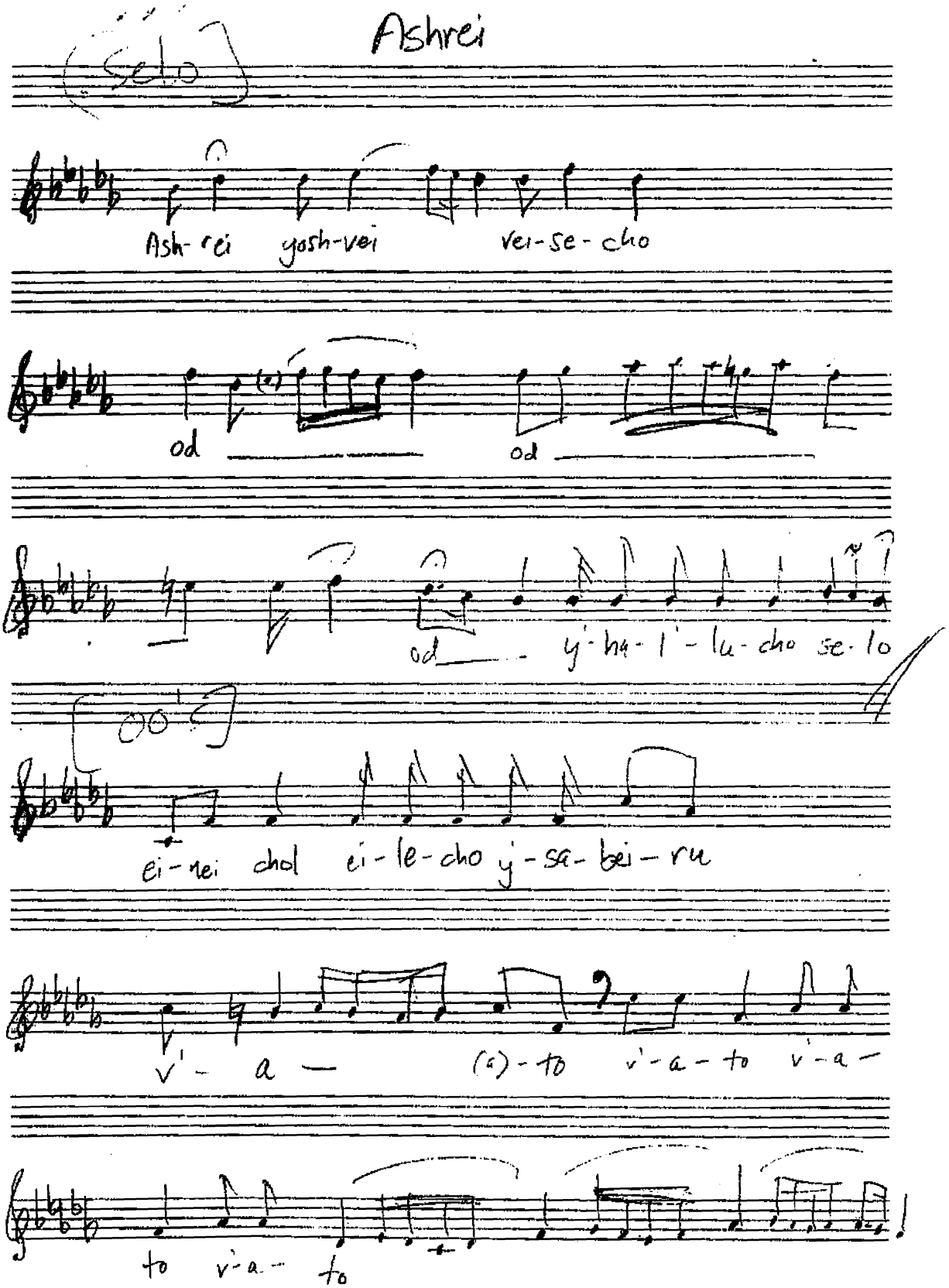
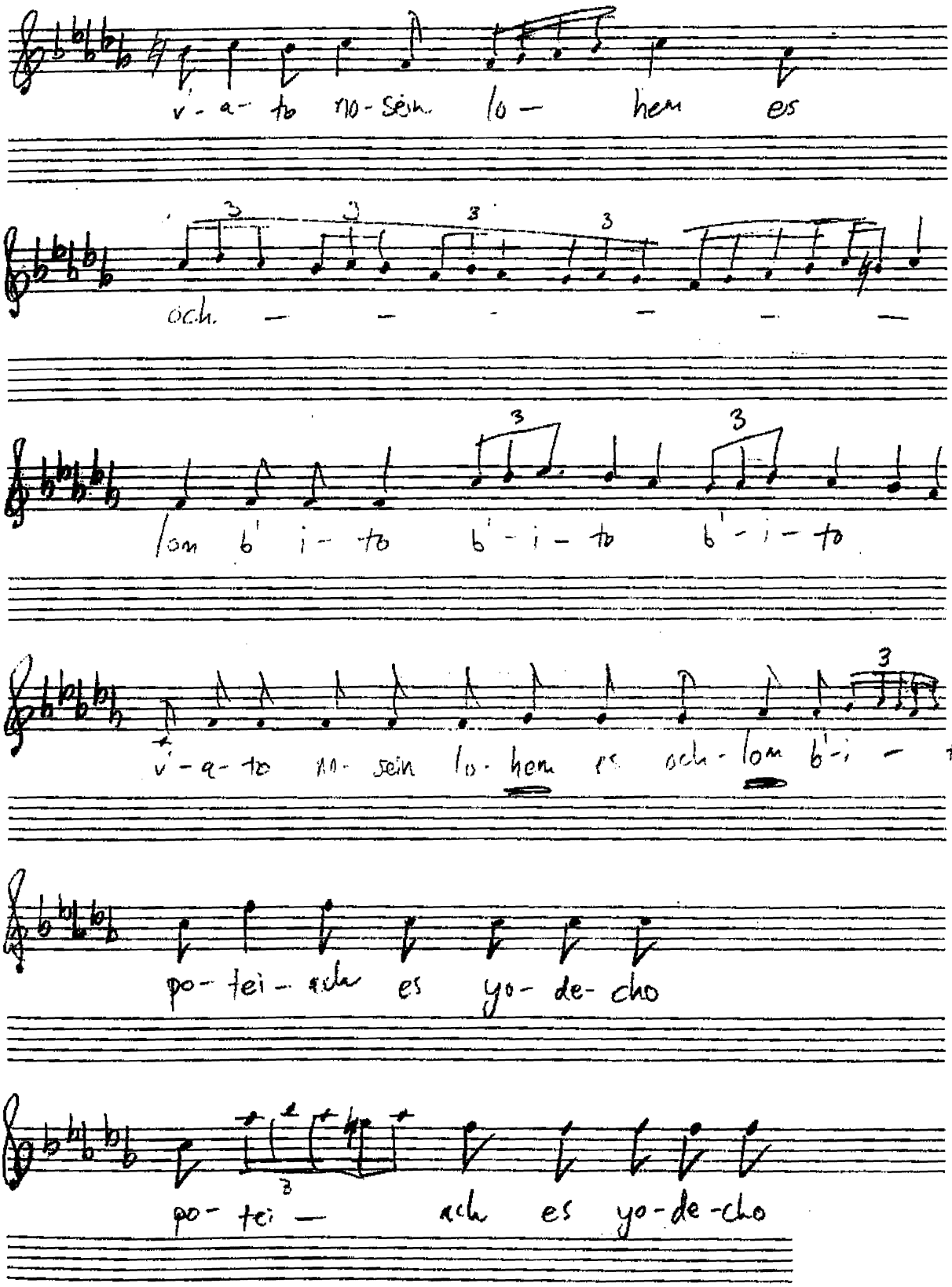
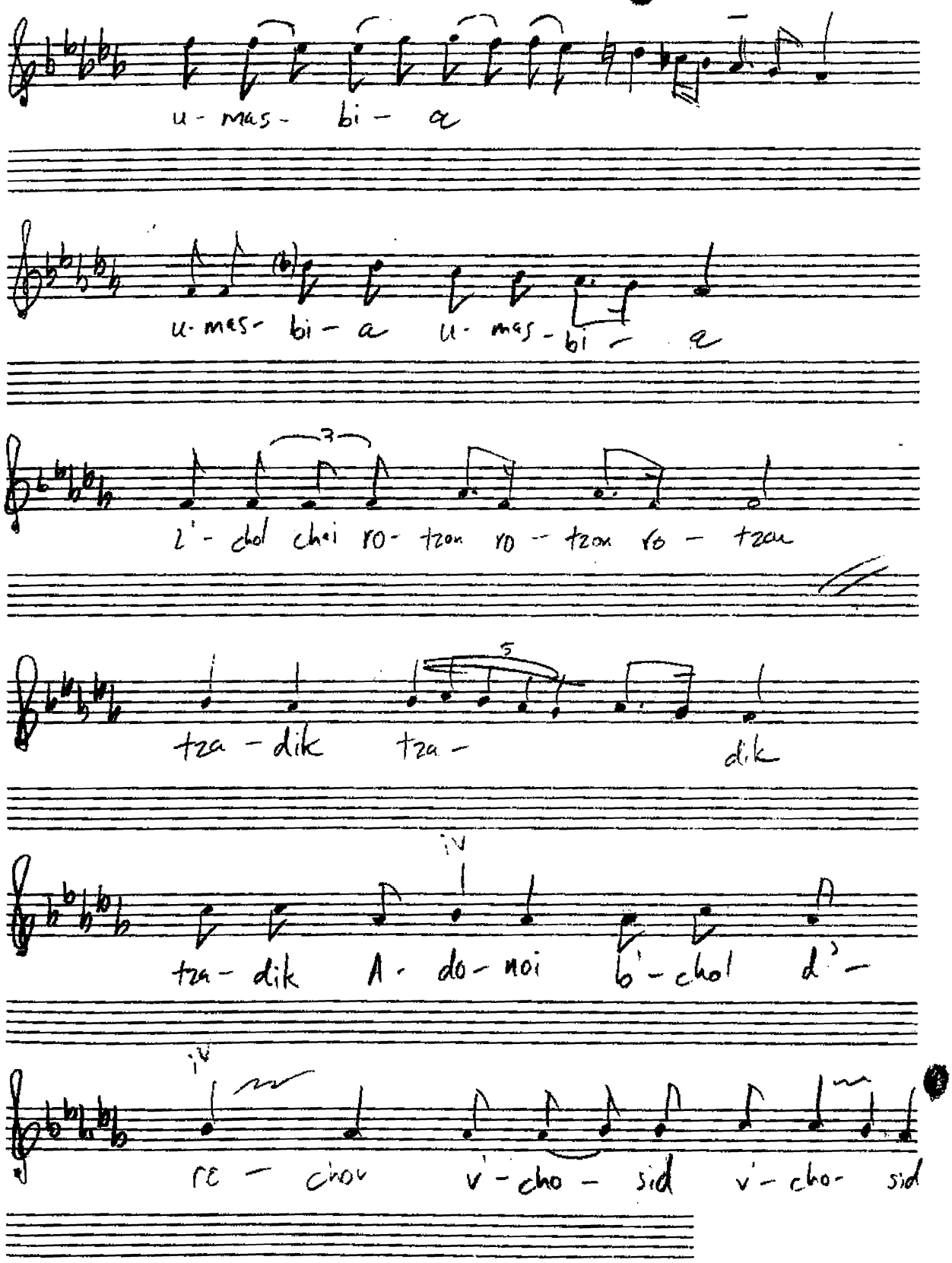


Transcription by D. Sklar

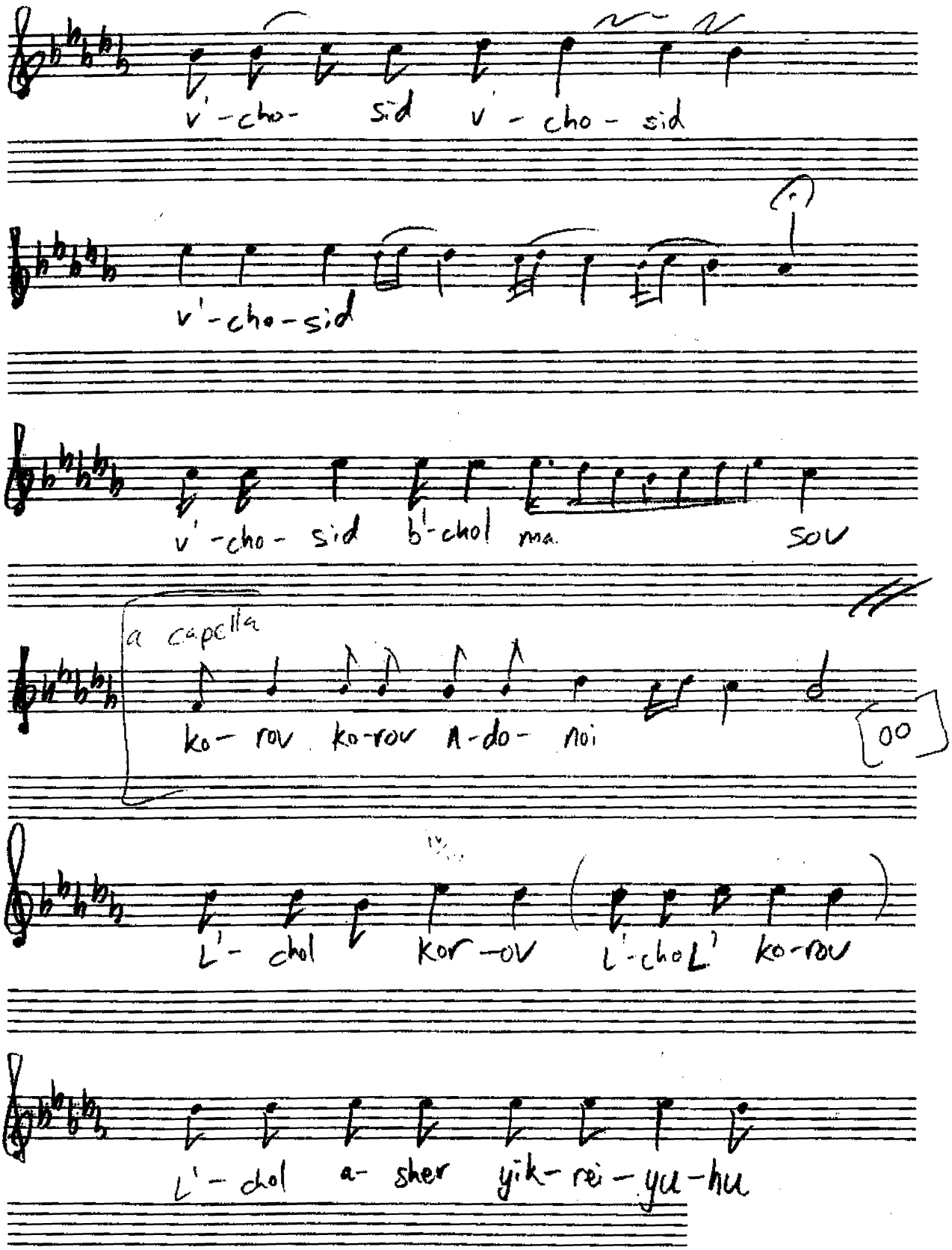
Appendix D

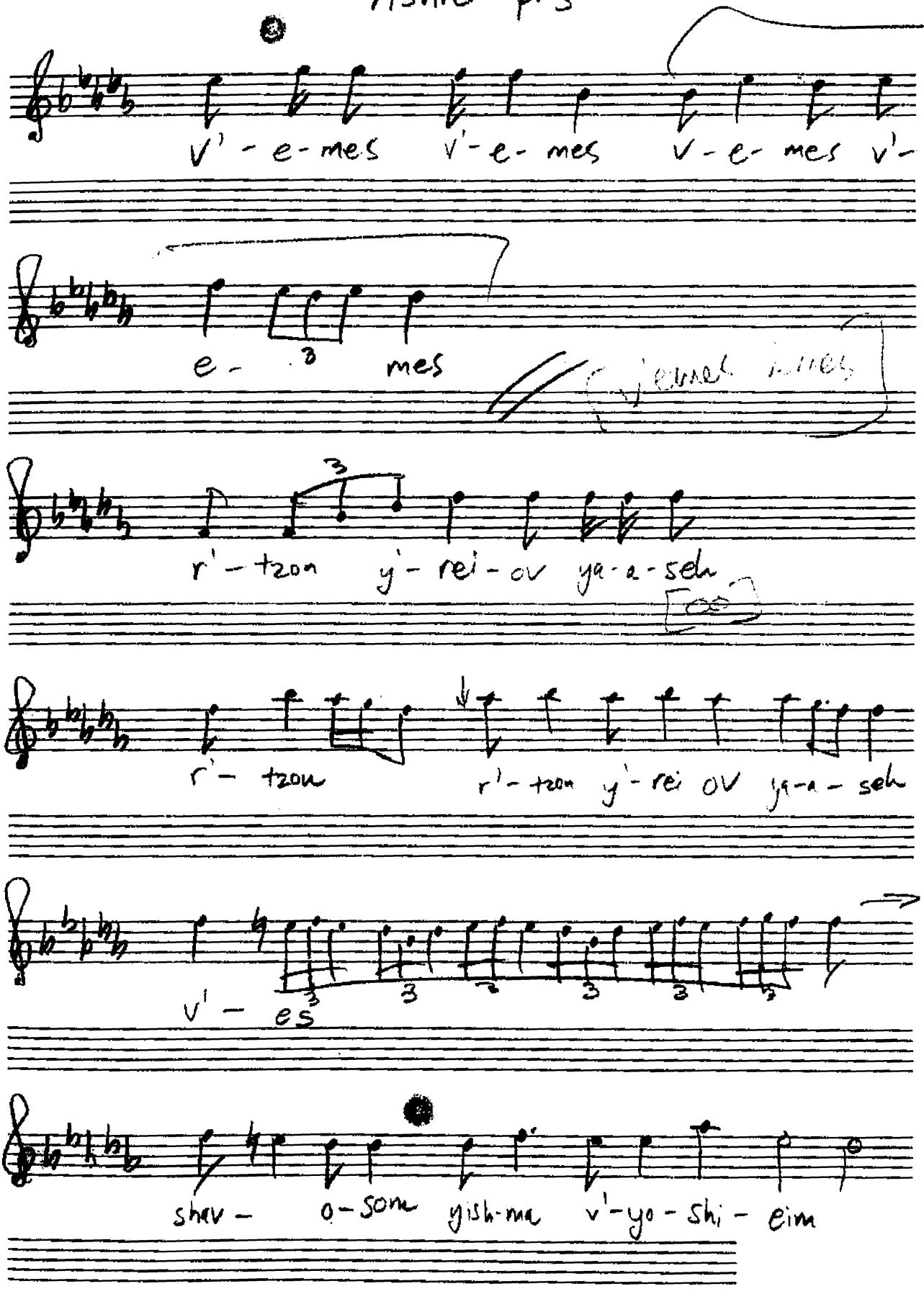

Ashrei
(Selo)
Ash-rei yosh-vei vei-se-cho
od od
od y'ha-l'-lu-cho se-lo
(oo!)
ei-nei chol ei-le-cho y'-sa-bei-ru
v'-a (a)-to v'-a-to v'-a-
to v'-a- to


v'-a-to no-seim lo- hem es
och. - - - - - -
lom b'i-to b'-i-to b'-i-to
v'-a-to no-seim lo-hem es och-lom b'-i-to !
po-tei-ach es yo-de-cho
po-tei- ach es yo-de-cho

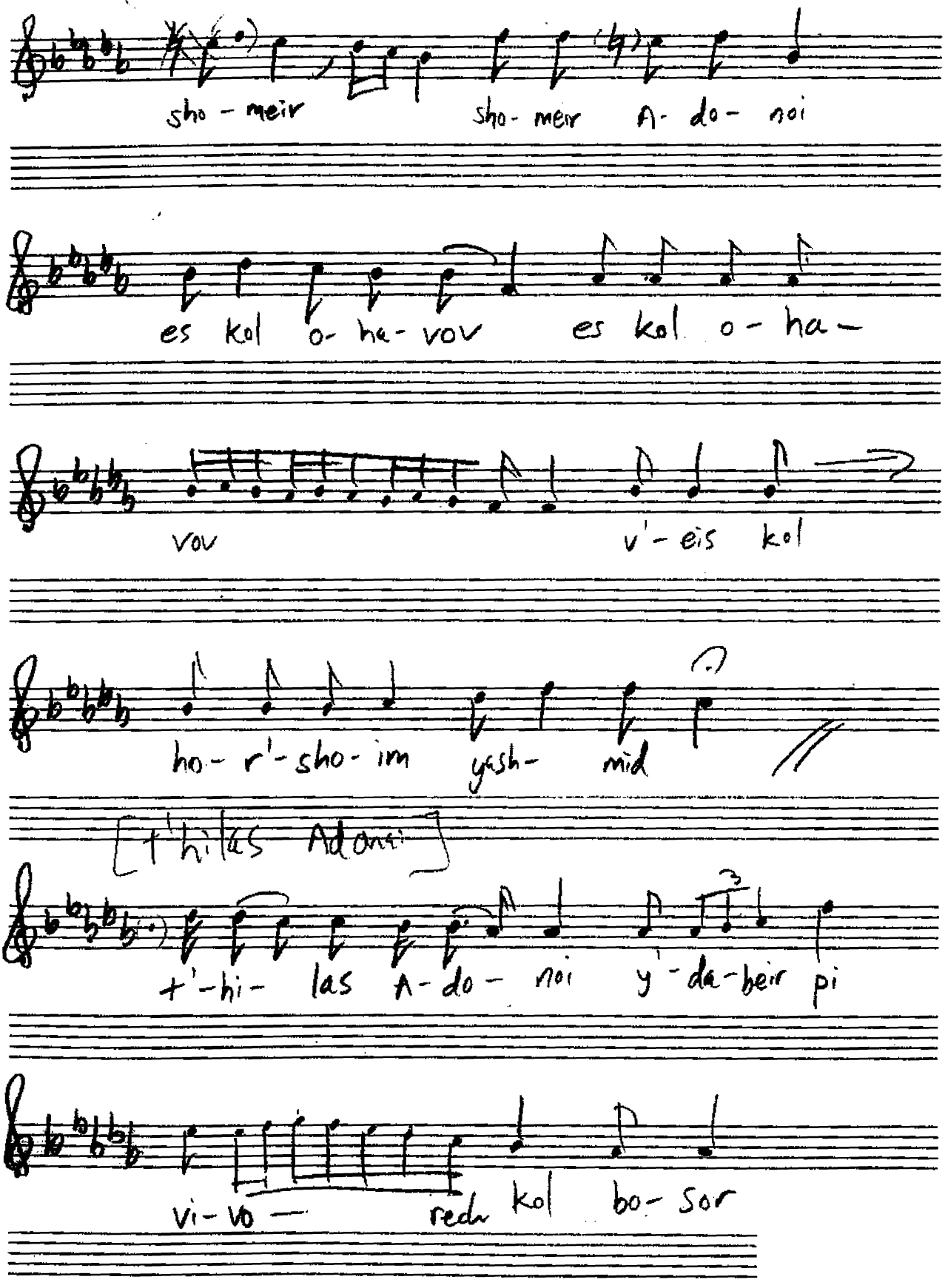

u - mas - bi - a
u - mas - bi - a u - mas - bi - a
7
l' - chol chai ro - tzon ro - tzon ro - tzon
5
tza - dik tza - dik
IV
tza - dik A - do - noi b' - chol d' -
IV
re - chov v' - cho - sid v' - cho - sid

Ashrei - p.4

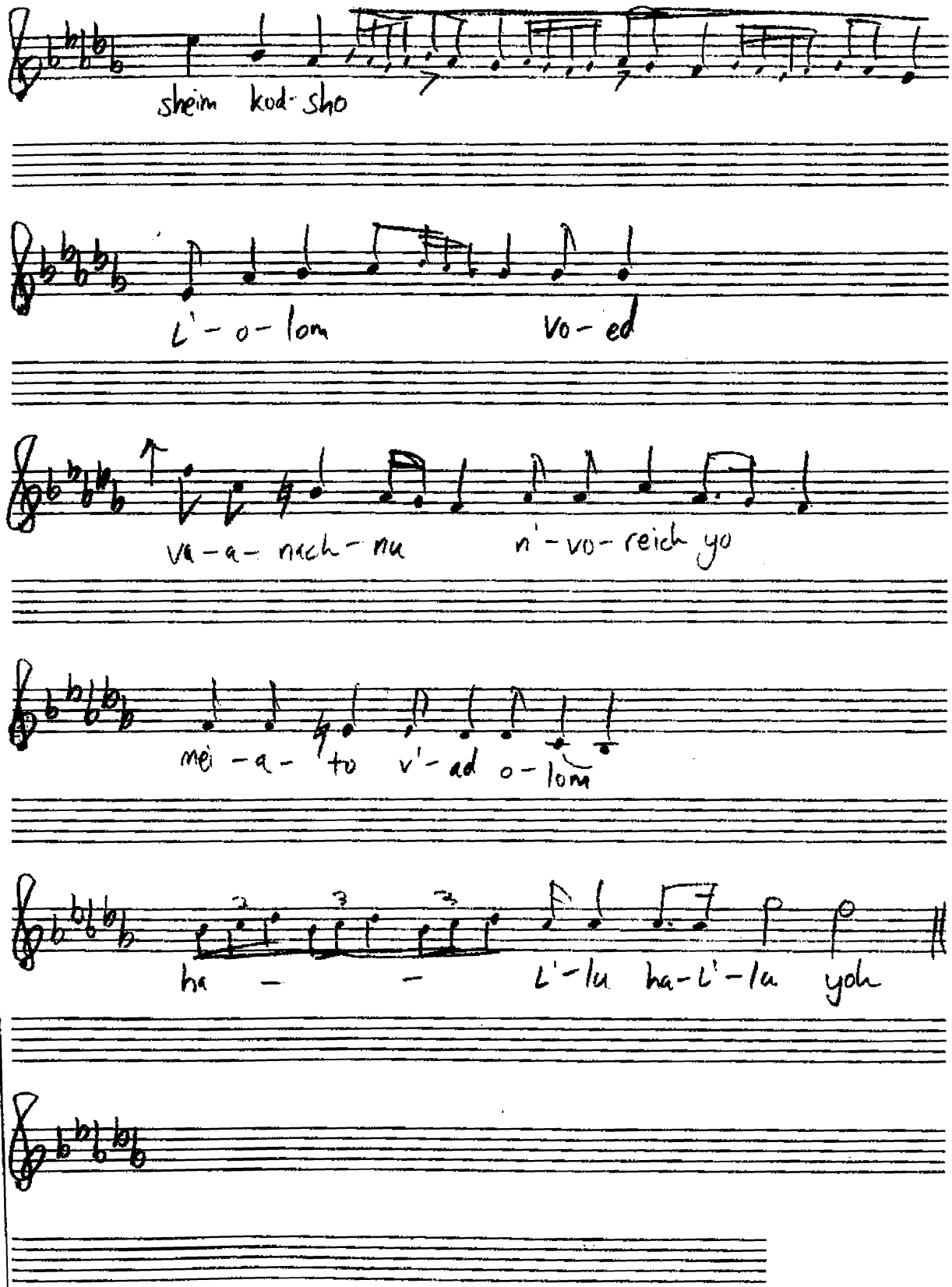

v'-cho- sid v'-cho-sid
v'-cho-sid
v'-cho- sid b'-chol ma. sov
a capella
ko-rov ko-rov A-do- noi
oo
L'-chol kor-ov L'-chol ko-rov
L'-chol a-sher yik-rei-yu-hu


v' - e - mes v' - e - mes v - e - mes v'
e - mes
r' - tzon y' - rei - ov ya - a - seh
r' - tzon r' - tzon y' - rei ov ya - a - seh
v' - es
shev - o - sone yish - ma v' - yo - shi - eim

Ashrei - p. 6

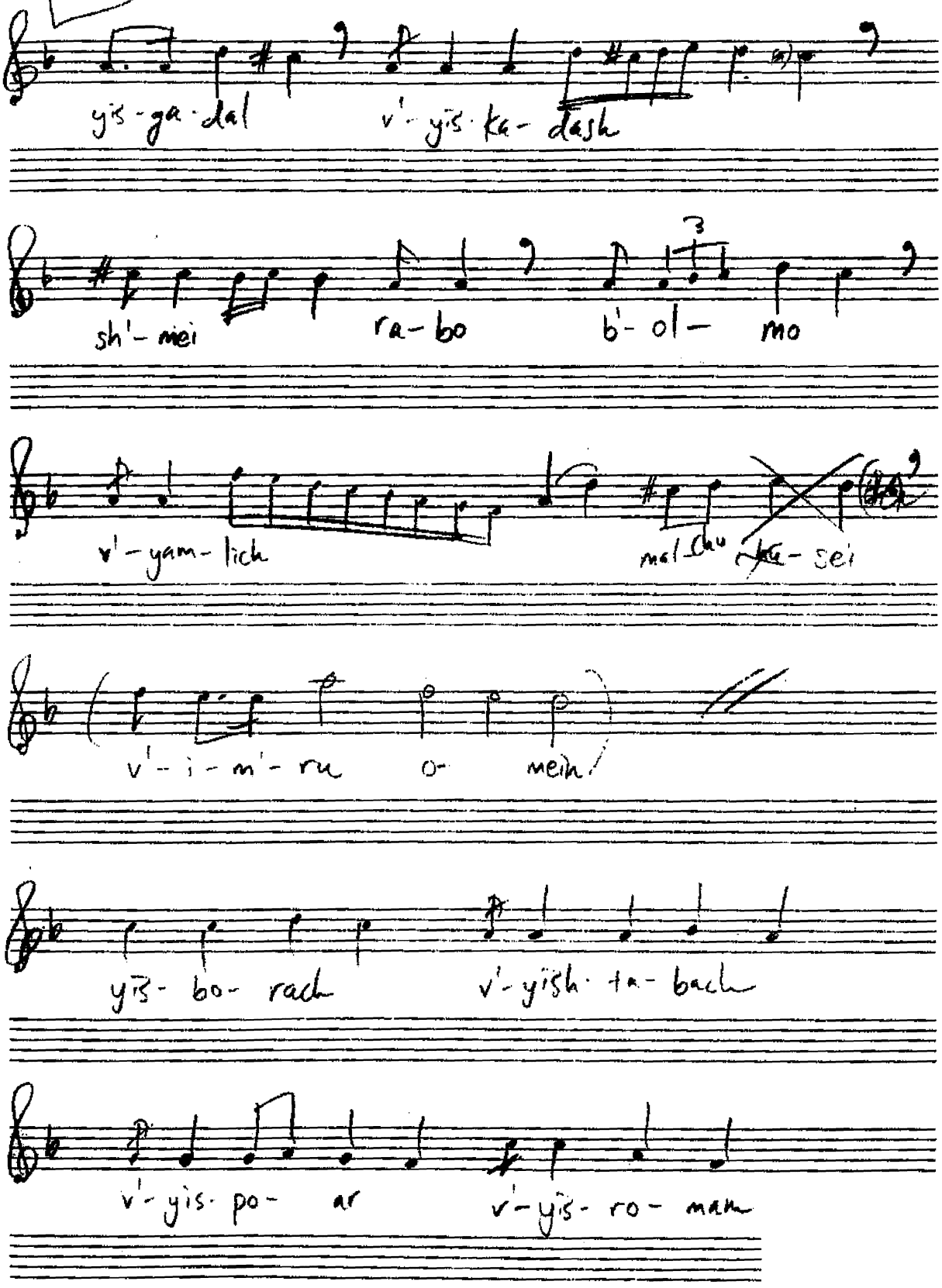

sho - meir
sho - meir A - do - noi
es kol o - ha - vov
es kol o - ha -
vov
v' - eis kol
ho - r' - sho - im
yash - mid
[t'hilas Adonai]
t' - hi - las A - do - noi
y' - da - beir pi
vi - vo —
reda kol bo - sor

Ashrei - p. 7

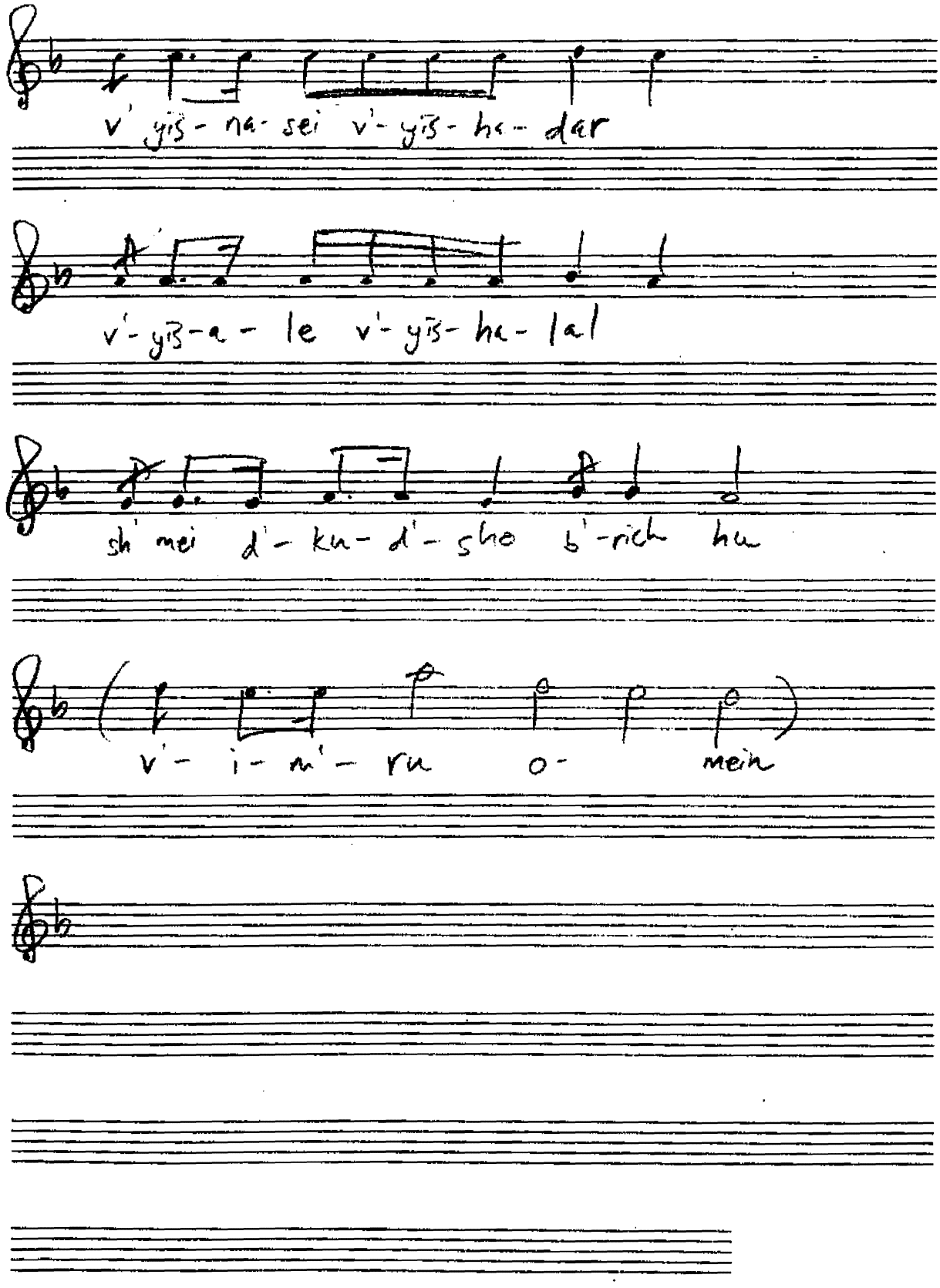

sheim kod-sho
L'-o-lom
vo-ed
va-a-nach-nu
n'-vo-reich yo
mei-a-to v'-ad o-lom
ha - - L'-lu ha-L'-lu yoh

A

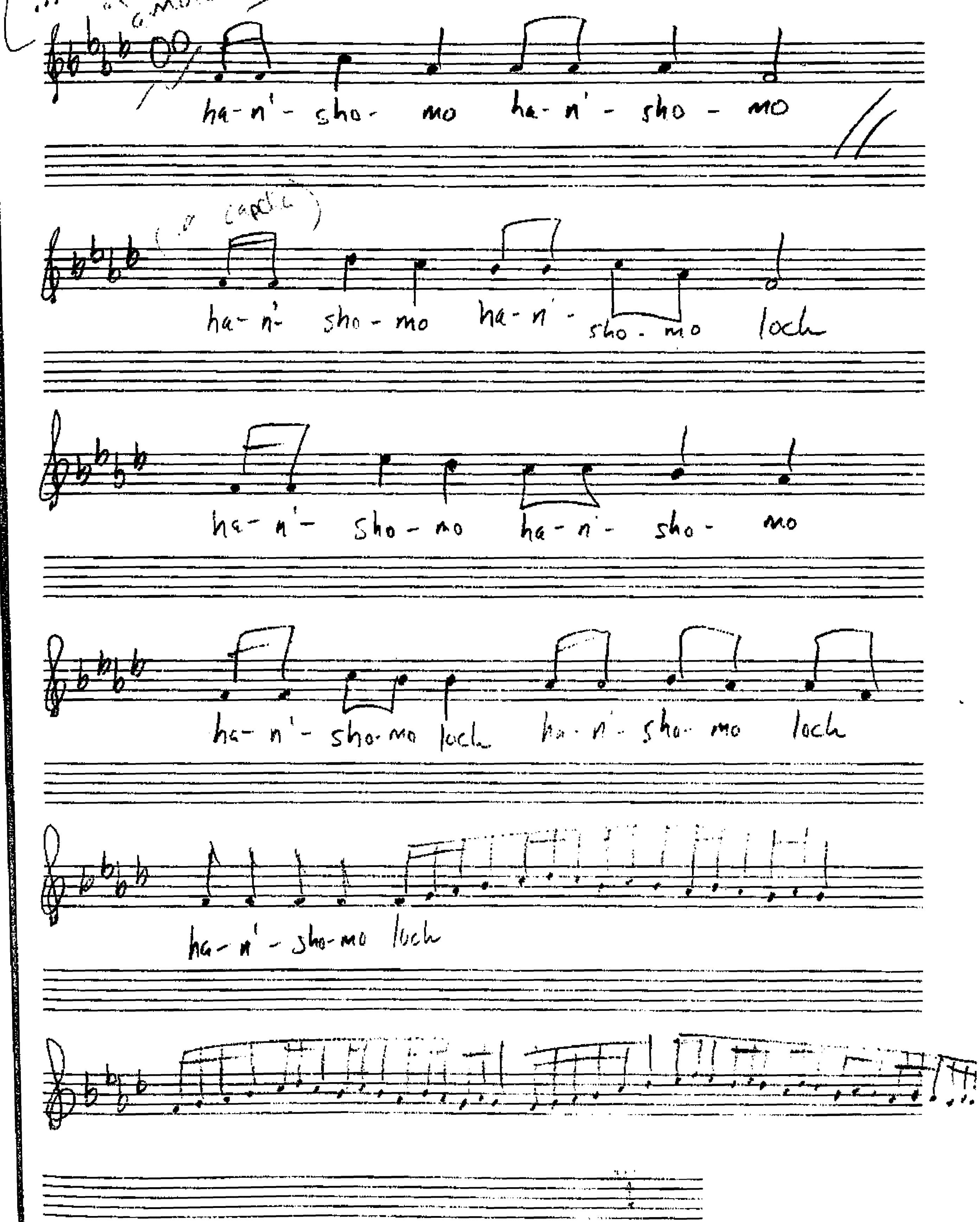
Kaddish 1


yis-ga-dal v'-yis-ka-dash
sh'-mei ra-bo b'-ol-mo
v'-yam-lich mal-chu-sei
v'-i-m'-ru o-mein
yis-bo-rach v'-yish-ta-bach
v'-yis-po-ar v'-yis-ro-mam

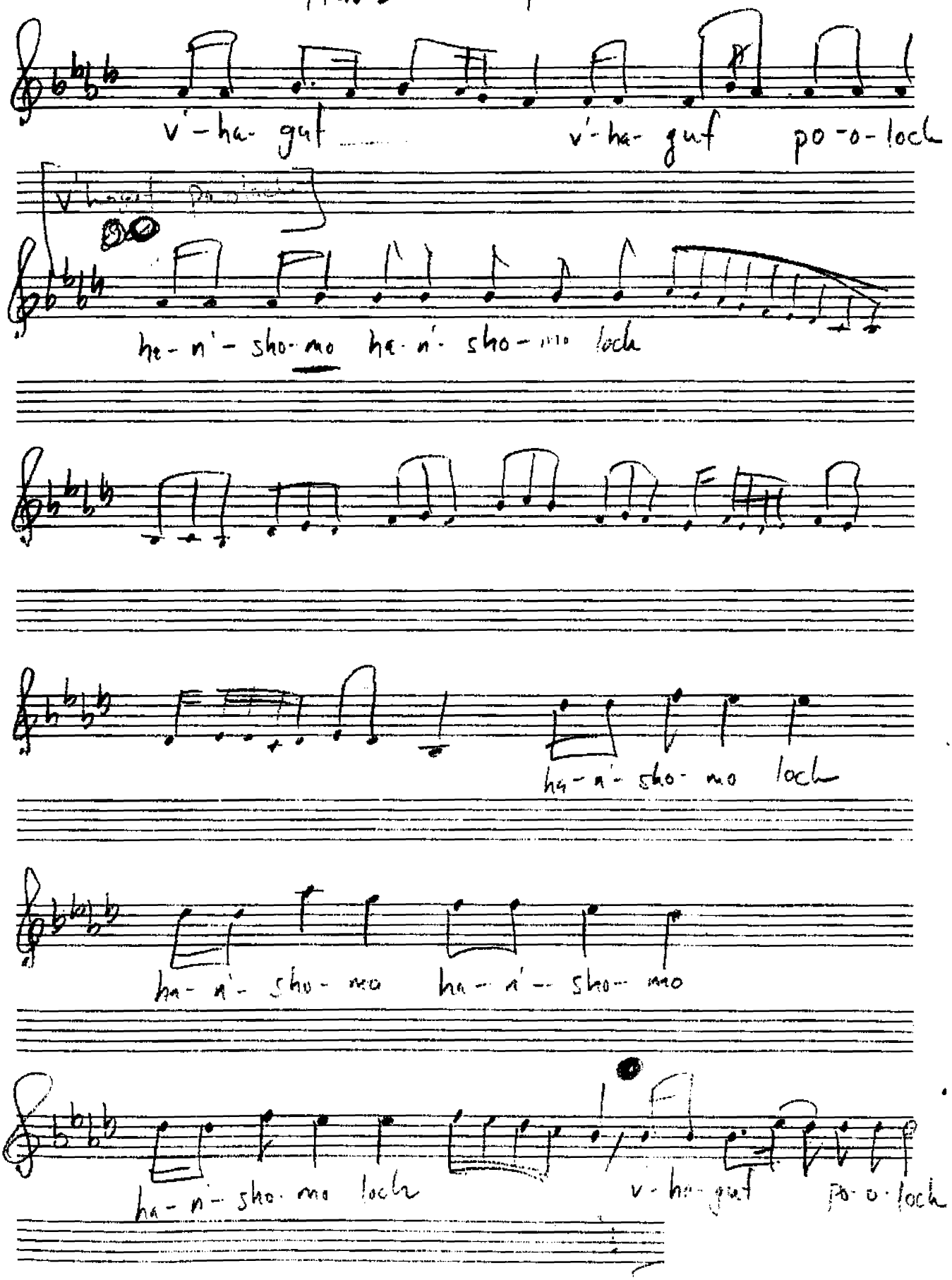
·Kaddish- p. 2


v' yis- na- sei v'- yis- ha- dar
v'- yis- a- le v'- yis- ha- lal
sh' mei d'- ka- d'- sha b'- rich hu
v'- i- m'- ru o- mein

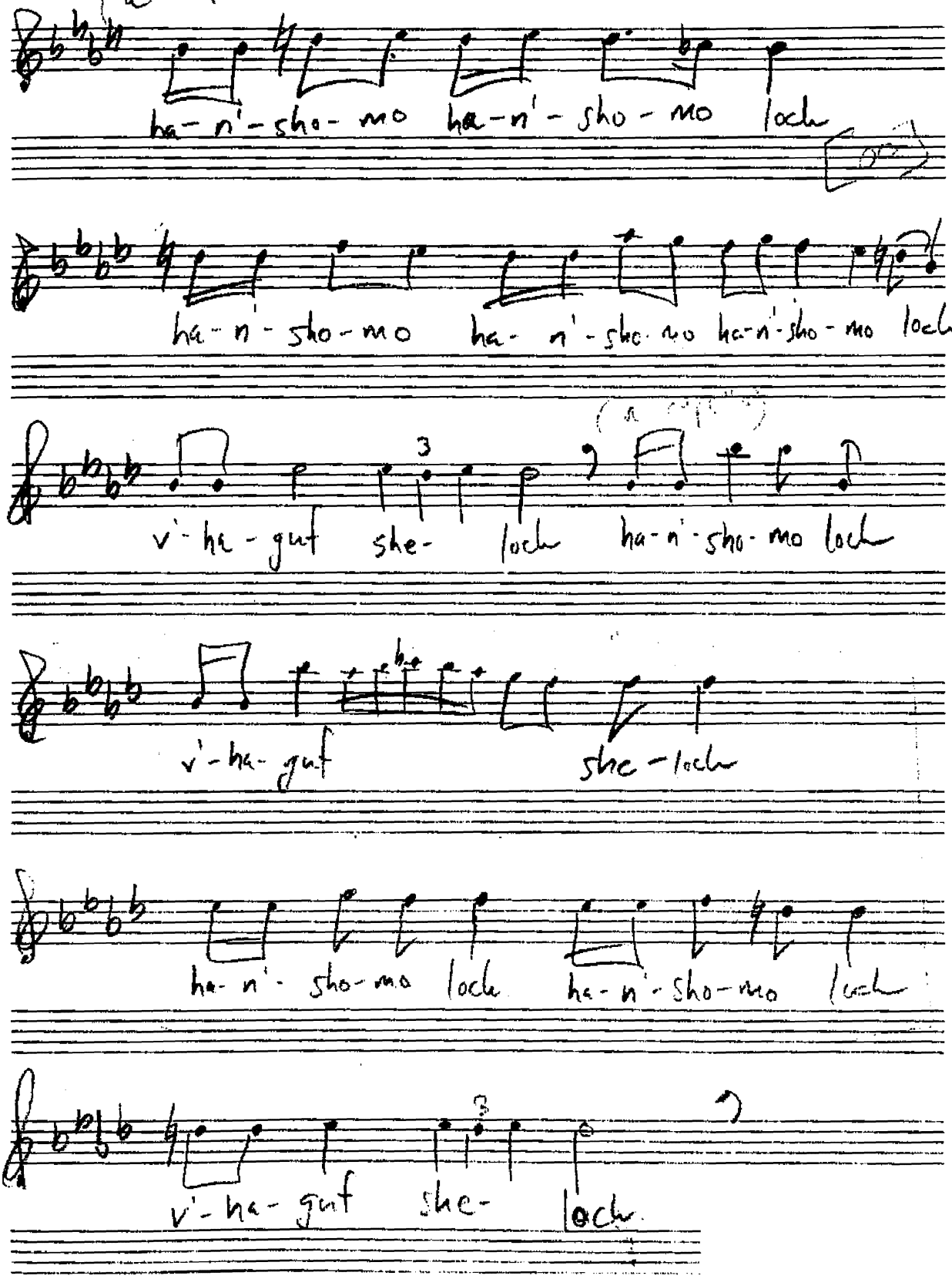
Han'shomo Loch



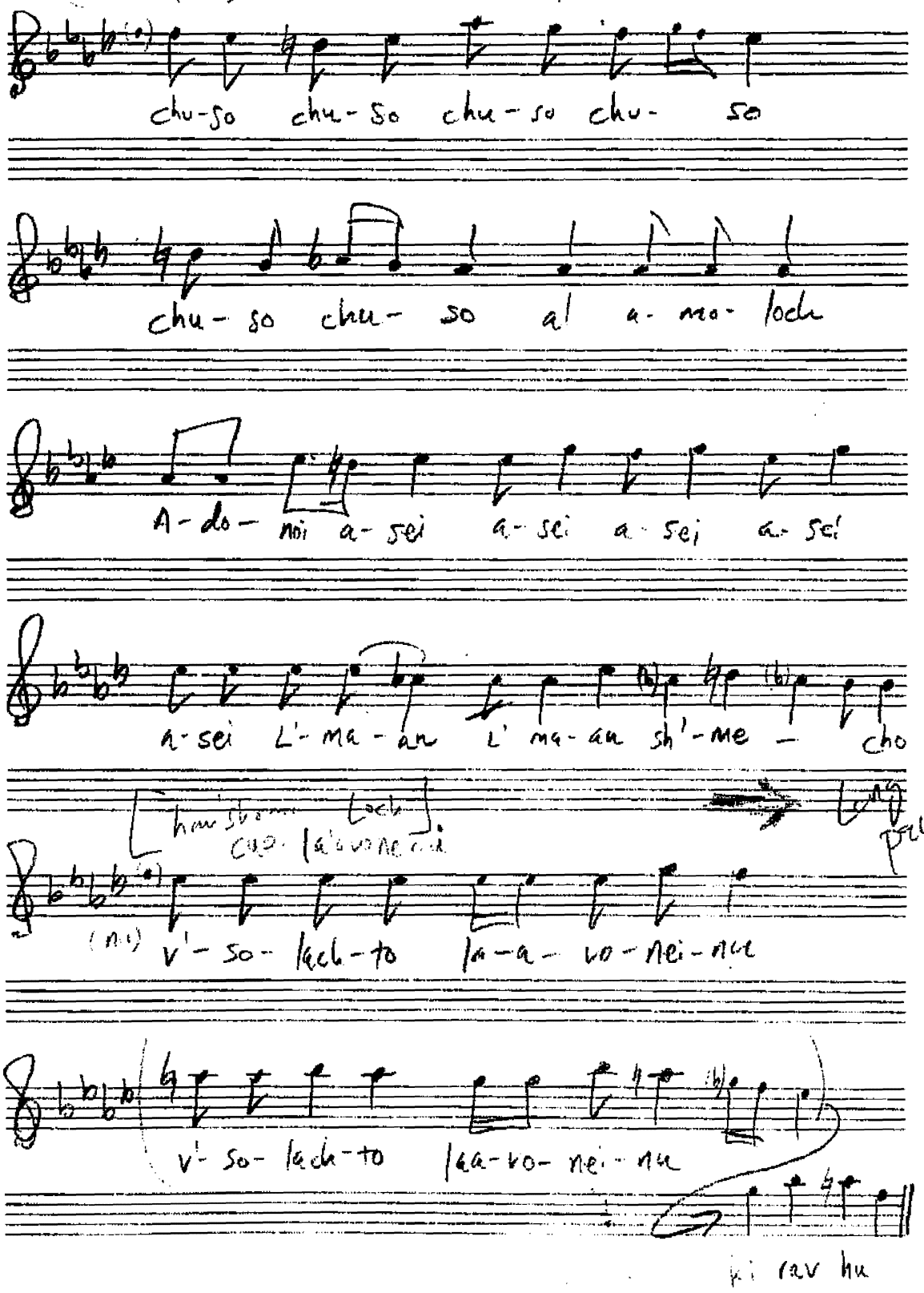
Han'shomo - p.2


v'-ha- guf
v'-ha- guf po-o-loch
ha-n'-sho-mo ha-n'-sho-mo loch
ha-n'-sho-mo loch
ha-n'-sho-mo ha-n'-sho-mo
ha-n'-sho-mo loch
v-ha-guf po-o-loch

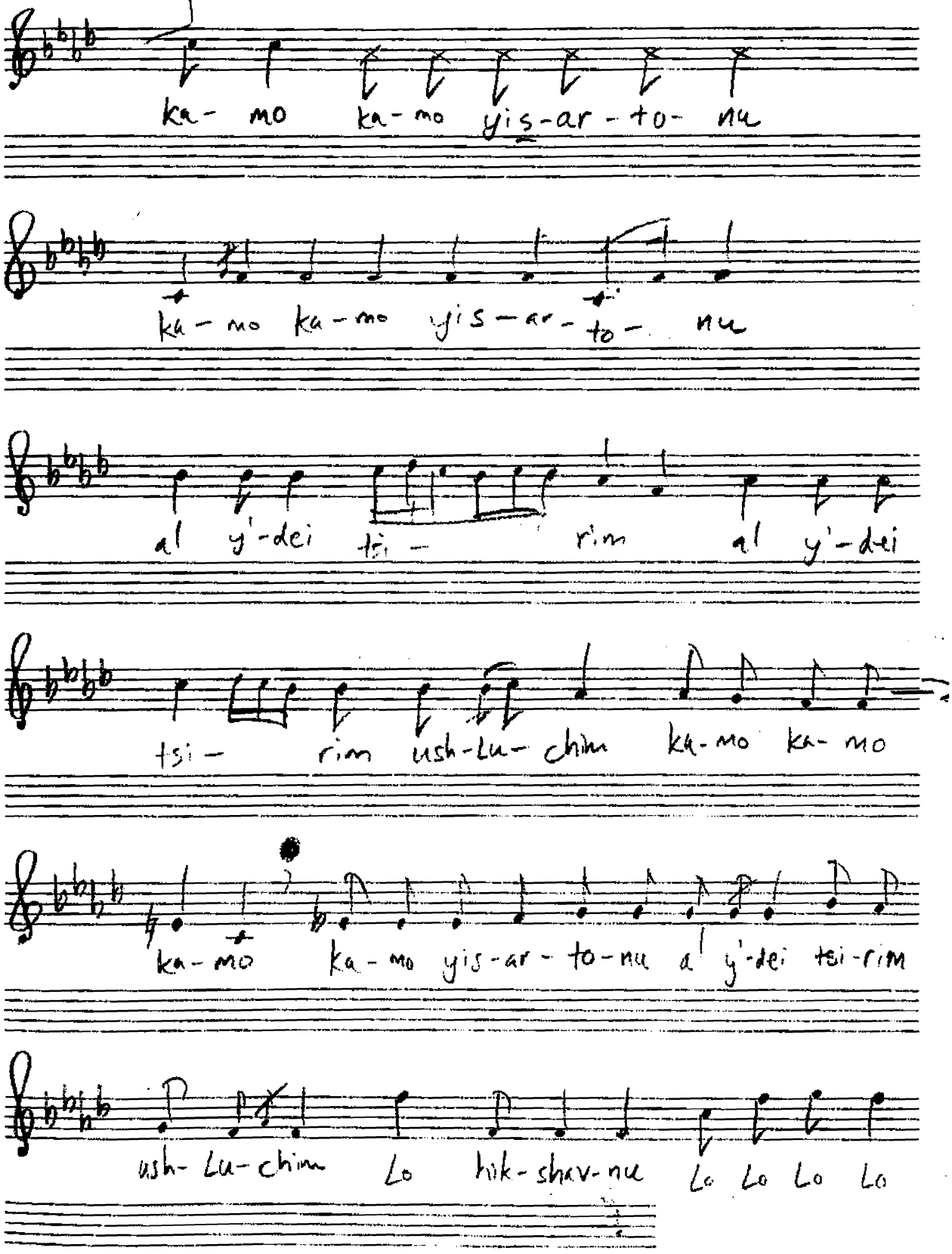
(a capella) Han'shomo- p. 3



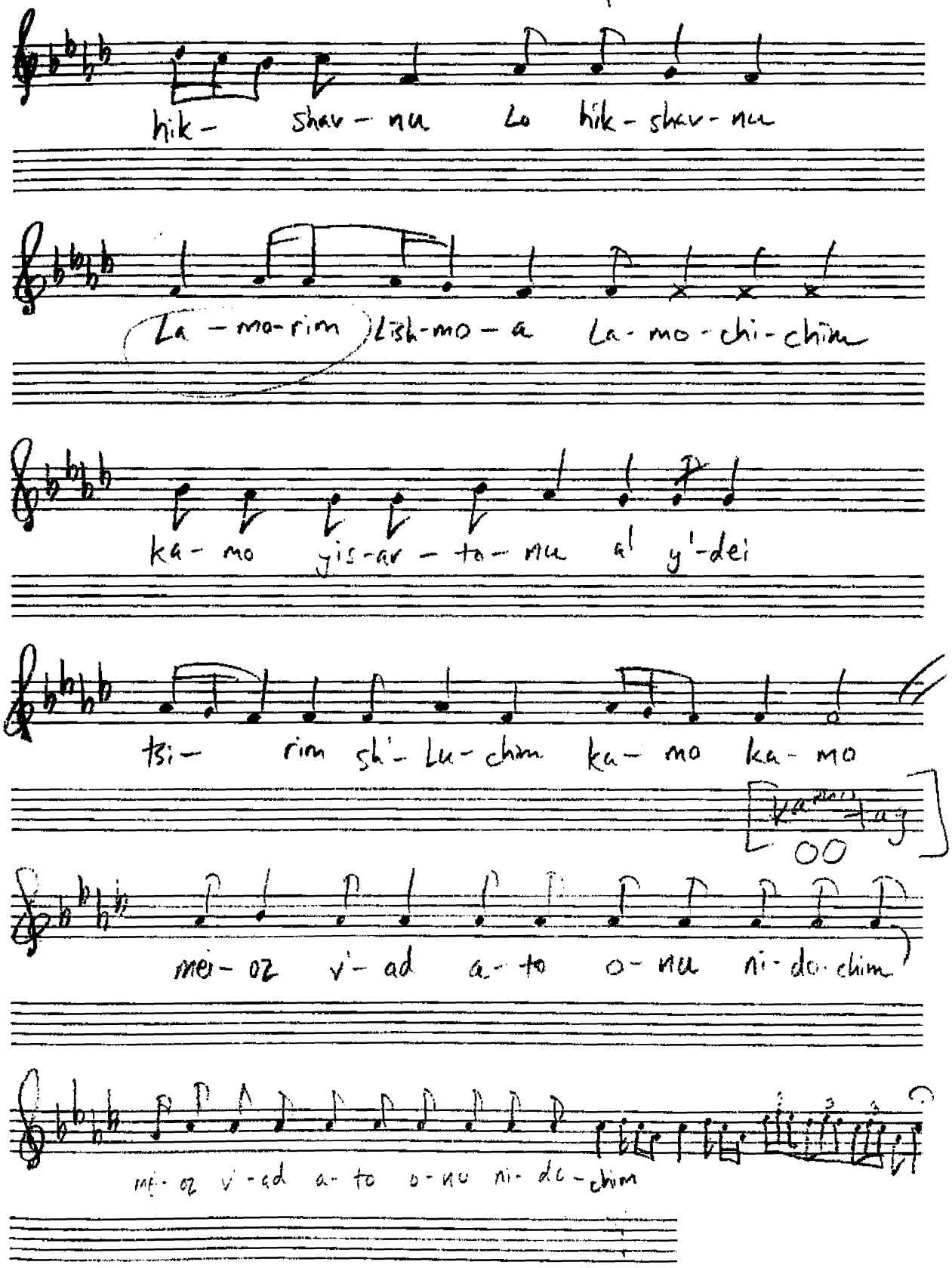
(a capella) Hashkivenu - p. 4

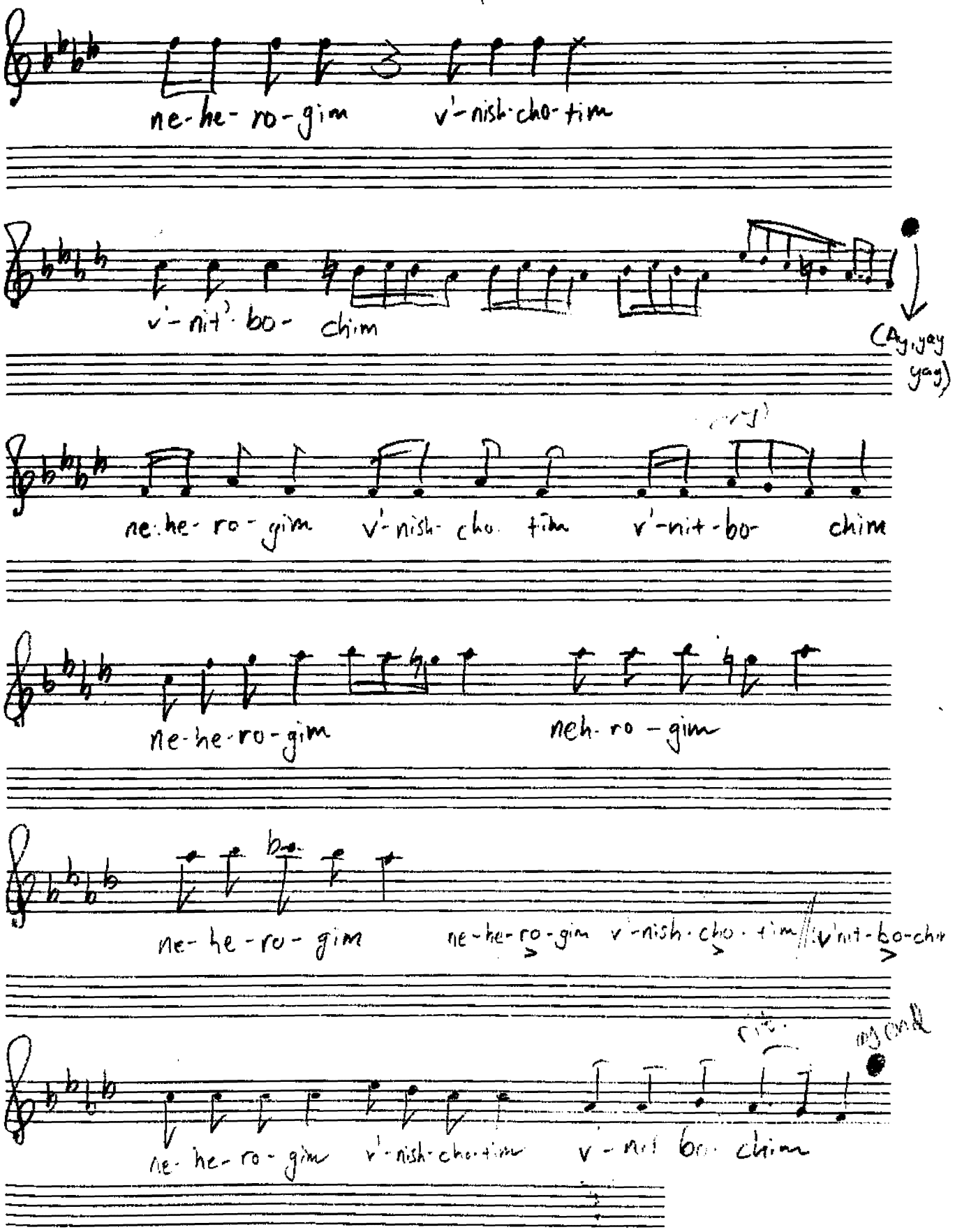


Kamo Yisartonu

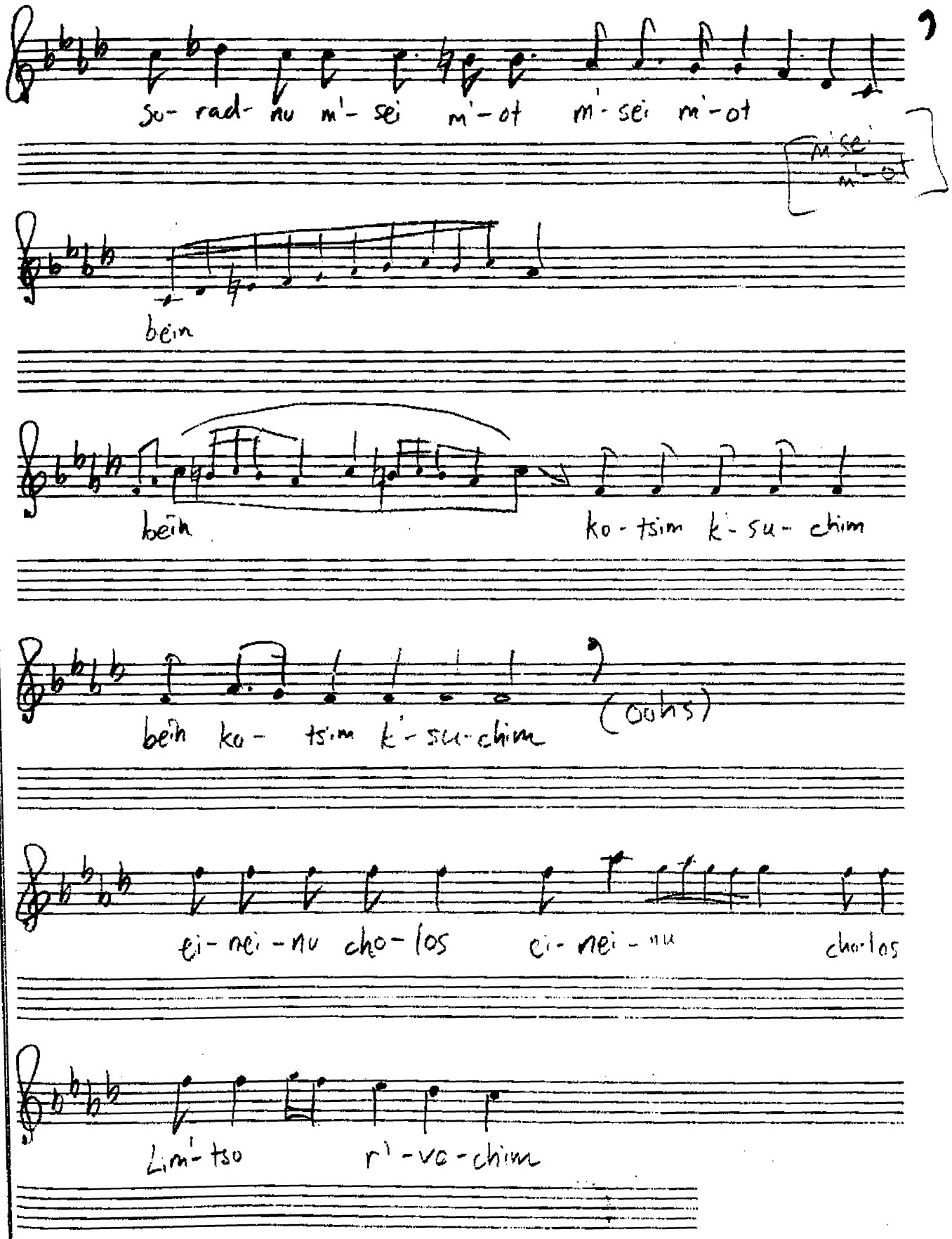


Kamo · Yisartanu - p.2

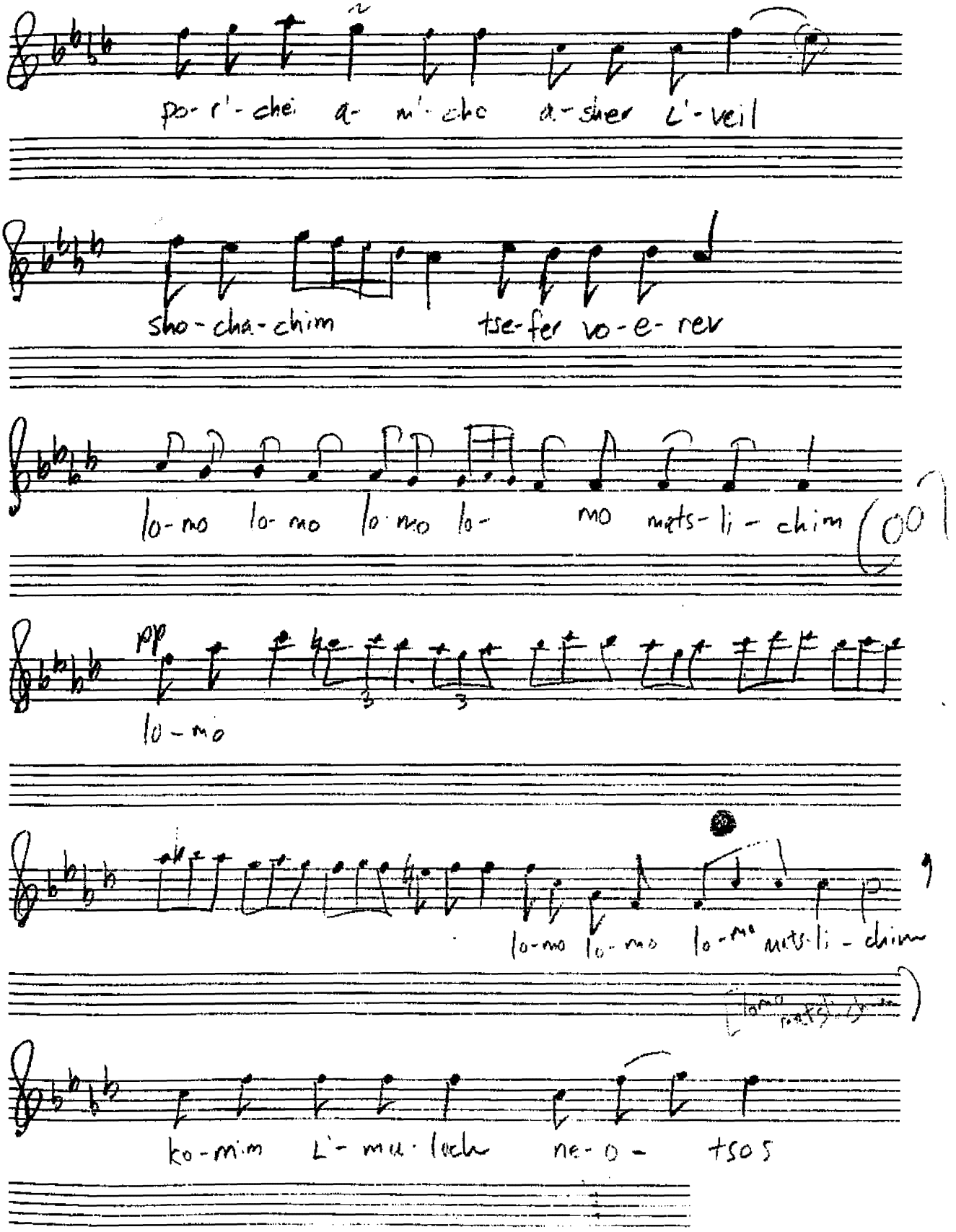



ne-he-ro-gim v'-nish-cho-tim
v'-nit'-bo- chim
(Ay, yay yay)
ne-he-ro-gim v'-nish-cho-tim v'-nit-bo- chim
ne-he-ro-gim neh-ro-gim
ne-he-ro-gim ne-he-ro-gim v'-nish-cho-tim v'nit-bo-chim
rit.
ne-he-ro-gim v'-nish-cho-tim v-nit bo- chim

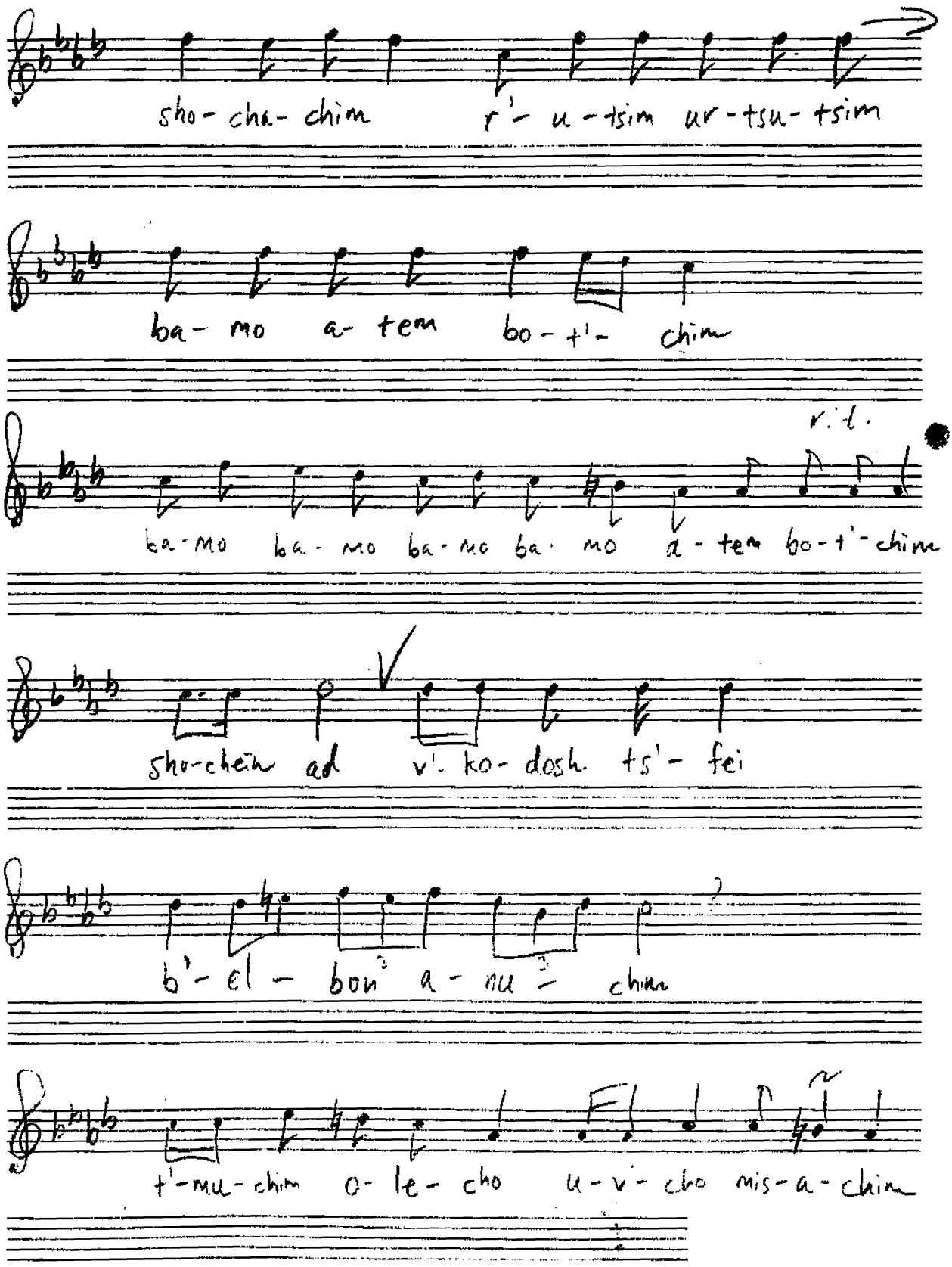
Kamo · p. 4


su- rad- nu m'- sei m'- ot m'- sei m'- ot
m'sei m'-ot
bein
bein
ko- tsim k'- su- chim
bein ko- tsim k'- su- chim
(oohs)
ei- nei- nu cho- los ei- nei- nu cho- los
Lim'- tso r'- vo- chim

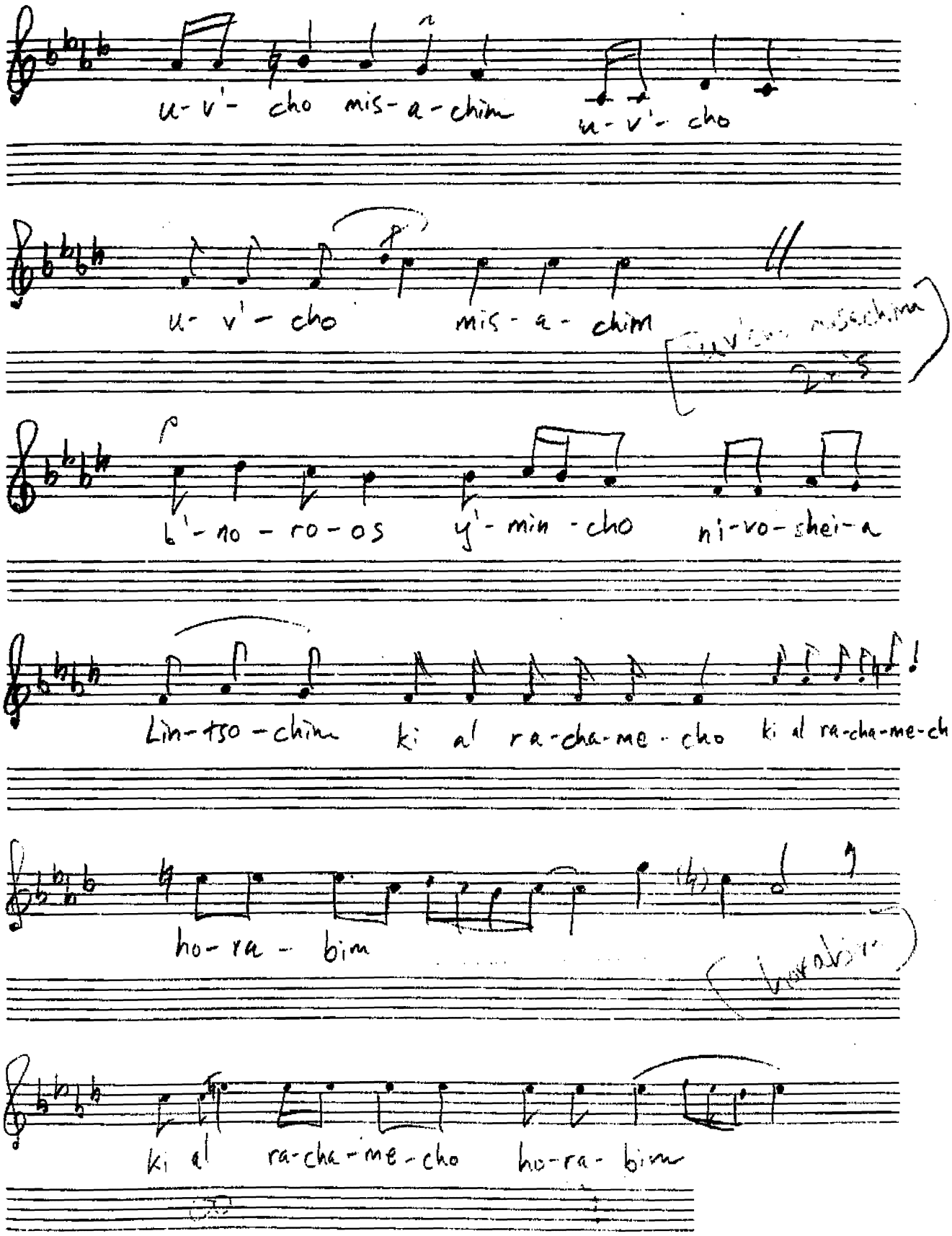
· Kamo- p. 5


po- r'- chei a- m'- cho a- sher L'- veil
sho- cha- chim tse- fer vo- e- rev
lo- mo lo- mo lo- mo lo- mo mats- li- chim
pp
lo- mo
lo- mo lo- mo lo- mo mats- li- chim
ko- mim L'- mu- lecha ne- o- tsos

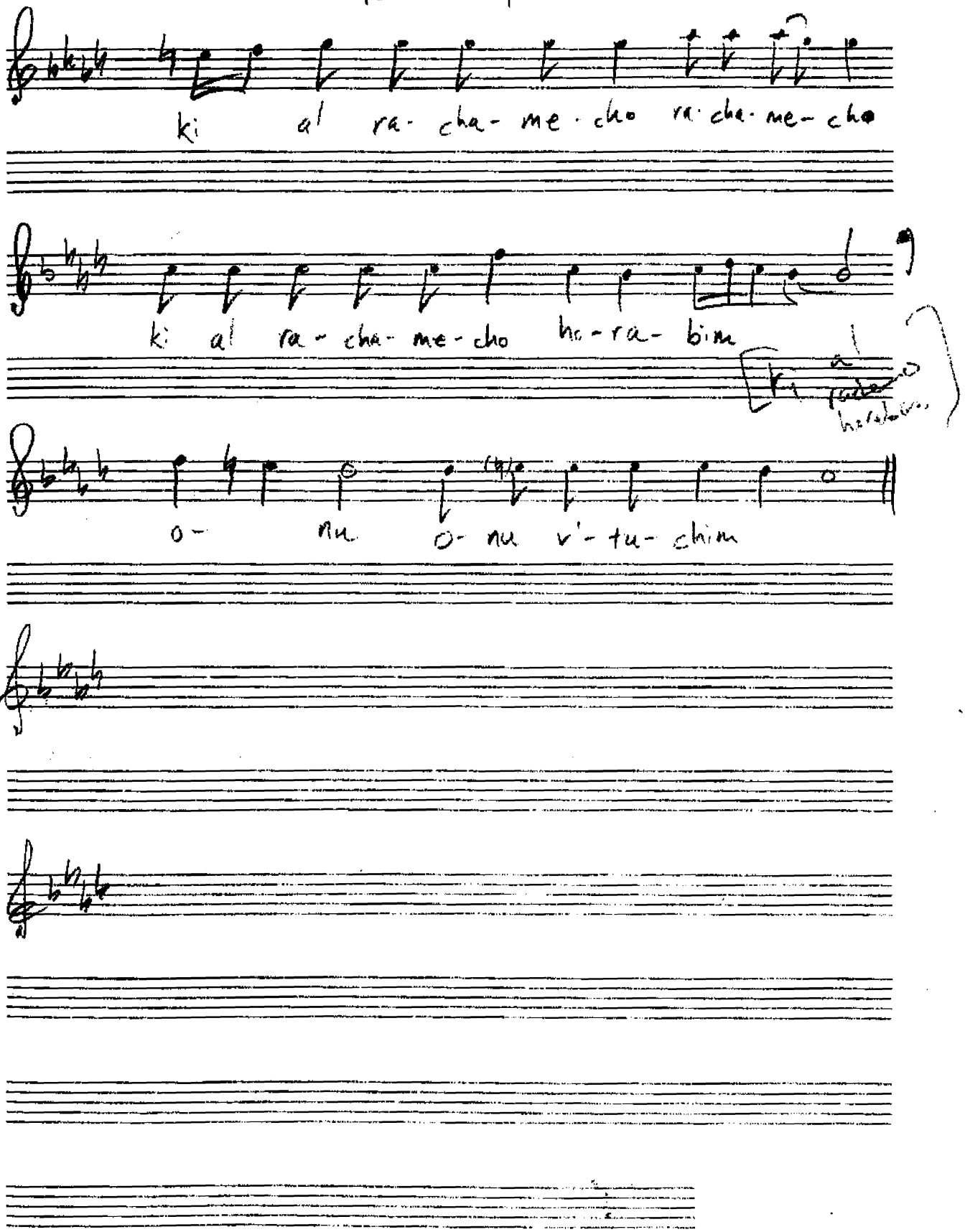
'kamo- p. 6


sho- cha- chim r'- u -tsim ur -tsu- tsim
ba- mo a- tem bo- t'- chim
r. t.
ka- mo ba- mo ba- mo ba- mo a- tem bo- t'- chim
sho-chein ad v'- ko- dosh ts'- fei
b'- el - bon a - nu - chim
t'-mu- chim o- le- cho u - v'- cho mis- a- chim

K'vuo - p. 7

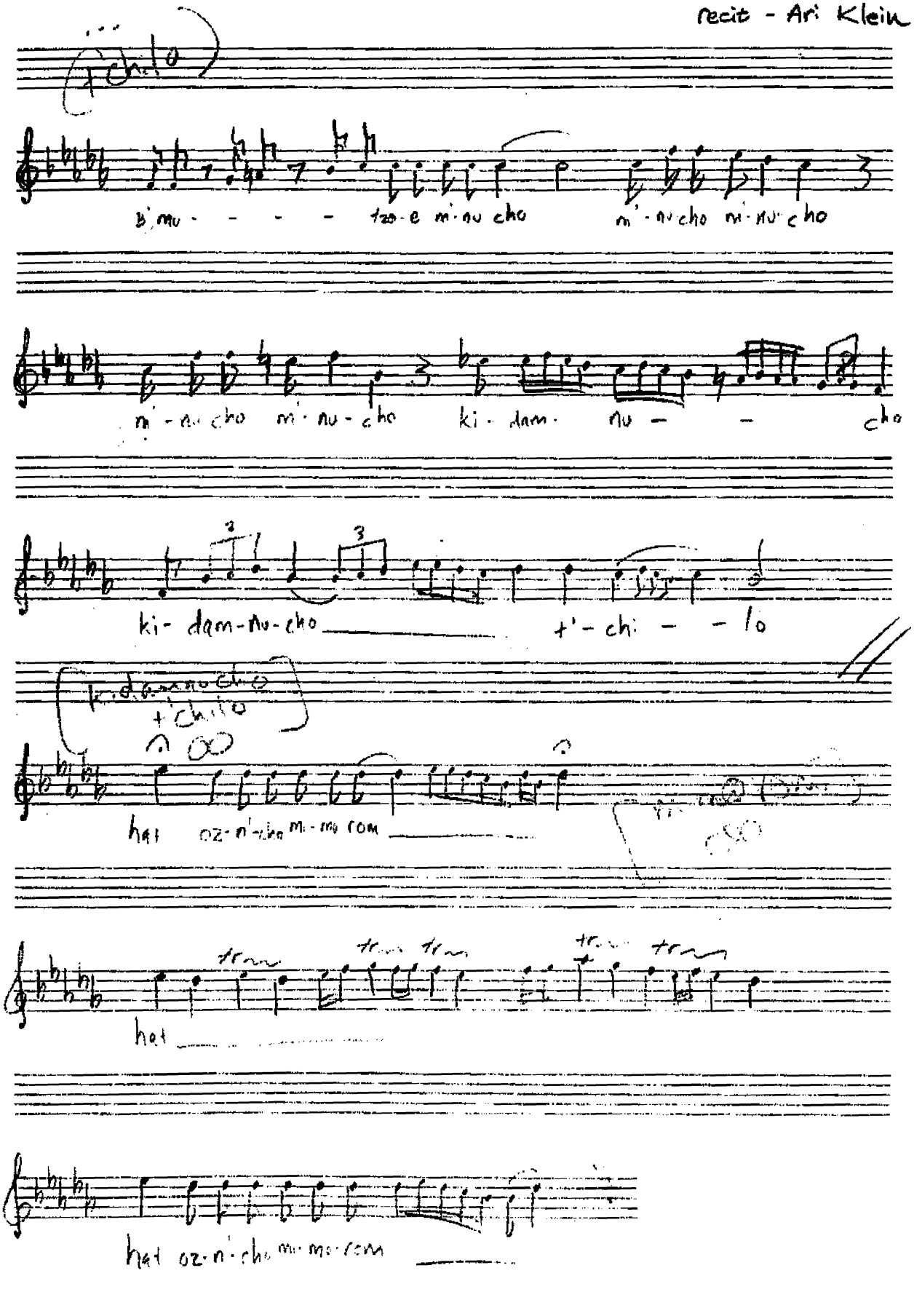

u- v'- cho mis-a-chim u- v'- cho
u- v'- cho mis- a- chim
b'- no - ro- os y'- min - cho ni-vo-shei-a
Lin-tso-chim ki al ra-cha-me-cho ki al ra-cha-me-ch
ho- ra - bim
ki al ra-cha-me-cho ho-ra- bim

Kamo - p. 8

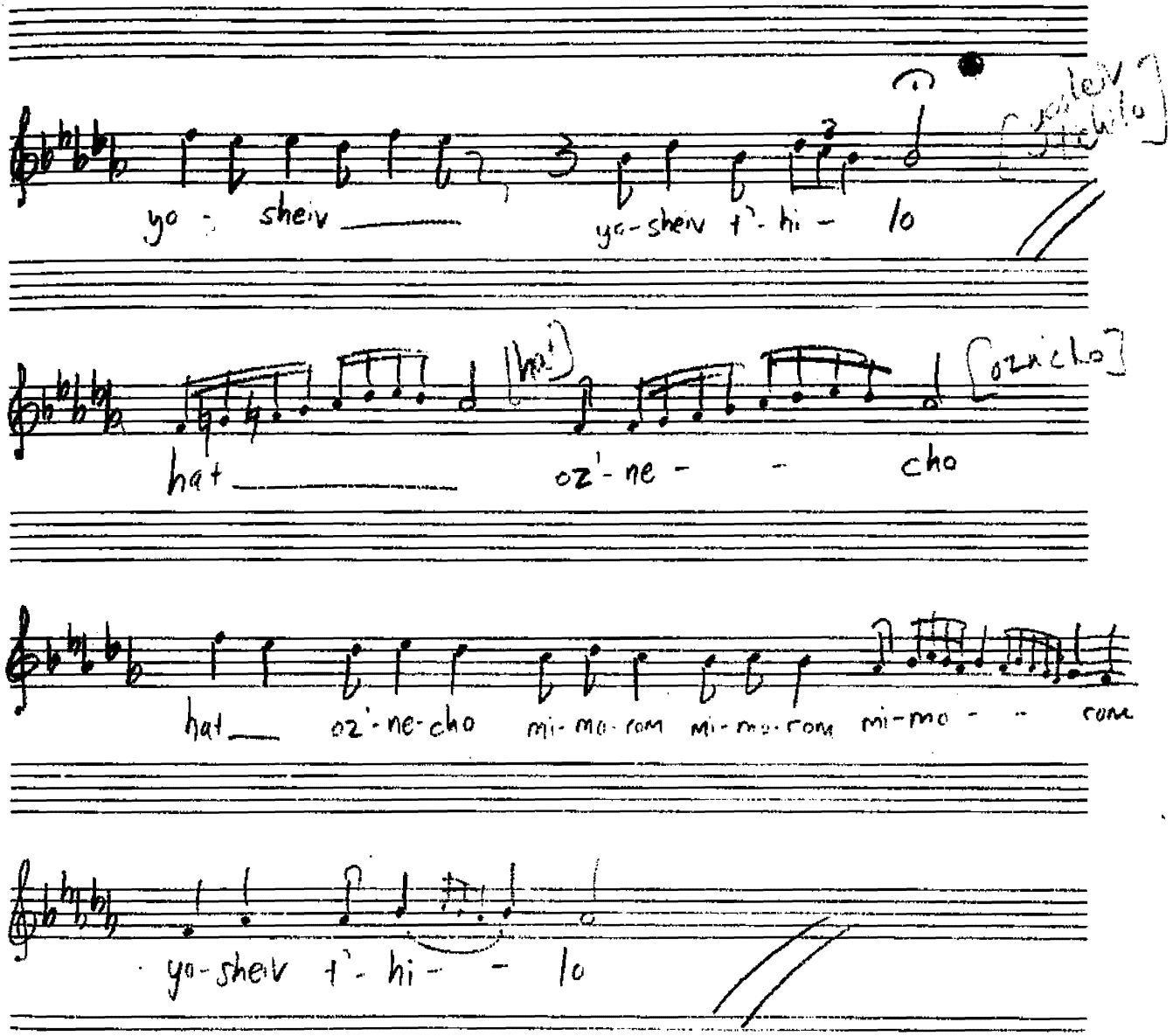

ki al ra- cha- me- cho ra- cha- me- cho
ki al ra- cha- me- cho ha- ra- bim
o- nu o- nu v'- tu- chim

B'Motzoe M'nuchoh

recit - Ari Klein

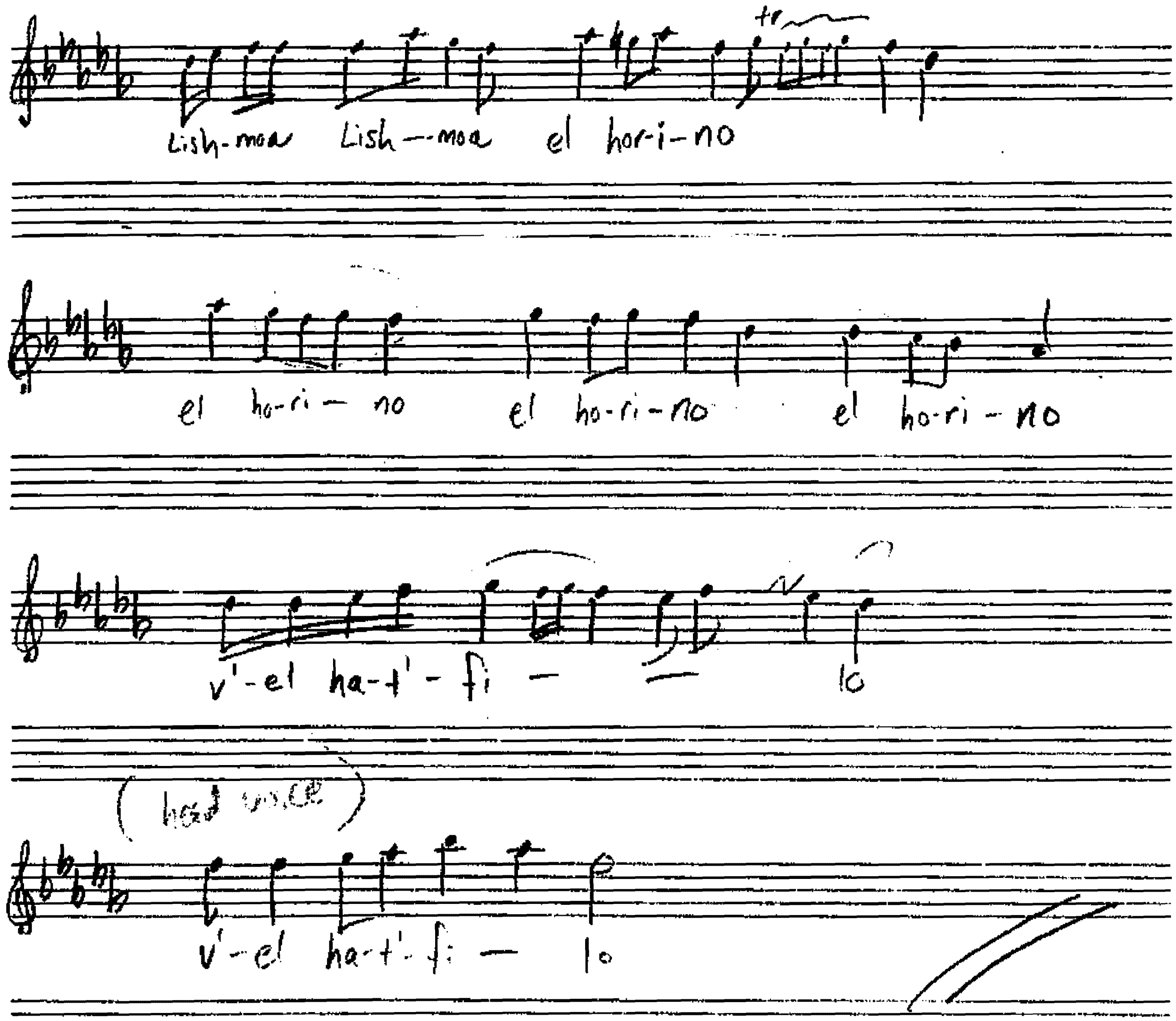


B'motzoe - p. 2



LISHMOA #1

B'motzoe – p 3

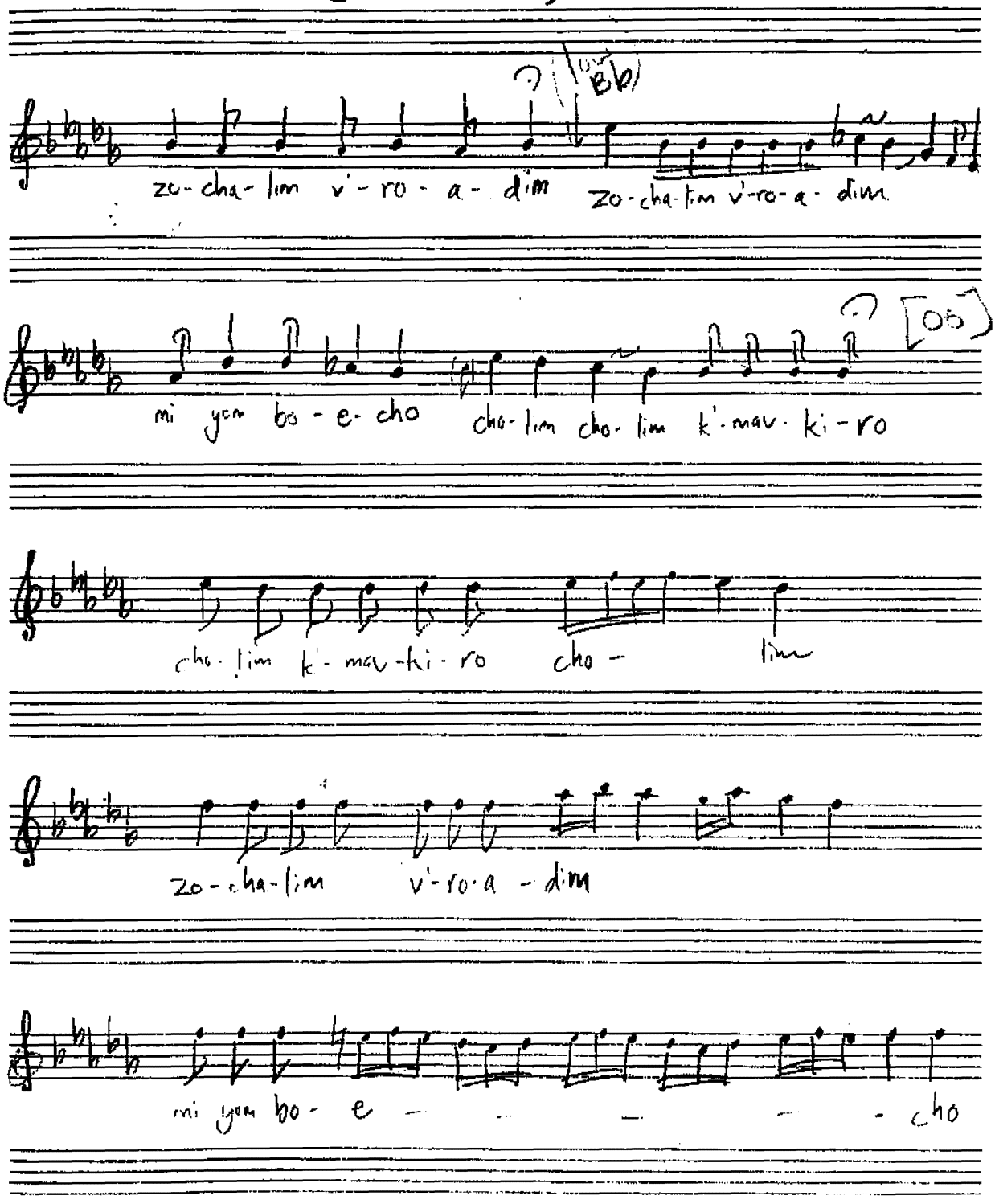


Verse: es g'min oz

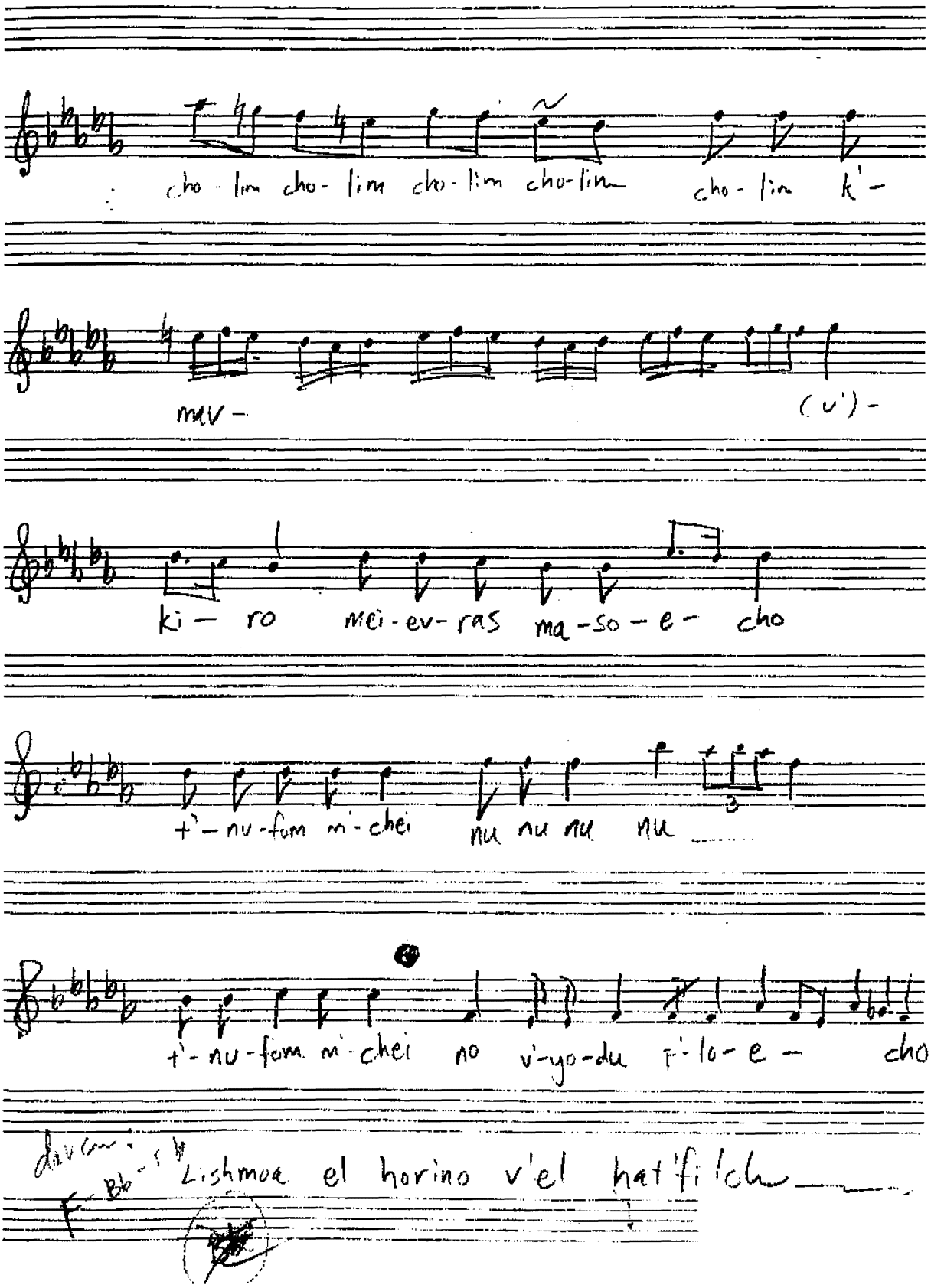
Lishmoa #2

daven: drosh no dorshecho

B'motzoe - p.4
(Zochalim)

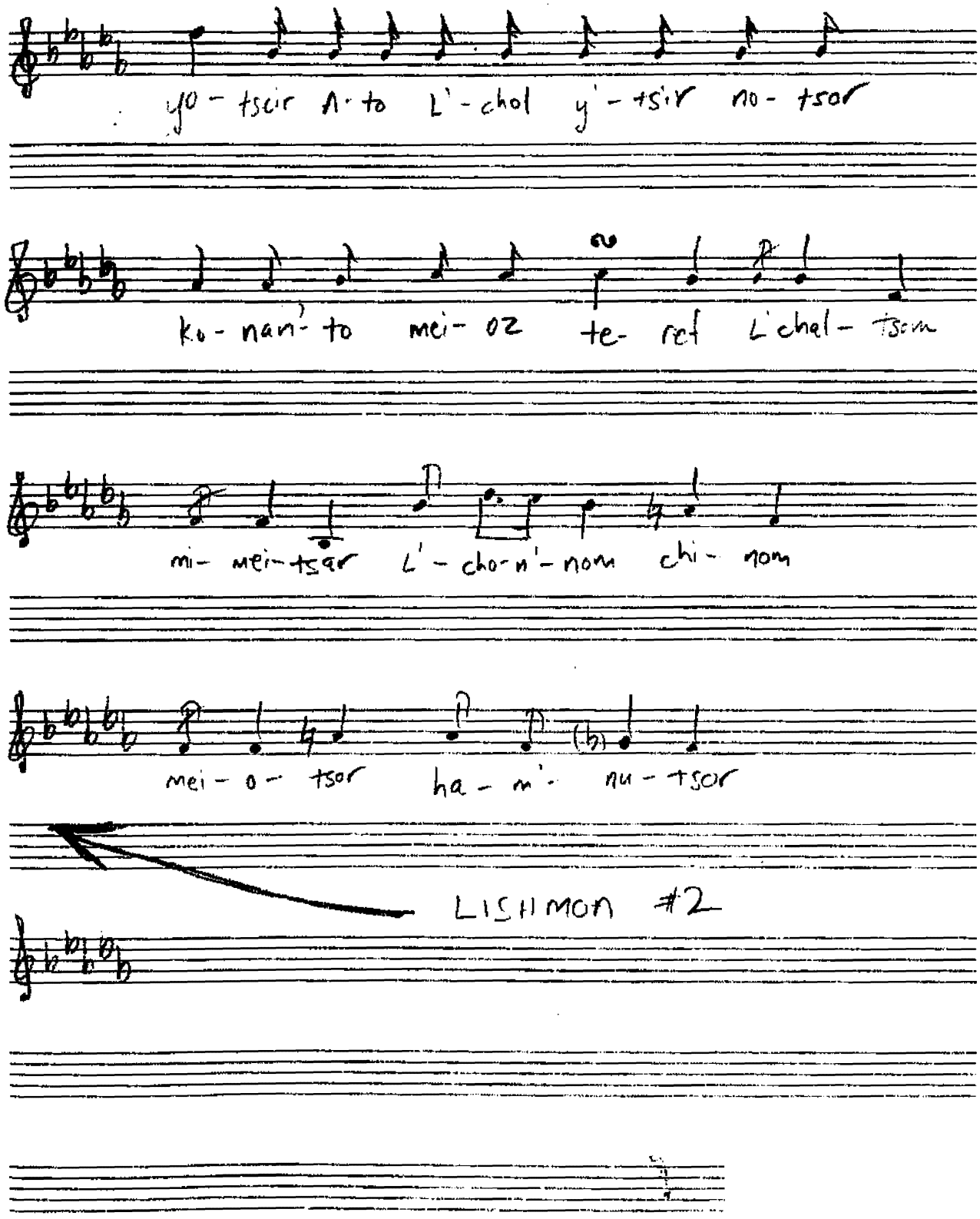


B-motzoe - p. 5


cho-lim cho-lim cho-lim cho-lim cho-lim k'-
mav-
(v')-
ki- ro mei-ev-ras ma-so-e- cho
t'-nu-fom mi-chei nu nu nu nu
t'-nu-fom mi-chei no v'-yo-du t'-lo-e- cho
dolce
Lishmoa el horino v'el hat'filch

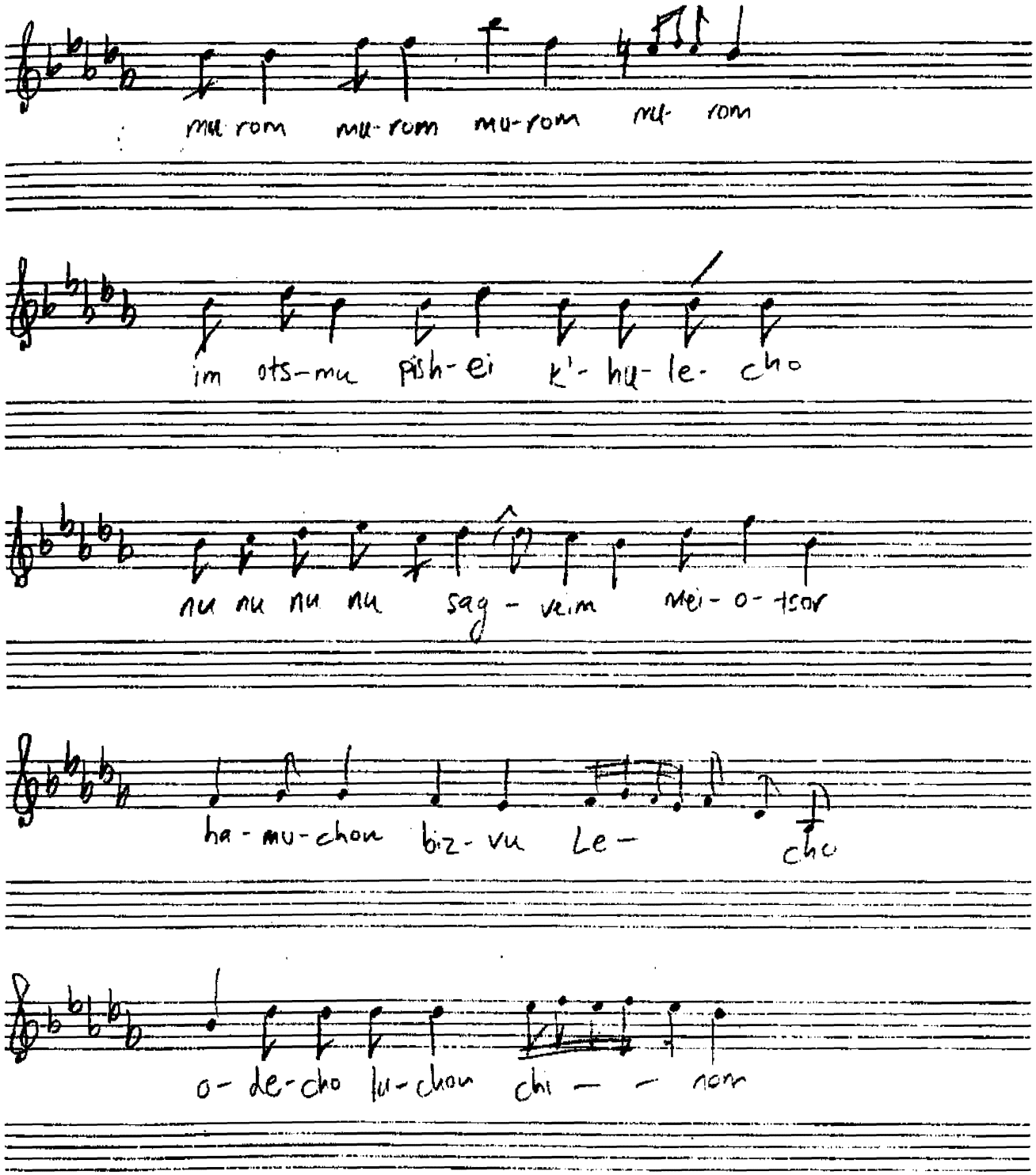
B'motzoe- p. 6

(Yotseir Ato)

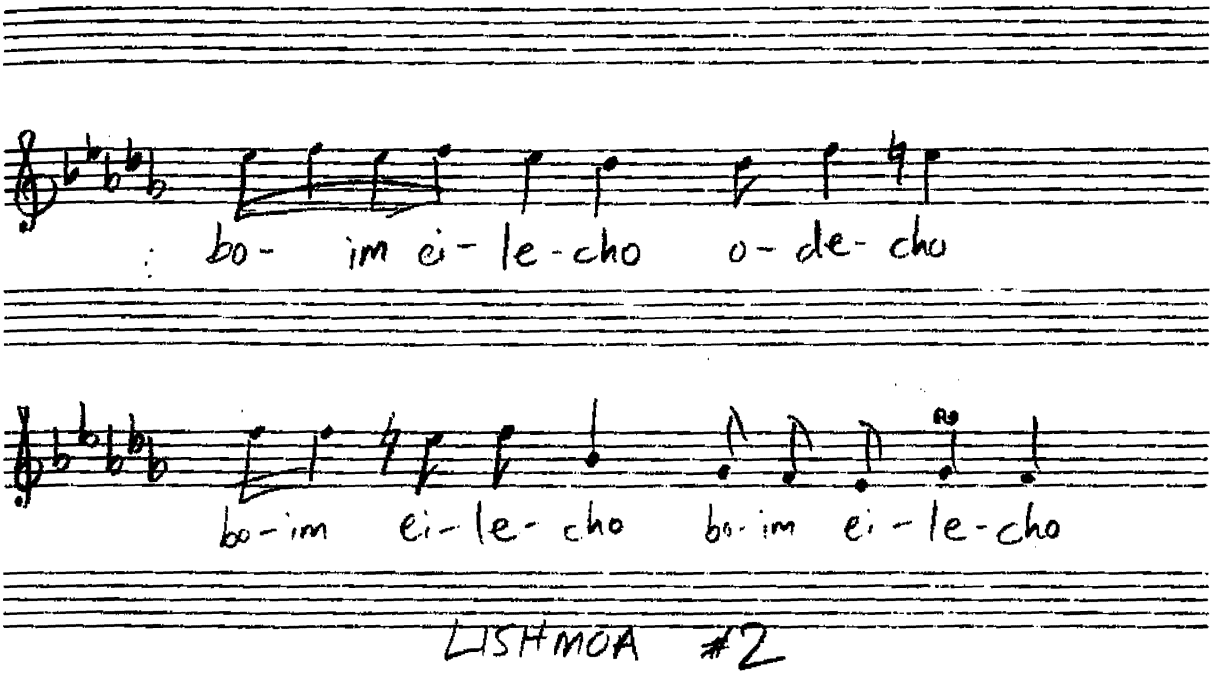


B'motzoe- p. 7

(Morom)



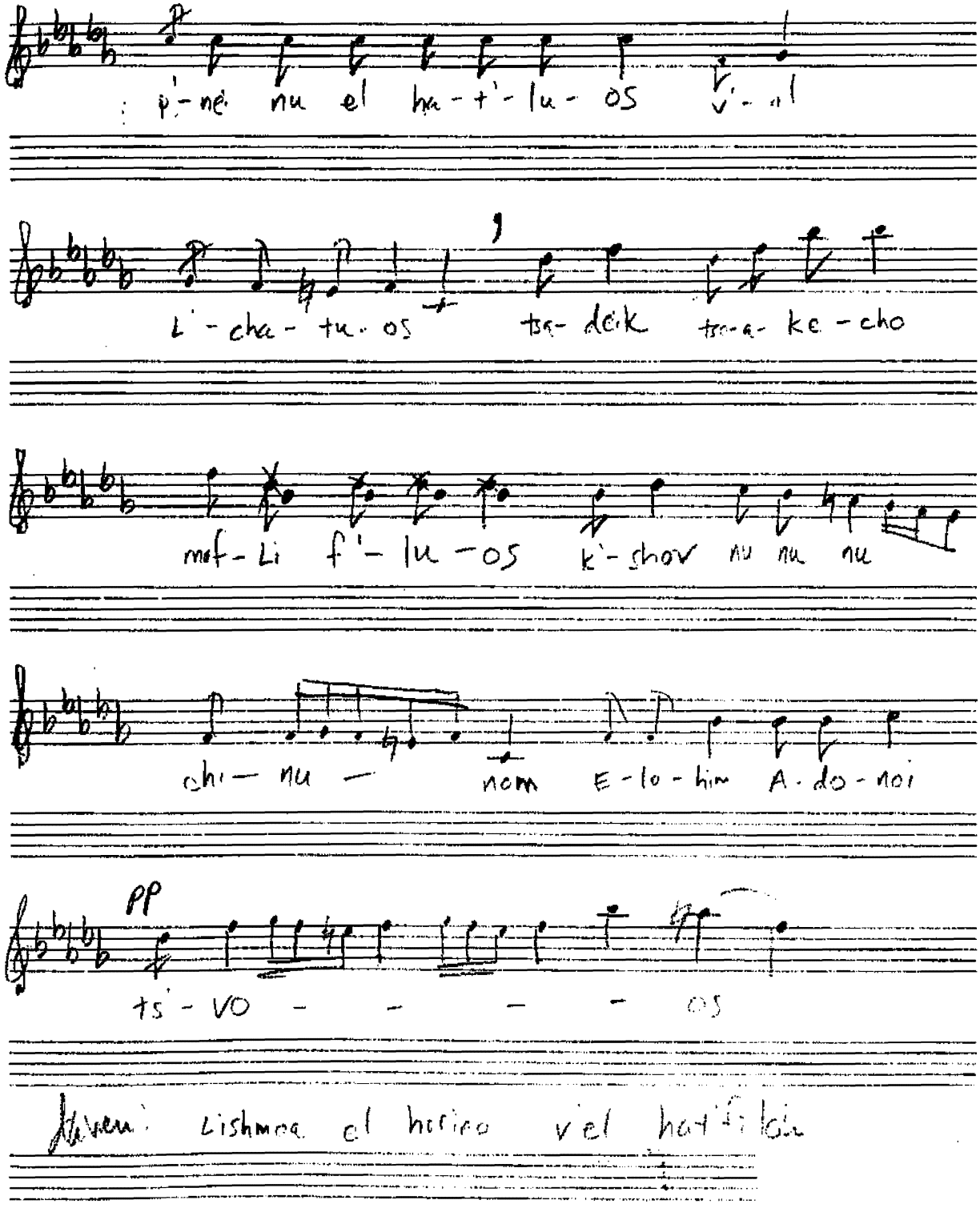
B'motzoe- p. 8



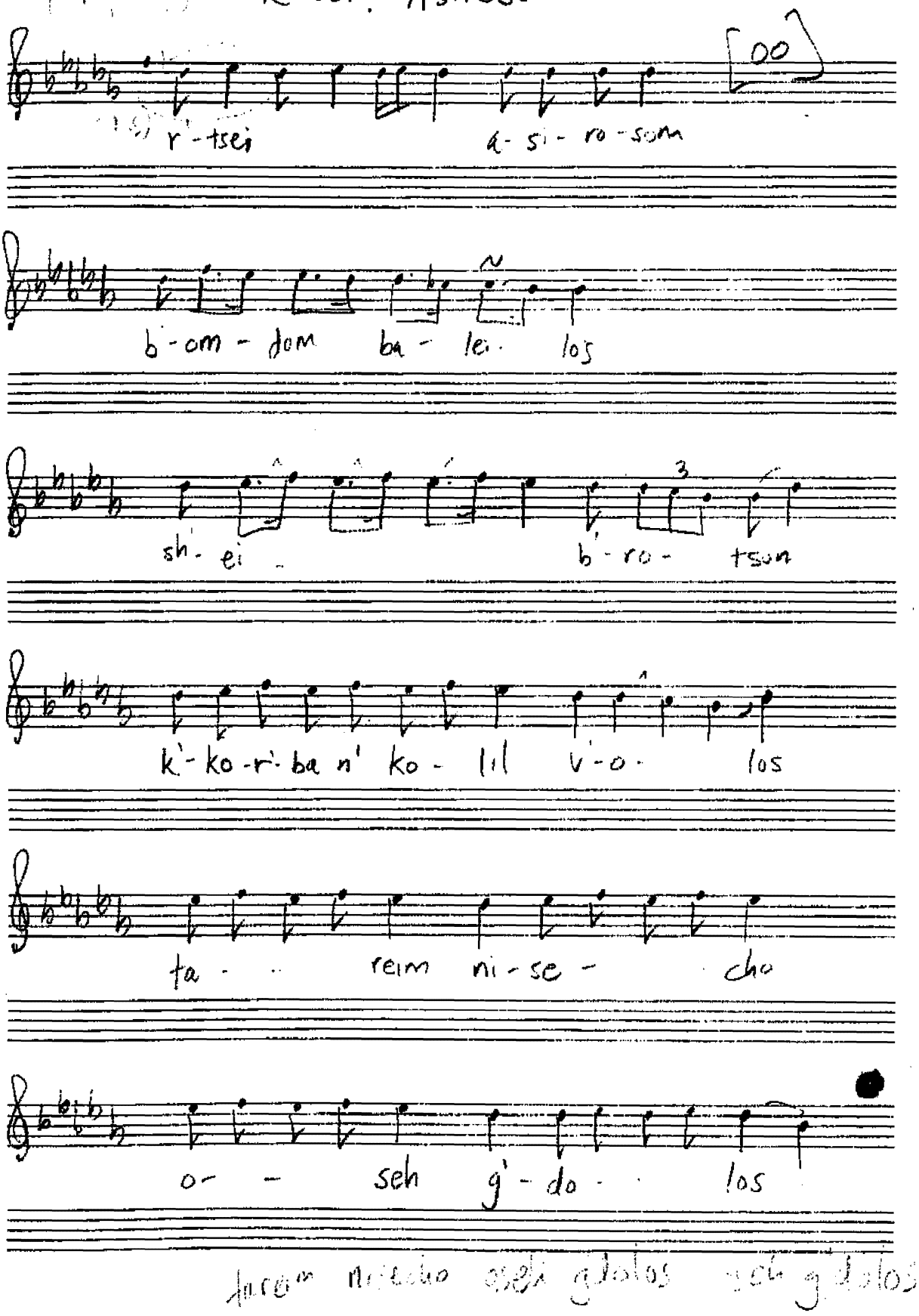
LISHMOA #2

B'motzoe- p. 9

(P'nei no)



R'tsei. Asirosom



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