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THE ROLE OF THE CANTOR
DURING THE PAST FIFTY YEARS
AS CLERGY PERSON, COMPOSER AND EDUCATOR

WILLIAM S. WOOD

Project 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

Date March 24, 1988
Advisor Cantor Lawrence Avery

The goal of this document is to both present and explore the dimensions of the cantorate, primarily in the Reform liturgical setting, vis-a-vis the cultural backdrop of a changing America over the past half-century. The impact of this change exemplified in the following facets of the profession; the cantor as clergy person, as educator, and as composer-musician.

Beginning with the historic background and meaning of the cantorate to the Jewish peoplehood, to the more specific significance of the cantor's input in the congregation and community, a paradigm is presented which, in a very real way, encompasses not only the essential thrust of the subject of this paper but also the qualities of excellence and dedication that a cantorial career demands. The paradigm: Cantor Walter A. Davidson. Cantor Davidson's personal history, his important, long-lived and rewarding career as cantor, educator and composer, as well as his influence regarding the School of Sacred Music and the American Conference of Cantors, all of these achievements bespeak a career of cantorial dedication and excellence, and are examined in the body of this document.

The contemporary cantorate is presented next, with its significant addition of women in the Reform cantorate, as exemplified by the first invested female cantor, Barbara Ostfeld-Horowitz. Her ideas on the cantorate are put forth and the reality of women in the cantorate is discussed.

Finally the concept of the future direction of the

cantorate is touched on, as well as a segment on personal reflection and projection.

There is also the inclusion of various illustrative materials including the complete "Suite of Zmirot and Folktunes" by Cantor Walter A. Davidson.

"Who shall ascend the mountain of the Lord, and who shall stand in this holy place? One who has clean hands and a pure heart, and who does not lift up one's soul to what is false, and does not swear deceitfully" (Psalm 24:3-4).

These two verses taken from Chapter 24 of the book of Psalms, along with the beginning text of the Hin'ini chant "trembling I stand in awe before You", constitute some of the most essential qualities that a cantor should possess. As Abraham Joshua Heschel states:

"The right Hebrew word for Cantor is b'al tefillah, master of prayer. The mission of the Cantor is to lead in prayer. He does not stand before the Ark as an artist in isolation, trying to demonstrate his skill or to display vocal feats. He stands before the Ark not as an individual but with a Congregation. He must identify himself with the Congregation. His task is to represent as well as inspire a community."

The essence of Jewish liturgy is a combination of word and music. And the b'al tefillah is a person through whom the words of the liturgy and music of the soul are presented

to both the Congregation and the Unknown.

One of the aims of this project is to present an overview of the historic background of the Cantorate, Synagogue Music, and Jewish Music Education. First, regarding the cantorate, Biblical cantillations and prayer chants were generally transmitted orally from generation to generation. Beginning cantors apprenticed themselves to individual synagogue cantor-composers. From about the mid-1800's, formal training and a move towards providing a printed repertory began. In 1859, Moritz Deutsch (1818-1894) organized a Cantor's Institute in Breslau. And in a similar fashion a cantorial school was established in 1883 under the auspices of the Cantor's Association in Austria-Hungary, with Jacob Bauer (1852-1926) on its faculty. In 1906, Abraham ben Birnbaum (1865-1922) founded a cantorial school in Chenstochov and provided a correspondence course in liturgical and general music. In England, Israel Lazarus Mombach (1813-1880) taught Hazzanut at Jew's College where a department was established in 1855 as a part of the Rabbinical Faculty Department. In the United States, schools for the training of cantors, Jewish musicians, and musicologists were established by the School of Sacred Music of the Hebrew Union College-Jewish Institute of Religion (1948); The Cantors Institute and Seminary College of Jewish Music, founded at the Jewish Theological Seminary of America (1952); and the Cantorial Training Institute (RIETS), an affiliate of Yeshiva University (1954).²

Actually, even though the Orthodox Cantorial Training Institute has the most recent date, 1954, a Music Department was formed in 1946 and included musical activities for prospective cantors, teachers and group leaders. In 1951, the program developed into a Cantorial Workshop and finally in 1954 into the Cantorial Training Institute.³ The purpose of the three schools, Orthodox, Conservative and Reform is of course to provide an intensive and as thorough a training program as possible for the Cantorate.

The development of these three Cantorial Schools was brought about as a response to the tremendous challenges to American Jewry during the second quarter of the 20th century. The aftermath of World War II, the Korean War and the Viet Nam War took its toll of Jewish tradition. The American emphasis upon material success, the feeling of doom caused by "the bomb", the civil rights revolution, the New Morality, and a host of other so-called liberation movements lured many American Jews towards assimilation into the culture of the majority. It became fashionable to "do your own thing" not merely regarding vocations, sex, etc., but also as far as religious affiliation and thinking were concerned. It became stylish to challenge religious authorities. And the challenge hurled at American Jewry, the synagogue, the rabbi and the educator, equally confronted the cantor, and his role and image had to change with modern days.⁴

One major part of this change and result of it, was the

fading away of the so-called "star hazzan" of the 1920's-30's and 40's. And despite the many excesses, vocal, musical and in personality, his demise was and is a loss to a certain aspect of Jewish life. The renditions of such cantors were joyful moments in the lives of many Jews. Certain tunes were of such a nature as to allow the individual worshipper to leave the mundane, material, harsh world of reality and be uplifted into new spiritual heights. Some cantorial melodies were so accepted by the masses that they remained as part of the service.⁵

The beginnings of Synagogue Music, or Jewish Liturgical Music, developed gradually over the centuries, the melodies being inseparable from their texts. It was between the sixth and ninth centuries (C.E.) that the basic structure of the prayer book was set. The composition of Piyyut reached its peak about the twelfth and thirteenth centuries, and lasted as late as the sixteenth century. The development of chant itself took place between 900 and 1450 C.E.⁶ Many variants and changes unfolded and grew until about the middle 1900's. Today we are left with the Nushaot, some fixed and some "free." Even those melodies which are called free have melodic patterns and style of chant, similar to the note grouping in Scriptural cantillation, but are subject to variation and alteration.⁷

In the above description, one can recognize a very traditional viewpoint, even Orthodox. A more complex panorama of Synagogue Music is presented by Dr. Eric Werner

writing about music for the Reform Synagogue, where he points out that a basic conflict exists between the functions of synagogue chant and the concept of an autonomous art music.⁸ That in Jewish practice, congregants are required, and prefer to participate actively in the ritual. They cannot be expected to participate in sophisticated and difficult choral works. So it would seem that no "proper" synagogue service is compatible with "proper" art music, traditional or otherwise. But is this dilemma necessary?

New synagogue music should spring from within the synagogue itself. Cantor composers of the past turned to the cantillations and Nusah for source material for their musical works. Both the Nushaot and Biblical cantillation can be used to enhance the speech patterns and structure of the liturgical text, to bring about music that is natural, fluent and convincing.

The challenges of either composing new music or deciding what existing music should be utilized in different liturgical services are an important part of the cantorate, and equally as important is the area of Jewish Music Education. No longer does the cantor just officiate at services, read from the Torah, or lead the choir. He or she now leads the musical programs in the congregational schools, teaches music in the school, prepares programs for the Men's Clubs and Sisterhood and performs a host of other musical activities. In fact, the modern synagogue requires

a cantor who is trained in the various disciplines of Jewish and general academic education as well as cantorial and general music education so that he or she can serve the needs of the synagogue and community in every musical capacity.

To reiterate the many facets of the modern day cantor that he or she serve: as members of the clergy staff of the congregation, officiate at worship services, at life-cycle events, function as pastoral counsellors, educators, teachers and music directors.

Let us focus our attention now on the person who in many ways, is the paradigm for this Master's paper and musical project; Cantor Walter A. Davidson. As of this writing, Cantor Davidson is celebrating the 60th anniversary of his pulpit presence at Temple Beth Emeth of Flatbush, and his active participation as teacher and leader in the Cantorate of the Reform movement.

The historical background of Cantor Davidson is just as impressive as his length and quality of service to the Reform Cantorate. He was born in Russia - controlled Poland, in close proximity to the German border, and is the third generation Cantor in his family. His grandfather's and father's love for the Torah and the Jewish heritage made an indelible impression on him and it seemed only natural that he follow in their footsteps. From early childhood, Cantor Davidson studied in the yeshiva where his father was one of the instructors. Then after World War I his family

was concerned that he might be forced to join the army, so it was decided that Cantor Davidson would journey overseas to the United States and live with one of his father's sisters in New Haven, Connecticut.

While in New Haven, he went to high school, completed his studies at a private academy and took some courses at Yale University. And during this period, even though he could not officiate at High Holy Day Musaf services because he was not married, he was a bal Shacharit at a congregation in New Haven, and had several engagements for Shabbat services in Holyoke, Massachusetts and Hartford, Connecticut.

Then Cantor Davidson moved to New York City where he also stayed with family. He held an office job while studying with Solomon Ancis, a well respected cantor, musician and teacher who later became a professor at the Denver College of Music. Cantor Davidson also studied composition with Boris Levenson, composer and arranger, and in 1926 obtained his first regular cantorial position at the East Flatbush Jewish Center in Brooklyn. He remained at this post for approximately two years, until financial difficulties in the congregation necessitated leaving and looking for another position.

After officiating for the High Holy Days at a theater in the Bronx, Cantor Davidson was asked to do Succos at a conservative congregation in Brooklyn, by the cantor at that congregation who became sick after the High Holy Days.

Cantor Davidson did these services, the first time with choir and organ. After a few months, he received a telephone call from a Reform Rabbi in Brooklyn, who asked him if he would be interested in a position in that synagogue. If so to kindly officiate at a Friday evening service. After he did the service, a couple of weeks later he was asked to come back and meet with the members of the board after a second Friday evening service. Cantor Davidson became the cantor of that congregation, Temple Beth Emeth, in the year 1928 and has remained at the position, currently cantor emeritus, ever since.

It seems that the Rabbi of the conservative synagogue where Cantor Davidson did the Succos services was so pleased, that he suggested to his colleague, the Rabbi of Temple Beth Emeth, that he contact Cantor Davidson for the position. This was in the fall of 1928, and there were very few cantors officiating in Reform synagogues at that time. Actually less than ten Reform synagogues in the country had cantors, and the reason that these few congregations had cantors is because they originally were not Reform congregations. During this period of the middle 1920's, the orthodox cantors who came over to this country from Europe, were mostly b'al tefillot. Each city formed little societies and synagogues and had to engage a cantor. However, with the temporary nature and uncertain financial aspect of the positions, Cantor Davidson had already come to the decision that the Orthodox cantorate was not a future

for him (@1923-24).

At this time, Cantor Davidson began studying with Cantor Solomon Aricis, who suggested that he become a member of what was known as the Jewish Ministerial Cantors' Association. Cantor Davidson became a member and began to meet the cantors in the group, and also began to get an idea of what the structure of American chazzanut was, particularly in the Reform Synagogue. He learned from Cantors Katchko and Efros and the result was that he became active in the Jewish Ministerial Cantors Association.

In a short time, the group realized that they had to differentiate themselves from the Orthodox cantors because of different ideas. Cantor Davidson tried to persuade the Jewish Ministerial Cantors' Association that they had to bring order into the cantorate in this country. He became secretary of a new organization that was formed called the Modern Cantors Association (1924). He became very active and began to try to bring some order into the synagogue. This was a slow process because they were only a small group. A much larger organization, the Chazzonim Varband which was located on Second Avenue in New York, had all the cantors. There were no requirements to belong. All you had to do was pay dues and you became a member.

After a few years it became clear that the Modern Cantors Association would not be able to continue, so through Cantor Davidson's effort, a new organization was formed which became known as the Board of American Hazan

Ministers (about 1928) and Cantor Davidson became president of the organization. It was established as a real professional organization and decided that no one could become a member of the new organization unless he was a cantor for five years on a regular yearly basis. Then he would be accepted in a Reform or Conservative Synagogue with an organ.

The Board of American Hazan-Ministers began slowly to function as an organization and continued into the late 1940's. In 1944 a symposium on synagogue music featured Cantor Katchko and Isadore Freed. Some themes were "the relation of the synagogue, the Rabbi and the Cantor to the Jewish community." (see Appendix A) Cantor Davidson also edited a little magazine once a month on a postcard, eventually enlarged it in the form of a sheet. (see "The Hazzan" Appendix B)

One of the things that bothered Cantor Davidson a great deal was that the cantor was not regarded as a clergyman. A review of the work done by Cantor Davidson and the Board of American Hazan-Ministers in this area can be found in the Appendix.

Turning now back to the year 1928, when Cantor Davidson first became the cantor at Temple Beth Emeth; there was no Jewish music used, in that most music and all hymns were composed by Christian organist-composers. Very few liturgical services were written by Jews, even into the 1930's with a few notable exceptions; composers Morris

Goldstein and Max Graumann, as we read "Max Graumann in his Musical Service for the New Year and Day of Atonement (New York, 1937) and Morris Goldstein, in his Evening Service for the New Year and the Day of Atonement (Cincinnati, n.d.) transmitted minhag ashkenaz for the moderate Reform service." ⁹

To what does Dr. Eric Werner refer, when he uses the term "minhag Ashkenaz"? It is the musical tradition of the Jews from central Europe," consisting of fragments of forgotten songs from the Middle Ages, here and there a relic of antiquity, an old Italian dance, a German love song, a Polish air, all embedded in a Jewish foundation with an ancient mortar...In minhag ashkenaz the tradition is intrinsically linked to liturgical texts, in particular to the established prayer books, the Ashkenazic siddur and mahzor." ¹⁰

Two other composers of merit during this time are Edward Stark and Ernest Block. Stark, in his Service for the High Holy Days, utilized a considerable amount of the musical liturgy of the West European synagogues including a number of compositions by his father, a cantor in Western Europe. ¹¹ And about the composer Ernest Block, one sees a rather clear description, if somewhat florid, of the state of synagogue music up to and during the early 1930's in the paragraph:

"The synagogal music of this country, a veritable asylum of mediocrity, for generations a machine-

made everyday utility, has begun to show of late quite remarkable symptoms of fluorescence. And the Sacred Service, music for the Sabbath morning ritual, by Ernest Block, a mighty utterance of Israel's tonal genius newly-awakened, is far beyond anything yet conceived within the shrines of American Israel." ¹²

Despite the fact that there was very little to draw from, Cantor Davidson decided to gradually bring in to his services, some of the European Jewish music. He persuaded Zavel Zilberts, composer and conductor of the Orthodox Cantors Association to write a Friday evening service for Temple. And when the Union Prayer Book was revised from first to second edition, there was no music available for this prayer book at all, he persuaded a few colleagues to donate twenty five dollars to Block Publishing and got Zavel Zilberts to write another Friday evening service for the New Union Prayer Book. The main idea was to bring in some of the Jewish motifs and modes and the East European style for the synagogue service. This was in the early 1940's. Cantor Davidson was also trying to bring in the same idea when Block published his Avodos Yisrael, a Musical Service for the Sabbath Evening, in 1941.

When Cantor Davidson first came to Temple Beth Emeth, the congregation had never been involved in any way as far as music was concerned. So he found out those congregants who were musical and liked to sing, and organized what

eventually became over a forty voice choir, which not only sang at services, but did secular programs as well. He also organized a group called "women's voices" and arranged a Lewandowsky Friday evening service for the Union Prayer Book, for womens voices, and also a Saturday morning service.

Cantor Davidson tried to bring in as much musical culture and tradition as possible, always keeping in mind that there has to be continuity in order for the Jews to survive culturally, artistically, and spiritually. That the cantor is a necessity and not a luxury, because Jewish prayer requires interpretation; something of what is behind the prayer which no one but the cantor can accomplish.

During the year, at his congregation, Cantor Davidson utilized special services in the format of a musical sermon, or what is known today as a "sermon in song", where he not only could sing and interpret the music, but he was also able to talk about it to the congregation. The art of the cantor is not simply in the act of singing, no matter how beautifully, but in being able to interpret the prayer in order to bring a measure of reverence and understanding to the congregation. That is the essential part of the artistry of the cantor, interpretation. Another important aspect is the idea that a cantor must realize and be a definite, integral part of the congregation, not just someone who comes in and sings on a Friday night and Saturday morning.

At his congregation, Cantor Davidson was instrumental in establishing certain requirements for becoming bar mitzvah, primary among them three years of Hebrew education. He also had courses for adults as well as pre-teen and early teenagers, organized a Sisterhood Choral group all of which helped to establish him as a full-time cantor involved in the needs of the congregation. The fruits of all these efforts can be seen in the many tributes paid to Cantor Davidson on the different anniversaries of his "pulpit presence" at Temple Beth Emeth. Two very special tributes, included in the Appendix of this document, are the Citation from the Borough President of Brooklyn, and the New York State Legislative Resolution No. 445.

Turning now to the area of the cantor as composer here again Cantor Davidson has made a significant contribution to Jewish liturgical and secular music from 1940 right up to the present day. Beginning with "Avodas Yisrael", published by the Block Publishing Company in 1941, two editions of "Temple Music for the Holy Days", his "Suite of Zmirot and Folktunes" written in 1976, and most recently "Techi Medinat Yisrael" published by the School of Sacred Music Press, 1988 we recognize a constant theme, the continuity and preservation of our Jewish musical and cultural heritage. Cantor Davidson has succeeded in translating these ideas into his own music. This is so poignantly exemplified in his setting of Eil male, which he wrote in loving memory of his brother, his sister-in-law and their three daughters,

all of whom were killed by the Nazis. Some of Cantor Davidson's as yet unpublished works include a number of settings of Shema for cantor and choir several settings of Kedusha, several Tzur Yisrael for cantor, and about five piano pieces as well as his "Suite of Zmirot and Folktunes." In this are several hasidic songs, melodies that he set down from his childhood. The complete set of seven songs is included in the Appendix.

The cantor as composer has both a unique opportunity and responsibility to preserve and expand the significance of the prayer text being set to music. Within the framework of historical and liturgical context, the cantor composer has a right to make certain musical changes and adaptations, but not to disregard the fundamental principle of continuity. One of the most important things that a cantor and certainly cantor as composer can do is to give the congregation, through the music, a feeling of what the prayer signifies, what it tells them, so they get that inspiration even though they may not be aware of the exact translation of the prayer.

The multi-faceted career of Cantor Walter Davidson also involves a significant contribution to the founding of the School of Sacred Music. Two ideas namely 1) German born cantors not knowing Reform liturgy and music and 2) the need for religious school teachers and a music curriculum led to the establishing of a School of Music and Jewish Education. Originally this was not a part of Hebrew Union College, it

was separate, and held at Temple Emanu-el for a couple of years. Then it was decided to make the school more formal and join it with the New York School of the Hebrew Union College-Jewish Institute of Religion. When the School of Sacred Music was being organized, Cantor Davidson received a letter from Dr. Franzblau inviting him to become a member of the committee to help establish the school. When the first graduation took place, there was the question of organizing the graduates into a formal group. At that time Cantor Davidson was still either the president or honorary president of the Board of American Hazan-Ministers, which consisted almost wholly of Reform Temples and Reform Cantors. He obtained the approval of his organization and the School of Sacred Music to combine and the graduates became a part of the American Conference of Certified Cantors. This was in 1952, and Cantor Davidson received the first honorary certification by the board and was appointed the first president for a two-year term. Then in 1954, the word "certified" was eliminated from the title and again Cantor Davidson was appointed the first president of the American Conference of Cantors. The word certified was dropped because by this time most Reform cantors who were eligible for certification were already certified.

From the founding of the School of Sacred Music up to the graduating class in the spring of 1970, all of the cantors were men, but with the beginning of the fall semester in 1970 an important change took place. The first

woman, Barbara Ostfeld, now Cantor Barbara Ostfeld-Horowitz, auditioned and was accepted into the School of Sacred Music. Though she didn't realize the significance of her pioneering position, she represented an important step forward for the Reform Cantorate.

Cantor Ostfeld-Horowitz was born in St. Louis Missouri and grew up in Elmhurst, Illinois. Elmhurst being a town with very few Jews, she experienced various forms of anti-Semitism as a little girl i.e. excluded from junior Girl Scout sleep-over parties at her "friends'" houses. Kids would call her "dirty Jew". As a result, she felt uncomfortable with the outside world, as a child, and extremely comfortable going to temple, and felt at home going to Sunday religious school. Her mother, an observant Reform Jew and both of her mother's parents were Reform Jews. She is very proud of that heritage.

Around the age of eight, Cantor Ostfeld-Horowitz remembers watching and listening to the cantor of her temple, who was trained at the School of Sacred Music, and saying in response to the questions of "what do you want to be when you grow up", "I want to be a cantor". Her parents never discouraged her by saying "girls can't be cantors" so that her one constant is her career choice.

In 1969, when she applied to the school of Sacred Music, the registrar told her that there had never been a female applicant before. She didn't know that she would be a pioneer, and she applied because she knew that there had

already been a woman accepted in the Rabbinic program the year before, i.e., Rabbi Sally Priesland. Cantor Ostfeld-Horowitz auditioned and was accepted into the school in the fall of 1970.

In the beginning, the faculty had reservations about her, a 17 year old young woman. Cantor Israel Alter, one of her favorite teachers of her whole life, treated her with the utmost gentleness and respect, and as an absolute equal. Arthur Wolfson was another important role model for her, and her fellow students treated her as an equal.

Cantor Ostfeld-Horowitz was a student-cantor at a congregation in Passaic, New Jersey and stayed for one year after graduation as the cantor and principal of the religious school. Then Temple Beth El in Great Neck, Long Island became available. One a dare, she interviewed for the position not thinking she had any chance, as she was only twenty-two years old at the time. However, she loved singing in the sanctuary and during the interview, realized that she liked the people and the temple and actually wanted the job. Although there were about thirty applicants for the position, she was called back for a second interview. This was a major thrill for her and she remembers saying to herself "I want this job". She got it. And she felt that being a woman worked in her favor, that the congregation wanted to pride themselves on how avant-garde they were. While at Beth-El she has done every life-cycle event with no hint of any problem or feeling of any prejudice because she

is a woman.

During he first year at Beth-El she called Cantor Emeritus Norman Belink of Temple Sinai and Cantor Arthur Wolfson of Temple Emanu-el for advice every week and managed to get through her first year.

Concerning the difference in the cantorate now as compared with fifteen years ago, Cantor Ostfeld-Horowitz feels that cantors are more concerned now about the Jewish people and their problems, because cantors are getting a much better Jewish education than they got when she was in school. All entering students now have already received a college degree and the academic part of the School of Sacred Music has been expanded and intensified. There is much more concern about social justice and Jewish issues on the part of the cantorial student body And towards the future, she hope that there will be an equal number of male and female cantors, as they provide important role models for their students.

If intelligent and articulate cantors of both sexes went to music schools all over the country and spoke about the cantorate to Jewish music students, there would be a possible significant increase in applicants to the School of Sacred Music, as the cantorate is a wonderful career for an involved, committed Jew who can sing.

Of course, it is necessary for the Cantorate, as a profession, to be able to be somewhat competitive financially with other professions, so that it can remain a

viable career choice in the modern world. This is a very important point if the cantorate is going to continue to expand.

With the heightened consciousness of the modern day cantor, coupled with a balance of the sexes in the cantorate and the real possibility of financial security, there is every reason to believe that the cantorate will flourish l'dor va dor.

The cantorate encompasses many special qualities. One of the most important is the opportunity it presents to be the messenger of the people in prayer, the "Shaliach Tzibur". The awesome responsibility of this aspect of the cantorate is complemented so well by the feeling of spirituality, religious aesthetic and personal integrity, that it is hard to imagine a more rewarding or fulfilling career, even more so when one realizes the very special role models the student-cantors have to emulate at the School of Sacred Music, Hebrew Union College-Jewish Institute of Religion.

APPENDIX A.

P R O G R A M

of

ONE-DAY CONVENTION OF CANTORS

Sponsored by

THE BOARD OF AMERICAN HAZAN-MINISTERS

Newton Hotel - New York City - Tuesday, February 29, 1944

MORNING SESSION: 11 A.M. promptly

Registration
 Opening Prayer
 Greetings

President's Message
 MEMORIAL SERVICE for

Rev. Walter A. Davidson
 Rev. Simon Schlager, Late Cantor
 of Temple Emanu-El, N.Y.C.

Prayer
 Address
 Address
 Closing Prayer and Kaddish

Rev. Nathan G. Meltzoff
 Rev. Walter A. Davidson
 Rev. Pincus Jassinovski
 Rev. Isidore Frank

AFTERNOON SESSION: 1:30 P.M. promptly

Theme: "A Symposium on Synagogue Music"

1. The Music of the Past - by Rev. Adolph Katchko
2. The Music of the Future - by Dr. Isidore Freed

Discussion

4:00 P.M. ROUND TABLE

Theme: "Comparability of Congregational Singing in the Reform, Conservative and Orthodox Ritual"

Moderator To be announced

5:45 P.M. AFTERNOON SERVICE

6:00 P.M. BANQUET

Theme: "Relation of the Synagogue, the Rabbi and the Cantor to the Jewish Community"

Guest of Honor - Mr. Zavel Zilberts

Speaker - to be announced
 Reports
 Birchas Hamozon - Rev. Moses Gann
 Adjournment

THE HAZAN

ISSUED MONTHLY BY THE

BOARD OF AMERICAN HAZAN-MINISTERS — ועד "חזני שליחי-צבור" דאמריקה

WALTER A. DAVIDSON EDITOR — 1356 Walton Ave., New York, N. Y.

TUESDAY, NOVEMBER 16th

The first fall meeting will take place Tuesday evening, November 16th at 8 o'clock, promptly, in Temple Rodeph Sholom, Central Park West at 83rd Street. The meeting will last only until 10 P.M., as the Temple is closed thereafter.

This is one of the too-few occasions where we are opening the Season's activities with a note of optimism. Your Society has accomplished something for which every member ought to be proud. Through the new service which we published this Summer, the name of our organization has already become known in a great many communities of the country where they doubtless never heard of such an organization of Cantors. Before long, it is our aim to make it truly national in scope.

We are planning a season of many and varied activities that will be of interest not only to you our members but which we trust will become the nucleus for a membership drive to add more strength and dignity to our cause. Naturally, you the membership, is the first line of defense and before planning new accomplishments, we need your loyalty and trust. We aim to deserve it as we have in the past.

NEWS IN BRIEF

Membership Drive

Rev. Mosche Rudinow has accepted the chairmanship to organize a campaign to circularize Cantors who are eligible, asking them to join our organization.

Report on Positions

Several new factors concerning positions becoming available and necessary methods and procedures to be developed, is also on the agenda for this meeting.

New York Federation of Reform Temples

There has been going on considerable discussion for the past year particularly in the above-mentioned organization about congregational singing and greater lay participation in the service of the Synagogue. Recently, your president has received an invitation from this organization asking that we appoint a committee to join them in a study for the development of this movement. We need to have an authoritative and complete discussion of this movement, which is of deep concern to every Cantor and particularly to us members of the liberal branch of Judaism.

Report by Chairman Meltzoff

A report on the progress of the sale and distribution of the new book is to be presented at the meeting next Tuesday. Do not miss it.

Program for Year

Plans for a series of open meetings to be given over to a discussion of problems of a cultural and economic concern to our profession as well as programs for suitable observances of a number of anniversaries occurring in 1943-44 must be developed. Your suggestions and recommendations will be carefully studied.

"Liberal Judaism"

A new monthly publication by the U.A.H.C. The first issue appeared last June. Every Cantor who desires to be well informed of contemporary Jewish life should subscribe to this excellent little magazine.

Music Makes News

Every newspaper carried the announcement that Ernest Block was elected to the American Academy of Arts and Letters, an organization

The Activities of the Board of American Hazan-Ministers

This organization of Reform and Concervative Cantors, in existance since the year 1931, hails from the now defunct Modern Cantors Association, whose origin dates back to the year of 1924.

For a number of years the Modern Cantors Association has been successful in accomplishing useful work and would most likely continue to do so, if it were not for dissention which set in, and which most of its originators considered detrimental to the Cantorial cause.

And thus, after careful mediation, was established the Board of American Hazan-Ministers whose welfare activities for the Cantorate is now renowned and with pride we may point out that many of the organizations' activities were copied by our Orthodox Colleagues and others in which we wish them success.

As an example of some of the organization's work, we may indicate the recent publication of a pamphlet entitled "The Ministerial Status of the Cantor." In this pamphlet it is clearly proven, contrary to some adverse opinion, by tradition, custom, State and municipal law, as well as Jewish law, that the Cantor being of a ministerial status is entitled to perform religious functions.

The organization is also contemplating the publication of a volume of heretofore unpublished select compositions of great merit, found in the music libraries of prominent Reform and Conservative Temples of America. In this way it will be possible for every Cantor in this country or abroad to possess a musical publication, carefully collected and merited for their expressiveness of the Jewish spirit, which in no wise could he ever have dreamt of possessing.

These few instances of activities, among many others, cited above, are indicative of the direction focused upon, that of the elevation of the intellectual standard of the Cantor which in turn will affect a betterment in general conditions to which the profession is amply entitled.

APPENDIX D.

**PRESIDENT OF BROOKLYN
CITY OF NEW YORK**

Citation

WHEREAS, CANTOR WALTER A. DAVIDSON is an eminent scholar and teacher, a noted liturgical composer, and an active participant in many worthy civic organizations; and

WHEREAS, CANTOR WALTER A. DAVIDSON has served a single congregation longer than any other Cantor in America; and

WHEREAS, CANTOR WALTER A. DAVIDSON has for more than 20 years been a professor at the Cantorial School of the Hebrew Union College-Jewish Institute of Religion; and

WHEREAS, CANTOR WALTER A. DAVIDSON helped to establish America's first school for Cantors, the School for Sacred Music at the Hebrew Union College; and

WHEREAS, CANTOR WALTER A. DAVIDSON founded and was first President of The Board of American Hazan-Ministers and of The American Conference of Cantors; and

WHEREAS, CANTOR WALTER A. DAVIDSON has been honored many times by his temple and many outstanding organizations, such as the United Jewish Appeal, the Federation of Jewish Philanthropies, and the National Conference of Christians and Jews;

NOW, THEREFORE, I, HOWARD GOLDEN, President of the Borough of Brooklyn, do hereby confer this Citation on

CANTOR WALTER A. DAVIDSON

IN WITNESS WHEREOF, I have hereunto set my hand and caused the seal of the Borough of Brooklyn to be affixed this 21st day of May, 1978.

Howard Golden

PRESIDENT OF THE BOROUGH OF BROOKLYN

STATE OF NEW YORK

—●—
The Legislature

ALBANY

LEGISLATIVE RESOLUTION
Assembly No. 445

IN ASSEMBLY

By Mr. M.H. Miller:

Legislative resolution honoring Walter A. Davidson for his Fifty years of devoted service as Cantor of Temple Beth Emeth, Flatbush, New York

Whereas, Walter A. Davidson was honored at a testimonial affair on the twenty-first day of May, nineteen hundred seventy-eight for his many accomplishments and dedicated service as Cantor of Temple Beth Emeth, Flatbush, New York; and

Whereas, This dynamic and beloved man has unselfishly given of his time for the past fifty years as a composer, educator, historian and humanitarian; and

Whereas, Walter A. Davidson has prepared hundreds of children for their Bar Mitzvah and Bas Mitzvah, and has performed at several hundred weddings for friends; and

Whereas, Through Mr. Davidson's help the Board of American Hazan-Ministos, the American Conference of Cantors and the School of Sacred Musick of Hebrew Union College, where he presently teaches once a week, were founded; and

Whereas, Walter A. Davidson has enriched the Jewish musical experience for many individuals and by his explanation and teaching the significance

of the Torah has enriched and ennobled the lives of many; now, therefore, be it

Resolved, That this Legislative Body pauses in its deliberations and extends its warmest congratulations to Walter A. Davidson and joins Temple Beth Emeth and his friends, neighbors and colleagues in honoring him for his fifty years of proficient service; and be it further

Resolved, That a copy of this resolution, suitably engrossed, be transmitted to Walter A. Davidson, Cantor, Temple Beth Emeth, Flatbush, New York.

By order of the Assembly,

Catherine A. Carey

Catherine A. Carey, Clerk

*ADOPTED IN ASSEMBLY ON
May 25, 1978*



a suite of zmiros and folk-tunes

- a) sholom aleichem
- b) shiru lo
- c) v'hu rachum
- d) omar adoshem l'yaakov
- e) yo echsof
- f) yedid nefesh
- g) v'harikosi lochem

arranged by

cantor Walter Davidson

Scholom aleichem

29

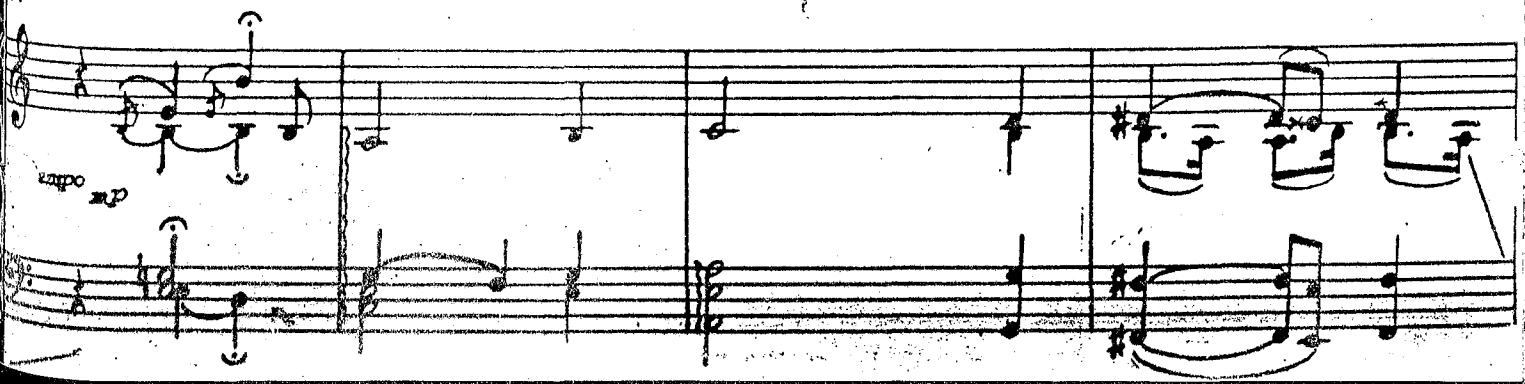
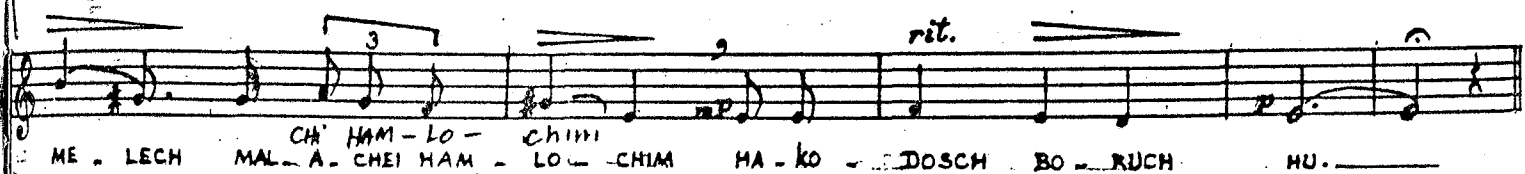
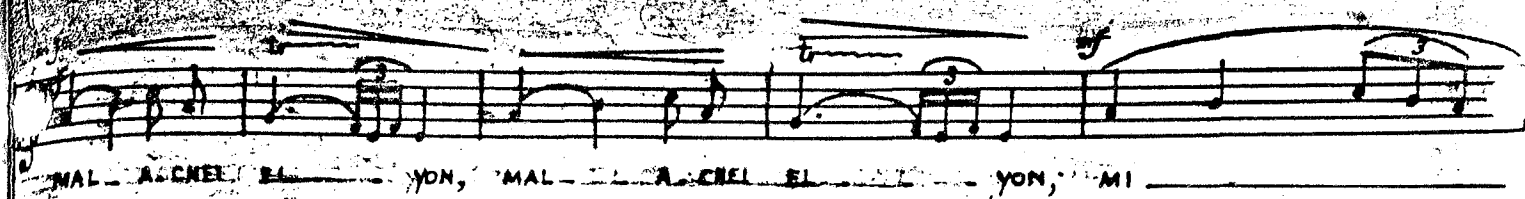
INF ?

Voice

Piano (or organ)

SCHO - LOM A - LEI - CHEM, SCHO - LOM A - LEI - CHEM MA - LA - CHEI HA - SCHO . . . RES

SCHO - LOM A - LEI - CHEM SCHO - LOM A - LEI - CHEM MA - LA - CHEI HA - SCHO . . . RES



EL YON, MAL-A-CHEI EL YON, MI

mf *mp*

ME LECH MAL CHEI HA-MLO CHIM, MI

mf *mp*

ME LECH MAL-A-CHEI HA-MLO-CHIM HA-KO-DOSCH BO-RUCH HU

rit. *pp* *morendo*

p *rit.* *pp dim.*

SHIRU LO

VOCAL SOLO AND PIANO

32

IN A_b

IN A_b

ALLEGRO

CANTO 2/4 $\text{m}f$

SHI - RU LO ZAM - RU LO

PIANO mp

SI - CHU BE CHOL NIF - LO - SOV, SHI - RU LO ZAM - RU LO

SI - CU - BE - CHOL NIF - LO - SOV

oi, oi, oi, SHI - RU LO oi, oi, oi ZAM - RU LO

1. > 2.
 oi, oi, oi, Si - CHU Si - CHU - BE CHOL NIF - LO - SOV. Lo SOV.

oi SHI - RU LO - oi

ZAM - RU LO - SHI - RU LO - ZAM - RU LO - Si - CHU - BE CHOL NIF -

LO - SOV. LO - SOV. oi, oi, oi SHI - RU LO

The musical score is written for a song in Chinese. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each containing a vocal line and a piano line. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mf* and *mp*. There are also first and second endings marked with '1.' and '2.'.

oi, oi, oi ZAM-RU LO oi, oi, oi

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains the lyrics "oi, oi, oi ZAM-RU LO oi, oi, oi". The piano accompaniment is written on two staves, with the right hand in the treble clef and the left hand in the bass clef. The music is in 4/4 time and features a steady, rhythmic accompaniment.

Si -- CHU Si - CHU - BE - CHOL NIF - LO - SON.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Si -- CHU Si - CHU - BE - CHOL NIF - LO - SON.". The piano accompaniment continues with the same rhythmic pattern as the first system.

V' HU RACHUM

ENTO QUASI RECITATIVO

V' HU RA - CHUM - YE - CHA - PER O - YON - V'

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It contains the lyrics "V' HU RA - CHUM - YE - CHA - PER O - YON - V'". The piano accompaniment is written on two staves, with the right hand in the treble clef and the left hand in the bass clef. The music is in 4/4 time and features a steady, rhythmic accompaniment.

LO YASH-CHIS - V' HIR - BO LE - HO - SHIV A - PO -

LO YO - IR KOL CHA - MO - SO - A - DO - Noy HO -

SHI - O HA - ME - LECH YA - A - NE - NU V' - YOM KOR -

E - - - - - NU

mf un poco piu mosso

cresc.

f

cresc.

ff

Omar adôshem lēyaakov

Moderato

O. mar a. dô. shem le. ya. a. kov al. ti. ro

av. di ya. a. kôv bo. char a. dô. shem bē. ya. a. kov al. ti. ro

av. di ya. a. kov al. ti. ro av. di ya. a. kov

go. al a. dô shem es ya. a. kov al. ti. ro av. di ya. a. kôv

do - rach ko - chov mi - ya - a - kov al ti - ro - av - di ya - a - kov

rall.

rall.

The musical score consists of two staves. The top staff is a single melodic line with lyrics underneath. The bottom staff is a piano accompaniment with two parts. The tempo is marked 'Andante' and there are 'rall.' markings above the vocal line and within the piano accompaniment.

Andante

Kol hanei malah

Yo echsôf

Andante molto

Yo — ech — sôf nô —

am sha — bos ha — mas — e — mes u — mis — ya —

che des bis — gu — lo *espres.*

che — des bis — gu — lo — se — cho mẽ — shôch no — am yir — os —

SE — cho lë... am mẽ — vak — shei rë — tãô — ne — cho

(più mosso)

kad. . sheim — bik — du. shas ha. sha. bos ha. mis. a. . che. des be. so. ro. se. cho pē—

(A TEMPO)

sach lo. . hem — no. . . . am ve—

ro — — — — tson — — — —

rall.

lif. to — ach — sha — ä — rei re. tzo. ne. cho —

rall.

Andantino

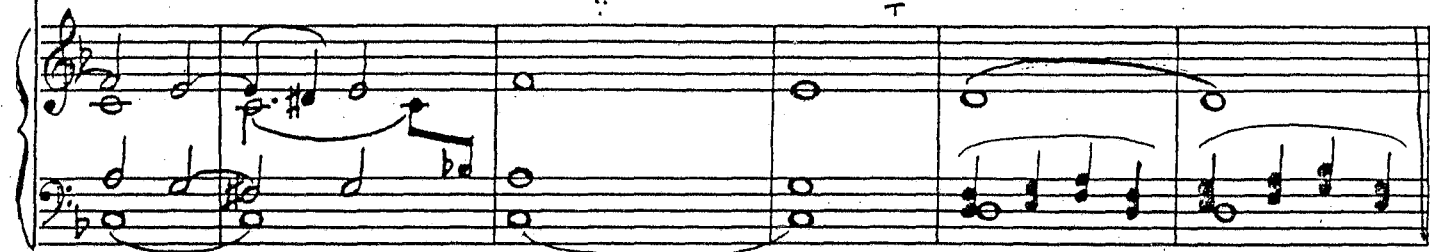
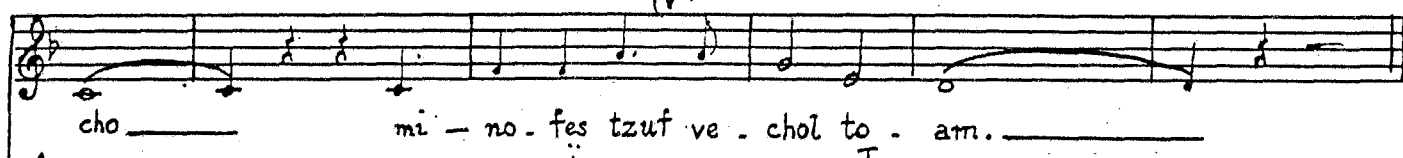
Yē . did ne . fesh ov ho . ra . chā . mon mē .

shoch av . de . cho el rē . tzo . ne . - cho yo . ruts av . de . cho . kē

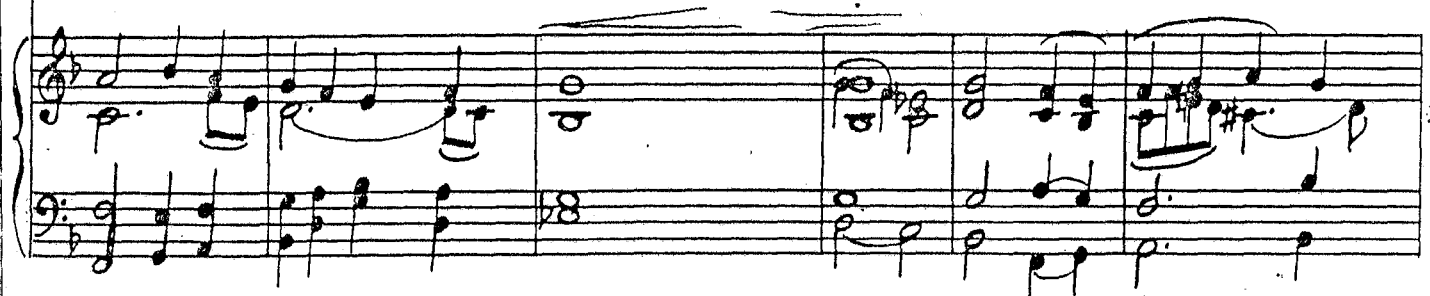
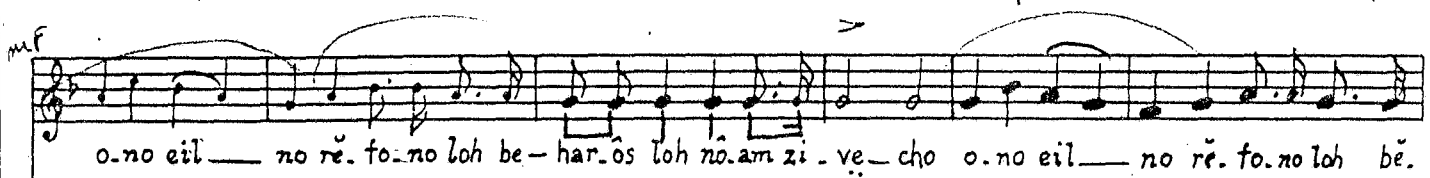
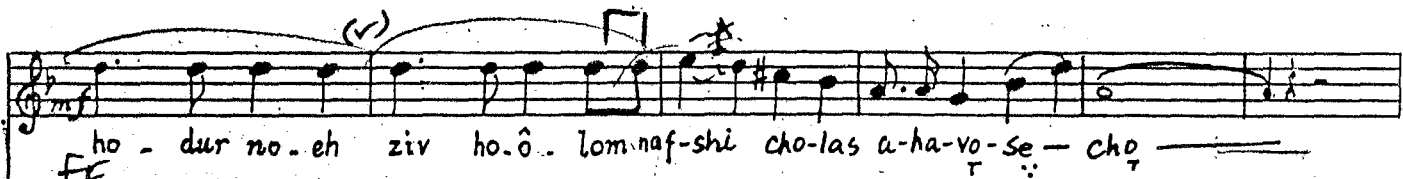
mō a . yol (ve) - yish - ta . cha . veh el mul ha . do - re - cho yo - rats av - de - cho ke -

mo a . yol (ve) yish - ta . cha . veh el mul ha . do - re - cho yē . o . rav lō yē . di . dō . se .
ye - e - rav

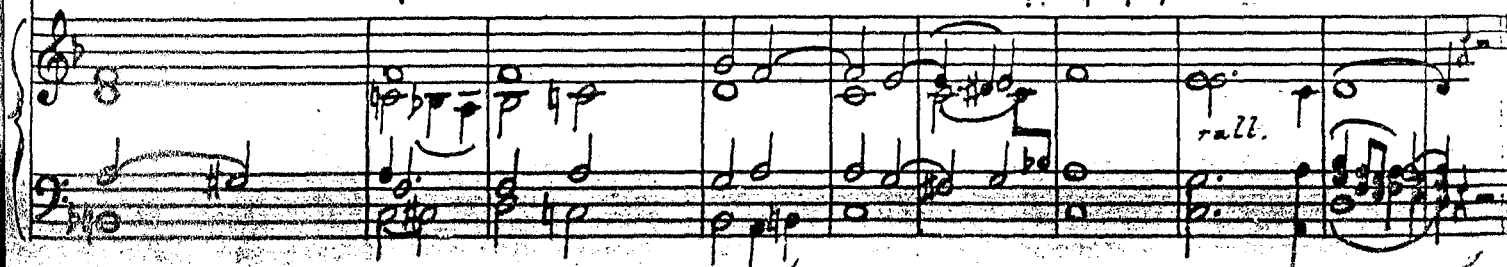
(v)



(v)



(rall.) oi — lom



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The lyrics are written below the notes, with some words underlined. The score is divided into systems, with repeat signs (double bar lines with dots) appearing at the beginning of several sections. The lyrics are in a non-Latin script, possibly a form of Chinese or a related language.

Lyrics (from top to bottom):

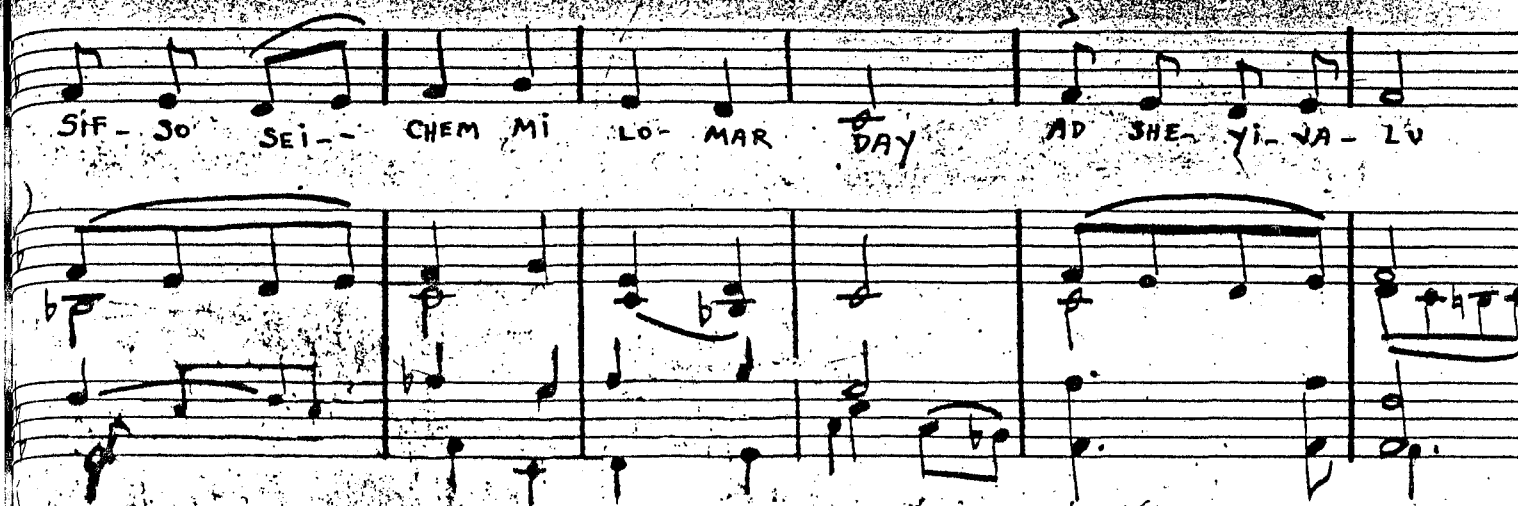
VHA-RI KO-SI LO-CHEM BRO CHO AD B'LI DAY, V'HA-RI

KO-SI LO CHEM B'RO CHO AD B'LI DAY, AD B'LI DAY

AD B'LI DAY AD SHE-YI-VA-LU SIF-SO-SEI-CHEM MI-LO

DAY AD SHE-YI-VA-LU, SIF-SO SEI-CHEM

SIF - So SEI - - CHEM MI LO - MAR DAY AD SHE - yi - JA - LU



So SEI - - CHEM, SIF - So SEI CHEM MI LO - MAR



Second time

1 2 3 4 5

DAY VHA - RI - PAI MI LO

6 7 8

MAR DAY



Veharrkasi lochem



FOOTNOTES

- 1 Abraham Joshua Heschel, The Insecurity of Freedom (New York: Farrar, Straus & Giroux, 1966) Chap 16, p. 244
- 2 Macy Nulman, Concepts of Jewish Music and Prayer (New York: Hallmark Press, 1985) p. 5
- 3 Leo Landman, The Cantor: An Historic Perspective (New York: Yeshiva University, 1972) p. 93
- 4 Idem
- 5 Ibid., p. 92
- 6 Abraham Zevi Idelsohn, Thesaurus of Hebrew - Oriental Melodies (Leipzig, 1914-1932) Vol. VII, p.12
- 7 Macy Nulman. op. cit., p. 73
- 8 Eric Werner, A Voice Still Heard (Penn. State Univ. Press, 1976) p. 237
- 9 Ibid., p. 236
- 10 Ibid., p.1
- 11 A.Z. Idelsohn. Jewish Music in its Historical Development (New York: Schocken Books, 1967) p. 326
- 12 Lazare Saminsky, Music of the Ghetto and the Bible (New York: Block Pub. Co., 1934) p. 176

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- Idelsohn, Abraham Zevi. Jewish Music In Its Historical Development. New York: Holt, Rinehart and Winston, 1929.
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- Nulman, Macy. Concepts of Jewish Music and Prayer. New York: Hallmark Press, 1985.
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- Werner, Eric. A Voice Still Heard. Penn. State Univ. Press, 1976.

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