

SACRED BROOKLYN:
The Sounds of Liberal Jewish Brooklyn
*As Heard Through Kane Street Synagogue, Congregation Beth Elohim
and Union Temple of Brooklyn*

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PREFACE

For much of my life, all roads have pointed to Brooklyn. I can pinpoint the very place I was struck with my cantorial calling. In fall 2011, I attended a Rosh Hashanah service for local Brooklynites in their 20s/30s (offered by a community called *Brooklyn Jews*) at the Picnic House in Prospect Park alongside a few friends. Midway through the service, my friend turned to me and asked, “Why aren’t you leading this service?” It seemed like an odd question; one that I couldn’t answer or even begin to address in the moment. Yet something within me thought her query deserved consideration.

As I listened to the service progress, I felt an increasing desire to get up in front of the congregation, grab a guitar and join in leading the community with my voice. True, the sensation was unexpected, but I could not ignore what seemed to come from a holier place. Perhaps that place was a place I had been for many years. Perhaps the calling came from Brooklyn.

It is likely I had associated “cantors” with Jews more fervent about their faith than I had ever thought I was. Sitting in the Boat House at the Brooklyn Jews’ Rosh Hashanah service I surveyed the room and felt something I hadn’t felt before: these are my people. Suddenly “Jewish” didn’t feel like a thing other people did. “Jewish” was something I was, something I felt, something I could do. If these were the people—cool, smart, creative, friendly, young Jewish adults—who came together for holidays and other gatherings, I wanted to be a [big] part of that.

At 28 years old, I was ready to take on the role of cantor, and for the past four years I have been fortunate to lead the very community that initially inspired me. The

Brooklyn Jews' community I encountered in 2011, and those who continue to serve this community, are the people who inspire me to "do Jewish," and to do it unconventionally. Like a High Holiday service that is held in the middle of a park in the center of a bustling city, I want to perpetuate a Judaism that occurs outside of the norm, tied to a thread linking us to our heritage. Wherever my road points next, I will continue to live a Jewish life that reflects its surrounding environment because of what I've learned during my years in Brooklyn. This thesis is but a small token of my gratitude to my beloved Brooklyn Jewish community.

What began for me as an examination of Jewish Brooklyn soon intersected with my personal story. For over a decade, Brooklyn has been my home. My inspiration for becoming a cantor grew from my happy years in Brooklyn. Examining how liberal Judaism fits into the vibrant musical picture of Jewish Brooklyn at large took me on a journey researching three prominent liberal institutions in Brownstone Brooklyn: Kane Street Synagogue, Congregation Beth Elohim and Union Temple of Brooklyn.

My goal is to bring attention to an area of Jewish musical life that has been largely overlooked—to highlight significant music makers within liberal Jewish Brooklyn who have shaped three vibrant congregations we still look to today. Some of the players may not be as well known as others, but each has made a significant impact on Jewish communities in Brooklyn and beyond. This thesis examines the sounds of these three synagogues and explores how they became bedrocks of Judaism since their inception in the mid-nineteenth century.

ACKNOWLEDGMENTS

This thesis is by no means an exhaustive exploration of musical liberal Jewish institutions that exist today in Brooklyn. I am grateful to my experiences with many other Jewish communities in the surrounding neighborhoods including Park Slope Jewish Center, Brooklyn Heights Synagogue, Shir HaMaalot and Kolot Chayeinu to name a few. Many of Brooklyn's Jewish singer-songwriters have also been a tremendous influence on my cantorial journey and inform the musical choices I make within the synagogue. The people and places around me have forever been my leading source of inspiration. The idea of researching the histories of Kane Street Synagogue, Congregation Beth Elohim (CBE) and Union Temple of Brooklyn developed as a way of narrowing an extremely broad topic of personal interest: the sounds of liberal Jewish Brooklyn today.

Much of the information cited in Chapter One of this thesis is due in large part to the research of Carol Levin and Judith Greenwald (archivist). In 2006, for the 150th anniversary of Kane Street Synagogue, Levin compiled a tremendous archive of old newspaper articles, transcribed conversations with key congregational figures and historical photographs. Greenwald personally saved many of the notes, minutes, papers and manuscripts from Kane Street Synagogue. Without the dedicated work of those who came before me, much of this information would have been lost, or nearly impossible to access. My deepest gratitude to the people whose work forever enables us to keep the rich history of Kane Street Synagogue alive.

Similarly, for the 150th Anniversary of Congregation Beth Elohim, Rabbi Daniel Bronstein and archivist Martha Foley amassed boxes full of old minutes, flyers,

programs, newspaper articles, sermons and more. Chapter Two draws heavily from this deep well of research. They, with the help of other key temple figures, crafted a thoughtful narrative of the congregation which allows us to contextualize the community in the larger Brooklyn and American Jewish story. Thanks to the guidance of Rabbi Marc Katz and Cantor Joshua Breitzer, I was able to access CBE archives and early manuscripts of Rabbi Bronstein's book in order to weave my own story.

For Chapter Three, members past and present of Union Temple of Brooklyn shared their stories, documents, recordings and more so that I could craft an informed narrative of their musical heritage. Most importantly, this thesis is a reflection of numerous personal stories and anecdotes. The sounds of liberal Jewish Brooklyn came alive through interviews I was fortunate to conduct over the past year. Heartfelt thanks to Joey Weisenberg, Rabbi Sam Weintraub, Rabbi Ray Scheindlin, Judy Greenwald, Rabbi Margaret Moers Wenig, Penny Steiner-Grossman, Rabbi Marc Katz, Cantor Joshua Breitzer, Rabbi Rachel Timoner, Matt Green, Rabbi Jerry Weider, Cantor Janet Leuchter, Rose Moskowitz, Pedro d'Aquino, Rabbi Linda Henry Goodman, Marianne Dreyfus, Cantor Avery Tracht, Cantor Emma Lutz, Cantor Lauren Phillips, Dr. Shinae Kim and Benjamin Harris for the time, care and consideration in sharing their personal narratives.

The Brooklyn Daily Eagle and *The Brooklyn Collection* at the Brooklyn Public Library have been incredible resources in providing details of Jewish Brooklyn at the turn of the 20th century. I have thoroughly enjoyed my days spent sifting through the yellowed papers of Brooklyn's past and appreciate the assistance of our local library staff.

To Cantor Benjie Ellen Schiller, “Sacred Brooklyn” recital adviser (presented as a musical representation of my thesis research on December 7, 2016) and cantorial adviser during my tenure at the Debbie Friedman School of Sacred Music, you are my *tzuri*, my rock. Thank you for grounding and guiding me along my journey. You are a constant source of inspiration and strength, and I am forever grateful for your mentorship and friendship.

To my student pulpit mentor, thesis consultant, and colleague at Congregation Beth Elohim, Cantor Josh Breitzer: my truest honor has been learning from you over the past four years. I am indebted to your support, encouragement, knowledge and friendship. *Pirkei Avot* teaches us that, “The dignity of your student should be as precious to you as your own; the dignity of your colleague, as your awe of your master; and your awe of your master as your awe of Heaven.” Thank you for the respect you have shown and for the awe-inspiring example you have set. I am a better cantor because of you.

Last, but most certainly not least, my thesis advisor, Dr. Lillian Wohl. My sincerest gratitude for accompanying me on the adventure through liberal Jewish Brooklyn’s musical past and present. This thesis would not have come together without your advice, motivation and championing of my efforts. Your wisdom was my guiding star in the completion of this process.

INTRODUCTION

Brooklyn is home to one of the most concentrated and diverse populations of Jews in the world. Syrian Jews, Jews from the former Soviet Union, Arab, Iranian, Ashkenazim, Sephardim, Israelis, Eastern and Central European Jews, Jewish-ish Jews, and the great Chasidic dynasties all co-exist in this borough. From these communities, an outpouring of great cantorial music flows from the voices of renowned cantors like BenZion Miller, Moshe and David Koussevitsky, Walter Davidson, Cantor Jacob Goldstein and so many more whose music connects us to Jewish history in Brooklyn. Jews would come in droves to Brooklyn not just to hear these prolific *hazzanim* in a traditional synagogue setting, but also to enjoy a play at the Hopkinson or Parkway Yiddish Theaters in Brownsville. In order to understand how Jewish life in Brooklyn came to be the thriving institution it is today, we must begin by looking back in time.

Although records show that Jews first came to New York City in 1654, it was not until 1838-39 that Jewish names surfaced on the Brooklyn Directory, not long after the founding of the town of Breuckelen in 1834. Until 1883, when the Brooklyn Bridge was completed, Brooklyn was only accessible by boat, a fact mythologized in folklore shared by Kane Street Synagogue, Congregation Beth Elohim and Union Temple of Brooklyn, claiming that men rowed across the East River from Manhattan in order to complete the early Brooklyn minyanim.

Tracing the history of Kane Street Synagogue, Congregation Beth Elohim and Union Temple of Brooklyn can be quite tedious. The earliest iterations of all three congregations shared similar names. For example, Union Temple of Brooklyn is a merger

of two synagogues: Kahal Kadosh Beth Elohim - not to be confused with Congregation Beth Elohim - and Temple Israel, Brooklyn's oldest Reform synagogue. Congregation Baith Israel, the synagogue that has long been lauded as the "Mother Synagogue of Brooklyn," later merged with Congregation Talmud Torah Anshei Emes, becoming Kane Street Synagogue. Five years after its inception, reformists at Congregation Baith Israel broke away from the traditional observances and united to establish Synagogue Beth Elohim, today Congregation Beth Elohim, a community committed to upholding the more liberal Jewish beliefs known in that time. Thus began the long history of overlap (and at many times conflated identities) of these three institutions.

The earliest sounds of Union Temple and Congregation Beth Elohim stem from their Germanic roots. Composers such as the Reverend Edward J. Stark who served Congregation Beth Elohim just before the turn of the twentieth century and Morris Goldstein, whose choral music was utilized for many years at Union Temple, are clear examples of this musical design. Their works are reminiscent of the compositional styles of Salomon Sulzer and Louis Lewandowski, whose music epitomizes German-Jewish choral aesthetics in the 19th century. Of this era ethnomusicologist Mark Kligman notes, "The period between 1880-1940—the golden age of the cantors and the heyday of Yiddish theater and cinema—was a fertile period for Jewish music" (Kligman 2001, 88).

Perhaps one of the most influential composers of early Brooklyn Jewish music is Rabbi Israel Goldfarb, who served Kane Street Synagogue from 1905 to the mid 1960s.

Together, Israel Goldfarb and his brother Samuel published over ten songbooks.¹ Their first, the *Friday Evening Melodies* published in 1918, includes many melodies we still use today including “Sholom Alechem” and “Mogen Avos.”

The Goldfarb brothers also compiled the *Jewish Songster*, published in 1929, which emphasized the importance of communal singing in synagogue worship. One of the most notable attributes of Goldfarb’s compositions is that he wrote them especially for the cantor; his works are rooted in traditional *nusach*² and are replete with moments of solo recitative. Without these attributes it seems that melodies—and communal prayer—would not reach its fullest potential.

Mark Kligman highlights that significant change in Jewish music came about during and after World War II, a time when “Yiddish no longer served as [the Jews’] primary language,” and shifted to “make use primarily of English and Hebrew” (Ibid., 89). In the 1940s and 50s, many Israeli songs filled synagogue sanctuaries, including folk-songs of the Israeli army troupes. Kligman continues, “The practice of singing Israeli songs in American synagogues, camps and at social gatherings spread in the 1950s, accelerated in the 1960s and 1970s...” (Ibid., 95). Brooklyn was not immune to this influence. Many Brooklyn congregations enjoyed the fruits of Israel’s Chassidic Song Festival, established in 1969, adding classics like Nurit Hirsh’s “Oseh Shalom” and Tsvika Pik’s “Sh’ma Yisrael” to worship repertoire.

¹ For more information on the Goldfarbs’ publications, see bibliography.

² A melodic way of indicating Jewish time.

In addition to the changing landscape of Jewish music in this era, Brownstone Brooklyn³ also observed a resurgence of liberal Jews (amongst other groups) who flocked to the neighborhood in efforts to purchase and restore old row houses. The revitalization of Brownstone Brooklyn began in 1963, according to Brooklyn Historical Society's *Park Slope Neighborhood & Architectural History Guide*, and continued well into the 1990s. This period of time was characterized by rioting (specifically around Park Slope's Fifth Avenue) (Morrone 2012, 38), gentrification and many failed government building projects due to fluctuating budgets (Ibid., 37). Though it coincided with the timing of the Fifth Avenue riots, Park Slope received its "Historic District" status in 1973, contributing to it becoming a desirable location to live.

Today Brooklyn is arguably one of America's most enticing cities. According to a 2011 survey, the number of Jews in the Brooklyn borough has increased 23%.⁴ This study was so exciting to the larger New York population that *Gothamist.com* featured the coup in a 2013 article entitled, "Exhausted Study Finds Booming Jewish Population in Brooklyn."⁵ Suddenly, Brooklyn became more of a hotspot than the previously considered Manhattan.

As music inevitably reflects its geographical location, it is no wonder that today's sounds of Jewish Brooklyn are exciting, booming and inspiring. In the following

³ Brownstone Brooklyn, as characterized by the United Jewish Appeal-Federation, refers to the area that includes the neighborhoods of Brooklyn Heights, Boerum Hill, Park Slope, Carroll Gardens, Red Hook, and Cobble Hill. "Jewish Community Study Geographic Profile Report Brooklyn." 128. New York, 2011.

⁴ Ibid.

⁵ Rebecca Fishbein. "Exhausted Study Finds Booming Jewish Population in Brooklyn." *Gothamist*. Jan 18, 2013. http://gothamist.com/2013/01/18/there_are_so_many_jews_in_brooklyn.php. Accessed Oct 2016.

chapters, the sounds of Kane Street Synagogue, Congregation Beth Elohim and Union Temple of Brooklyn will come alive, showcasing the journey each community took to arrive at its current soundscape.

CHAPTER ONE

KANE STREET SYNAGOGUE

SYNAGOGUE BEGINNINGS (1856-1905)

The synagogue that has long been lauded as the “Mother Synagogue of Brooklyn,” began with a gathering of twelve Bavarian, Dutch and Portuguese Jews.⁶ These men convened to establish Congregation Baith Israel: a “religious society”⁷ comprised of attorneys, hatters, furriers, barroom owners, masons, rabbis, pawnbrokers, tailor shop owners, builders and carpenters.⁸ While fast and efficient ferry service from the base of Atlantic Street to downtown Manhattan allowed for the attending of Shabbat services in the city, many Brooklyn-based Jews yearned for a place of worship closer to home.

By March 22, 1856, the incorporation of Congregation Baith Israel was filed with Kings County, City of Brooklyn, making this one of the first synagogues institutionalized in the city of Brooklyn.⁹ The congregation met at 155 Atlantic Street and was led by a *chazzan* (cantor) for the High Holidays, Passover and Shavuot.¹⁰ Their first full-time hire was Reverend M. Gershon¹¹ who ultimately proved unfit to lead the congregation due to

⁶Greenwald, “First Synagogues: The First 144 Years of Congregation Baith Israel Anshei Emes (The Kane Street Synagogue),” 32.

⁷ “Acts of Incorporation,” *The Synagogue Journal*, Issue 1 (2006). *The Synagogue Journal* was Kane Street Synagogue’s internal publication of collected histories and memoranda published from 1856-2006. More information can be found at www.kanestreet.org/about/history.

⁸Carol Levin, “Baith Israel’s First Congregation,” *The Synagogue Journal*, Issue 1 (2006).

⁹ See Appendix C.

¹⁰ “Beginnings of Brooklyn Jewry,” kanestreet.org/about/history. Accessed July 2016.

¹¹ Before the Association of Cantors existed, the title of “Reverend” was used synonymously with cantor.

lack of training. Later, they successfully hired Reverend Joel Alexander, who had trained in seminary in Munster, Prussia.

In late 1861, many aspects of their Orthodox ritual practice left the community feeling divided between reformers and traditionalists. A mere five years after incorporation, a group of congregants began to discuss breaking away from Congregation Baith Israel. *The Brooklyn Daily Eagle* reported,

...the greatest harmony prevailed until the year 1861, in October, when the spirit of discontent arose owing to the use of certain Rituals. And when in the same year the secession of the Southern States was spoken of, and really took place soon after, the discontented members, desiring the use of the German mode of prayers, instead of the Polish, seceded from the Congregation "Beth Israel" and directly after formed the Congregation "Beth Elohim."¹²

Despite the secession of a number of unsatisfied congregants, by 1862, Congregation Baith Israel was thirty-five families strong and felt ready to build its own permanent edifice. In an edition of *The Brooklyn Daily Eagle* dated January 9, 1862, the following announcement was printed:

The congregation "Baith Israel," established in this city six years ago, and all that time worshipping in a room at No. 155 Atlantic Street, are now in a condition to 'stretch forth the cords of their tent,' and build them a synagogue, the site of which is at the corner of Boerum and State streets, and the foundation stone of which will be laid at 1 o'clock, P.M., on the ensuing Sabbath¹³. The occasion will be a solemn and interesting one, and

¹² "Reformed Judaism," *The Brooklyn Daily Eagle* (Brooklyn, NY), Vol 30, No 35, February 11, 1870, page 3, Newspapers.com, Aug 2016.

¹³ It is likely that "Sabbath," as referred to by *The Brooklyn Daily Eagle*, implied Sunday - the Christian day of rest - as opposed to the Jewish Sabbath - sundown Friday evening to sundown Saturday evening.

Rev. Drs. Raphael and S.M. Isaacs, from New York, will take part in the ceremonial.¹⁴

Some of the earliest documentation about the sound of this congregation surrounds the dedication of the new synagogue. Enthusiastic about their new landmark, the congregants “...accompanied by band music, marched proudly to their new premises and placed the Congregation’s scrolls in a new holy ark, which is the same ark that continues to serve the synagogue to this day.”¹⁵

In many ways, the synagogue thrived. The first Jewish School in Brooklyn, “Boerum Schule,”¹⁶ was established at the congregation in 1864, convening separate classes for boys and girls. For roughly a decade, boys ceremonially became Bar Mitzvah and were confirmed. By the year 1873, young women were also confirmed and soon after, joint confirmation ceremonies were held on Shavuot, a custom that continued well into the mid-twentieth century.¹⁷

Many members, however, still felt the winds of change upon them and before long, Congregation Baith Israel ruled out separate seating for men and women. Members urged for reform in prayer practice, but attempts at implementing an organ and mixed choir pushed the community too far, and these ideas were immediately dismissed.

¹⁴“City News and Gossip,” *The Brooklyn Daily Eagle* (Brooklyn, NY), Vol 21, No 7, January 9, 1862, page 11, Newspapers.com, Aug 2016.

¹⁵ Greenwald 33.

¹⁶ Greenwald 33.

¹⁷ “Beginnings of Brooklyn Jewry.”



*Boerum Place Synagogue circa 1889.
Courtesy of kanestreet.org.*



*Exterior view of Kane
Street Synagogue circa
1905-1931. Courtesy of
the Brooklyn Public
Library's Brooklyn
Collection.*

By 1905, Congregation Baith Israel had once again outgrown their worship space. For the hefty sum of \$30,000, the German Evangelical Lutheran Church building on Harrison Street (now Kane Street) was purchased, and continues to serve the Kane Street Synagogue community today. With this expansion of their physical space came a boom in membership, and the congregation was finally ready to hire a full-time rabbi once again.

THE ISRAEL GOLDFARB ERA (1905-1965)¹⁸

In August 1905, Congregation Baith Israel hired Rabbi Israel Goldfarb to serve as both *chazzan* and Sunday school director. One year later he was asked to also serve as rabbi of the congregation.¹⁹ Although his brother Samuel E. Goldfarb was known as the musician of the family, Israel Goldfarb became one of the most influential composers of

¹⁸ Sources cite many different dates for Goldfarb's retirement somewhere between 1956-1960. He served as Rabbi Emeritus until his death in 1965.

¹⁹ Ofer Ronen. "Israel Goldfarb," Jewish Music Research Centre, The Hebrew University of Jerusalem, accessed Sep 2016, <http://www.jewish-music.huji.ac.il/content/israel-goldfarb>.

synagogue music in his time. As a young man, Goldfarb studied music with an uncle (who was a cantor) and pursued music lessons at Columbia University when he came to the United States in year.²⁰



Rabbi Israel Goldfarb. Courtesy of kanestreet.org.

Together, the Goldfarb brothers published over ten songbooks their first being *Friday Evening Melodies* in 1918. This famous publication included many melodies we still use today including, “Sholom Alechem” and “Mogen Avos.” Israel and Samuel Goldfarb also compiled the *Jewish Songster*, published in 1929, which was meant to emphasize the importance of communal singing in a synagogue similar to the purpose of *Friday Evening Melodies*. Unlike its predecessor, *Jewish Songster* did not include any musical notation, rather Hebrew and Yiddish “lyrics” with English transliteration for ease of use. A translation of the Hebrew words is also excluded from this publication. In the preface written by Israel and Samuel Goldfarb it states,

²⁰ Carol Levin, “From a Conversation with Joseph Goldfarb” *The Synagogue Journal*, Issue 6 (2006), accessed Aug 2016, http://kanestreet.org/wp-content/uploads/2008/09/hjbinder06sacred_music.pdf.

In preparation and organization of these melodies for Congregational singing the compilers had the following aims in view:

- 1) Close adherence to the old Jewish traditional form
- 2) Simplicity of arrangement
- 3) A vocal range suitable for the average voice

If this booklet results in a more orderly, decorous and inspiring Divine Service, participated in and enjoyed by old and young, we shall feel compensated to the highest degree.

To Israel Goldfarb, simple, accessible, traditionally-rooted music was the key to successful communal prayer. In fact, one of the most notable attributes of Goldfarb's compositions are that they were truly written for the cantor, rooted in traditional nusach and replete with moments of recitatives. Without these attributes it seems that melodies - and the prayer - would not be fulfilled to its fullest potential.

Yet easy congregational singing was not the sole goal of compiling these liturgical melodies. The Goldfarb brothers also saw the importance of moving prayer, ritual and Jewish music into the twentieth century. In the preface of *Friday Evening Melodies*, they write:

Throughout this collection the composers have adhered to a definite plan - that of presenting Jewish traditional "Prayer motive," in a modern musical setting. It is well known to all students of Jewish liturgical music, that the music of the Synagogue as we have it today, may be said to consist of two distinct kinds. (1) On the one hand we have the music of the Eastern-European Jew distinguished by its warmth and impetuosity, and characterized by its soul-stirring, tragic and melancholy elements. This music which may still be heard in most Orthodox Synagogues in America is of oriental origin and bears all the earmarks of the "Goluth."²¹ (2) On the other hand we have the music of the Western European Jew known by its calm, deliberate, orderly and dignified style, and recognized by its well-calculated, mathematical and classical structure. This music may be heard

²¹ or *Galut* meaning Jews living outside of Israel.

in the more progressive Synagogues and reformed Temples and bears the insignia of Israel Emancipated. Too often have the makers of our liturgic music gone to one extreme or the other. The ones disregarding every rudiment of rhythm, melodic scheme and harmonic structure in their eagerness to express freely and unreservedly the anguish of Jewish suffering; the others sacrificing much of the Jewish spirit for the sake of external beauty and harmonic form.

Stemming from his own love of music, and deep understanding of how sound reaches the spirit, Goldfarb's primary intent was to engage people in singing by means of accessing the familiar. The easier the melody, and the more it tapped into ancestral sounds, the more participatory the moment in prayer, thus making old sounds new once again. Of his approach to congregational singing, his grandson and successor Rabbi Henry D. Michelman recalls, "Goldfarb was often called 'the father of congregational singing' because in those earlier years the idea of congregants singing in an organized fashion was not popular nor accepted in many traditional synagogues."²² Goldfarb went beyond the traditional cantor and choir make up of a synagogue service. He pushed his members to become active participants in the prayer experience by making room for all of their voices.

His methodology of reaching the congregation started by first engaging the congregational youth. Most of his music was written for children's choir and piano. In addition to offering easy melodies, these "songsters" were printed with large Hebrew text as well as transliteration to make all melodies, and the language was rendered as accessible as possible. This was relatively progressive for his time and made it easy for

²² Rabbi Henry D. Michelman, "Israel Goldfarb (1879-1967) Rabbi, Cantor and Influential Composer" *The Synagogue Journal*, Issue 6 (2006), accessed Aug 2016, http://kanestreet.org/wp-content/uploads/2008/09/hjbinder06sacred_music.pdf.

anyone, especially a child, to learn. In an earlier portion of the preface to *Friday Evening Melodies*, the Goldfarbs write, “In preparing these songs, the composers took particular care to make them simple in form, traditional in character, Jewish in spirit, easy to learn, and within the range of children’s voices” (Goldfarb 1918, i). A simple piano accompaniment has been added to facilitate rehearsals and to make the songs available for use at school assemblies and for home practice.”

To truly bring his vision to life, Rabbi Goldfarb started a two-part choir comprised of young men. He brought on his brother Samuel to serve as choir conductor. The choir would perform at Shabbat morning services and on High Holy Days.²³ Congregation Baith Israel’s choir was comprised only of men until the 1930s when they began to permit mixed singing.

Israel Goldfarb was the presiding rabbi when, in 1908, a merger occurred between two synagogues - Congregation Baith Israel and Congregation Talmud Torah Anshei Emes. Mergers were quite popular at the time allowing for two communities to pool together resources, leadership and membership. Ritual practice at the newly established “Baith Israel Anshei Emes²⁴” became a blend of German Jewish practices bordering on Reform Judaism with those of the more traditional Russian Jewish practices of Talmud Torah Anshei Emes. In her article, “Brief History of the 1908 Consolidation,” in *The*

²³ Carol Levin, “From a Conversation with Joseph Goldfarb” *The Synagogue Journal*, Issue 6 (2006), accessed Aug 2016, http://kanestreet.org/wp-content/uploads/2008/09/hjbinder06sacred_music.pdf.

²⁴ A brief, important side-note: at the time of the merger and for decades after, the synagogue was also called “The Harrison Street Synagogue,” perhaps because it was simply easier to say. This secondary name later changed to “Kane Street Synagogue,” when Harrison Street became Kane Street in 1928. Today the congregation is still officially known as both Kane Street Synagogue and Congregation Baith Israel Anshei Emes.

Synagogue Journal, Carol Levin writes, “The presence of these two traditions challenged Rabbi Goldfarb to find creative, practical solutions to ritual practice throughout his fifty-six years at the synagogue.”²⁵

Despite these challenges and many decades of undulating membership, Israel Goldfarb is extolled as the rabbi who saw the congregation through some of its most vibrant years. He presided over the Bar Mitzvah of famed composer, Aaron Copland in 1913. Goldfarb oversaw the re-beautification of the synagogue building on multiple occasions throughout his rabbinate. In 1919, the congregation reached over 140 members, a truly large number for the time.

As “the father of congregational singing,” Goldfarb inspired many others to bring his melodies and praying style into their synagogues. He developed a curriculum for training cantorial students and is credited as a founding member of both the Jewish Theological Seminary and Hebrew Union College cantorial schools.²⁶ Goldfarb retired in 1959.

SHALOM ALEICHEM

Legend upholds that Israel Goldfarb first began to compose his setting of *Sholom Alechem* on the steps of Columbia University. This famous melody is still heard around the world at many Shabbat dinner tables and congregational Friday evening services.

²⁵ Carol Levin, “From a Conversation with Joseph Goldfarb” *The Synagogue Journal*, Issue 6 (2006), accessed Aug 2016, http://kanestreet.org/wp-content/uploads/2008/09/hjbinder06sacred_music.pdf.

²⁶ Michelman, “Israel Goldfarb (1879-1967) Rabbi, Cantor and Influential Composer.”

According to a conversation with Cantor Henry Rosenblum, Sep 2016, “[‘Sholom Alechem’] was written originally to be sung in an A-B-B-A pattern, but today it is primarily sung in an A-B-A-B pattern.” This is a reflection of how music evolves when influenced by other prayer leaders and congregations over time. This musical pattern is exhibited in both settings of this liturgical poem found on the subsequent pages.

In regards to this composition, musician and *shaliach tzibbur* (prayer leader) Joey Weisenberg explains that:

Everyone at Kane St was really proud of Goldfarb, or at least those who knew about him. Sometimes his ‘Sholom Alechem’ [manuscript] was up behind glass on the walls. Apparently he wrote it in 1913. My teacher Noah Schall says that melody wasn’t really Goldfarb’s; rather, it was ‘in the air.’ Noah Schall wasn’t around then, so he can’t prove it, but Goldfarb did have to write a letter defending [the melody’s authenticity].”²⁷

Goldfarb did in fact, write a letter²⁸ to Chazzan Pinchas Spiro dated May 10, 1963 in which he stated,

Please be assured that the melody originated with me and me alone. I composed the melody forty-five years ago this month (1918), while sitting on a bench near the Alma Mater statue, in front of the Library of Columbia University in NY...
...The popularity of the melody traveled not only throughout this country but throughout the world, so that many people came to believe that the song was handed down from Mt. Sinai by Moses...
...But the fact remains that I am the composer, and the melody has been copywrited [sic] by me and recorded at the Library of Congress in 1918.

I went to this length in writing to you in order to silence once and for all the many claims to the contrary.

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²⁸ “Origins of ‘Shalom Aleichem.’” *The Synagogue Journal*, Issue 6 (2006), accessed Aug 2016, http://kanestreet.org/wp-content/uploads/2008/09/hjbinder06sacred_music.pdf.

Nevertheless, the melody is deeply cherished by Jews of all descents. It continues to serve as that “Mi Sinai” melody for many generations and will likely continue to do so for generations to come. Two different notations (one for voice and piano and one for solo voice without accompaniment) are provided in the following pages.

Sholom Alechem—שְׁלוֹם אֱלֵיכֶם

mf Moderato.

Sho-lom a - le-chem mal-a-che hash-sho-res mal-a - che el - -

mf Moderato.

yon Mo - lech mal'-che ham-m'lo-chim hak-ko-dosh bo-ruch

hu; Bo - a - chem I'-sho-lom mala-che hash-sho-lom, mala - che el -

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FRIDAY EVENING MELODIES

85

hak-ko - dosh bo - ruch hu; Tses' - chem l'-sho - lom

mala - che hash-sho - lom mala - che el - - yon

Me - lech mal' - che ham-m'lo-chim hak-ko-dosh bo-ruch hu.

yon Me - lech mal'-che ham-m'lo-chim hak-ko-dosh bo-ruch

hu; Bor'-chu - ni l'-sho - lom mal - a-che hash sho-lom

mal-a - che el - yon Me - lech mal-che ham-m'lo-chim,

11 SHOLOM ALECHEM

שְׁלוֹם אֱלֵיכֶם

Moderato, mf

I.O.

Sho-lo a-le-chem mal-a-che ha-sho-res

mal-a-che el - - yon Mi - se-lech mal'-che ha-

n'lo - chin ha-ko-dosh bo-ruch hu; Bo-a-chem l'sho-lom

mal - a - che ha-sho-lom, mal-a-che el - yon

Mi - se-lech mal'-che ha-n'lo-chin ha-ko-dosh bo-ruch

hu; Bor'chu-ni l'sho-lom mal - a - che ha-sho-lom,

mal-a-che el - yon Mi - se-lech mal'-che ha-n'lo-chin

ha-ko - dosh bo - ruch hu; Tee-chen l'sho-lom

mal - a - che ha-sho - lom, mal-a-che el - - yon

Mi - se-lech mal'-che ha-n'lo-chin ha-ko-dosh bo-ruch hu.



Photo courtesy kanestreet.org

AARON COPLAND

World renowned composer, Aaron Copland, is perhaps one of Kane Street Synagogue's most famed congregants. His father, Harris Copland, served as President of Congregation Baith Israel from 1907-1909 and is known for playing an instrumental role in organizing the congregation's first Sisterhood.²⁹ Harris Copland was also credited with helping purchase the new synagogue building in the early twentieth century.

While there is not much proof of Goldfarb's direct impact on Copland's music, one might imagine that with the numerous times Aaron was found in the synagogue, Jewish music had an influence on the way he approached certain chord progressions, modes, and other aspects of his original compositions. Legend upholds that it was Rabbi Goldfarb who convinced Aaron's parents to let him pursue music when they were not initially in favor of the career path. In an article published by the Forward, Benjamin Levisohn reports that, "...[Copland's] career also epitomized the American Jewish

²⁹ "Women's Organizations." *The Synagogue Journal*, Issue 12 (2006), accessed Aug 2016, <http://kanestreet.org/wp-content/uploads/2009/02/binder12.pdf>.

experience. From his Jewish Brooklyn childhood, Copland ascended the heights of classical music world by creating his music in his own image.”³⁰

Howard Pollack writes in *Aaron Copland: The Life & Work of an Uncommon Man*,

Over the course of his career, he nonetheless wrote a handful of works with explicit ties to Judaism, including a setting of Aaron Schaffer’s Zionist poem, ‘My Heart Is in the East’ (1918); a *Lament* for cello and piano (1919) after one of the traditional melodies for the Hebrew prayer ‘Adon Olam’; *Four Motets* for chorus (1921), based on Psalmic fragments; the piano trio *Vitebsk* (1928), inspired by Ansky’s famous play *The Dybbuk*, about social oppression and redemption in a Russian shtetl; the Jewish-Palestinian folk-song setting ‘We’ve Come’ (‘Banu’) (1938); and a chorus based on the opening section of Genesis, *In the Beginning* (1947). (Pollack 2000, 27).

There is evidence of Judaism’s impact on Copland’s compositions. Whether or not these influences come directly from Kane Street Synagogue is left unseen, however Copland does credit Goldfarb as being an “effective leader of a congregation” and recognizes his “fine baritone voice.”³¹

There is also evidence of Brooklyn’s impact on Copland’s music. In San Francisco Symphony’s *Keeping Score* episode, “Copland and the American Sound,” we learn how heavily Copland was influenced by the “sound of the street,” which in the early 20th century implied jazz music. They share, “Copland said from the beginning that he wanted to write music that would let you know how it felt to be alive on the streets of

³⁰ Benjamin Levisohn. “Finding an Excuse to Celebrate Copland,” *The Forward*. December 10, 2004.

³¹ Pollack 26.

Brooklyn.”³² That geographical surroundings, especially those of an urban setting, impact a composer’s style is undeniable.

Kane Street has kept ties to Copland alive over the years. In 1961, Rabbi Goldfarb’s daughter invited him to a birthday celebration for Rabbi Goldfarb. Though Copland declined the invitation, he did promise to send a telegram. In the 1970s, one of Copland’s Sunday School teachers sent him an invitation to her art exhibition. Though he declined, he did wish her much success.³³ On November 14, 2004, Kane Street Synagogue held a tribute concert to Aaron Copland in honor of the 91st anniversary of his bar mitzvah. Copland will forever be celebrated as the great composer who can credit Kane Street Synagogue for his earliest Jewish musical influences.

DE ROSSI SINGERS

A small choral group named the De Rossi Singers³⁴ (after famous Jewish Renaissance composer Salamone De Rossi) was established in 1976 as the brainchild of lay-leader Rabbi Ray Scheindlin. The singers began as a quarter featuring Scheindlin, Shelley Stein, Miryam Wasserman and Harry Davis - all lay-leaders. The group would

³² “Copland and the American Sound.” *Keeping Score*. (TV Series) <http://www.pbs.org/keepingscore/copland-american-sound.html>. Accessed Jan 2017. *Keeping Score* is a presentation of KQED San Francisco and is produced by inCA productions for the San Francisco Symphony.

³³ *The Synagogue Journal* reports that Copland has no recollection of her.

³⁴ From an interview with Rabbi Ray Scheindlin, Oct 2016: “I wanted to make the point that **De** Rossi is part of a large family. Many refer to him as ‘Rossi,’ but Azaria De Rossi, one of [Salamone’s] forbearers is a famous Jewish humanist. I wanted to establish the link between Salamone de Rossi and Renaissance Jewish tradition. In Hebrew, the family signed their name as *Min Ha’adumim* (meaning ‘of the red ones’). In Italian this is *De Rossi*. When he signed it in Italian, he dropped the ‘de,’ but it was important for me to show that he was part of a larger Jewish Humanist history.”

perform at services and High Holidays after a maximum of two to three rehearsals. The De Rossi singers were still thriving in the year 2006. In an article by Rachel Epstein, “The Sound of Music at Kane Street,” she shares how founding member Miryam Wasserman, “remembers with great fondness a Jewish Museum lecture by composer/conductor Hugo Weisgall on Salamone Rossi for which the De Rossi Singers performed the music.”³⁵ Many important members of the congregation sang with the De Rossi singers throughout the decades, including influential lay-leaders Rabbi Ray Scheindlin and Robert Weinstein.

Today the De Rossi Singers function as the Kane Street Synagogue choir. The congregation now hires professional singers in addition to volunteer singers to participate. Much of their music is still available for perusal in the Kane Street choir loft.

SIGNIFICANT MUSICAL LAY-LEADERS

Kane Street Synagogue prides itself on being a predominantly lay-lead congregation. In the years following Rabbi Goldfarb’s retirement, many of its members took on important roles in maintaining the physical synagogue building, its administrative upkeep, and serving as musical prayer leaders. From 1967-1971, Goldfarb’s grandson Rabbi Henry D. Michelmen served the congregation. Due to lack of funding and other extenuating circumstances, much of the 70s, 80s and early 90s fell to the hands of lay-leadership. This was a holy task, and at times quite burdensome.

³⁵ Rachel Epstein. “The Sound of Music at Kane Street.” *The Synagogue Journal*, Issue 6 (2006), accessed Aug 2016, http://kanestreet.org/wp-content/uploads/2008/09/hjbinder06sacred_music.pdf.

Perhaps one of the most significant lay-leaders in the history of Kane Street Synagogue is Rabbi Ray Scheindlin. Scheindlin moved to Brooklyn in 1974 and immediately felt at home with the (then) small congregation of Kane Street Synagogue. In his “Kane Street Memoir,” Scheindlin recalls that a cantorial student was hired that year to lead the High Holiday services. In efforts to alleviate the financial strains that are associated with hiring a cantor, he offered to serve as the High Holiday lay-cantor the following year free of charge. In 1979, when the congregation was once again in search of a rabbi, Scheindlin (a trained rabbi in his own rite), accepted the board’s request (with hesitation) to serve as part-time rabbi. He recalls,

I had serious reservations about this idea. I loved being an active lay member. Moreover, I had never thought of the rabbinate as my career. I had gotten through rabbinical school without taking a single course in homiletics, pastoral psychology, or education, taking exclusively courses on ancient texts and history. And although I loved Jewish rituals and was steeped in Hebrew books, I had always - even as a rabbinical student - been a freethinker, never feeling myself bound by any single established intellectual or religious system. I was and am still in constant internal dialogue with the Jewish religious tradition, but I had trouble imagining how I could guide a congregation in the ways of Judaism when my own beliefs and attitudes were in a constant state of free development and in many ways diverged from accepted canons. Nor, for all my years of Talmud study, did I believe in the authority of *halakhah*.³⁶

Nevertheless, he stepped up to serve the congregation and did so with complete determination, balancing his role as a full-time professor at The Jewish Theological Seminary (JTS) and as part-time rabbi of Kane Street Synagogue. When he stepped onto

³⁶ Rabbi Ray Scheindlin. “Kane Street Memoir.” *The Synagogue Journal*, Issue 33 (2006), accessed Aug 2016, http://kanestreet.org/wp-content/uploads/2009/02/binder38_roshhashanah.pdf.

the bima, he brought his full self. Congregant Rabbi Margaret Moers Wenig³⁷ recalls hearing Scheindlin *daven* on the High Holidays:

Ray's *davening* of *Musaf* on Rosh Hashanah and Yom Kippur was really what got me interested in *chazzanut*. Absolutely, hands down, no question. The moment I was captured was in the *Uv'shofar Gadol*³⁸. In *K'vakarat* he segued into Ben Zion Shenker's melody *Mizmor L'David* (Psalm 23). It made me realize there was a Shepherd there at all. It is the same Shepherd that lays us by still waters and restores our soul (in Psalm 23). He did that musically. He never talked about it. Never gave an *iyyun*. Never explained what he was doing. He just did it. Everyone at Kane Street knows that melody for Psalm 23. Ray didn't give a single word of explanation. He just sang it. That was a revelation to me - it opened up the possibility to me that *Un'taneh Tokef* had other meanings than those I had originally attributed. It made me realize what could be done with music.

In the 1970s, Scheindlin led the congregation at the heart of the Brownstone Brooklyn revival when many young couples moved to Brooklyn, purchased brownstone buildings and worked hard to beautify a city that was in massive disrepair. Now, in the 2010s, when Scheindlin comes to Kane Street Synagogue he enjoys seeing many of his bar and bat mitzvah students returning for the High Holidays with young children of their own. This year (in 2016), Scheindlin led his final High Holiday service and is heading into retirement. He still serves the cantorial and rabbinic student communities through his professorship at the Jewish Theological Seminary, and from time to time can be found at Kane Street Synagogue.

³⁷ Rabbi Wenig was a member of Kane Street Synagogue with her family from 1979 through roughly 2005.

³⁸ A section of the *Un'taneh Tokef* prayer heard during Rosh Hashanah Musaf

Congregant Penny Steiner-Grossman³⁹ recalls lay-leader, Robert Weinstein, who served as the unofficial Kane Street *chazzan* for many years. She remembers how he stepped up to serve when the congregation needed him. Rabbi Wenig reminisces, “Bob Weinstein was a treasure and a treasury of *nusach*. If Bob hadn’t been there, might [Kane Street] have considered hiring a *chazzan*?” Similarly, congregant (and later Music Director), Joey Weisenberg recounts, “Bob Weinstein was super loved at Kane Street. He loved to sing and had a big operatic voice. He was basically the lay-cantor. One of his big pieces was *Mim’komo* (from *musaf Kedushah*).”⁴⁰ Weisenberg recalls this melody as “Bob’s,” and recognizes it is hard to credit the original source since so many of our Jewish melodies have been passed down orally through generations, changed and left uncredited. When Bob passed away in 1999, much of the congregation came out to show their love at his memorial service. At his graveside, congregants spontaneously began to sing *Mim’komo* to peacefully lay him to rest.⁴¹

JOEY WEISENBERG

Joey Weisenberg arrived on the scene in 2006-07 as part of the overall Kane Street community, but not as an official member. Kane Street had advertised that they were looking for some sort of musical director. They weren’t prepared to hire a cantor, as they didn’t have that kind of budget, but were eager to have something happen there

³⁹ Penny and her family were members of Kane Street Synagogue in the 1980s and 1990s. She also served as a cantorial soloist and musical leader of Union Temple during the same years.

⁴⁰ Joey Weisenberg Skype interview with the author, Sep 6, 2016.

⁴¹ Ray Scheindlin in conversation with the author, Oct 2016.

musically. At the time, Weisenberg was 25, working as a musician, and it seemed like a good fit for him. He credits Kane Street Synagogue as the initial impetus for the type of congregational work he does today.



Joey Weisenberg courtesy of joeyweisenberg.com

One of Weisenberg's lasting contributions to the community is *The Kane Street Songster*. This compilation includes over 100 melodies that the Kane Street community sings. Some melodies are very, very old. Weisenberg compiled this partially as an ethnographic study, and in other ways as a basic tool for people who want to sing cherished melodies and happen to read music. Much of the music he compiled in this songster is representative of the sounds of the Kane Street community in the early 2000s.

Weisenberg brought with him a worship-leading style that had not been attempted for many decades—the revivification of the communal voice. His approach was to take a *niggun* (a wordless melody) and sing it over and over and over again with a small group of people. In a room off the main sanctuary, he gathered with people who just “wanted to sing” on Shabbat morning. As people became better acquainted with the melody, they would begin to first sing along with the melody, and then add their own improvised harmonies until the room filled with a wall of sound. This “side” service became so popular that it began to draw people away from the main sanctuary service. When faced

with the decision to incorporate the “other” service, the congregation-at-large was not quite ready to make such dramatic changes. Weisenberg’s service remained in the side room for five years until the congregation asked him to bring the uplifting energy of his service into the main sanctuary.

This type of untraditional worship received both significant push back and support. Congregants were simultaneously excited and unenthused because it meant changing what they were used to. Weisenberg says of his work today, “now I visit hundreds of synagogues around the world, and I know it’s normal.” He feels that his work is “not innovative; it’s just trying to create some depth to do [communal prayer] as well as we can.”⁴²

One of Weisenberg’s fondest memories of his days with the Kane Street community hearken back to 20 Bergen Street where the “alternative [High Holiday] service” met with a packed room. “My favorite thing about this service is that it’s with 250 people in a space that is exactly of that size. I am always standing at the *amud* (lectern) on the same level as everyone else. This is a prerequisite for singing together. They are standing for all of Yom Kippur. It’s like a praise fest and also has the depth of emotion that we try to encounter at the High Holidays.”⁴³

Of the future, Weisenberg says, “We need strong performers and a fertile field of people who sing. The culture itself has to sing, not just its performers. Even if there isn’t

⁴² Joey Weisenberg Skype interview with the author, Sep 6, 2016.

⁴³ Ibid.

an overflow of music, there still is music alive in the hearts of the people. It needs to be sought out, and found.”

Weisenberg’s work brings the congregation full circle. His reimagining of congregational singing hearkens back to Goldfarb’s dream of reaching the community through communal prayer. This ability to access our liturgy and our music, this ability to truly participate, brings people back into the synagogue time and time again.

KANE STREET TODAY

Today Kane Street Synagogue continues to thrive and serve as a destination synagogue for many people. While they still take much pride in their lay-led approach to services, Rabbi Sam Weintraub and Judith Berkson (Music Director) serve at the helm of the congregation. Rabbi Weintraub, who has been leading since 1996 recognizes that today, Friday evening services are much more coherent and organized thanks in part to Joey’s leadership. He shared with me that because of the many different lay-leaders who rise to serve as *ba’alei t’fillah* (prayer leaders), there is an eclectic mix of musical styles from Shabbat to Shabbat.⁴⁴ However, “since Joey and Judith, people are more sensitive to the importance of singing beloved melodies. Because of them, things are introduced in more sensitive, pedagogically effective ways.”⁴⁵

Singing on Friday nights strengthened, due in much part to the work that Joey did during his tenure. Judith has continued to strengthen lay leadership so that it’s much more

⁴⁴ Rabbi Sam Weintraub in conversation with the author, Sep 2016.

⁴⁵ Ibid.

coherent. Under her leadership, we now hear more soulful davening during Musaf. While there has not been a noticeable change in style, nusach or ritual orientation, musical passion, interest, focus and coherence has grown positively. “Congregational participation is pretty strong,” Weintraub shares, “depending on how many regulars are there. If they’re present, it’s fairly strong. We follow a pretty full Hebrew liturgy. You need a certain background to be able to follow along completely. That being said, even people who come along not knowing Hebrew, can pick it up fairly easily by using transliteration.” Kane Street Synagogue uses the *Sim Shalom siddur* (prayer book) and also offer a supplementary siddur on Friday night with transliteration called, “A Different Kind of Siddur.” Popular Friday evening melodies include Shlomo Carlebach’s “Mizmor L’David,” Eric Mandell’s “Ahavat Olam” and of course, they still love to sing Israel Goldfarb’s “Mogen Ovos.”

Looking forward to the future, Weintraub predicts, “We are contemplating a renovation of the interior of the sanctuary. If we change the seating and overall design so people can come closer together in prayer, it could have a strong influence. I think it’s probably going to veer toward the experience of having stronger musical direction and stronger training of our prayer leaders. I think this will lend itself to bringing people from different literacies together.”⁴⁶

⁴⁶ Ibid.

CHAPTER TWO -
CONGREGATION BETH ELOHIM

SYNAGOGUE BEGINNINGS (1861 - 1909)

In 1861, 41 men - some of whom had been members of (and subsequently left) Congregation Baith Israel⁴⁷ - joined together to establish Congregation Beth Elohim. Congregation Beth Elohim (or CBE) was created in order to provide a home to a Jewish community more aligned with Central European Jewish practice. According to the research of Rabbi Daniel Bronstein, who chronicled the history of CBE in honor of its 150th Anniversary with the help of archivist Martha Foley, “this group joined together for the sake of preserving Judaism and passing the tradition on to their children.”⁴⁸ CBE thus offered traditional ritual and worship, but modernized its practice by allowing women and men to pray together. Moreover, as Bronstein further elucidates, the congregation was created on the heels of the Civil War in efforts to form a community “dedicated to the affirmation of life.”⁴⁹ In a time where much of the country was divided, CBE offered a place to unite. CBE was officially incorporated as a congregation on September 29, 1861, and on March 30, 1862 at the corner of Pearl and Concord Streets, their first official building was dedicated.⁵⁰ The dedication ceremony was replete with pomp and circumstance, and songs led by Reverend George Brandenstein.⁵¹

⁴⁷ A number of congregants broke away from Congregation Baith Israel because they were dissatisfied with the old-world approach to prayer, specifically segregated seating.

⁴⁸ Daniel Bronstein. “Our Journey: Congregation Beth Elohim at 150.” (draft of manuscript, May 7, 2012), page 2, Microsoft Word file.

⁴⁹ Ibid.

⁵⁰ Prior to this the community would meet at Grenada Hall on Myrtle Avenue.

⁵¹ “Congregation Beth Elohim Centennial Year Celebration,” (souvenir program, April 7, 1962), Brooklyn, NY.



State Street Synagogue circa 1891. Courtesy of Brooklyn Daily Eagle.

CBE has benefitted from a long line of progressive, forward-thinking leaders. Reverend George Brandenstein, CBE's first hired member of the clergy, served dually as cantor and rabbi. "The skills of the former, such as leading prayer, were prioritized over the traditional rabbinic roles of scholar and spiritual guide."⁵² CBE's 1873 constitution also suggests this prioritization by listing the importance of services as its third tenet, "The divine service in the Synagogue [sic] of the congregation 'Beth Elohim' shall be held in Hebrew, and for ever according to [*minhag Ashkanit*]." ⁵³ There is no mention of rabbi as advisor, caregiver or scholar in this legal document. Brandenstein retired in 1882 and was succeeded briefly by Reverend Solomon Moshe and then Reverend A. Reich.⁵⁴

In 1883 Rabbi William Sparger immigrated from Hungary to the United States and soon came to serve CBE as both rabbi and cantor from 1884-1890.⁵⁵ Sparger is

⁵² Daniel Bronstein. "Our Journey: Congregation Beth Elohim at 150." (draft of manuscript, May 7, 2012), page 2, Microsoft Word file.

⁵³ "Constitution, Legislation and Acts of the community Congregation Beth Elohim." Brooklyn, NY, 1873.

⁵⁴ Ibid.

⁵⁵ "William Sparger 1860-1904." *Milken Archive of Jewish Music*. <http://www.milkenarchive.org/artists/view/william-sparger/> Accessed Dec 2016.

famously known for co-authoring the “Spicker-Sparger” *Synagogal Service* in 1901 alongside organist Max Spicker. Though this was published after his tenure as CBE’s rabbi/cantor, it is indicative of Sparger’s passion for the study of Jewish liturgical music, which must have contributed greatly to his success at CBE. Under Sparger’s leadership, membership increased substantially and the CBE community outgrew the Pearl Street location. To accommodate the expanding congregation, a new building was purchased on the corner of State and Hoyt streets. They moved to their new location in 1885.

According to the New York City Chapter of the American Guild of Organists, this building housed an 1866 George Jardine & Son mechanical organ that followed the congregation to its Garfield Place location.⁵⁶ In its souvenir program from the first days of entering their new home, CBE published a brief history of the congregation in which the installation of the first organ is credited in making the community become more progressive and younger. “An organ and choir were installed, English gradually took the place of German in the records of the Congregation and in its public services, and, finally, a conservatively reformed type of ritual for public worship was adopted.”⁵⁷

After Sparger left for Temple Emanu-El of New York in 1890, Reverend Edward J. Stark came to serve the CBE community in 1891 as cantor. The son of Cantor Josef Stark (who was himself a pupil of the famed Jewish composer Salomon Sulzer), Edward was raised in a musical household. He had trained for the cantorate with his father and

⁵⁶ “The New York City Organ Project: Brooklyn.” *New York City Chapter of the American Guild of Organists*. <http://nycago.org/Organs/Bkln/index.html#Jewish>. Accessed Nov 2016.

⁵⁷ Souvenir Fair Programme of Congregation Beth Elohim. Brooklyn, NY, Oct 1909, Congregation Beth Elohim Archives, Brooklyn.

studied music informally before assuming this pulpit. Stark's compositions range from lofty, multi-instrumental choral arrangements as evidenced in his setting of "Day of God." ["Tag des Herrn."] to minimalistic moments of nusach-based recitative as found in his setting of "Kodosh Attah."⁵⁸

Little historical documentation can be found on Stark's role at CBE. An article from the *Brooklyn Daily Eagle* mentions his name in the context of the congregation's thirtieth anniversary in which CBE threw a ball and "impressive ceremonies."⁵⁹ According to the article, Reverend Stark opened the ceremony on October 25, 1891 with prayers and chants, which were then followed by choral singing—an approach to ceremony common in that era. The ceremony was bookended with a soprano solo and prayer.⁶⁰

Though it cannot be proven, it is quite possible that one of Stark's most famous works, *Sefer Anim Zemiroth*, a four volume songbook published 1909-1913, was inspired by his time at CBE. In 1893, Stark also left CBE to head west for Congregation Emanuel of San Francisco, at which time CBE separated the roles of cantor and rabbi.⁶¹ Documents from the CBE archives illustrate that Stark remained connected to the community after he left. Minutes dated April 25, 1900 read, "A resolution was unanimously adopted to send a letter of thanks to Rev. E.J. Stark, for the complete Friday

⁵⁸ See Appendices E and F.

⁵⁹ "Thirty Years. Congregation Beth Elohim Celebrates an Anniversary." *The Brooklyn Daily Eagle* (Brooklyn, NY), Vol 51, No 297, October 26, 1891, page 2, Newspapers.com, Dec 2016.

⁶⁰ Ibid.

⁶¹ "Edward Stark, 1856-1918." *Milken Archive of Jewish Music*. <http://www.milkenarchive.org/artists/view/edward-stark/>. Accessed Dec 2016.

evening service, which he kindly composed and donated to the Congregation.”⁶² After much research, this service has not been relocated.

Important leaders of CBE who followed include Rabbi George Taubenhau who succeeded Rabbi Sparger and served in tandem with Cantor Mauritz Weisskopf.⁶³ Again, little documentation on Weisskopf’s role can be found, despite a detailed search for information.

THE “GARFIELD PLACE SYNAGOGUE” (1909-1946)

The Sanctuary Building

Just after the turn of the century, a lot on the corner of Eighth Avenue and Garfield Place in Park Slope, Brooklyn won the hearts of the CBE community. Members raised the appropriate funds to purchase it for the building of the congregation’s new sanctuary. Rabbi Daniel M. Bronstein reports, “Rather than moving to yet another former church, the members decided to create a sacred space from the ground up away from the bustle of downtown Brooklyn” (Bronstein 2013, 55). Though Park Slope was not a prime destination at the time, the community had foresight to build a structure that would signify a Jewish presence in a growing neighborhood. By 1909, the building project was complete and the iconic domed edifice remains relatively unchanged since its inception. Because of its location, Congregation Beth Elohim was also referred to as the “Garfield Place Synagogue.”

⁶² See Appendix D.

⁶³ Reconciling these dates has proven tricky. Stark is known to have left CBE in 1893, yet some sources claim that Taubenhau and Weisskopf came to serve as early as 1891.

In 1911, CBE joined the Union of American Hebrew Congregations (UAHC) – thirty-six years after the founding of the Reform Seminary, Hebrew Union College. Even though the first Reform Seminary-trained rabbi, Rabbi Alexander Lyons, was employed in 1902, it took nearly another decade to fully affiliate with the American Reform Movement. By this time CBE was a fully reformed congregation in terms of its practice, rituals and liturgy. This meant, like many other Reform congregations of the time, a more formalized worship service. To further settle itself in the movement, CBE installed a new organ in 1913, and a dedication service was held on September 26th.⁶⁴



Samuel Radnitz. Courtesy of CBE Archives, Brooklyn, NY.

Reverend Samuel Radnitz succeeded Mauritz Weisskopf at the end of the nineteenth century.⁶⁵ Despite the fact that he served the congregation for forty-nine⁶⁶

⁶⁴ Invitation to Special Service for installation of new organ, 1913. Congregation Beth Elohim Archives, Brooklyn.

⁶⁵ Based on research, the author believes Radnitz came to CBE in 1895.

⁶⁶ Some sources claim forty-four years.

years, little is known about his leadership. The 1903 *American Jewish Year Book* informs us that Radnitz was born on August 10, 1863 in Mohilev, Russia and educated at Elizavetgrad, Russia before serving as cantor in Russia and then as a Metropolitan Opera House singer (Adler 1903, 87). In his book *History of Brooklyn Jewry*, Samuel Abelow recognizes that Radnitz was the only cantor in Brooklyn to have been associated with the same congregation for such an extended period of time (Abelow 1937, 26). Radnitz served as cantor for events such as CBE's fiftieth anniversary and numerous confirmation ceremonies as evidenced in documents unearthed from the CBE archives. He is perhaps one of the few people to serve the congregation through the tenure of multiple rabbis and buildings, so it is unfortunate that his story has effectively been left untold. He led the congregation as cantor for forty-nine years, from 1895 until 1944 and served as cantor/cantor emeritus until he died in his Manhattan home in 1944. His *New York Times* obituary reads, "Cantor Radnitz composed many hymns for his congregation and for years at least one of them was sung at each of the Friday and Saturday services."⁶⁷ According to one online source, Radnitz's headstone is engraved with, "For forty nine years Cantor, Temple Beth Elohim."⁶⁸

⁶⁷ "Rev. Samuel Radnitz - Brooklyn Congregation Cantor 48 Years Composed Hymns." *The New York Times* (New York, NY), Vol 93, No 31,530, page 19, Accessed online Jan 2017.

⁶⁸ Ray Cannata. "Samuel 'Shlomo' Radnitz." <http://www.findagrave.com/cgi-bin/fg.cgi?page=pv&GRid=53727975&Pipi=106635678>, Accessed Jan 2017.

The Temple House

At a time when most Americans suffered from the economic crisis brought about by The Great Depression, members of CBE somehow managed to raise enough funds to erect a second building. The Temple House was a direct response to the ever-expanding congregation and a reflection of worship houses of the era. In addition to a larger auditorium (that doubled as a ballroom) and a smaller chapel, the Temple House boasted a full-size gymnasium and swimming pool. These modern amenities were included with the intent to attract a younger population. Furthermore, an organ was installed in both the chapel and the ballroom of the Temple House indicating that both rooms would be utilized as spaces for music and worship. The building was dedicated on September 29, 1929, the congregation's 68th anniversary (Bronstein 2013, 59). Although the dedication ceremony included musical numbers for harp and organ, there is no mention of Cantor Radnitz performing, only a congregational rendition of "The Star Spangled Banner."⁶⁹

During this era, Rabbi Alexander Lyons served as CBE's primary leader, with Cantor Radnitz taking the reigns on leading worship. Lyons was widely known for sharing the pulpit with other religious leaders and for improving interfaith and race relations (Ibid., 36). He passed just a few years after seeing the completion of the Temple House.

Rabbi Isaac Landman took over the head leadership role in 1931, and fifteen years later Rabbi Eugene Sack came with the intention of serving with Rabbi Landman. Rabbi

⁶⁹ Temple House Dedication Program, 1929. Congregation Beth Elohim Archives, Brooklyn, NY.

Landman sadly passed away just as Rabbi Sack joined the community, and it was during Rabbi Sack's years that the community underwent significant change.

BROWNSTONER ERA (1940s-1970s)

Beginning in the 1940s, Judaism witnessed a form of renaissance, and the Park Slope Jewish community was no exception to the dynamic changes in American Jewish life. Many families chose to leave the city, opting for a quieter, suburban lifestyle. At the time, Brooklyn was ridden with crime, empty storefronts and failing government building projects. Because of the dramatic exodus of a large part of the Jewish population, many urban congregations - including CBE - faced a crisis in membership. Rabbi Sack did his part in maintaining the livelihood of the congregation by successfully renovating the main sanctuary in 1953, modernizing the religious school, and even served as an active board member of the Brooklyn Philharmonic (Ibid., 38).

Priorities within many liberal Jewish communities were also shifting, and suddenly synagogue sports teams seemed to rank as high as synagogue music in importance. A CBE organization chart from 1947 lists “‘Religious Activities’ side by side with such items as ‘Athletics,’ ‘House Maintenance,’ and ‘Finance and Budget.’ ‘Religious Activities were further subdivided into ‘Religious School’ and ‘Ritual and Music’” (Ibid., 90). Prayer in Hebrew was also on the rise (in contrast to the earlier German and English hymns that were used in worship), and a report from the 1979 Ritual Committee indicated that the Cantor and Rabbi were both asked to lead in Hebrew. They

report that while “there is no change in the content of our Friday Night Services...there is greater participation both in reading and singing in Hebrew” (Ibid., 91).

But more change was coming. In 1963, according to *Park Slope, Neighborhood & Architectural History Guide*, Evelyn and Everett Ortner pioneered what would soon become the Park Slope Brownstone revival movement (Morrone 2012, 36). The low-cost, high-potential row houses in Park Slope became increasingly attractive to young couples who were willing to put in the work to beautify these older homes. By the late 1960s to the early 1970s, many young couples followed suit, and those looking for Jewish community joined CBE.

At this time Rabbi Sack led the congregation alongside a series of musical leaders including Music Director, David Graff who served the community in the 1960s. Following in succession were Dr. Richard Harvey and Cantorial Soloist Michal (Mikki) Shiff. Of Dr. Harvey, CBE Rabbi Emeritus Gerald Weider recalls that he was a man who had tried to make it in opera and found his calling as a cantor. Though the congregation called him cantor, he was not officially invested.⁷⁰

One key piece of CBE’s musical history is the George Brackman *New Music for the Sabbath Worship*. Commissioned by Rabbi Sack in 1969, George Brackman (1922-2001), widely known for his orchestral work in Disney Movies and the Macy’s Thanksgiving Day Parade,⁷¹ presented CBE with, “For Our Time: New Music for the

⁷⁰ Rabbi Gerald I. Weider interview with the author, Aug 2016.

⁷¹ the Internet Movie Database; IMDb; IMDb’s page for George Brackman, composer, Accessed Jan 2017.

Sabbath Worship.”⁷² He was an active congregant who willingly offered multiple settings for the liturgy of *Union Prayer Book*, eager to create a soundtrack reflecting the sounds of his time.

A beloved selection from this service was his “V’shom’ru” written for soloist and choir. His service was performed on Friday, December 12, 1969 by the CBE Adult Choir, Youth Choir, Professional Choir and a chamber orchestra. Musical Director was Mr. Lyndon Woodside and Dr. Richard Harvey was the presiding Cantorial Soloist. In the service program he writes, “At a time when the Reform movement is seeking ways to engage the interest of the young, I decided to create my temple music in a style more attuned to our times, and containing more emotional and dramatic content.” He highlights key musical elements of his score by explaining:

To give my work the maximum usefulness, I decided to set the entire work in such a way that it could be performed by just one voice and organ, and I limited the range to a tenth...The choir sings unisons for most of the work, and the divided parts are entirely options. Further, the solo parts and choir parts may be assigned in any manner that a musical director or cantor might decide. The chamber orchestra accompanying the choirs tonight happens to have the contemporary folk-rock sound.⁷³

A copy of this score can be found on the following pages:

⁷² Manuscript. Self Published: New York. 1969.

⁷³ “Congregation Beth Elohim presents ‘For our Time’ New Music for the Sabbath Worship by George Brackman.” Program. Congregation Beth Elohim Archives, Brooklyn, NY, December 12, 1969.

MODERATO ♩ = 96

VISHOMRU
FOR LOW VOICE

arrangement of traditional text
by GEORGE BRACKHAN

Solo

RG.

mp espr

(A)

mp V' SHO-M' - RU V' NEY YIS-RO - AEL ES-HA-SHA-

(B)

- BOS V' SHO-M' - RU V' - NEY YIS-RO-

- AEL ES HA-SHA-BOS LA-A-

(the low voice.)

©

mf - SOS ES HA-SHA-BOS L' DO-RO SOM B' - RIS O -

pp Doo Doo Doo Doo Doo Doo Doo Doo

mf

Solo

- LOM AH AH AH

Doo Doo Doo Doo Doo Doo Doo Doo

mf

Solo

BEY - NI U - VÉYN B' -

Doo Doo Doo Doo Doo Doo Doo Doo

mf

Handwritten musical score for a vocal and piano piece. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves.

System 1:

- Vocal Line:** Starts with a melodic phrase in G major. The lyrics are "- NEY YIS - RO - AEL". The phrase "d.m." (diminuendo) is written above the staff.
- Piano Line:** Accompanies the vocal line with chords and moving lines. The lyrics "DOO DOO DOO DOO DOO DOO (A)" are written below the staff.

System 2:

- Vocal Line:** Labeled "Solo". The lyrics are "OS - HI LI - O - LOM". A circled "F" (forte) dynamic marking is present.
- Piano Line:** Accompanies the solo vocal line.

System 3:

- Vocal Line:** Labeled "Solo". The lyrics are "AH AH AH". The phrase "6th note" is written above the staff, and "dim" (diminuendo) is written below the staff.
- Piano Line:** Accompanies the solo vocal line. The lyrics "AH AH AH" are written below the staff.

CBE TODAY (1978 - 2017)

In 1978, Rabbi Gerald I. Weider succeeded Rabbi Sack. Rabbi Weider inherited a congregation led by a man who loved hymns and was still outgrowing remnants of its classical roots. Thus, one of his first orders of business became modernizing the sounds of synagogue worship. Working alongside Cantorial Soloist Mikki Schiff and Music Director David Graff (who were both well informed about traditional Reform Jewish music), Rabbi Weider began creating a sonic shift in synagogue worship that reflected the influx of a younger, less rigid generation. Changes he made extended to ritual practice including permission to wear a *tallit* and a *kippah* during services and changing the by-laws so that the Rabbi was in charge of ritual rather than the President, which was previously the case.

Weider recalls that most of the music he heard when he first arrived at CBE was that of Reverend Edward Stark. To implement change, Rabbi Weider turned to the religious school. Since a number of the CBE religious school leaders were products of the NFTY (North American Federation of Temple Youth) movement, and were teaching new popular NFTY songs to their students, many of the students would go home singing upbeat, folksy Jewish songs that were foreign to their parents. To address this issue, Weider decided to conduct religious school Shabbat dinners by grade, encouraging the synagogue youth to sing the popular NFTY melodies. With the popularity of these Shabbat dinners, and with the aid of Hebrew liturgy from *Gates of Prayer* being taught in CBE's High School program, NFTY music began to infiltrate the CBE community. Suddenly songs by Danny Freeland, Cantor Jeff Klepper and Danny Maseng sounded

through the synagogue halls. Israeli pop-singer and composer Tzvika Pik's "Sh'ma" was also a quick favorite among many in the community, and was soon adopted into Shabbat service repertoire.⁷⁴

In fall 1987, Rose Moskowitz was hired as organist and Music Director. Weider recalls how instrumental she was in shifting the congregation away from Stark and the traditional performative mode known to many classical congregations. Around the same time, Cantorial Soloist Norma Hirsch, who began as a singer in the community choir "CBE Singers," rose to serve the community. "She was very pliable and willing to make changes," Weider recalls, which lent itself to creating an environment of communal singing.

The three of them worked together, crafting worship with thought and intention until the late 1990s. As a leadership team, they succeeded in revitalizing a community that had fallen prey to suburbanization, and kept the congregation thriving with music of the late twentieth century Reform Jewish American landscape.

Cantor Janet Leuchter

CBE's first, full-time invested cantor, Janet Leuchter, a classically trained lyric singer, was hired by the congregation in July 2001. She graduated from the Hebrew Union College-Jewish Institute of Religion's School of Sacred Music in 1999 and is an acclaimed Yiddishist. According to Cantor Leuchter, by the time she arrived the congregation had reached a critical moment.⁷⁵ They were transitioning out of the last

⁷⁴ Ibid.

⁷⁵ Cantor Janet Leuchter Skype interview with the author, Sep 2, 2016.

remnants of Classical Reform style of worship and into a more contemporary sound.

Rabbi Jerry Weider was instrumental in aiding the musical shift.⁷⁶



Cantor Janet Leuchter. Courtesy of Greenburgh Hebrew Center (g-h-c.org).

Together Cantor Leuchter and Rabbi Weider focused on enhancing congregational singing. Rabbi Weider pushed for a trained cantor who could create a connection between being cantorial leader in regular services and having a presence in the religious school in efforts to tie together disparate parts of the community.⁷⁷

When Leuchter came to CBE, it was clear that Rabbi Weider was eager to transition into Contemporary Reform congregational singing. “He didn’t care if it was 60s-70s American folk-rock based or [Shlomo] Carlebach and [Israel] Goldfarb-based, as long as everyone could sing together.”⁷⁸

At the time, Park Slope was booming with young couples about to have children and CBE’s leadership team wanted to capitalize on that; to attract the people they weren’t currently attracting. They were ready to once again change with the times.

⁷⁶ Ibid.

⁷⁷ Ibid.

⁷⁸ Ibid.

Soon after Leuchter's arrival, 9/11 devastated New York and the entire country. The economy went into a tailspin, and CBE lost about forty families due to job loss and subsequent relocation. Leuchter recalls the congregation hovering around 550 families before 9/11 and then dipping to 505 or 510 families post-9/11. Despite the troublesome aftermath of 9/11, the leadership team remained strong. Rabbi Weider planned exciting clergy retreats and spent much of his energy on innovative programming initiatives that helped keep the congregation thriving.

When Rabbi Andy Bachman arrived in 2006, yet another radical shift in sound, practice and ritual occurred. The CBE clergy team began using the keyboard on Shabbat and stopped using the organ in the sanctuary, which extended to the larger Bar/Bat Mitzvah services held in the main sanctuary. Rose Moskowitz, who still served as Musical Director and accompanist, used the organ on High Holidays through 2007 and mostly accompanied worship services on the electric keyboard in the sanctuary and piano in the chapel.⁷⁹

Cantor Leuchter was not generally in favor of organ accompaniment. She recalls that on Friday nights, a lot of congregants sang and felt their sound was better supported by piano accompaniment.⁸⁰ On Saturday mornings they tried to simplify things so the congregation could easily join in. To do this, they often lowered keys to between middle C and high C. "It took about five years to get the congregants singing to a point you could really *hear* them in the main sanctuary," Cantor Leuchter remembers.⁸¹

⁷⁹ Rose Moskowitz in conversation with the author, Sep 2016.

⁸⁰ Cantor Janet Leuchter Skype interview with the author, Sep 2, 2016.

⁸¹ Ibid.

High Holidays became her playground to move away from classical repertoire. In her early years, Cantor Leuchter remembers Rose Moskowitz playing from the organ loft - a physical set up which proved problematic due to a lack of visibility between the two. Moreover, there was no money to hire a sound engineer, so balancing live audio levels proved quite difficult. When the choir joined the organist in the organ loft, the room temperature rose to unbearable heights, and the overall vibe became completely outmoded. Instead, Cantor Leuchter attempted to introduce more communal singing pieces such as the traditional arrangement of the *Thirteen Attributes* and *Ki Anu Amecha*, to remove the necessity of the performative, choral setting.

In addition to the aforementioned sonic changes, Cantor Leuchter brought her deep passion for klezmer music into the synagogue. She played in an all female-band called *Klezmeidlach*, and would frequently bring in friend and fellow Klezmer-musician (and Jewish Theological Seminary faculty member) Jeff Warschauer for Klezmer workshops. For her last several years at CBE, the last Friday night of the month became a musical Shabbat led by her and Warschauer. She left CBE in 2009 and currently serves the Greenburgh Hebrew Center in Dobbs Ferry, New York.

Cantor Joshua Breitzer

A changing rotation of musical hosts served the CBE community during the transition year between Cantor Leuchter and Cantor Joshua Breitzer in 2010. These leaders included singer/songwriter Noah Aronson, performer and scholar Dr. Galeet Dardashti and the CBE choir then known as the “CBE Singers.” Cantor Breitzer recalls,



Cantor Josh Breitzer. Courtesy of cbebk.org.

“When I arrived, the Friday night community was ready for some regular leadership. They had been testing lots of different musical styles and were now ready to find their own voice.”⁸²

He recalls his assignment with Friday nights was to use nusach and traditional *matbeiah shel tefila* (order of worship) as an anchor for crafting the new service. Beloved melodies cherished by the usual Friday night community included the traditional, full Aleinu sequence, chanting the V’ahavtah in trop (cantillation) and either the Debbie Friedman or Eric Mandell setting of Ahavat Olam. Knowing the language for the Kabbalat Shabbat piyyut L’cha Dodi was an important part of their service as well as a welcoming, communal setting of Yedid Nefesh. Cantor Breitzer remembers how fond Rabbi Bachman was of setting the Mi Chamocha liturgy to the [Shlomo] Carlebach tune “Yasis Alayich.”

A big structural change to the Friday evening service during Cantor Breitzer’s early years was praying the Amidah silently - a more traditional approach to tefilah. In its place, time permitting, the congregation would also sing the Birkat Me’ein Sheva and

⁸² Cantor Joshua Breitzer in conversation with the author, Jan 2017.

Magein Avot following silent prayer and preceding Aleinu.⁸³ Cantor Breitzer recalls that he and Rabbi Bachman would experiment with the placement of the d'var Torah noticing it would change the flow of the service if it was offered earlier. By the end of 2012, the Mi Shebeirach and d'var Torah would appear after Kabbalat Shabbat and before Ma'ariv, something that had been tried with prior to his arrival.⁸⁴

Both Cantor Breitzer and Rabbi Bachman felt drawn to making the Friday night encounter something that would welcome Shabbat as a complete twenty-five hour experience. This led to experimenting with the start times of the service so that people could come to the synagogue before having a family dinner. Start time became 6:30 pm, and services lasted as close to one hour as possible so that there was no complication in planning dinner. Furthermore, Shabbat services at CBE functioned as a prelude to the full Shabbat weekend.

In 2013, Cantor Breitzer welcomed a jazz trio from Brooklyn Conservatory of Music to accompany services once a month for an evening called, "Shabbat Across the Slope." His intention to offer a new musical approach to familiar worship was well received by the Friday evening service regulars and have since become a staple in the make up of CBE's Shabbat service rotation.

Over the past four years, Cantor Breitzer has established annual musical initiatives that extend beyond the walls of CBE's chapels. Community gatherings like

⁸³ Ibid.

⁸⁴ Ibid.

Simchat Torah Across the Slope and *Selichot Across Brooklyn* have welcomed prominent musical artists (many of whom are Brooklyn natives) such as Jeremiah Lockwood,⁸⁵ The Afro-Semitic Experience, Joey Weisenberg, Neshama Carlebach and Josh Nelson to name a few. These gatherings have united Jews from Brooklyn congregations and beyond to celebrate our tradition with expansive, diverse musical offerings.

Similarly, CBE's *Yom Ha'Atzmaut* programming over the past few years has celebrated Israel's Independence Day with the musical stylings of Idan Raichel, Hadag Nachash, Matisyahu and Rita. The first Idan Raichel concert held in CBE's main sanctuary in 2014 entertained over 1000 people. CBE is excited to welcome him back for their upcoming 2017 Yom Ha'Atzmaut event.

Other exciting musical events that have occurred at CBE over the past few years include Rabbi Timoner's installation in 2015 which involved a number of musical guests (Rabbi Ken Chasen, Cantor Marsha Attie, Michelle Citrin, Shira Kline, Neshama Carlebach, Julie Silver and Josh Nelson). That entire Shabbat was structured around celebrating her installation and ended with a raucous "Havdallah Hootennany." CBE also held commemorative musical events when key American figures passed such as a "Wild Rumpus" in memory of Maurice Sendak and a sing-a-long honoring the life of Pete Seeger.

⁸⁵ of the band, Sway Machinery

Of the future, Cantor Josh Breitzer predicts there will be more clapping and joyous singing at CBE on Friday evenings.⁸⁶ He shares, “I think people are learning more about what it means to fully embody prayer and how to use their bodies in different ways: using hands, feet - even the motion of *shuckling* - is something that our Friday Evening crowd will be able to more comfortably inhabit. Much of this has to do with Rabbi Timoner’s example and approach.”⁸⁷

The clergy team at CBE shares a unified front on the evolving synagogue sound. Senior Rabbi Rachel Timoner expresses,

As we prioritize welcoming and inclusion at CBE, that feeling will show up in the sound of the congregation. Our music is already shifting to become increasingly participatory, with melodies and arrangements that invite all voices in. On Friday nights, we are leading from a seated position in the round to invite the feeling of equality and access. We want to fill the space with the vibration of voices and we want the music and chanting to open the heart.

It's important to us at CBE to ride the wave of Jewish life as it changes, and to stay with each next generation as their sensibilities shift and evolve. We also value experimentation and openness to new sounds. I imagine, therefore, that we will continue to respond to diverse musical influences at CBE and that we will embrace the sounds that are igniting souls and bringing Judaism to life in each new generation.⁸⁸

Congregation Beth Elohim’s musical narrative has always reflected its time and place. From the earliest iterations of German music to the contemporary sounds of Jewish folk-rock, CBE embraces it all and seamlessly fuses together sounds of the old and new in efforts to bridge our musical Jewish past to the present. In today’s congregation,

⁸⁶ Cantor Joshua Breitzer in conversation with the author, Jan 2017.

⁸⁷ Ibid.

⁸⁸ Rabbi Rachel Timoner, e-mail correspondence with author, Jan 17, 2017.

everyone can find an access point. Whether it's traditional Jewish *nusach* that draws one in, the upbeat communal singing of a favorite *Nava Tehilah* tune, or a Hamilton *Purim* parody⁸⁹ every person can find their way to connect to Jewish sound.

⁸⁹ As written by Cantor Josh Breitzer for Purim 2016.

CHAPTER THREE

UNION TEMPLE OF BROOKLYN

SYNAGOGUE BEGINNINGS (1848-1920)



Kahal Kadosh Beth Elohim

Nestled deep into the town of Williamsburg, Brooklyn, a cohort of German and Alsatian Jews created orthodox congregation Kahal Kadosh Beth Elohim in 1848 - Brooklyn's first official synagogue.⁹⁰ Early meetings took place at the home of Moses Kessel on North 2nd Street and (what is now) Marcy Avenue, and by 1860 the growing community purchased a church on South 1st Street for worship. Records indicate that the first president elected was Nathan Klotz and that David Barnard was the original officiating minister. First iterations of their religious school offered classes in both English and German, but closed when public school became an option in Brooklyn. Many of the board minutes from the late nineteenth-century were handwritten in German

⁹⁰ (Abelow 14).

and were translated in the late 1960s by Marianne Dreyfus, wife of Rabbi A. Stanley Dreyfus. Of these minutes, Rabbi Stanley A. Dreyfus notes:

They were written in German, in Gothic script. ...but they are less than interesting, because the people who kept the minutes did not relate events at Beth Elohim to the outside American Jewish community. The congregation maintained a German secular school. They wanted the children to learn German. They regarded Germany as the seat of culture, learning, and in its better days, emancipation, and they continued to offer instruction in a school with non-Jewish teachers. (Abramovitch and Galvin 2001, 29)

Kahal Kadosh Beth Elohim once again outgrew its worship space, and after purchasing property on Brooklyn's Keap Street in 1876, the congregation built the largest synagogue in Brooklyn for its time.⁹¹ For many years it was referred to as "The Keap Street Temple." Concurrently, the Reform Jewish movement was gaining popularity and it was not long before Kahal Kadosh Beth Elohim began to drift away from its Orthodox origins in exchange for a more liberal religious practice. This is evidenced by the adoption of Rabbi Isaac Mayer Wise's *Minhag America* in the late 1870s as the primary temple prayer book.⁹²

At its Golden Jubilee celebration in 1901, Kahal Kadosh Beth Elohim celebrated leaders Rabbi Dr. Leopold Wintner and Cantor Reverend Leon Kourcik, "whose glorious voice was to inspire the congregation during an active ministry of fifty-one years."⁹³ Very

⁹¹ The building was sold to an Orthodox congregation in 1921 according to "Union Temple: A Short History" *Civic News*, pg 12. Original source unknown - article given to author by interviewee Penny Steiner-Grossman.

⁹² "Union Temple: A Short History." *Civic News*, page 12.

⁹³ Irving Heller, "Union Temple of Brooklyn 1848-1968: The Tale of One Hundred Twenty Years." Unpublished manuscript found in Union Temple archives. Page 18. 1969.

little historical information on Reverend Leon Kourcik is documented. What can be ascertained is that he was the first cantor to serve the temple and remained for fifty years. He was born in Moscow, Russia to Jacob Kourcik on September 20, 1878.⁹⁴

According to a notice in Volume 2 of the *American Jewish Chronicle*,⁹⁵ Cantor Kourcik performed his first concert “as a concert singer” on April 3, 1917. He was accompanied by pianist William G. Hammond on piano and sang pieces by Wagner, Hammond, Ravel, Schubert and Saint-Saens. During his tenure, High Holiday services were held at the Brooklyn Academy of Music with a full choir that he directed.⁹⁶ Cantor Kourcik was succeeded by Harold L. Green, a graduate of New York University and The Juilliard School of Music. Cantor Green served as cantor to Woodmere for five years and in Germantown, PA for four.”⁹⁷



⁹⁴ Ed Cyrus Adler. *American Jewish Year Book. Biographical Sketches of Rabbis and Cantors.* Philadelphia The Jewish Publication Society of America 1903. page 70.

⁹⁵ “Cantor Kourcik Gives Concert” *The American Jewish Chronicle*, Volume 2, No. 23 April 13, 1913. Aeolian Hall, NY. Pg 762. Google Play. Accessed Nov 2016.

⁹⁶ “Communal Activities of Brooklyn Jewry.” Jewish Telegraphic Agency. September 17, 1933. Accessed Nov 2016. <http://www.jta.org/1933/09/17/archive/communal-activities-of-brooklyn-jewry>.

⁹⁷ “NYU Grad Cantor at Union Temple.” *The Brooklyn Daily Eagle* (Brooklyn, NY). December 4, 1950, page 6, Newspapers.com, Nov 2016.

Temple Israel

When Rabbi Isaac Mayer Wise first introduced American Jewry to reformed Judaism, many liberal Jews began to follow suit. To uphold the ideals of Rabbi Wise, Temple Israel was established in central Brooklyn in 1869. The synagogue was officially incorporated in 1870 and used space in the Fulton Street YMCA for services⁹⁸. Soon after, architects, the Parfitt Brothers⁹⁹, were awarded the task of building a luxurious and stately synagogue. The Reform congregation prospered under the leadership of many wonderful rabbis including Rabbi Leon Harrison, Rabbi Judah L. Magnes, Rabbi Martin A. Meyer and Rabbi Nathan Krass. In 1918, Rabbi Louis D. Gross moved from Akron, OH to Brooklyn to serve Temple Israel.¹⁰⁰

Membership dwindled in the 1920s due to wealthy congregants leaving Brooklyn for the more desirable suburbs.¹⁰¹ One of Temple Israel's most famous congregants was Abraham Abraham, who founded Abraham & Straus - a popular Brooklyn department store in the 20th century. Eventually, the building was sold to the city and used as a Traffic Court by the 1940s.

⁹⁸ American Guild of Organists, The New York City Chapter. www.nycago.org. Accessed Dec 2016.

⁹⁹ The Parfitt Brothers were well known for their work around Brownstone Brooklyn, having also designed numerous churches and brownstone buildings in the late 19th century.

¹⁰⁰ "Rabbi Louis Gross of Union Temple." *New York Times*. Jan 2, 1964. Accessed online Dec 2016.

¹⁰¹ Suzanne Spellén (aka Montrose Morris). "Past and Present: From Synagogue by Famous Architects to Banal Pile of Bricks in Bed Stuy." *Brownstoner*. Aug 25, 2015. Accessed Nov 2016.

UNION TEMPLE OF BROOKLYN

In 1921 Kahal Kadosh Beth Elohim and Temple Israel merged to form Union Temple (named so because of the union between the two congregations) and followed the liberal Jewish population, which had moved from Williamsburg to Prospect Heights. The building they erected stood eleven stories high and is still in use today at 17 Eastern Parkway between Underhill Avenue and Plaza Street East. It was dedicated on the eve of Sukkot in 1926.

In 1969, Trustee Irving Heller prepared a short history of the congregation in honor of its 120th Anniversary. In his twenty-seven page typewritten article he describes in great detail the layout of the synagogue. He highlights the seven hundred-seat sanctuary with a chancel modeled after the chancel of a synagogue in Essen, Germany destroyed by the Nazis in 1938.¹⁰² Off the chancel one could find robing rooms for both the rabbi and cantor as well as several offices. The choir loft was, “equipped with a magnificent Saville organ, dedicated in 1969.”¹⁰³ Other floors include a Social Hall with kitchen, a floor for their religious school, small meeting room areas and the uppermost floors boast everything one might need for recreational needs. The sixth floor “houses a locker room, sauna, steam room and a well appointed lounge. These facilities, completely modernized in 1968 [sic], are equal to those offered by the finest health clubs in New York.” An Olympic-size swimming pool is on the seventh floor, a full size gymnasium

¹⁰² *The space about the altar of a church, usually enclosed, for the clergy and other officials*, dictionary.com.

¹⁰³ Irving Heller, “Union Temple of Brooklyn 1848-1968: The Tale of One Hundred Twenty Years.” Unpublished manuscript found in Union Temple archives. 1969.

replete with bleachers take up the eighth and ninth floors and the tenth and eleventh floors are comprised of two four-wall handball courts.

Union Temple, however, was more than just an incredible complex. As Heller recounts, “The Temple House, it was said, contains every facility for exalting the soul, training the mind, and developing the body.”¹⁰⁴ After the merger of Kahal Kadosh Beth Elohim and Temple Israel, both congregational rabbis served the newly formed Union Temple. Rabbi Simon Cohen (Kahal Kadosh Beth Elohim) and Rabbi Louis D. Gross (Temple Israel) were succeeded by Dr. Sidney S. Tedesche who was asked to serve in 1929.¹⁰⁵ Cantor Leon Kourcik from Kahal Kadosh Beth Elohim remained as cantor through the merger, until 1950.

During the Great Depression, the congregation - like so many others in the country - struggled to maintain membership. Temple President Moses B. Schmidt (elected in 1929) did his best to keep the congregation afloat. Plans for constructing a 2500-seat sanctuary on the west side of the building were laid to rest in 1942 when funding became a critical issue. Instead, the auditorium of the Temple House, which was initially intended for use as a theater and concert hall, became the main sanctuary of the synagogue.

In 1950, Rabbi Jay Kaufman joined the clergy team as a High Holiday rabbi.¹⁰⁶ By 1951 the congregation had grown to 770 families. Because of health complications,

¹⁰⁴ Ibid. Page 9.

¹⁰⁵ Some sources claim 1921.

¹⁰⁶ Kaufman held this position until the 1970s.

Rabbi Tedesche stepped down from the pulpit as senior rabbi in 1955 and Rabbi Alfred Friedman was called to serve. He did so until 1964. The congregation reached its height of membership in 1956, peaking at 872 families. One of the temple's proudest musical moments was inviting world-renowned tenor Richard Tucker to present a concert on November 30, 1953.

MUSICAL GOLDEN AGE

For much of its existence, Union Temple followed the pattern of many German synagogues that were founded in the mid-19th century. Early rabbis were German. Sermons were in German. Board meetings were held in German and minutes were written in German. All in all, this was the product of German speaking German immigrants looking to recreate an old home in a new world.

Congregational life operated similar in style to many Orthodox synagogues, maintaining traditional religious practice and ritual. However, as some members started to feel underserved by Orthodox tradition, they drifted from traditional practice and wanted to identify with Reform culture. This was exemplified through use of organ,¹⁰⁷ mixed seating and implementation of the choir. As this shift began to occur, many people referred to Union Temple as the “Temple Emanu-El of Brooklyn,” nodding to Manhattan’s prominent Classical Reform Synagogue on 65th Street and Fifth Avenue.

¹⁰⁷ The first organ implemented at 17 Eastern Parkway was an M.P. Möller Opus 4394 installed in 1925. www.nycago.org

Cantor Paul Kwartin (1967 - 1978)



Hailing from a family of notable cantors, Cantor Paul Kwartin - nephew of Cantor Zavel Kwartin - joined the spiritual leadership team at Union Temple in 1967. He succeeded Brooklyn-native Cantor Murray W. Hochberg (HUC-JIR SSM '57) who became Cantor of Union Temple of Brooklyn and Administrator of its Hebrew classes in 1958.¹⁰⁸ Kwartin studied at the University of Denver, Juilliard School of Music and the Hebrew Union College-Jewish Institute of Religion's School of Sacred Music.¹⁰⁹ He was an accomplished opera singer and radio producer of the popular show, "On Wings of Song," a weekly Jewish liturgical program on WQXR. Its theme song, Salamone Rossi's setting of Psalm 121, was recorded by Cantica Hebraica.¹¹⁰ In his article on the history of Union Temple, Irving Heller describes the quartet that assisted Cantor Kwartin in services was "augmented to fourteen voices on the High Holydays and other special occasions."¹¹¹

¹⁰⁸ "A Festival of Jewish Music." Liner notes. Tambur Records TR 602. The Saint Louis Circle of Jewish Music Copyright 1983 33 1/3 RPM

¹⁰⁹ Now the Debbie Friedman School of Sacred Music.

¹¹⁰ See following page for more information

¹¹¹ Irving Heller, "Union Temple of Brooklyn 1848-1968: The Tale of One Hundred Twenty Years." Unpublished manuscript found in Union Temple archives. 1969.

In the late 1960s and early 1970s, Cantor Kwartin was also assisted by Organist and Choir Director Joseph Hansen.

In honor of the 120th anniversary of Union Temple, Kwartin spearheaded the recording of “Music for the High Holy Days.” Heller recalls, “Cantor Paul Kwartin, Joseph Hansen, Organist and Choir Director, and our Choir recorded an album of Holyday music as a permanent memorial of the anniversary year.” The record includes Reform classics performed and beloved at the temple such as “Ki Keshimekha” (Louis Lewandowski), “Kadoh Attah” (Edward Stark), “Ana Tavo” (Salomon Sulzer), “Avinu Malkeinu” (Max Janowski) among others.¹¹²

Cantica Hebraica

Cantor Paul Kwartin alongside friends Cantor Lawrence Avery and Cantor Ramon Gilbert established a group of singers entitled Cantica Hebraica in 1971, comprised primarily of members from the Union Temple choir.¹¹³ “It is the only group of its kind on the current concert scene, spanning completely and impressively the riches of Jewish liturgical music from the 16th century to the present. A lively consort of singers and instrumentalists, the Cantica Hebraica is itself part of a renaissance in Jewish liturgical music.”¹¹⁴

¹¹² See Appendix J for complete track list

¹¹³ Penny Steiner-Grossman, e-mail correspondence with author, Jan 2017.

¹¹⁴ International Jewish Music Library presents Cantica Hebraica 92nd Street Y Concert Series. Chorus and Chamber ensemble. Conductor Dennis Michno. New York: 1975-1976. Jacket Cover. <https://rsa.fau.edu/mm/assets/albums/43/43d4e20c4919283742ead2b234443222.pdf>

They recorded two albums and performed a number of concerts including a performance at Avery Fischer Hall.¹¹⁵ For most of their existence, Dennis Michno, Union Temple's Music Director, served as conductor for the group. Much of the group's repertoire consisted of compositions by Salamone de Rossi, Max Janowski, and the more avant-garde, Steve Reich.

A Cantica Hebraica concert in memory of Cantor Paul Kwartin was held at Union Temple on November 19, 1978. The concert featured Cantor Ramon Gilbert, Cantor Sarah Sager, Cantor Avery Tracht and Conductor Dennis Michno. Notable performance pieces include "Psalm 121" and "Psalm 146" by Salamone Rossi, "Ki K'shimcha" by Louis Lewandowski, "Sim Shalom" by Max Janowski and "Hashkiveinu" by Max Helfman. In the program for this concert it read, "This Memorial Concert represents composers and works that were of particular joy to Cantor Kwartin. It is to his memory that we sing these compositions we have sung so many times and to his honor that we sing with joy."

¹¹⁵ In his blog, Cantor Jeff Klepper remembers: *HUC-JIR had a Sunday afternoon concert series featuring students and faculty in song. Here are Cantor Avery's performances from two of those concerts during the 70s. I recorded them myself, using simple equipment that I no longer own. Complete track info can be found on Soundcloud. While Avery's "Israel" set is particularly beautiful, the "Kwartin Memorial" pieces are especially touching. Cantor Paul Kwartin had long been a fixture on the New York scene, and he sang together with Cantors Avery and Ramon Gilbert in a traveling concert series called Cantica Hebraica. In tribute to their friend, Avery and Gilbert sang their arrangement of "V'af Al Pi Chein" with Paul's voice part missing. Near the end of the set is this gem, a rarely heard piece by Dmitri Shostakovich (Opus 79 No. 2), all the rarer because it was written for soprano and alto!*

Cantor Avery Tracht

After serving as student cantor for a number of years, Cantor Avery Tracht assumed the role of Cantor in 1978, succeeding Cantor Paul Kwartin. Union Temple was now using the newly minted *Gates of Prayer* for Shabbat worship and *Gates of Repentance* for High Holiday worship. Though the text and language of the Reform prayer book had been updated, Jewish liturgical music had not. Cantor Tracht's solution to this dilemma was to approach a composer colleague named David Goldstein and ask him to compose music for these prayer books - something he had done frequently for Cantor Paul Kwartin.

Cantor Tracht also had a meaningful relationship with his rabbinic partner, Rabbi A. Stanley Dreyfus. Tracht recalls that Dreyfus truly respected the position of the cantor. For instance, he had Tracht chant *Chatzi Kaddish* through *Y'hiyu* in the Friday evening service although this was a classically traditional approach to prayer leading. Even in a Reform service, Dreyfus would let Tracht lead the entire section, including instructions or interwoven meditations.¹¹⁶ Cantor Tracht was the last full time cantor to serve Union Temple.

David Goldstein

David Goldstein was first a pediatrician and second an amateur composer. Before heading to medical school he went to work as a chorus boy and developed a sincere passion for music. He composed many services for Union Temple including *The Friday*

¹¹⁶ Cantor Avery Tracht, in conversation with the author, Nov 5, 2016.

Evening Service in 1973, which was also recorded by Cantor Kwartin, the Union Temple choir and soloists Dora Ohrenstein (soprano), Linda Eckard (alto), William Caniff (tenor) and Lin Garber (baritone). Dennis Michno played organ and conducted. Goldstein dedicated this record to Rabbi A. Stanley Dreyfus.

Rabbi A. Stanley Dreyfus



*Rabbi A. Stanley
Dreyfus, courtesy of
huc.edu*

A beloved scholar and prominent Jewish leader, Rabbi Dr. A. Stanley Dreyfus came to lead the congregation in 1965. During this time he also served on faculty for the New York campus of Hebrew Union College-Jewish Institute of Religion. Union Temple trustee Irving Heller recounts, “In addition to his preaching, educational, pastoral, and administrative responsibilities at the Temple, Dr. Dreyfus is deeply involved in the affairs of the community, a very important concern in these troubled days.”¹¹⁷ His care for the world at large as well as for the extended Jewish community seemed to greatly inform his

¹¹⁷ Irving Heller, “Union Temple of Brooklyn 1848-1968: The Tale of One Hundred Twenty Years.” Unpublished manuscript found in Union Temple archives. Page 7. 1969.

work as a rabbi. Dreyfus served on the Board of Governors of the World Union for Progressive Judaism and the Executive Committee of the New York Board of Rabbis, and was President of the Brooklyn Association of Reform Rabbis and the Texas Assembly of Rabbis.¹¹⁸ Rabbi Dreyfus passed away on July 8, 2008. At his funeral, a choir of student cantors honored him with many of his favorite liturgical melodies, including “Shiviti” by Mario Castalnuevo-Tedesco featuring Cantica Hebraica soloist and Cantorial Soloist, Penny Steiner-Grossman.

Penny Steiner-Grossman, a member from 1971-2001 (coinciding with the Dreyfus years), was plucked from the congregation when she first joined and asked to serve as a musical lay-leader. She recalls chanting an *aliyah* as a new member of the congregation when Rabbi Dreyfus’s and Cantor Kwartin’s ears perked up.¹¹⁹ Shortly thereafter she joined the augmented Union Temple choir and participated in a quartet that sang at Friday evening and Saturday morning services. Steiner-Grossman remembers being drawn to Cantor Kwartin’s voice and was excited to sing in his ensemble, Cantica Hebraica.

When Cantor Kwartin became ill in the mid 1970s, she would often sub for his services, and when he passed in 1978, witnessed the transition from student cantors to Cantor Avery Tracht. Steiner-Grossman served as a cantorial soloist and Music Director from 1995-2001 and filled an important musical role once the temple choir had disbanded¹²⁰. Some of her most treasured liturgical repertoire sung at Union Temple

¹¹⁸ “Rabbi Dr. A. Stanley Dreyfus (1921-2008) Distinguished Leader of Reform Rabbinate and Beloved Professor at Hebrew Union College Jewish Institute of Religion Died on July 8, 2008.” Hebrew Union College-Jewish Institute of Religion, July 8, 2008. Accessed Nov 2016.

¹¹⁹ Penny Steiner-Grossman in conversation with the author, Aug 2016.

¹²⁰ Steiner-Grossman recalls this happening by the mid 1990s.

includes Max Helfman's "Hashkiveinu," Salamone Rossi's "Psalm 121 (Esa Einai)," David Golstein's "V'sham'ru," Meir Finkelstein's "L'dor Vador" and Stephen Richards' "R'tzei." She loved how the Union Temple congregants were exposed to a high level of cantorial and synagogue music and thoroughly enjoyed giving back to her congregation with her voice.

In 1992, Pedro d'Aquino took over as organist at Union Temple, and served the community through 2004. He accompanied Penny Steiner-Grossman and the numerous student cantors who served the congregation, and also played at Rabbi Dreyfus's funeral. D'Aquino remembers the Union Temple musical culture as property of the entire community, rather than just the cantor. He says,

We tend to think that cantors are the factotum when it comes to musical culture of the synagogue. A cantor brings music, inspires, teaches, etc. Communities that have been around for awhile have their own cultural identity which is reflected in the sound of the synagogue. Historically it transcends the personalities of the cantors. Most cantors inherited musical culture and enriched it. They didn't, however put this aside and start something new. When a professional cantor was no longer present on a full time basis, and student cantors or non-cantors were leading, there was still a feeling of respect for their tradition. It would be expanded and amplified.¹²¹

Union Temple's musical forces at the time encompassed that of a Music Director, an organist and a professional choir. There was an advantage to maintaining repertoire for continuity's sake and for the ease of building on year-to-year experience.¹²² This perpetuated well into the 90s as musical directors such as Penny Steiner-Grossman led from the helm and as student cantors brought knowledge from the School of Sacred

¹²¹ Pedro d'Aquino in conversation with the author, Aug 2016.

¹²² Ibid.

Music. Today d'Aquino serves a number of religious institutions including B'nai Jeshurun of Short Hills, New Jersey and the Hebrew Union College-Jewish Institute of Religion's Debbie Friedman School of Sacred Music.

UNION TEMPLE TODAY

Over the years, Union Temple has been truly committed to the [Debbie Friedman]¹²³ School of Sacred Music and to the on-site training of cantorial students. The tradition of hiring a student cantor began in 1992 after Cantor Avery Tracht's tenure.¹²⁴ Following Tracht's departure, much of the musical leadership came from cantorial soloists, music directors, accompanists, the rabbi and the student cantors.

In 1995 Rabbi Linda Henry Goodman, a trained classical pianist, succeeded Rabbi Dreyfus. Early in her tenure she took over teaching the Junior Choir, which she led from 1996-2001.¹²⁵ The Junior Choir would lead the congregation in singing for the entire Children's High Holiday Service and on occasion Rabbi Goodman would often accompany them on piano. Jesse Miller, a volunteer, would also accompany on guitar frequently playing alongside Union Temple pianist and organist, Pedro d'Aquino. When the Junior Choir sang for a Friday evening service, repertoire included music by Debbie Friedman, Jeff Klepper and other Shabbat standards such as Moshe Rothblum's

¹²³ Friedman's name was attributed in 2012.

¹²⁴ See Appendix I for timeline of Student Cantors.

¹²⁵ Rabbi Linda Henry Goodman, e-mail correspondence with author, Jan 15, 2017

“V’sham’ru.” By this time, much of Union Temple’s musical cues came from the Reform Youth Movement, NFTY.¹²⁶

Today Union Temple continues to be pioneered by Rabbi Goodman and is still served by Student Cantors from the Debbie Friedman School of Sacred Music. After a long run, the organ is no longer employed due to water damage beyond repair.¹²⁷ Instead, Friday evening services are accompanied by the student cantor on guitar, or by piano played by Dr. Shinae Kim (who joined the Union Temple team in 2010).

Cantor Emma Lutz who served as Student Cantor from 2013-2016 recalls the sound and make up of worship services at Union Temple during her tenure:

[There was a] diverse Reform mix [with] piano at almost every service although a few [services] with just guitar. Shabbat evening and morning music included lots of standards from *Shireinu*, as well as lots of music [introduced by] student cantors. [They brought] newer tunes from Nava Tehila and other Jewish composers like Josh Nelson, Dan Nichols, Debbie Friedman, Natalie Young, Noah Aronson, etc.

Union Temple held a very “Reform traditional” Torah service with all music from *Gates of Song*. High Holidays no longer had a professional choir or quartet which eliminated the possibility for certain choral music. Appropriate *nusach* was used on Saturday mornings and for Festivals.

[There is a lot of] mixing and matching at Union Temple. First Fridays of the month are a kid’s style service. Second Fridays of the month are in the sanctuary which is an opportunity to sing more Classical Reform or through-composed pieces. Third Fridays are a musical Shabbat, opportunities to bring in new music and often with a musical program following the service. Fourth Fridays are simpler/shorter services often

¹²⁶ Rabbi Linda Henry Goodman in conversation with the author, Aug 2017.

¹²⁷ From an interview with Rabbi Linda Henry Goodman, “In 2002, over Thanksgiving weekend, the pool in the health club started to overflow. A building from 1927 was going to have issues with maintenance. Basically, the pool flooded and then a valve burst. The flooding really damaged the organ beyond repair. It would have been dangerous even to turn it on.”



Union Temple exterior. Photo taken by the author, October 2016

with guest speaker. Fifth Fridays (when there is one) are an opportunity to be creative.

There is always a musical concert or presentation on the third Friday of the month ranging [in genre] from classical to musical theatre to rock. Student cantors also put on at least one musical program a year, often on *Shabbat Shirah* - this can be a presentation of their HUC practicum/recital or another program of their choosing. This is always a well-attended musical event. The congregants also attend programs at HUC-JIR when their student cantor is involved—a nice link between the college and Union Temple.

Similarly, Cantor Lutz's predecessor, Cantor Lauren Phillips recalls how her education at HUC-JIR informed her cantorate at Union Temple. She remembers how easily the Union Temple clergy (and congregants) could flow from one musical style to the next, keeping an open mind and adjusting with a frequently changing Jewish musical landscape.¹²⁸

I sang Debbie [Friedman]'s "S'u Shearim" at my "Neilah" practicum [at Hebrew Union College-Jewish Institute of Religion] and [Rabbi] Linda [Henry Goodman] came up to me after and asked me to do it at Union Temple the following Yom Kippur. So, we switched from formal Lewandowski to Debbie in one of the grandest moments of the liturgy. It's a great example of a classical reform congregation that has expanded

¹²⁸ Cantor Lauren Phillips, e-mail correspondence with author, Dec 2016. Cantor Phillips served as Union Temple of Brooklyn Student Cantor from 2010-2013.

musically to adapt to modern trends...something I really appreciated during my time at Union Temple.

Today's musical offerings are far and wide at Union Temple. Programming includes a volunteer choir named "Union Temple Singers" led by Dr. Shinae Kim, "Fridays @ 4" a Tot Shabbat service with Ora Fruchter and "Out of the Shabbox" a music and movement program for toddlers. In addition to these programs, Union Temple also hosts the independent minyan Shir HaMaalot, a volunteer-led, traditional-egalitarian *havurah* that hosts musical Friday night services (often with instruments) and a vegetarian potluck dinner in Prospect/Crown Heights Brooklyn,¹²⁹ once a month. Sing-alongs, musical holiday celebrations and themed Friday Evening Shabbat services remain a pillar of the congregational's musical landscape.

¹²⁹ Shir HaMaalot website. <http://www.shirhamaalotbk.org>

CONCLUSION

I am fortunate because for the past four years I have had the privilege of serving a segment of Brooklyn's Jewish population at CBE - as well as its community for young Jewish seekers, *Brooklyn Jews* - the very community that inspired me to become a cantor. In researching the history of a congregation that I feel deeply connected to, I have learned the importance of diving into the past in order to understand the present. One key element of my findings is that the musical narrative of our liberal Jewish past is riddled with gaps. While scholars have taken time to investigate the multi-faceted history of Brooklyn's Orthodox Jewish communities (Shelemay 1998; Kligman 2008; Kligman 2002), it is clear that much research is left to do to piece together a full portrayal of liberal Jewish Brooklyn's musical heritage.

One thing is clear - many tensions exist in my beloved little town. Brooklyn is a place that holds the sacred and mundane in its hand at every turn, at every moment. The song, "Brooklyn,"¹³⁰ by Israeli rock singer/songwriter, Ehud Banai, epitomizes my sentiments of the place I call home. Banai writes, "Sacred Brooklyn, profane Brooklyn. I hear a little Yiddish. I don't speak Spanish."¹³¹

Banai's honest tongue-in-cheek ballad describes a city that one passes through, but understands instantaneously. The languages are varied and cultures overlapped, creating a beautifully diverse community. Some of us come to Brooklyn and just "get" it. Some come to visit and are happy to leave. Many feel right at home and others feel

¹³⁰ See Appendix H for Hebrew lyrics and English translation.

¹³¹ Ehud Banai. "Brooklyn." *Anneh Lee*. NMC United Entertainment LTD, 2006.

entirely alienated. Regardless of the sentiment, Jews who have encountered Brooklyn are forever influenced by the culture, sounds and Jewish institutions of this borough.

Banai poignantly closes, “Brooklyn did you exist? Or did I dream you? I won’t be here tomorrow, I’m here only for today.”¹³² We must recognize that the Brooklyn we know today is temporary. The landscape shifts, the sounds change, people come and go. Over time, God-willing, the aural panoramas of Kane Street Synagogue, Congregation Beth Elohim and Union Temple will continue to reflect their ever-changing neighborhood demographics for generations to come. And that, therein, is where the beauty of our “Sacred Brooklyn” lies.

In the 21st century, the contemporary sounds of Progressive Jewish Brooklyn reflect its current demographic. Young Jews are moving to Brooklyn at unprecedented rates because it is a hotbed of creativity and the place where people convene to innovate. They are looking for Jewish community and new ways to connect. The role of the cantor thus becomes a musical visionary who bridges our cantorial heritage to modern musical tastes.

Today’s cantor is always transforming - embodying the role of *chazzanit*, *sh’lichat tzibbur*, educator, *darshanit* and singer-songwriter-songleader. These musical leaders are the inspiring voices of Sacred Brooklyn, connecting people to Judaism by uplifting our liturgy to a holy place. These musical leaders exist at Kane Street Synagogue, Congregation Beth Elohim and Union Temple of Brooklyn, changing the lives of the people they greet everyday.

¹³² Ibid.

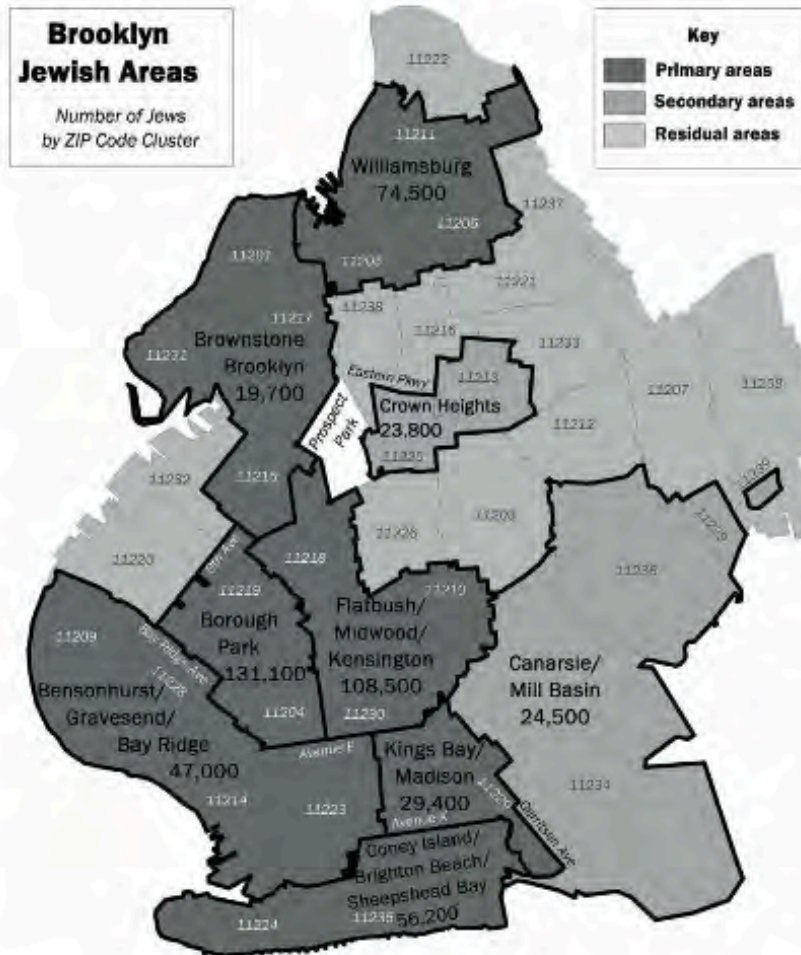
APPENDIX, BIBLIOGRAPHY & DISCOGRAPHY

APPENDIX

Appendix A - Jewish Community Study of New York: 2011 Geographic Profile | UJA-Federation of New York, page 70

BROOKLYN

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Appendix B - Timeline of Brooklyn as Compiled by the Author, 2016.

1654	Town of Breuckelen, as Brooklyn was originally spelled, was established by Dutch settlers
1815	Beginning of second period of Jewish immigration into NYC, starting with Jews from Germany, Austria, and Bohemia and continuing for at least fifty years, although German-Jewish immigration continues until 1910
1834	Brooklyn officially became a city and eventually annexed the surrounding five towns of New Amersfoort (Flatlands), Midwout (Flatbush), New Utrecht, Boswick (Bushwick) and Gravesend to become the Brooklyn we know today
1859	Brooklyn Academy of Music was incorporated, January 19, 1859
1861	Civil War broke out and as Brooklyn's attention was drawn into the conflict, the Eagle became more prosperous than ever
1874	Prospect Park was completed. Prospect Heights and Park Slope areas began to be developed
1883	Brooklyn Bridge was completed and opened.
1889	Hot dog introduced at Coney Island by Charles Feltman, July 23, 1889
1897	Brooklyn was the fourth largest city in the United States
1897-98	The borough of Brooklyn was consolidated into Greater New York City. This was known by many Brooklynites as the "great mistake."
1903	Williamsburg Bridge opened
1909	Manhattan Bridge opened
1910	Brooklyn Botanic Garden founded
1935	Woody Allen is born
1941	Brooklyn Public Library Central Branch opened at Grand Army Plaza.
1950	Brooklyn's population peaked at 2,738,175
1955	Dodgers won the World Series
1964	Verrazano Narrows Bridge completed
1991	Crown Heights riot
2011	561,000 Jews reported to be living in Brooklyn (<i>UJA Federation of NY Jewish Community Study</i>)
2012	Barclays Center opened

Appendix C - Kane Street Synagogue List of Past Presidents and Clergy

Presidents (1856 – 2006)

Morris Ehrlich	1856
Herman Mathias	1857
Nehemiah Hofheimer	1859
Morris Hess	1861
Solomon Furst	1862
Moses Lowenthal	1863
Marcus Bass	1865
Jacob Sampter	1866
Marcus Bass	1867
Joseph Bierman	1868
Joseph Harris	1877
Louis Jacobs	1882
Moses Coleman	1883
William Bass	1885
Moss Phillips	1886
Louis Jacobs	1890
Bernard Kalischer	1893
Herman B. Alexander	1904
Bernard Kalischer	1905
Michael Salit	1906
Harris M. Copland	1907
Louis Summer	1910
Isaac Applebaum	1913
Herman Alexander	1914
Jacob Kronman	1917
Pincus Weinberg	1919
Samuel Lederman	1922
Phillip Lille	1925
Louis Summer	1929
Isaac A. Goldberg	1931
Harold L. Turk	1934
Bernard Eisenberg	1937
Julian Friedman	1939
Jacob Hertz	1942
Harold Turk	1948
Oscar Hertz	1950
Jacob Hertz	1957
Arthur Lichtman	1972
Isaac E. Druker	1975
A. Seth Greenwald	1977
Arthur Lichtman	1979
Nancy Fink	1980
Ronald J. Stein	1984
Stanley Friedman	1987
Michael D. Squires	1988
Robert Weinstein	1989
Leonard Wasserman	1992
Judith R. Greenwald	1994
Herbert L. Cohen	1996
Ellen A. Bowin	1998
Ralph Kleinman	2000
Daniel Magill	2002
Donald Olenick	2004
Susan Rifkin	2006

Rabbis & Cantors (1856 – 2006)

Rev. M. Gershon	1856
Rev. Joel Alexander	1861
Chasan Newman	1862
Adolph Ressler	1862
Chasan Ebersohn	1863
Chasan Hahn	1864
Chasan Herzman	1865
Chasan Newman	1865
Rev. John D. Lindner	1865
Rabbi Elkan Herzard	1866
Chasan N. Davidsen	1866
Chasan Goldsmith (Asst.)	1866
Chasan Salomon	1866
Chasan Cohen (Asst.)	1866
Chasan Wolf Levy	1867
Rev. Raphael Lasker	1869
Rev. Moritz Treichenberg	1869
Rev. Moritz Tintner	1873
Rabbi Aaron Wise	1874
Rabbi Adolph Bernstein	1875
Rev. Dr. Reiman	1875
Rev. Jacobson	1876
Rev. Dr. Tintner	1877
Rev. E. M. Meyers (Myers)	1879
Chasan Pulvermacher	1881
Chasan Janover	1882
Chas. Abraham Jonas Fisher	1883
Chasan Friedman	1883
Rabbi Levy	1883
Chasan Levitt	1884
Reverend A. Ettinger	1884
Chasan A. Collman	1886
Chasan Jacob Korn	1887
Chasan Wolfsohn	1887
Rev. Marcus Friedlander	1887
Chasan Isaac Sternfle	1888
Rev. Joseph Taubenhaus	1893
Rev. Marcus Rosenstein, Asst	1893
Rev. Dr. A. Rosenberg, Cantor	1899
Rev. Edward Lissman	1901
Cantor O. Millard	1902
Rev. Rosenberg	1904
Rev. Dr. S. Philo	1904
Rabbi Israel Goldfarb	1905
Asst R. Norman Salit	1918
Asst Rabbi Beck	1926
Cantor Joseph Goldfarb	1952
Cantor Edelman	1954
Rabbi Sidney Berger	1965
Rabbi Henry Michelman	1967
Rabbi Elliott Rosen	1971
Rabbi Shael Siegel	1974
Rabbi Raymond Scheindlin	1974
Rabbi Howard Gorin	1976
Rabbi Raymond P. Scheindlin	1979
Rabbi Jonathan Hillel Ginsburg	1982
Rabbi Geoffrey Goldberg	1987
Rabbi Debra Cantor	1988
Rabbi Samuel H. Weintraub	1996

Provided by *The Synagogue Journal* (Issue 23), 2006.

**Appendix D - Congregation Beth Elohim Minutes of the 638th Meeting of The
Congregation - April 25, 1900**

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Minutes of the 638th meeting of
the Congregation.

III Quarterly Meeting.

Brooklyn Apr. 25th 1900.

A quorum being present this meeting was called to order by the President Mr D. W. Stein.

Minutes of all meetings from Jan 21st to date were read for the information of members and approved.

The Cemetery Committee informed the Congregation of the receipt of \$150.⁰⁰ from Mr A. Wright for Lot #407. This amount was deposited by the Committee in the South Brooklyn Savings Bank. Same Committee also reported the sale of one grave for \$20.⁰⁰ to Mr Joseph Goldschmidt. An agreement was made with Supt. Koopman for cleaning grounds in Machpelah Cemetery at \$5 per year.

Ball Committee reported progress. Also Committee on Messrs Stern and Gilbert.

The President Mr D. W. Stein proposed for II class membership, Mr M. J. Nathan 460-13th Str.

The Investigating Committee consisting of Messrs L. Blumenau, J. Dahlanau, and I. Levy, having reported favorable, Mr M. J. Nathan was unanimously elected as a member of the Congregation.

Mrs. S. Marks, having submitted a letter of resignation on account of removal to New York, the same was accepted.

A resolution was unanimously adopted to send a letter of thanks to Rev. E. J. Stark, for the complete Friday evening service, which he kindly composed and donated to the Congregation.

The following bills having been found correct were ordered for payment

[illegible]

This musical score is for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The score is arranged in four systems, each containing staves for vocal parts, piano accompaniment, and a violin.

System 1: The vocal parts (Soprano, Alto, Tenor, Bass) enter with a melodic line. The piano accompaniment provides a harmonic foundation. The violin part is marked *ad lib.* (ad libitum).

System 2: The vocal parts continue their melodic development. The piano accompaniment features a *dim.* (diminuendo) marking. The violin part is marked *Viol.* and *ad lib.*

System 3: The vocal parts are marked *a tempo* and *f a tempo* (forte). The piano accompaniment is marked *f a tempo*. The violin part is marked *ad lib.* and *p* (piano).

System 4: The vocal parts are marked *f a tempo*. The piano accompaniment is marked *f a tempo*. The violin part is marked *Viol.* and *p*. The score concludes with a *Man.* (Manic) and *Ped.* (Pedal) marking.

Viol.

Cello.

Ped.

f *ad lib.* *mp* *dim.*

f *p* *dim.*

f *p* *dim.*

Harp Cad.

This page of a musical score is for a symphony, featuring staves for Violin, Cello, and other instruments. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'f', 'SOLO.', 'pizz.', 'arco.', 'rall.', 'ff', 'p Cello.', 'Fl.', 'Viol.', 'Cello.', 'Ped.', 'pizz.', 'arco.', 'rall.', 'ff', 'p Cello.', 'Fl.', 'Viol.', 'Cello.'

Musical score for a piece in D major, featuring piano, harp, and cello parts. The score includes various dynamics, articulations, and performance instructions.

Dynamics and markings include: *mp*, *ff*, *SOLO.*, *Risoluto.*, *tempo giusto.*, *p*, *Harp Cadenza.*, *Cello.*, *Man.*, *mf*, *dim.*, *rall e dim.*, *ff risoluto.*, *Ped. Man.*, *Ped.*, *Ped.*

Pastorale.

p

mp *SOLO.* *a piacere.*

mp *SOLO.* *a piacere.*

p

Grazioso. *rall.* *Cello, Viol.* *no Ped.*

a tempo. *ff* *a tempo.* *p* *rall.*

ff *a tempo.* *p* *rall.*

ff *a tempo.* *p* *rall e dim.*

ff *p* *rall.* *Cad. ad lib.*

a tempo. *ff* *p* *Fl. Viol. Cello.* *rall.* *Harp Cad. ad lib.*

Ped. *Ped.* *segue.*

Andante religioso.

Flute. *p*

Violin. *p*

Cello. *p*

Harp. *p* *cresc.*

Andante religioso.

Soprano. *p*
Day of God,—
Tag des Herrn!

Alto. *p*
CORO.
Day of God,—
Tag des Herrn!

Tenor. *p*
CORO.
Day of God,—
Tag des Herrn!

Bass. *p*
CORO.
Day of God,—
Tag des Herrn!

Andante religioso.

Organ. *p*
Cello. *p*
no Ped.

piu lento.

f *ff* *p*

piu lento.

f *ff* *p* pizz.

piu lento.

f *ff* *p* pizz.

piu lento.

f *ff*

cresc. *mf* *ff* *piu lento.* *Solo*

come, o come! and fill all our spirits with peace, with
 nah, o nah! und fül - le, und fül - le die Herzen, und

mf *cresc.* *ff* *piu* *lento.*

come, o come! and fill all our spirits with peace,
 nah, o nah! und fül - le, und fül - le die Herzen,

mf *cresc.* *ff* *piu* *lento.*

come, o come! fill all our spirits with peace,
 nah, o nah! fül - le, und fül - le die Herzen,

mf *cresc.* *ff* *piu* *lento.*

come, o come! fill all our spirits with peace,
 nah, o nah! fül - le, und fül - le die Herzen,

mf *cresc.* *f* *ff* *piu* *lento.* *p*

Ped.

The image displays a page from a musical score for "The Peace of God" by J. S. Bach. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The piano part begins with a prelude in the right hand, marked *cresc. f*, while the left hand plays sustained chords, marked *arco.* and *cresc. f*. The vocal parts enter with the lyrics: "peace, and with glad - ness from heav'n, with peace and with". The piano accompaniment features a prominent sixteenth-note figure in the right hand, marked *p*, and a sustained bass line in the left hand. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *f* (forte) and *man.* (meno). The lyrics are in both English and German, reflecting the bilingual nature of the original manuscript.

glad - ness from heav'n, from heav'n. *SOLO.*
 won - ne, mit wonne die Seel! From the
 von dem

glad - ness from heav'n, from heav'n.
 won - ne, mit wonne die Seel!

glad - ness from heav'n, from heav'n.
 won - ne, mit wonne die Seel!

glad - ness from heav'n, from heav'n.
 won - ne, mit wonne die Seel!

Solo Sop.
 p

pp

p

p

p

e - ven - tide _____ to e - ven tide, let all earth - ly thoughts _____ be
 a - bend bis _____ zum abend hin, Hei - li - get vor Gott _____ den

Man. Ped. man. Ped.

accel. e cresc poco a poco.
pp rall. *p* *f*

accel. e cresc poco a poco.
rall. *pp* *p* *f*

pp rall. *p accel. e cresc.* *f*

pp *p accel. e cresc poco a poco.* *f*

divato. *cresc e accel.* *poco - a - poco.*
 sanctified in pray'r, up-ward to God, up-ward to God,
 erdensinn, und be-tet! em-por zu Gott, zu Gott empor,

pp *cresc accel - poco - a - poco.* *f*
 man. Ped. Ped.

The musical score is written for piano and voice. It begins with a piano introduction in D major, marked *ff* (fortissimo) and *p* (piano). The piano part consists of a grand staff with treble and bass clefs. The vocal part is a four-part setting (Soprano, Alto, Tenor, Bass) with German lyrics. The lyrics are: "Sons of earth, to geth - er! / schwingt euch Er - den söhne!". The vocal parts are marked *ff* and *p*. The piano part has a *mf* (mezzo-forte) section. The score is divided into *CORO.* (Chorus) and *SOLO.* (Solo) sections. The *SOLO.* section features a Solo Soprano part and a piano accompaniment for Flute, Violin, and Cello, marked *p*. The piano part also includes a *Man.* (Mancina) and *Ped.* (Pedale) section.

ff *p* *mf*

CORO. *SOLO.*

Sons of earth, to geth - er!
schwingt euch Er - den söhne!

Lift the voice of
Stim - met an Ge-

Solo Sop.

Fl. Viol. Cello.
p

Man. *Ped.*

The musical score is arranged in two systems. The first system consists of three staves (treble, alto, and bass clef) with a *cresc.* marking at the end of each staff. The second system consists of four staves (treble, alto, tenor, and bass clef). The vocal part is on the top staff, with lyrics in English and German. The piano accompaniment is on the bottom three staves. The piano part includes a *man.* (manic) marking and a *Ped.* (pedal) marking. The score concludes with a *cresc.* marking.

cresc.
cresc.
cresc.

pray'r and song, heav'nward borne on the cur-rent strong
 bet, Ge-sang! Folgt dem Himmelsdrang, folgt dem Himmels-drang!

man. *Ped.* *man.* *cresc.*

piu mosso.
f

piu mosso.
f

piu mosso.
f

ff piu mosso.
sempre ff

piu mosso.
CORO.

up - ward all as pire!
Schwin - get euch em - por!

in the en - gel
In der en - gel

f piu mosso.

up - ward all as pire!
Schwin - get euch em - por!

in the en - gel
In der en - gel

f piu mosso.

up - ward all as pire!
Schwin - get euch em - por!

in the en - gel
In der en - gel

f piu mosso.
f Ped.

up - ward all as pire!
Schwin - get euch em - por!

in the en - gel
In der en - gel

[illegible]

più lento.

p *f*

più lento.

p *f*

più lento. *SOLO* *p* *cresc.*

più lento. *mf* *cresc.*

più lento. *mp* *f*

Lord! Herr! God! see
Gott! Sieh!

mp *f*

Lord! Herr! God! see
Gott! Sieh!

mp *f*

Lord! Herr! God! see
Gott! Sieh!

mp *f*

Lord! Herr! God! see
Gott! Sieh!

mp *f*

più lento. *mp* *Cello.* *f*

Man. Ped. Man. Ped.

risoluto.

f

p

risoluto.

f

p

risoluto.

f

p

ff

p

Thou our hearts — con - tri - tion, and bow thine ear! —
 mei - nes Her - - zens weh - en, und neig' dein Ohr! —

Thou our hearts — con - tri - tion, and bow thine ear! —
 mei - nes Her - - zens weh - en, und neig' dein Ohr! —

Thou our hearts — con - tri - tion, and bow thine ear! —
 mei - nes Her - - zens weh - en, und neig' dein Ohr! —

Thou our hearts — con - tri - tion, and bow thine ear! —
 mei - nes Her - - zens weh - en, und neig' dein Ohr! —

Cello & Viol.

ff

p

Ped. man.

Ped.

Ped. *p*

20

mf

mf

mf

mf

SOLO.

f

ff

Hear, o hear the voice of my pe ti - tion,
Herr, ver - nimm, mein heis - ses Fle - hen.

p

mf

Slower. *mf* *Grave:* *f*

Slower. *mf* *risoluto.* *f*

Slower. *mf* *risoluto.* *f*

f 6

Grave.
CORO.

f Blot out our ev - il ways,
nimm weg die mis - se - that,

CORO.

f Blot out our ev - il ways,
nimm weg die mis - se - that,

CORO.

f Blot out our ev - il ways,
nimm weg die mis - se - that,

CORO.

a piacere.

Ban - ish our fear! *f* Blot out our ev - il ways,
öffne uns dein Thor! nimm weg die mis - se - that,

Grave.

mf *SLOWER.* *f*

no Ped. Ped.

o - pen the door of grace, Bid us en - ter there!
 öff - ne das Thor der Gnad! und zieh uns em - por.

o - pen the door of grace, Bid us en - ter there!
 öff - ne das Thor der Gnad! und zieh uns em - por.

o - pen the door of grace, Bid us en - ter there!
 öff - ne das Thor der Gnad! und zieh uns em - por.

o - pen the door of grace, Bid us en - ter there!
 öff - ne das Thor der Gnad! und zieh uns em - por.

ff *Largo.* *ff* *trem.* *ff* *Cad ad lib.*

Largo.

Bid us en - ter there!
und zieh' uns em - por.

A - men, a - men.
A men, a men.

Bid us en - ter there!
und zieh' uns em - por.

A - men, a - men.
A men, a men.

Bid us en - ter there!
und zieh' uns em - por.

A - men, a - men.
A men, a men.

Bid us en - ter there!
und zieh' uns em - por.

A - men, a - men.
A men, a men.

Largo. *ff* *Harp Cad ad lib.*

ff *Fine.*

249989

M. Passow, Eng'r. N. Y.

Appendix F - Kodosh Attoh by Edward J. Stark, New Year Service, 1910

No 8. Kadosh Attoh.

Edward Stark
traditional chant.

Religioso. *quasi parlando*
CANTOR

Kadosh at-tah v'ho-rashe-me-cha ven e-lo-ah mi-ba-lah-de -

cha kak-ka-tuv va-yig-bah a-do-nay kv'at bam-mish-pat v'ha

el hak-ka-dosh nikdash bi-tze-dah-ka-h. Ba - ruch at-tah a-do-nay

ad lib.

CORO. *p rall.*
A - men, A - men.
A - men, A - men.
A - men, A - men.
A - men, A - men.

ha - me - lech hak-ka-dosh.

mp *rall.* *Fine.*

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Appendix G - Email from Cantor Janet Leuchter Regarding Changes Made to High Holiday Repertoire at CBE During Her Tenure (2001-2010)

We did a congregational High Holiday survey at some point which included questions about the music. Most people welcomed the discontinuation of the organ, but were vehemently split on the professional choir—some hated, some loved. We moved towards integrating the volunteer choir increasingly into the HH services, but they were of course more limited musically. I remember the following changes I made on High Holidays:

Or Zarua—changed from Davidson to traditional East Ashkenazi folk

Kol Nidre—changed from Adler (2003) to non-choral settings with a teen I trained doing the simple Barkan version

Hatimot, Ki Hayom Hazeh, Ata V'chartanu/Vatiten Lanu in [High Holiday] nusach—from Alter

Ata V'chartanu—I also introduced an East Ashkenazi folk tune for the first three words

Shalom Rav—2004 Steinberg; 2008 Zim

Ashamnu—I made this more traditional, simpler chant (familiar to anyone growing up in Conservative shul)

Al Cheit—adapted from Janowski

Ki Anu Amecha—switched from whatever choral setting it was to the folkie congregational tune

Yaale—switched from choral arrangement to singable version based on traditional Keyn Bakhodesh tune

Shalom Rav/Shim Shalom—added Goldfarb ***B'sefer Chayyim*** to all

Hamalekh thru Shacharit Chatsi Kaddish - I added this whole piece of liturgy in Hebrew to the traditional nusach for this section. In 2004 I was still doing the Musaf Chatsi Kaddish music, but by 2009 I had switched to the Shacharit Nusach

Zochreinu—I did Stark until Andy became rabbi (because Rosalie Weider loved it), then kept it jus for N'ilah and switched the rest to a traditional East Ashkenazi tune I grew up with (not Goldfarb but similar)

Unetane Tokef—I introduced Piket, Emet Ki Ata cantorial recitative in [High Holiday] Schall collection, and Yair Rosenblum

Kedusha—I switched from the Ernst Bloch to the Lewandowski

Kadosh Ata—Stark in 2003, Lewandowski and Katchko in subsequent years

Tavo L'fanecha - Stark in 2004, with Norma Hirsh (my predecessor) doing the solo alto line. I also varied this setting with the Janowski.

Service of High Priest—I introduced an Ana Adonai in a simple choral Idelsohn arrangement, and did a cantorial setting of V'hakohanim ending with the Sulzer Barukh Shem. (cont

*I added two Michael Isaacson settings—**K'racheim Av** (a text not previously sung) and the **Sim Shalom** (in the Yom Kippur Mincha service).¹³³*

Appendix H - Lyrics to Ehud Banai's "Brooklyn" off *Anneh Lee*, 2004.

Translation courtesy of the Jewish Agency for Israel

Sacred Brooklyn, profane Brooklyn
I hear some Yiddish, No hablo Español

Brooklyn Reb Shlomo, the Burning Bush
Brooklyn Lou Reed, the stench of the garbage
Brooklyn of Sue who returned as Sara
And every Shabbat eve she sings in the synagogue
Brooklyn depression, Brooklyn joy
Brooklyn whore, Brooklyn glatt kosher

On the way to Brooklyn I am excited
Does she have what my heart seeks?
Brooklyn on the horizon, smoke on the road
Walk in the rain and sing to myself an old song
Brooklyn, baby, in a flowery dress
I'll get to you when I can stop a taxi
Revealed Brooklyn, hidden Brooklyn
I'm not from here, but not entirely foreign.

Brooklyn on the horizon, I am excited
Do you have what my heart seeks?

Brooklyn says, "Father is not dead
He is just sleeping a while in the World of Truth
He will return big time, singing songs of praise
And he will fly Brooklyn to the Land of Israel!"

Higher Brooklyn, underground Brooklyn
The train stops only at the final station
Brooklyn did you exist? Or did I dream you?
I'll not be here tomorrow I'm only for today.

ברוקלין של קודש ברוקלין של חול
שומע קצת אידיש נו הבלה אספניול

ברוקלין רב שלמה הסנה הבוער
ברוקלין לו ריד הפח הדוקר
ברוקלין של סו שחזרה להיות שרה
ובכל ליל שבת בבית כנסת היא שרה
ברוקלין דכאון ברוקלין אושר
ברוקלין פרוצה ברוקלין גלאט כושר

על הדרך לברוקלין אני מתרגש
האם יש בה את מה שלבי מבקש
ברוקלין באופק על הדרך עשן
הולך בגשם ושר לעצמי שיר ישן
ברוקלין בייבי בשמלה פרחונית
אני אגיע אלייך כשתעצור לי מוניית
ברוקלין נגלה ברוקלין נסתר
אני לא מכאן אבל לא ממש זר

ברוקלין באופק אני מתרגש
האם יש בכך את מה שלבי מבקש

ברוקלין אומרת, "אבא לא מת
הוא רק ישן קצת בעולם האמת
הוא יחזור בגדול ובפיו שיר הלל
והוא יעיד את ברוקלין עד לארץ ישראל"
ברוקלין של מעלה ברוקלין תחתית
הרכבת עוצרת רק בתחנה הסופית
ברוקלין היית או חלמתי חלום
מחר לא אהיה אני רק היום

¹³³ Cantor Janet Leuchter, e-mail message to author, Sep 4, 2016.

Appendix I - List of Union Temple Student Cantors since 1990¹³⁴

1990-1992: Student Cantor Elizabeth Goldmann
Mid 1990s: Student Cantor Brian Miller (died August 1999)
1995 - 2001: Cantorial Soloist Penny Steiner-Grossman
2001: Kerith Shapiro (started 2 weeks before 9/11). Did a service 9/12.
2003: Todd Kipnis until summer 2005 when he had to go to Israel
2004-2008: Jan P Knijff
2005: Student Cantor Rebecca Moses
2007: Student Cantor Mary Thomas
2008: Maria Dubinsky stayed for 2 years. At times Nancy Bach was a stand in when Maria was unable to perform.
2008 - 2010: Jonathan Hall served as Music Director
2010-2013: Student Cantor Lauren Phillips
2010 - present: Dr. Shinae Kim joined as accompanist
2013-2016: Student Cantor Emma (Goldin) Lutz
Sept 2016 - present: Student Cantor Benjamin Harris

Appendix J - Music for the High Holy Days Track List

Side 1

Essa Enai (Rossi)
Barekhu, Shema, Mi Khamokha (Fromm)
Sing Joyfully (Byrd)
Zokhreneu (Davidson)
Kadosh Attah (Stark)
Hariu (Rossi)
Adonai, Adonai (Naumbourg)
Lekha Adonai (Bloch)
Happy is the People, Shofar Blessing (Martens)
Hodo Al Eretz (Naumbourg-Coopersmith)
Avinu Malkenu (Janowski)

Side 2

Or Zarua (Davidson)
Kol Nidre (Lewandowski)
Ki Vayom (Martens)
Ana Tavo (Sulzer)
Kammah Ya'avrun (Fromm)
Ki Keshimekha (Lewandowski)
Adonai Mah Adam (Reik)
Neilah Kaddish (Binder)

¹³⁴ As understood through interviews with current rabbi Linda Henry Goodman and past organist Pedro d'Aquino.

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