

Journal of Jewish Music and Liturgy

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is dedicated by the

Director, Faculty and Students of the
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and its membership,
and Editor of the
Journal of Jewish Music and Liturgy

In Memory of

Philip Belz A"H

שרגא פייוויש בן משה חיים

Who shared the gift of Jewish song with the
Rabbi Isaac Elchanan
Theological Seminary at Yeshiva University
through the
endowment of the Philip and Sarah Belz
School of Jewish Music,
the establishment of the Philip and Sarah Belz
Department of Music
at Yeshiva College and creation of a
Belz Scholarship Fund

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Mark Fishoff A"Sh

מרדכי בן הרב יוסף דוב ע"ה

A Model of A True Sheli'ah Tzibbur

While in concentration camp, he baked *matzot* for *Pesah* with his own hands and led in the *Seder* Service. He wrote in the Jewish Advocate of Boston in commemoration of the 22nd Anniversary of the Warsaw Ghetto Uprising and later in the CCA Bulletin (No. 3, June, 1965), "I sang the traditional tunes from the *Haggadah* as loud as I dared, and the rest followed in a whisper. Never before have so many men been so overawed in their trust of Almighty God as on that evening in Room 10 at Niederbushel KZ Camp."

He made his way to the United States when the hour of liberty arrived in Buchenwalk KZ on April 11, 1945. "At last we are free!
Free, he cried in Jubilation!

He served as cantor-educator in congregations in the USA and lived to see a new growth of vibrant Judaism in his own family and in the communities he served.

תנצב"ה

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"HIS LIFE WAS A SONG"
A Memorial Tribute to Philip Belz
by Norman Lamm

Philip Belz cut a unique figure in Memphis, in the South, indeed in all American Jewry. He was a man of generous philanthropy on behalf of many and diverse causes, but he had a special affinity and affection for Yeshiva University of which he was a Trustee, and especially for the Philip and Sarah Belz School of Jewish Music. Here he was the eponym, the major Benefactor, and almost - a pupil.

He was a man of many talents and many endowments. He was especially drawn to music and to song. His life was cohesive and consistent, and there was a bond that tied together the various aspects of his life: his avocation, namely, his love of music, and his *Yiddishkeit*--his commitment to Judaism, to Torah, to its hoary traditions, and to his people.

The Kabbalists were wont to represent ideas, concepts, and notions by the metaphor of *hekhalot*, palaces or royal chambers. Every great theme was assigned to a different *hekhal*. Thus, there is a *hekhal* of Torah, a *hekhal* of piety, and so on. One can, in this manner, discern the relation of various themes or concepts by their geography, that is, how close one theme is to other sublime notions. This gave rise to many creative and novel expressions of the ideals of Judaism by means of the *hekhalot*.

Thus, a great Hasidic master taught that the *hekhal ha-shirah*, the royal chamber of Song, abuts the *hekhal ha-teshuvah*, the chamber of Repentance. What he meant, of course, was that song-even if not every song, not always-has the capacity to arouse people to self-transcendence, to lift them above the everyday and the prosaic to new levels of inspiration and perception, so that when the voice rises so do the heart and the soul become uplifted and try to connect with that which is eternal and pure beyond words. Song has the mystical power to stimulate action in the sphere of repentance.

Philip Belz exemplified this propinquity of *shirah* and *teshuvah*, of Song and Repentance (or spiritual experience). A favorite song of his, written by him and his cherished friend Edward Hubbard, was called "My Life is a Song." The refrain reads as follows:

My life is a song,
A song that I'm singing
With notes gently ringing in heaven and earth.
My life is a song, with the melody soaring,
My love is outpouring,
For whatever it's worth--my life is a song

Love indeed was a hallmark of his life--all kinds of love, love of individual friends and relatives and all human beings, even strangers, and also love of his faith, his Torah, his people. And these loves he celebrated in his song. When love grows so powerful that words alone cannot embrace it, song and music are called upon to give it expression.

Family played a major role in his life. That too found its voice in his song:

My family is a symphony,
A light in which to bask;
Every day is an aria,
What more can I ask?

Thus was his love of family transmuted into song. *Teshuvah* means the ability to change one's self, an awareness of one's own limitations and therefore the challenge to overcome those inhibiting limitations. And so Philip sings:

Sometimes I may need tuning,
It happens by and by,
But the best of ways bless my days
And raise my voice on high

And he looks back upon his past:

In the winter of my life I look back upon my history
And discover there's no mystery to living well,
In the winter of my life I discover that it's Spring again
And I begin to sing again and feel its spell

If that reads well as poetry, it is far more soaring when sung--and sung properly.

Phil's *teshuvah*--his repentance, his piety, his love, his profound faith--found expression not only in song and not only in writing, but also in action, in

conduct. He was dedicated to his synagogue, the famous Baron Hirsch congregation of which he was the major pillar. It found expression in his love for Israel and for Jewish education. But he had a special love (as his family attests) for Yeshiva, and most of all for the Philip and Sarah Belz School of Jewish Music.

There are in the Torah several instances of *shirah*--poetry meant to be sung. One of the greatest of them all is the *Az Yashir*, that majestic victory song sung by Moses and the Israelites after they miraculously crossed the Red Sea and were saved from the swords of Pharaoh and the hordes of Egyptians ready to slay them. We recite this song daily in our Morning Service: *Az Yashir Moshe u-veneï Yisrael*, “then Moses and Israel sang this song to God.” The Rabbis of the Talmud were, as usual, extremely meticulous in analyzing every passage, indeed every word, of the Torah. Thus they pointed out that the word for “sang” is, in the Hebrew, not in the past (*shar*), but in the future (*yashir*). Why so? The Talmud (*Sanhedrin* 91b) explains: from this we learn the principle of the resurrection of the dead: Moses and the Israelites will, some day, sing this song (again).

Now, that may seem fanciful *derush* or homiletics, but I prefer to read that equation the other way around as well: we not only infer the dogma of resurrection from the singing, but we learn that the singing leads to resurrection. By that I mean: song contains the seeds of eternity, of immortality, of deathlessness. Indeed, the Torah refers to Torah itself as song: *Kitvu lakhem et ha-shirah ha-zot*, “Write for yourselves this song”--and this verse implies the commandment to write out the Torah. It is a song that can heal the sick, revive weary spirits, elevate downtrodden hearts, and rescue frustrated men and women from disillusionment and disappointment and even from despair. Torah is eternity ensconced in music.

Hence, what Philip Belz has done, what he has accomplished in his remarkable journey in this life, and what he has achieved in supporting and expanding and enhancing the Philip and Sarah Belz School of Jewish Music, will last for generations. It will prove an enduring contribution. It is his *Az Yashir*, the song of his immortality.

Tehei nishmato tzerurah bi'tzeror ha'hayyim. May his beautiful soul be bound up in the bond of eternal life.

Sing, Phil, sing your song--the song that was your life--and may its loveliness keep your memory alive in the hearts and minds of all who were privileged to know you, to the very end of days.

Dr. Norman Lamm, President of Yeshiva University - noted scholar, author, and lecturer.

THE SYNAGOGUE AND ITS MUSICAL SERVICE

by Macy Nulman

“Where the cantorate will go from here is of course conjectural..... Whatever happens in the immediate future, there will be chosen voices as long as there are synagogues in America”. These conclusive words, written by Prof. Mark Slobin some thirteen years ago in his book *Chosen Voices - The Story of the American Cantorate*¹, are an appropriate opening for this article which deals with the current trends in synagogue deportment, its musical service, the caliber of its officiants and the perception of its worshipers. Slobin, profoundly discerning, correctly notes the irony that the “American Jewish religious movement most dedicated to prayer, the Orthodox, is currently the one least interested in the cantorate”.² What the Jewish community fails to comprehend is that the prayer service is not solely in the domain of the professional cantor but is part of *Kelal Yisrael*. Services are conducted thrice daily (*Shaharit, Minhah, Ma’ariv*), each having its own prayer-mode(s) and requiring a skilled *ba’al tefillah*. Torah reading, an important segment of the service which occurs four times a week, demands a person proficient in the cantillation of the Bible. Every Jew is required to utter the blessings for the Torah with its proper melody, especially on the High Holy Days. *Kiddush, Havdalah, Zemirot*, as well as leading in *Birkat Hamazon*, have a fixed mode of recitation. Thus, basic skills in Jewish liturgical music is everyone’s concern just as Torah study is prescribed not only for the rabbi but for every Jew. In the same measure, the rabbi, in addition to being the authoritative teacher of the law and appointed spiritual head of the congregation, is also charged, according to tradition, with specific musical practices in the service of the synagogue. He chants the *Haftarah* on *Shabbat Hazon* and *Shabbat Teshuvah*, serves as *makri* for the *Ba’al Toke’ah*, recites the *Sefirat Ha’omer*, sets the melody to be followed by the congregation when chanting the first verse of *Attah Hareitah* on *Simhat Torah*, chants the blessings at a wedding, chants the *Male* at a funeral, etcetera³. Thus, the study and knowledge of the traditional chants and melodies of the synagogue are also the rabbi’s responsibilities.

PRESENT STATUS

Never has the preservation of our musical heritage been so seriously challenged as today. Of late it has become fashionable to introduce alien melodies into the prayer service. Moreover, entire sections of the prayer service are chanted with incorrect prayer-modes or sometimes without traditional melody whatsoever. Our *nusha'ot* (prayer-patterns) are being debased. Lack of knowledge, misinformation, and indifference reign. So important are these prayer-modes that it is told of the Jerusalem *tzaddik* and *ga'on* Reb Zalman Bardn that when attending a Sabbath *Minhah* service, he heard the *Sheli'ah Tzibbur* utilizing a chant that had no relationship whatsoever with the Sabbath *Minhah nusah*. After the service was concluded he went to another synagogue to hear the repetition of the *Amidah* in the traditional mode. He went so far as to say that the "*niggun* of *Shabbat* should not be the *niggun* of the weekdays"! (paraphrasing the statement of "Your speech of *Shabbat* should not be for weekday speech").⁴

The *Sheli'ah Tzibbur* and worshipers are evidently permitted considerable latitude for musical expression, provided it is within the framework (or within the characteristic musical mode) of the individual *nusah*, and consonant with the spiritual mood which the prayers demand. Surely, having the congregation participate is justified; but to view the service like summer-camp where clapping, joining arms and swaying and even dancing are prevalent, does not seem to enhance the spiritual mood and *kavanah* of the worshipers. We run through the liturgy, rushing in and out of the prayer texts as if the task were to cover a maximum of space in a minimum of time. The "so-called *ba'alei tefillah*", in addition to lacking tonal expression, do not enunciate, do not accent the words correctly, and err in proper phrasing. Another consequence of this situation is that many of these people, sorely deficient in any training or experience find their way to leading synagogue services, thus sending a distorted message to worshipers who also do not know what a musical service of the synagogue should be or sound like.

Torah reading, too, has become garbled sound. In the introduction to *Sefer Letiferet Hakeri'ah*⁵ we find the following statement, "Unfortunately too many *Ba'alei Keri'ah* are almost totally ignorant of the rules of *keri'ah* and *dikduk*. Torah reading has become a travesty in many synagogues".

The story is told of Reb Levi Yitzhak of Berditchev: Once while he was visiting a city he went to the synagogue. Arriving at the gate he refused to enter. When his disciples inquired what was wrong with the synagogue, they received the reply: "The synagogue is full of words of Torah and *Tefillah*." This seemed the highest praise to his disciples and even more reason to enter the synagogue. When they questioned him further, Reb Levi Yitzhak explained: "Words uttered without fear, uttered without love do not rise to heaven. I sense that the synagogue is full of Torah and full of *Tefillah*." I wonder if

Reb Levi Yitzhak of Berditchev would enter many of our synagogues today?

THE WORSHIPERS

Attending current Orthodox synagogues are four different types of worshipers. Those who studied in *yeshivot* in the United States and in Israel, *ba'alei teshuvah*, persons who arrived in the United States on the eve of the Holocaust, and a type which no one would call "worshipping Jews". Let us briefly analyze the background of these worshipers and explore their relationship to the synagogue and its musical service. The *yeshiva*-educated worshiper, in all likelihood, *davend* his entire lifetime with a *minyan*, most often in a *shtiebel* or "*yeshiveshe*" - *minyan*, where a skilled *ba'al tefillah* was never employed. The *minyan* had no pews and he sat at a *tish* (table) or stood at a *shtender* ("stand"). Let me tell you what a father of a child with this background related to me. He had to attend a relative's *Bar-Mitzvah* in a large synagogue in Brooklyn and he took his ten year old son along with him on *Shabbat* morning. When the rabbi walked up to his seat on the *bimah* the boy asked "who is he and why is he sitting there"? The *Sheli'ah Tzibbur* came in with his special garb and the boy again asked his father "why is he dressed in that outfit? When the *Sheli'ah Tzibbur* began to *daven*, in full voice, the young boy remarked "his voice sounds funny". The father, himself never attending such a service, had no answers for his son. The *ba'al teshuvah*, on the other hand, is a worshiper who moved from the non-observant to an observant life-style. Traditional synagogue-song is strange to his ears. He was introduced to Judaism and the synagogue service with melodies adapted from secular and Israeli folk song as well as *hasidic* patterns. What appeals to him are the jazzy, swinging, feet-tickling and out-of-mode prayer tunes. The third type of worshiper left war-torn Europe when he was a child and had little time to absorb the synagogue sounds. He does remember that his father and grandfather prayed in a *kloiz* (a room) in Europe and he, too, would like to follow in their footsteps. He always remarks "I love *hazzanut*". Recently I met this type of Jew around the High Holy Day period and I asked him "Where are you *davening* for the *Yamim Nora'im*"? He said, "in a *shtiebel*". I then remarked to him "but you like a *Hazzan* and a choir, why don't you *daven* in the large shul in your neighborhood with the *Hazzan* and choir"? His answer was, "I like a *Hazzan* at a concert, on T.V., on a record, on a cruise, but not at the *amud* (pulpit). At the *amud* I like a *ba'al tefillah* to *daven* for me". The fourth type, "not what anyone would call a worshipping-Jew" does not attend services regularly and comes to the synagogue on special occasions only or on holidays. He is what we would call "part of an audience" rather than a congregation. He has no understanding of the service at all and is indifferent to its music. This chaotic situation of changing the *mesorah* of our synagogue prayer-modes and melodies was no doubt brought on by these four categories of worshipers.

FIXING THE PRAYER MODES

It seems that prior to the time of Rabbi Jacob Molin (*Maharil*; 1365-1427), who was greatly responsible for unifying synagogue ritual and its music, there was freedom in choice of melody for the prayer service. The *Rambam*, Yehudah Halevi, and Yehudah He-Hassid all felt that "when praying, select a beautiful sweet melody and adapt it for the prayers".⁶ Yehudah He-Hassid who lived in the latter half of the twelfth century wrote in his *Sefer Hasidim*,⁷ *Ukheshetipaleil emor otam be'oto niggun shena'im umatok be'einekha* ("When praying say your prayers with the melody that is most pleasant and sweet to your eyes"). However, it was not until Rabbi Jacob Molin, who Israel Abrahams described as "the forerunner of a whole class of clerical musicians"⁸ that our prayer chants became fixed. These melodies are currently known as *Skarbova* (from the Polish *skarb*, "treasure"; thus, from treasure, "official") or *Misinai Niggunim* ("as if handed down from Mount Sinai"). Tradition in synagogue song meant so much that his ruling is brought down in the *Rema* to *Orah Hayyim* 619 that states that "local customs and universal traditional melodies should not be changed". His rulings and practices became the guiding light for all Ashkenazic Jewry,⁹ Rabbi Aaron Kotler of Lakewood is known to have called in a student who was to officiate for the High Holy Days and he said to him among other matters: "*Zuhlst gut aynhazrn die Skarbova Niggunim* ("you should review the [High Holy Day] melodies very well").¹⁰

IMPACT OF THE FIXED MODES

The absence of these hallowed *niggunim* during prayer would be unthinkable to any worshiper who has an inbred affinity for the feelings and stirrings of the heart, rendered by the proper *nusah*. Just as the *Avodah* in the *Bet Hamikdash* was accompanied by a certain order of *shir* (melody), primarily vocal, so must our *Avodah* in the synagogue maintain a proper contact and order of *shir*, of *niggun* and *nusah* as we, in our way, make our offerings of prayer.¹¹ Adapting trite, sentimental, exhibitionistic, and cheap melodies into the *nusah hatefillah* has never had a place in the service of the synagogue. The changing and disregard of traditional tunes stimulated the antagonism of the *mitnagdim* and in 1786 the *hasidim* of Cracow were excommunicated not only for abusing the traditional melody but for corrupting the biblical modes.¹² The cult-like dancing, too, during services must be banned. Rabbi Aaron Wertheimer writes in his authoritative book called *Law and Custom in Hasidism*,¹³ "Dancing, though, was not common during the prayers themselves except on *Shemini Atzeret* and *Simhat Torah*. At the conclusion of the prayers of almost every festival, though, they would dance, and they would sometimes do so on *Shabbat* at the *Se'udah Shelishit*".

THE DECLINE OF THE *SHELI'AH TZIBBUR*

Despite the decline of synagogue music reaching historic heights, synagogues still do not employ a skilled *ba'al tefillah* (not a *Hazzan*!). Any congregant leads the service, even during the High Holy Days. I was told of a rabbi who, after he concluded his sermon at *Selihot*, called out to the congregation "who wants to say *Ashrei*?" Little did he realize that this was the first service introducing the *Yamim Nora'im*. To him it seemed as if it were a regular daily *Minhah* service. The excuse that adequate funds are lacking to engage a skilled *ba'al tefillah* is not valid. In the past even the poorest synagogue employed someone special for the High Holy Days.

The *Hazzanim*, too, may be at fault for the ignorance, misconception, and apathy that prevails in our synagogues. Appearing at concerts and performing on cruises undermines the profession as a whole. At one time concert-giving was a necessity because this was the only outlet a Jew had for listening to any music. Erroneously, this period of concert-giving is called the "golden age of *Hazzanut*." But this period was a golden age only for a small number of gifted *Hazzanim*. For the majority it was scrounging for a living, and living in constant fear of dismissal and abysmally degrading placement practices.

The professional *Hazzan* must heed the guidelines set forth by Pinchos Minkowski, many of which still have application today. Among Minkowski's eighteen *takkanot* (enactments) for the *Sheli'ah Tzibbur* he wrote "The person who carries the responsibility of leading the liturgical service is firstly a *Sheli'ah Tzibbur* and afterwards an artist. He can be the greatest performer but his art must be treated with secondary importance. Primarily, he must remain a *Sheli'ah Tzibbur*." Minkowski continues, "A distinguished cantor should not wave his hands or head nor practice any theatrical mimicking during the service. These special effects belong in a circus or theater, but not in the synagogue."¹⁴ When Frederick Handel performed his oratorio *The Messiah* in London for the first time, King George II said to him "You amused me very much master!" Handel replied "Your majesty, my intention was much more to better than amuse anyone!"¹⁵ This should be the outlook and objective of a *Sheli'ah Tzibbur*; not to amuse but to uplift the congregation in prayer.

POSSIBLE SOLUTIONS

It is time to establish a central authority for the purpose of clarifying the current status of the synagogue and its music. There is no quick fix or simplistic solution to remedy this critical situation. Once we see the problems more clearly, with a fresh position and outlook we will be able to bail out of the clutches of bankruptcy with new determination and purpose. But I

repeat, it will be no easy task.

I propose three steps that we take that may reach a maximum effectiveness so that good results will eventually follow:

1. Let us imitate the world of Torah. It was Rabbi Meir Shapira, head of the famous Yeshiva Chachmei Lublin in Poland who on February 2, 1931 (15th of *Shevat* 5691) inaugurated what is known today as the *Daf Yomi*. By studying one leaf or *daf* of *Gemara* every day, a person can complete the entire Babylonian Talmud in about seven years. This has proven to be one of the most successful projects in the Torah world. Today, thousands upon thousands are studying the *Daf Yomi* on a regular basis.

Cantorial Council of America and the Belz School of Jewish Music must establish a service to be studied regularly in all parts of the world. Each member of CCA, as well as others, should attract persons to study the service in order to preserve our heritage. Outreach should be done by everyone to include the masses; young and old. Our goal should be to teach the prayer modes as they were handed down from generation to generation and to demonstrate to the world that our prayer-modes are authentic, authoritative and everlasting. Details as to the music-printing, tapes, and general procedures should be a joint venture between CCA and BSJM.

2. A successful turnaround needs multi-pronged solutions to resolve each problem. When entering a synagogue lobby today one notices numerous pamphlets, brochures, and flyers filled with words of Torah. These are issued by such organizations as the National Council of Young Israel, Union of Orthodox Jewish Congregations, Pirchei Agudath Yisrael, Ohr Sameyach, Students Organization of Yeshiva University and many others. Never did I notice anything in these publications concerning *tefillah*. CCA together with BSJM should issue a flyer on a regular basis containing aspects of *halakhah*, customs, and music of the *tefillot*. Such information may help to reshape the prayer service from what it is to what it must become. We *should not* underestimate the power of publicity and exposure.

3. Different organizations (e.g. Lubavitch) in the *hasidic* world offer prizes to students who memorize portions of *Mishnayot*, Talmud, or prayers. CCA and BSJM should institute such a project, offering students (teenagers) a prize if they successfully read a *Sidrah* on *Shabbat* or lead in a prayer service of the synagogue. This can be publicized and become incentives for teenagers to pursue liturgical music education.

Turnarounds are seldom accomplished by one person. The above projects also require manpower and financial support. Excuse-making is the

major roadblock to achieving the outcomes we deserve. The longer we fail to recognize the problems, the longer we wait to get a firm grip on the current trends, the longer it goes unattended, the more problematic it becomes in terms of getting the results we want.

There was a time when erudite worshipers did not flinch for even a moment to raise their voices to condemn the slightest offense against the reverence of our *nusah hatefillah* of the service. And most shocking of all is the deafening silence and non-action of our yeshivot, day schools, and outreach programs. Why is there no passionate outcry to stir Jewish masses to protest the outrageous approach to *tefillah*? In a climate such as ours, a generation grows up that, though devoting much time to studying rabbinic texts, does not devote any time for the study of *tefillah* or any synagogue skills. Standards and tone must be set now by the Cantorial Council of America and the Belz School of Jewish Music at Yeshiva University in order to create a climate for success. Our motto should be "Jewish Music is a sound part of Jewish education".

FOOTNOTES

1. Urbana and Chicago: University of Illinois Press, 1989, p. 284.
2. Ibid., p.94; see also pp. 127-129.
3. Cf. "Functional Obligations of the Rabbi in the Musical Service of the Synagogue," Macy Nulman, *Concepts of Jewish Music and Prayer*, CCA, 1985, pp. 131-136
4. Eliyahu Kitov, *Hasidim and Anshe Ma'aseh*, vol. 4, p. 160.
5. Maurice Gellis and Dennis Gribetz, Monsey, N.Y., 1982, p. 11.
6. Rabbi Avraham Eliezer Hirshowitz, *Otzar Shalaym Leminhagay Yisrael*, Pardes Publishing House, Inc. New York, NY 1963, 209:5
7. Lewin-Epstein, Jerusalem, 1963, par. 158.
8. *Jewish Life in the Middle Ages*, Atheneum Publishers, New York, 1969, p.255.
9. Rabbi Gedalia Felder, *Sefer Yesodei Yeshurun*, vol. 1., p. 40.
10. This was told to me by Rabbi Mordecai Shapiro of Miami Beach, FL.
11. *Halakhah and Minhag in Nusah Hatefillah*, Rabbi Gedalia Dov Schwartz, "Journal of Jewish Music and Liturgy", vol. 13, p.4.
12. S. Dubnov, *History of Hasidim*, Tel Aviv, 1930, chap. 3: Kadmoniyoth, Wettstein, Cracow 1892, p. 62.
13. Ktav Publishing House, Inc., Hoboken, NJ 1992, p. 158
14. *Moderne Liturgie in undzere Sinagogn in Rusland*, vol. 2, 1910, pp. 242, 243.
15. Dr. Schz Zur, *Aesthetik der Musik*, "Die Musik des Geistes", Stuttgart, 1900, pp. 112, 155.

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TIME FOR DAVENING SHAHARIT

by Abraham Stone

The *Rambam*¹ states that it is a positive scriptural *mitzvah* to *daven* every day, as it is written, “And you shall serve *Hashem*.”² Our Sages comment³ that this service refers to prayer, as it is written, “And to serve Him with all your heart.”⁴ What is the service of the heart? It is *tefillah* (prayer). Yet, *tefillah* has no set time according to Scripture. As such, [in older times] there were some who *davened* once a day, whereas others would *daven* many times a day. This was the constant practice from the days of Moses until Ezra.⁵

When the Jews were exiled from Israel in the days of the evil King Nebuchadnezzar, they became intermingled with those living in Persia, Greece and other nations; their language became warped (which prevented them from being able to *daven* properly). When Ezra and his Beth-Din saw this, they rose up and instituted the eighteen blessings in order [called *Shemoneh Esrei*].⁶ The Talmud⁷ relates that one hundred and twenty Sages, among them many Prophets, instituted the eighteen blessings. In addition, The Men of the Great Assembly instituted various prayers for the Jewish people.⁸

The *Rambam*⁹ writes that our Sages also instituted that the fixed total of daily prayers should correspond to the number of sacrifices offered each day in the *Beit Hamikdash*.¹⁰ There are two mandatory prayers every day, corresponding to the two *Tamid-Sacrifices*. The *tefillah* corresponding to the *tamid* offered in the morning is called *tefillat hashahar* [*Shaharit*], and the *tefillah* corresponding to the *tamid* offered in the afternoon is called *Minhah*.

The Sages instituted that every person *daven* one *tefillah* at night, since the animal limbs of the afternoon *tamid* were consumed on the altar all night.¹¹ Thus it is written, “Evening, morning and noon I cry out and He hears my voice.”¹²

According to the *Rambam*¹³ the *mitzvah* of the *tefillah* of *Shaharit* [referring to the *Shemoneh Esrei*] is to begin at *neitz hahamah* [beginning of the sunrise is referred to as *neitz*]; and its time extends until the end of the fourth hour, which is the first third of the day. If one *davened* after the fourth hour until noon, he has fulfilled the obligation of *tefillah*, but he has not

fulfilled the *mitzvah* of *tefillah* in its proper time. For the *Rambam* writes that just as *tefillah* per se is a *mitzvah* of the Torah, so, too, is it a *mitzvah* of the Rabbis to recite the *tefillah* in its time, as our Sages and Prophets instituted for us. This *halakhah*, is based on the Talmud¹⁴; said Rabbi Yochanan: The *vatikin* [pious individuals] would finish the *Shema* at the time of the *neitz*. Said Rabbi Zeira: What is the source for this? It is written, “They will fear You at sunrise”;¹⁵ this refers to the *neitz*. The *Orah Hayyim*¹⁶ therefore rules that the preferable time for *Shaharit* is to begin at the *neitz*. If, however, one *davened* after the rise of the morning star (*alot hashahar*), when the eastern part of the sky becomes light, he has fulfilled the *mitzvah*.

The *Mishnah Berurah* notes that *neitz* is the time when the sun begins to shine (lit. to sprout) on the top of the mountains. As such, even during the days of *Selihot*, when people rise early in the morning to *Shul*, they should wait to *daven* until the *neitz*. This time-frame is stated in *Shulhan Arukh Harav*¹⁷: The time for *tefillah* is the same as when the *Tamid* Sacrifice was offered in the *Beit Hamikdash*. As for the morning *tamid*, its earliest time began at *alot* [rise of the morning star], which is a distance of walking four *mil* before the *neitz*. Yet, in the *Beit Hamikdash* the *Kohanim* waited until the entire eastern skyline, until Hebron became light [i.e. the *neitz*]. One time they made an error: The moonlight shone brightly and they assumed that this was the earliest light of the sun which sprouts in the east in the morning. For this reason, the time for *Shaharit* actually begins at *alot*; yet, at the outset it is a *mitzvah* to wait and begin at the time of the *neitz* and not before then.

On this theme, the *Orah Hayyim*¹⁸ rules that the earliest time for reciting *Shema* in the morning is when one can see a casual friend outside at a distance of four cubits and recognize him. It is a preferable *mitzvah* to read *Shema* as did the *vatikin*, which is just before the *neitz*, so as to finish the *Shema* and its blessings just at the *neitz* and then begin *Shemoneh Esrei*.

However, ipso facto, if one *davened* right after *alot*, he has fulfilled the *mitzvah*. But, before *alot*, even ipso facto, he has not fulfilled the *mitzvah* of *davening Shaharit*.

The *Mishnah Berurah*¹⁹ cites two viewpoints as to the time of *alot hashahar*. Some say it is just before the eastern horizon becomes light in the morning, whereas others opine it is when the eastern horizon lights up. *Mishnah Berurah*²⁰ also rules that one fulfills the *mitzvah* of *tefillah*, ipso facto at *alot*, even if there was no urgency for him to *daven* then. *Mekor Hayyim*²¹ notes that if one does this on a regular basis, to *daven* at *alot* when there is no urgency, he has not fulfilled the *mitzvah*.

THE TIME BETWEEN ALOT AND NEITZ

How much time does *alot* precede the *neitz*? Some say it is 72 minutes before the *neitz*; others say 90 minutes. This is based on the following:

*Magen Avraham*²² asserts that the time between *alot* and *neitz* is the time it takes to walk four *mil*. How long does it take to walk one *mil*? *Mishnah Berurah*²³ states that it is 18 minutes. *Shulhan Arukh Harav*²⁴ gives the measure of 24.5 minutes. *Chatam Sofer*²⁵ puts it at 22.5 minutes; hence, four *mil* is 90 minutes. The accepted opinion is - a *mil* is the distance of 18 minutes. As such, *alot* is 72 minutes before the *neitz*.

EARLIEST TIME PERMITTED TO DAVEN

Responsa *Yehaveh Da'at*²⁶ asks: workers who rise very early in the morning and must come to work at an early hour, what is the earliest time they are permitted to *daven*, to recite *Shema*, to put on *Tallit* and *Tefillin* with a *berakhah*, especially during the winter, when the sun rises later?

The Talmud²⁷ relates that when Shmuel's father and Levi would set out in the morning to travel they would *daven* early. *Rashi* notes, they would *daven* before *alot*. Apparently, according to *Rashi*, it is permitted to *daven* in a time of urgency. *Tosafot* and the *Rosh*, however, disagree and state that even in a time of urgency it is not permitted to *daven* until *alot*. One who *davens* before *alot* has not fulfilled the *mitzvah* even *ipso facto*, since it is not yet daytime. These Sages, Shmuel's father and Levi, *davened* early, meaning, after *alot* but before the *neitz*. Although this is not the main time for *tefillah* (before *neitz*), yet, if it is urgent, it is permitted. This *halakhah* is evidenced in *Rambam* and *Shulhan Arukh*²⁸. All agree too that one does not fulfill the *mitzvah* of *Shema*, nor may a *berakhah* be recited on *Tallit* and *Tefillin* until the time of *misheyakir*,²⁹ that is, when it is light enough outside to recognize a friend at a distance of four cubits. *Pri Megadim* notes that this is six minutes after *alot*.

In the case of the workers therefore, when they are in a rush to go to work, they should begin *korbanot* etcetera 90 minutes before the *neitz*, so that they begin *Barukh She'amar* 72 minutes before sunrise, this being the time of *alot*. However, they should not put on *Tallit* and *Tefillin* until they come to *Yishtabah*, which is then the time of *misheyakir*. The *Sheli'ah Tzibbur* then recites half *Kaddish* and *Barekhu*.

*Eliyahu Rabbah*³⁰ relates that once in the early morning of *Hoshana Rabbah*, some of the men in the synagogue made an error and assumed that it became *alot*; since the moon was shining and it appeared to be light outside, they began to *daven*. Only after *davening* was their error discovered. The *Maharil* then issued a decree upon the congregation to fast on *erev Rosh Hodesh Heshvan*, since they recited *Pesukei Dezimrah* and put on the *Tallit* when it was still nighttime! This shows that even *Pesukei Dezimrah* should not be recited until after *alot*. Nevertheless, the *Sefer Teshuvah Me'ahavah*³¹ cites proof from *Rashi*³² that *Pesukei Dezimrah* may be recited before *alot*. This is also stated in *Da'at Torah*³⁰ who permits reciting *Pesukei Dezimrah* before *alot*.

II

LAWS AND PRACTICES

If it is urgent and one is unable to recite even the first verse of *Shema* while traveling, he may then recite *Shema* at *alot*³³. *Shulhan Arukh*³⁴ rules that if one rises very early in the morning, before *alot*, if it is after midnight, he may recite all the morning *berakhot*, except for *lasekhvi*, which should not be said until *alot*.

*Kaf Hahayyim*³⁵ opines that the morning *berakhot* may be recited right after midnight, even if the person did not go to sleep. *Ktzot Hashulhan*³⁶, however, asserts that only if one went to sleep and then arose at midnight, may he recite these *berakhot*. If he did not go to sleep but stayed up at night, he may recite them only after *alot*. *Tehilah Ledavid*³⁷ is uncertain about this, to recite the *berakhot* after midnight.

III

END OF THE ZEMAN FOR SHAHARIT

The latest time to conclude the *Shemoneh Esrei* in *Shaharit* is at the end of the fourth hour of the day, which is the end of the first third of the day. This corresponds to the final time of offering the morning *tamid* sacrifice in the *Beit Hamikdash*³⁸. *Mishnah Berurah*³⁹ states that even the repetition of *Shemoneh Esrei* by the *Sheli'ah Tzibbur* should be concluded before the end of the fourth hour.

*Responsa Eretz Tzvi*⁴⁰ supports those who conclude *Shaharit* after the *zeman* and it is regarded as having finished it within the *zeman*. This is based on *Tosafot*⁴¹ which states that when Bilaam wanted to curse the Jewish people in the desert, he was able to ascertain that minute moment when *Hashem* accepts a curse. If Bilaam would have begun the curse at that moment, although he would have concluded it later, it would have, God forbid, harmed the Jews. Even more so, if one began to *daven* at the proper time, but finished later, after the *zeman*, it is just as if he said the whole *tefillah* in its proper time. Proof for this is seen in *Pri Megadim*,⁴² that *Musaf* may be concluded after the *zeman*. Apparently, this may also apply to *Shaharit*, as long as he began within the *zeman*. This is also stated in *Arukh Hashulhan*⁴³. *Mishnah Berurah*⁴⁴ rules that, ipso facto, if one did not *daven* before the end of the fourth hour, he is obligated to *daven* later, until noon. *Kaf Hahayyim*⁴⁵ asserts that even one who did not *daven* at the proper time (before the end of the fourth hour), he should *daven* as soon as possible. *Aishel Avraham*⁴⁶ opines that if one began *Shaharit* before noon, he may continue even after noontime. *Mishnah Berurah*⁴⁷ rules that, ipso facto, if one *davened* one half hour after noontime, he has fulfilled the *mitzvah*. *Responsa Rivevot Ephraim*⁴⁸ cites *Aishel Avraham*⁴⁹ that women need not be concerned about reciting *Shema* in its proper time. They should however recite *Shemoneh Esrei* of *Shaharit* before noontime.

In his *Igrot* [Letters⁵⁰], the Lubavitcher Rebbe responds to those who complain about the *Hasidim* who devote much time to study *Hasidut* before *davening* in the morning, and they then meditate on these thoughts; in so doing, they pass by the *zeman* of *Shemoneh Esrei*.

The *Rebbe* answers that for healthy people, it may be harmful to follow such a path. Yet, for those who feel spiritually defective, there is no other choice. For, without this lengthy preparation, he will only *daven* with his lips and not with the feeling of his heart and, as a result, his *tefillah* may be invalid.⁵¹ Certainly, this intensive preparation for *tefillah* must be done properly and with consultation of a Torah scholar in this area.

FOOTNOTES

1. *Hilkhot Tefillah* 1:1.
2. Ex. 23:25.
3. Ta'an. 2a.
4. Deut 11:13.
5. *Rambam, Hilkhot Tefillah* 1:3.
6. *Ibid.* 1:4.
7. Meg. 17b.
8. Ber. 33a.
9. *Hilkhot Tefillah* 1:5.
10. Ber. 26b.
11. *Hilkhot Tefillah* 1:6.
12. Ps. 55:18.
13. *Hilkhot Tefillah* 3:1.
14. Ber. 9b.
15. Ps. 72:5.
16. *Orah Hayyim* 89:1.
17. *Ibid.*
18. *Ibid.* 58:1.
19. *Ibid.* 58:18.
20. *Ibid.* 89:4.
21. *Ibid.* 89:1.
22. *Ibid.* 89:2.
23. *Ibid.* 459:15.
24. *Ibid.* 459:10.
25. *Ibid.* 89.
26. II:8.
27. Ber. 30a.
28. *Rambam, Hilkhot Tefillah* 3:7, and *Orah Hayyim* 89:1.
29. Ber. 9b.
30. *Orah Hayyim* 664:3.
31. II:6c.
32. Ber. 11b, s.v. *Yotzer*.
33. *Orah Hayyim* 58:3-4. *Mishnah Berurah* 19.
34. *Ibid.* 47:13; *Mishnah Berurah* 30.
35. *Ibid.* 46:49.
36. 5:6.
37. 4:10; see *Orah Hayyim* 47:13

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38. *Mishnah Berurah* 89:5.
 39. *Ibid.* 124:7.
 40. No. 121.
 41. *Ber.* 7a.
 42. *Aishel Avraham* 620.
 43. 110:5.
 44. *Orah Hayyim* 89:6.
 45. *Ibid.* 89:9.
 46. *Butschach* - 89:1.
 47. *Orah Hayyim* 89:7.
 48. III:56.
 49. 70.
 50. Vol. 3:147.
 51. *Rambam, Hilkhos Tefillah* 4:15, *Hidushei Reb Chaim* *Ibid*; 1:1.

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THE PROPER TIME TO SAY TAL UMATAR

by Menachem Raab

In the first *Mishnah* in Tractate *Ta'anit* we read, "From when do we recite the 'Power of Rain'?"¹ The opinions of different *Tannaim* are mentioned. Rabbi Eliezer says on the first day of the holiday, meaning *Sukkot*. Rabbi Joshua says the last day of the holiday. Rabbi Joshua then asks of Rabbi Eliezer, since rain during the holiday of *Sukkot* is undesirable why mention it. Rabbi Eliezer responds that he did not say, "to ask"² for it but merely to mention it. The phrase 'Power of Rain' or the Hebrew formula *Mashiv haru'ah umorid hageshem*, is not a request but a praise of the Almighty Who gives rain. We thus see a distinction between mentioning that *Hashem* gives rain and "asking" for Him to give it. The *halakhah* follows the opinion of Rabbi Joshua and we begin reciting the praise to *Hashem* for giving rain on *Shemini Atzeret*,³ which is referred to in this *Mishnah* as the last day of the holiday.

The third *Mishnah* in this tractate discusses when we should start "asking" for rain. The formula to ask for rain is *Veten tal umatar* and is inserted in the ninth *berakhah* of the *Amidah*. In this *Mishnah* we read: On the third of *Marheshvan* we begin asking for rain. Rabbi Gamaliel says on the seventh, which is fifteen days after the holiday so that the last Israelite may reach the river Euphrates.⁴ Rabbi Elazar in the Talmud says the *halakhah* is like Rabbi Gamaliel and the practice in Israel today, indeed, is to follow the opinion of Rabbi Gamaliel and commence asking for rain on the seventh of *Heshvan*, which is fifteen days after the holiday. In the Diaspora a different *halakhah* applies and is based on the prevalent practice among the Babylonian Jewry at the time of the Talmud, as is explained in the *Gemarah*.⁵ The Talmud states: Hananiah says, in the *Golah* we do not begin until the sixtieth day of the *tekufah*. The word *Golah* refers to the Diaspora and in the Talmud generally designates the Babylonian Jewry. The term *tekufah* refers to the autumnal equinox, usually called in Jewish literature *Tekufat Tishri*, the equinox that occurs in the Jewish month of *Tishri*. *Rashi* submits that the reason for commencing later in the *Golah* is because the terrain there is on a lower altitude and hence requires less rain.

The *halakhah* for the Diaspora, as mentioned above, is to follow the practice in use among the Babylonian Jewry. This is strange since Babylonian Jews in Talmudic days and Jews in the Diaspora today start saying *Mashiv haru'ah umorid hageshem* according to the needs in Israel.⁶ Why then do we today start “asking” for rain according to Babylonian needs? Regardless of this question, there is, however, a major problem with this date. The Rabbis of the Talmud, in calculating the time of the equinox, followed the teaching of Samuel Yarkhinai the *Amora* who was of the first generation of *Amoraim* and who believed that the year was exactly 365 days and 6 hours long. Dividing the year into four equal parts to give you the spring and autumnal equinox and the summer and winter solstice you conclude that each part is exactly 91 days and 7.5 hours.⁷ This calculation brings the *Tekufah* of *Tishri* or the autumnal equinox to *Tishri* 28 or October 8 in the twentieth and twenty-first centuries. The calculation of 91 days and 7.5 hours for a *tekufah*, when multiplied by 4 *Tekufot* in a year renders a year of 365 days plus 6 hours. These 6 hours accumulate in 4 years to make another day. This extra day is accounted for every 4 years when a leap year is inserted into the civil calendar. Using the Rabbinic figures, sixty days after the *Tishri Tekufah* brings us to December the 5th in an ordinary year and December the 6th in a year before a leap year. These are the days on which the Diaspora starts asking for rain. Since in Jewish reckoning the night precedes the day, most prayer books state that the prayer for rain should be inserted beginning on December 4th going on the 5th in an ordinary year and the night of December 5th going on the 6th in the year before a leap year. The calculation that scientists use today for the length of the year is 365 days, 5 hours, 48 minutes and 46 seconds. This brings the autumnal equinox in the Gregorian calendar that is in general use today throughout most of the world to September 23rd in an ordinary year.

The difference between Samuel Yarkhinai's calculation and the modern calculation is 11 minutes and roughly 34 seconds each year. This difference accumulates and after approximately 128 years there is a difference of 24 hours or an entire day. Thus the *Tekufah Tishri* moves forward almost one day every 128 years. According to the Gregorian Calendar that we follow, every four years is calculated as a leap year with one exception. Thus the date of the *tekufah* remains constant in the civil calendar. The exception to this rule occurs when the century year divided by 400 does not result in a whole number but has a remainder. Leap year is then skipped. Thus the year 1800 when divided by 400 is 4.5 and the year 1900 when thus divided is 4.75. Since both of these century years yield a remainder when divided by 400 they were not leap years though they should have been based on the normal calculation of a leap year every fourth year. The century year 2000 is evenly divided by 400 thus it was a leap year.

Because of the variation in the leap year rule, during certain century

years the date for *Tal umatar* moves ahead. Thus during the sixteenth and seventeenth centuries *Tal umatar* was recited from December 1st and in a leap year from the 2nd. During the eighteenth century, from December 2nd and 3rd respectively and during the nineteenth century from December 3rd and 4th respectively. During the twentieth century and the current twenty-first century we recite it beginning with December 4th and 5th respectively.⁸

The scientific autumnal equinox now is on September 23rd. The *Tishri Tekufah* or Rabbinic autumnal equinox is currently October 8th. There is a discrepancy of fifteen days. If we would be using the scientific autumnal equinox, sixty days later, the time to start saying *Veten tal umatar* would be November 21st.⁹

Rabbi Moshe Feinstein in his responsa *Igrot Moshe*,¹⁰ records an answer he gave to a Rabbi whom he does not name but who apparently asked why we do not correct the calculation of the *tekufah* and bring it in line with the scientific calculation of the equinox. His unflattering response is that the Rabbis who established the rule to follow Samuel Yarkhinai's calculations also had a more accurate calculation¹¹ but evidently for some reason elected to follow Samuel Yarkhinai in this matter. We have no authority to alter their decision.

In explaining the dates for commencing with recitation of *Veten tal umatar* as mentioned in the *Mishnah*, Maimonides in his *Perush Hamishnayot*¹² says, "...all this (the dates mentioned in the *Mishnah*) refers to the Land of Israel and to lands similar to it (in climate). ...However, in other lands, 'asking' is when the rain is good and suitable in that location. ... For there are lands where the rain does not begin until *Nisan*, and lands where the summer is in *Marheshvan*¹³ and the rains are not good for them, for they rather kill and destroy. How can these places 'ask' for rain in *Marheshvan* when this ('asking') is false and wrong. All this is correct and obvious." It appears apparently that Maimonides believes every land should 'ask' for rain when it is beneficial for that particular land and not to 'ask' based on Babylonian practice. In his *Yad Hahazakah*¹⁴ he takes a somewhat different approach. Here he says, "Places that require rain during the summer months, for example the distant islands, 'ask' for rain in the times that they need them in *Shome'a Tefillah* (the last of the intermediate blessings of the *Amidah*). It seems that his opinion here is to recite the formula for rain as they did in Babylonia but only add an extra request in a later *berakhah*. This discrepancy is discussed by the commentaries on Maimonides,

The *Rosh*¹⁵ in his commentary on the *Mishnah*¹⁶ quoted above also makes a similar remark. He says, "And I wonder why our practice is similar to the Diaspora (meaning Babylonia) in this matter. Although our Talmud is Babylonian, nevertheless, a matter that depends on the land, why should we follow their practice? If Babylonia is a valley with sufficient water, and is

not in need of (rain) water, all (other) lands do need water in *Marheshvan*.¹⁷ Why should we delay the 'asking' until sixty days in the *tekufah*? It is well known that if there were no rain until the sixtieth day of the *tekufah* the crop would spoil. Why should we not act according to our *Mishnah*?¹⁸ I noticed that in the Provinces they do 'ask' for rain in *Marheshvan* and it appears very correct in my eyes." We thus see that the *Rosh* also maintains that we should not follow Babylonian custom in this matter. However, the *halakhah* today is , indeed, to follow Babylonian practice.¹⁹

Veten tal umatar is said up to and including the *Minhah Amidah* on *erev Pesah*. In the *Amidah* recited during *Hol Hamo'ed*, we start saying *Veten berakhah* and make no mention of rain.

One last trivial item. Because *Veten tal umatar* is started in Israel during the month of *Heshvan*, it is never possible to say *Veten berakhah* during *Hanukkah* when *Al Hanissim* is said. In the Diaspora *Veten tal umatar* is started during the beginning of the month of December. *Hanukkah*, as a rule, comes out later in the month of December so *Veten berakhah* and *Al Hanissim* are also not said in the same *Amidah*. It happens, however, though very rarely, that *Hanukkah* comes out in the beginning of the month of December and it is then possible to say both of these prayers in the same *Amidah*. In the year 1999 *Hanukkah* started on the night of December 3rd, and since it was a year before a civil leap year, the 'asking' for rain did not start until the night of Sunday, December 5th. Both *Veten berakhah* and *Al Hanissim* were said in the same *Amidah* on Saturday night, December the 4th. An added rarity in 1999 was that on Saturday night, December the 4th the usual Saturday night prayer of *Attah Honantanu* was also said together with *Veten berakhah* and with *Al Hanissim*. The combination of all three of these prayers happened only seven times in the twentieth century.²⁰

On a rare occasion, this combination of dates coincides also with *Rosh Hodesh*. When this happens *Ya'aleh Veyavo*, the prayer recited on *Rosh Hodesh*, is also added. Hence, one says in the Sabbath night *Amidah Attah Honantanu, Veten berakhah, Ya'aleh Veyavo* and *Al Hanissim*. This combination is extremely rare. It last occurred on December 3rd, 1994 and before that on December 2nd, 1899, a span of 95 years. It will occur again in the year 2089, again 95 years later.

FOOTNOTES

1. The expression 'Power of Rain' refers to the phrase *Mashiv haru'ah umorid hageshem* recited in the second *berakhah* of the *Amidah* during certain times of the year.
2. There is a special formula *Veten tal umatar* (give dew and rain) that is included in the ninth *berakhah* of the *Amidah* during the rainy season (see below). Rabbi Eliezer states he was referring to this prayer.
3. See *Shulhan Arukh Orah Hayyim* 114,1. The actual time when we commence reciting the formula is not at the *Arvit* service as would be expected, since then the day begins according to Jewish tradition. We do not start until the *Musaf* Service in the morning. The reason for this is discussed in the Jerusalem Talmud. (*Ta'anit*, 1,1, p. 63,3). The Talmud asks let us start

mentioning it (*Mashiv haru'ah umorid hageshem*) in the evening. The answer given is that not everyone is present then. That is, not everyone comes to the evening service. Then let us start saying it in the *Shaharit* Service? The answer given is that someone who was not there at night and came in the morning and heard it recited would assume that it was started the night before and in the future would recite it in the evening. If we start at the *Musaf* service and since the worshiper was there for *Shaharit* and it was not recited, then everyone would start at the same time.

The *Yerushalmi* further adds that it should not be recited until one hears it from the *Hazzan*. Based on this there are various customs as to when one actually starts saying it. In most synagogues in Israel a prayer is recited for rain before the *Musaf Amidah* and thus everyone starts reciting it in the *Amidah*. In the Diaspora this special prayer is recited before the *Hazzan* repeats the *Amidah*. Therefore, someone calls out before the *Amidah* that it should be recited so everyone includes it in the *Amidah*. There is an opinion, however, among the early Rabbis that one should not start saying it until he actually hears the *Hazzan* recite it and thus cannot start until the *Minhah* service.

4. The Israelites had to make a pilgrimage to the Temple of Jerusalem on each of the three Jewish festivals. In order to allow those Israelites who came to Jerusalem for the holiday of *Sukkot* to get home without being inconvenienced by rain, we refrain from asking for it. The Rabbis estimated that to get to the furthest point in the Land of Israel at that time would take fifteen days.

5. See *Rema, Shulhan Arukh, Orah Hayyim* 117,1

6. See below the opinions of some of the *Rishonim* or early rabbinic *halakhic* authorities concerning when *Veten tal umatar* should be said in the Diaspora.

7. Rav Ada bar Ahava was a younger contemporary of Samuel Yarhinai and he had a more accurate calculation. He maintained the length of the year was 365 days, 5 hours, 55 minutes and 25 27/57 seconds.

8. See Arthur Spier, *The Comprehensive Hebrew Calendar*, twentieth to twenty second century, Feldheim Publishers, Jerusalem/New York, p.20.

9. Since according to the Talmud mentioned above and the law as it is found in the *Rema, Shulhan Arukh, Orah Hayyim* 117, 1 the reciting of this prayer starts on the sixtieth day.

10. *Orah Hayyim* Vol. 4, Chapter 17.

11. See note #6 above.

12. On *Mishnah Ta'anit* 1,3 (found in the Talmud *Ta'anit* 10a).

13. The second month of the year in the Jewish calendar.

14. *Hilkhot Tefillah* 2,17.

15. Rabenu Asher ben Yehiel (c. 1250-1327) Talmudist, codifier.

16. *Ta'anit* 1, 3.

17. This translation follows the emendation of the *Bach*.

18. Which calls for a much earlier date to "ask".

19. See *Shulhan Arukh, Orah Hayyim* 117, 1.

20. In 1904, 1907, 1934, 1972, 1983, 1988 and 1999.

Rabbi Dr. Menachem Raab has held positions in the rabbinate and in education. For a number of years he served as Dean of the Hillel Community Day School and High School, North Miami Beach, Florida. He has contributed articles to numerous publications including *Hadarom*, Jewish Education, Dor le Dor, and others. He currently resides in Israel.

PROPER PHRASING IN PRAYER

Arranged by

R' Kasrieil Shlomo b. Shmuel Baruch Hakohen Auerbach, A.H.
of Yeshivat Ponevezh

The *Mishnah Berurah* (61:4), quoting the *Perishah*, writes that the reason that *Keri'at Shema* was compared by the Sages to a proclamation which is the written order of a king, was to instruct us not to read *Keri'at Shema* snatchingly and at a gallop and thus mix the phrases, but patiently, word by word and with a pause between each phrase. Just as a person who reads the king's order will read each individual instruction with great patience in order to understand its nature, so should one read *Keri'at Shema*. To this end Reb Kasrieil Shlomo provided us with a listing of phrases that generally confuse people when uttering prayers.

The dash signifies where to separate the words in the particular phrase. Studying these grammatical suggestions will be uplifting of Reb Kasrieil Shlomo's soul, whose *Yahrtzeit* falls on the 17th of *Elul*.

ועיבת דברים שרבים משתמשים בהפלה - ואסירותם הנכונה
(הקו - הוא סימן להפירד בין התיבות)

סודר ע"י כהריאל שלמה הכהן ארנאך, י ש י ב ת פ ו נ י ב ז

נוסח אשכנז

לומר כך:

בקריאת שבע וברכותיה שחרית וערבית

לאהבה את ד' אליכם ולעבדו - בכל לבבכם
אשר נשבע ד' לאבותיכם להת - כימי השמים
על כנפי בגדיהם - לדורותם
ונחננו על ציצית הכנף - פהיל הכלת

ואשרי הקורא קריאת שבע עם הסעמים

לך ענו שירה בשמחה רבה - ואמרו כולם מי
זה אלי ענו - ואמרו ד' יכלוך
קדושה כולם כאחד עונים - ואומרים ביראה קדוש
או: בשפה ברורה ובנעימה קדושה - כולם כאחד
עונים - ואומרים ביראה קדוש

לעומתם משבחים - ואומרים ברוך

לאל ברוך נעימות יתנו - לכלך

צור יעקב מגן ישענו - לדור ודור הוא קים

שירה חדשה שבחו גאולים לשכך על שפת הים - יחד

יחד כולם הודו והמליכו - ואמרו ד' ימלוך

גואלנו, ד' צבאות שמו - קדוש ישראל

בפסוקי דזמרה

בלשון חסידיו ועבדיו - ובשירי דוד עבדך נהללך

ואנחנו נברך יה כעתה ועד עולם

ימלוך ד' לעולם - אליקין ציון לדור ודור

ברוך אהה ד' אלקי ישראל אבינו

ישחבה שכן לעד מלכנו

מלך - אל - חי העולמים

בסונוה עשרה, קדושת חול וכו"ק וברכת כהנים

כהיה כמים אהה - רב להושיע

צור חיינו מגן ישענו - אהה הוא לדור ודור -

נודה לך (כן צריך לומר לפי רוב המפרשים)

לא לומר כך:

לאהבה את ד' אליכם - ולעבדו בכל לבבכם

אשר נשבע ד' לאבותיכם - להת להם כימי השמים

על כנפי בגדיהם לדורותם

ונחננו על ציצית - הכנף וגו'

לך ענו שירה - בשמחה רבה ואמרו כולם - מי

זה אלי ענו ואמרו - ד' ימלוך

עונים ואומרים ביראה - קדוש

משבחים ואומרים - ברוך

לאל ברוך - נעימות יתנו למלך

מגן ישענו לדור ודור - הוא קים וכו' (ועיין

בסידור עיון חפלה כל הגאון ר' צבי מעקלנבורג
זצ"ל, בחפלה שבה).

שירה חדשה שבחו גאולים לשכך - על שפת הים יחד

הודו והמליכו ואמרו - ד'

גואלנו, ד' צבאות - שמו קדוש ישראל

בלשון חסידיו ועבדיו ובשירי דוד עבדך - נהללך

ואנחנו נברך יה - כעתה ועד עולם הללויה

ימלוך ד' לעולם אליקין ציון - לדור ודור הללויה

ברוך אהה ד' אלקי ישראל - אבינו מעולם ועד עולם

ישחבה שכן - לעד מלכנו (וכן הוא בברכת יוצר אור)

מלך - אל חי העולמים. וגם לא: מלך אל - חי העולמים

כהיה כמים - אהה רב להושיע

צור חיינו מגן ישענו אהה הוא - לדור ודור נודה לך.

וגם לא: צור חיינו מגן ישענו אהה הוא לדור ודור -
נודה לך.

לומר כך:

ועל נפלאותיך ובובותיך שבכל עת - ערב ובוקר
ובהרים (כן צריך לומר לפי רוב הכפרסים)

והתרחם כי לא חבו חסדיך מעולם - קוינו לך

א"י - נצור לשוני

קדוש קדוש קדוש ד' צבאות - מלא כל הארץ

כי מחכים אנחנו לך כחי חלוקך - בציון בקרוב
בימינו לעולם ועד תשכון

אז: כי מחכים אנחנו לך כחי חלוקך בציון בקרוב
בימינו לעולם ועד - תשכון תתגדל

והוא ישימנו בחמיו שנית - לעיני כל חי

בברכה המשולשת - בתורה הכתובה על ידי
(ועיין בכוונות פשוטות)

בקרועה דסידרא

קדיש בשמי כרומא עלאה - בית שכינתה

קדיש לעלם ולעלמי עלמיא ד' צבאות - מליא

כל ארעא זיו יקרה

למען יזכרך כבוד ולא ידום - ד' אלקי לעולם
אזיך (וכן בזכור שיר הנוכת הבית)

בקרש

בעלמא די-ברא כרעותה

אז: בעלמא די-ברא - כרעותה

כרעותה - ויכליך נלכותה - בחייכון

בעגלא. יבזכן קריב - ואכרו אמן

תשבחא ונהחא דאכירן בעלמא - ואכרו אמן

כן שמיא וחיים - עלינו ועל כל ישראל - ואכרו

הוא יעשה שלום עלינו ועל כל ישראל

ובזונל רויחי ופורקנא מן קדם אבוהון וכו'

בברכה הכוון

הזן את העולם כולו - בסובו בחן

בכתוב, ואכלת ושבעת - וברכת את ד'

ורחמים וחיים ושלום וכל טוב - וככל טוב
לעולם אל יחסרנו

לא לומר כך:

הכלל עת ערב ובוקר ובהרים

מעולם קוינו לך (דלא כאיזה כפרסים בבאה האחרונה.
ועיין בסידור ר"ע גאון זצ"ל)

קדוש קדוש קדוש - ד' צבאות מלא כל הארץ

כי מחכים אנחנו לך - כחי חלוקך בציון - בקרוב וכו'.
וגם לא: כי מחכים אנחנו לך כחי חלוקך בציון -
בקרוב בימינו לעולם ועד תשכון - תתגדל.

והוא ישימנו ברחמיו - שנית לעיני כל חי

בברכה המשולשת בהורה - הכתובה על ידי.
וגם לא: בברכה - המשולשת בתורה הכתובה על ידי.

קדיש בשמי כרומא - עלאה בית שכינתה

קדיש לעלם ולעלמי עלמיא - ד' צבאות מליא

כל ארעא - זיו יקרה

למען יזכרך כבוד - ולא ידום ד' אלקי

בעלמא די-ברא כרעותה

כרעותה ויכליך נלכותה. וגם לא: ויכליך נלכותה
בחיכון.

בעגלא ובזכן קריב ואכרו אמן

תשבחא ונהחא - דאכירן בעלמא ואכרו אמן

כן שמיא - וחיים עלינו ועל כל ישראל

הוא יעשה שלום עלינו - ועל כל ישראל

ובזונא רויחי - ופורקנא מן קדם אבוהון וכו'

הזן את העולם - כולו בסובו בחן

ככתוב ואכלת ושבעת וברכת את ד'

ורחמים וחיים ושלום - וכל טוב וככל טוב לעולם
אל יחסרנו

LOUIS LEWANDOWSKI'S
FIVE FESTIVAL PRELUDES OP.37 FOR ORGAN
COMPOSITIONS IN THE FIELD OF TENSION
BETWEEN JEWISH AND CHRISTIAN TRADITION

PART III

by Tina Frühauf

Translated from the German

by Harvey Spitzer

A Composition as a Symbol of "Cultural Reconciliation"
A Musical Analysis of the *Five Festival Preludes*

"When I think back to feelings of my days of piety- you know, one can also create the mere, so to speak, musical atmosphere with the text modified - I must admit that in this world of hunger and love one can hardly find a more deserving reason for **mutual reconciliation** than the time - honored Jewish New Year."¹⁹⁰

Having considered the assumptions for the origin of the *Five Festival Preludes*, we may now analyze the structure of the composition itself. The synagogue melodies as they appear in the context of the individual Preludes will be the subject of the inquiry. Our primary aim is to investigate the question by which means Lewandowski has "made [the melodies] the basis of musical themes for artistic developments characteristic of the rich organ style and has thereby brought them into completely new light and at the same time given them new appeal and the most solemn formulation."¹⁹¹ In this respect, the structural as well as harmonic point of view are of special significance and will accordingly be given due emphasis. A further subject for discussion is the extent to which the synagogue melodies "are conspicuous", or more precisely, how they are perceived. Finally, the author will consider whether these tunes reflect the musical atmosphere of the particular holidays even without a text.

**“Very interesting application and interweaving”-
on the thematic-motif structure of the *Five Festival Preludes***

Broad *forte* chords which, on the one hand, set the D major key and, on the other hand, give the impression of a solemn introduction determine the first twenty-three measures of Prelude Number 1. The first eight measures, moreover, present the thematic material, the first phrase of which following the half-close in the dominant is repeated in the parallel E minor subdominant and finally modulates to A major with another presentation of the motif in the after-phrase.

A motif of the *Barekhu* is anticipated above organ point “a” in measures 17-20: by means of the initial alternating note which, with respect to interval, is varied twice before with a connecting figure that likewise contains an alternating note, the first measure of the *Barekhu* is heard in full. Additionally, in the space of a half measure, the upper voices are imitated by the lower voices as in a canon.



Bsp. 18 (*Fünf Fest-Präludien*, Nr. 1, T. 17-20)

Starting with measure 24, the *Barekhu* melody is now set in the key of A as performed in the vocal version by the choir leader and therewith begins a fugue constructed as follows:

Entry of Theme ¹⁹²	Entry of Voices	Tonal Degrees ¹⁹³	Interludes/Special Features
Measures 24a-27b	Upper Voice on a'	I	From meas.25a: contrapuntal additional voice
Measures 29a-32b	Middle voice on e'	V	Measures 33a-38b: interlude I with motifs of the <i>Barekhu</i>
Measures 39a-42b	Lower voice on a'	I	Measures 43a-48b: interlude II with sequences

Measures 49a-50b Upper voice on e'

Only second half of the four-measure theme which will be sequenced in measures 51a-54b
Measures 55a-57b: interlude III

With measure 58, a part of the Prelude begins which, in the widest sense, "treats" both themes presented so far - the one similar to the introduction and the other of the fugue. In the next four measures, including measure 61, chords with as many as nine voices are presented. These chords are primarily of harmonic significance and clearly move away from the exit key of the First Prelude: G major (six-five chord) C major (seventh chord), F# minor (six-four chord) and C# major (tonic). The following four measures (62-66), consisting of a small sequence, recall the fugue theme of the *Barekhu* on the basis of the direction of their voice line and the conception of their technical composition.

Bsp.. 19 (*Fünf Fest-Präludien*, Nr. 1, T. 62-66)

The next four measures again form a chordal passage whose characteristic feature is the complementary rhythm between the upper voices and the lower voice (pedal). Measures 71-74 constitute a harmonic reminiscence of measures 58-61 in that another chord now standing in the foreground is here changed only in regard to its inversion: E major (shortened dominant seventh-ninth chord), E major (shortened dominant seventh-ninth chord on organ point "a") and finally A major (tonic). The following fourteen measures are determined on the one hand by organ point "a" and on the other by two motifs which, at the same time, are characteristic of the *Barekhu*: the alternating note of the beginning and the adjacent figure. Both are sequenced and lead to a cadence (D major with a dominant of the dominant E major). Start-

ing with measure 89, the first four measures of the beginning of the Prelude are once again taken up with small, but unessential variants, the last two measures of which are sequenced downward with the specific jump of a fifth in the following six measures. The four ascending second chords of the *Barekhu* are a component of a sequence starting in measure 98. These chords are diminished from measure 102 and then lead to a thematically free passage which, in turn, is formed by sequences and ends in measure 108 with a “concealed” *Barekhu* motif:



Bsp. 20 (*Fünf Fest-Präludien*, Nr. T. 108-111)

The following three measures once again constitute a reminiscence of measures 58-61 and finally lead in the upper voice to a “resolution” of the motif suggested in measure 108 of the *Barekhu*. This subject is further developed in measure 115 and is taken over by the pedal in measure 116, leading to a final cadence at the end of the Prelude.

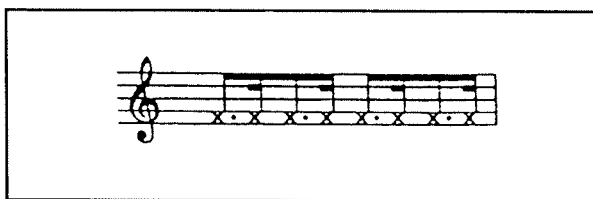
The general construction of the Prelude, in which the cantor’s part of the *Barekhu* is incorporated with individual themes albeit with the playing of little motifs and their connections, thus assumes a very complex form current with in Western music. This is clearly summarized in the following table:

Section	Measures	Construction
A	1-24	Introduction-like section with its own theme
	24-58	Fugue with the <i>Barekhu</i> melody
B	58-89	Combining of motifs in imitation of section A
A’	89-120	Quotation of the first main theme and thematic main sequence; final cadence with incorporation of the <i>Barekhu</i>

In the First Prelude Lewandowski makes use, at the same time, of

several possibilities of composition formation: imitation of the *Barekhu*, repeated use of sequences and continuous movements of eighth notes mainly in the pedal as well as the use of multi-voiced chords derived from the beginning. These possibilities are applied together and form the basis of the design of the Prelude and the incorporation of the *Barekhu*.

Prelude Number 2 begins with an introduction of 24 measures which "join in" the part taking up the melody of the *Kol Nidre*. The demarcation between the introduction and the second part is clearly indicated by a pause. With regard to measure 1-24, one can speak of an introduction in that they contain characteristic elements of the *Kol Nidre* melody: the interval at the beginning - a descending minor second (G-F#) - determines the first four measures of the Prelude, in the course of which the minor second in measures 4 and 5 modulates into an augmented second. At the same time, an ascending minor second (F#-G) is heard in the middle voice of measures 4-8. This chord likewise represents a specific interval of the *Kol Nidre* melody. A second, in this case, rhythmic motif which, in the vocal version underlies the phrase at *Alenu*, also plays an important role within the introduction.



This rhythm is a component of the motif presented in measures 13 and 14 and is already imitated in the form of a canon - thus tightly controlled - in measures 14 and 15. The motif, with the marked rhythm retained, is varied from measure 17 and is subsequently sequenced. The sequence, moreover, is arranged as a duet between the upper and middle voices and leads to a cadence concluding the introduction, the final two notes of which again present the characteristic interval (G-F#).

In measure 25 the "quotation" of the *Kol Nidre* melody begins in unison in the lower voices. In contrast to the versions of the *Kol Nidre* in *Kol Rinnah* and *Todah v'Simrah*, Lewandowski begins here on an upbeat starting in the lower fourth. Such a beginning for the *Kol Nidre* is definitely not unusual and is found in Abraham Baer's version and also in Idelsohn's collection, just to mention the most well-known.¹⁹⁴ The melody is now quoted continuously in the lower voice with only unessential changes until measure 49. This section of the *Kol Nidre* includes the and cantor's part of the melody quoted on page 56. For purposes of harmony and expression, the *Kol Nidre* melody is supported by the upper voices which are essentially determined by the following motif:



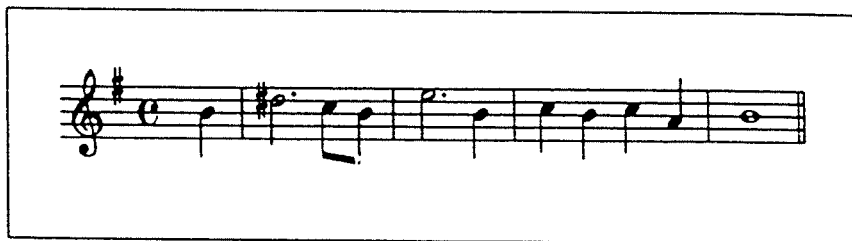
Bsp. 20 (*Fünf Fest-Präludien*, Nr. 2, T. 25)

A four-measure interlude consisting of chords begins in measure 50 and serves the function of modulating from G minor to F major forming a transition to a two-measure unison which takes up the motif of the *mi yom kippur zeh*. The lower voices (left hand and pedal) thereupon continue the *Kol Nidre* melody by themselves till measure 59. The upper voice repeats the motif of the lower voices from measure 58 and in the course of which, takes over further direction of the *Kol Nidre* melody amid change in the terse rhythm of the vocal version: instead of dotted eighths followed by sixteenths, the melody moves in continuous eighths. Measures 60 and 61 are finally sequenced and lead to an interlude which once again serves to modulate from E flat to G minor. The following measures, 69 and 70, again take up the motif of measures 30 and 31 in reduced form and lead to the final measure of the Prelude which emphatically take up the two most important motifs: the descending - later again - ascending minor seconds (measures 74-75, 77 and 79) and the motif from measure 34-35 (measures 75-76 and 77-78). Through the adoption of themes or motif parts in all voices and by means of reinforced complementary arrangement even in purely homophonic passages, Lewandowski gives the impression of employing polyphonic composition techniques and thereby obtains a manifold and very independent “accompaniment”.¹⁹⁵

Prelude Number 3 begins in unison in the upper voice supported by the lower voice (pedal) with the introduction of the four-measure theme which is identical in the first two measures to that of the *Hodu* melody in both of the following measures. With respect to key, however, this theme corresponds even more to Lewandowski’s vocal version, where rhythm and sequence of keys were already varied.



The last two measures are eventually sequenced and lead to a second motif which is analogous to the *Hodu* melody in measures 8-11. (Page 61)



Bsp. 22 (*Fünf Fest-Präludien*, Nr. 3, T. 10-13)

Starting from measure 13, the *Hodu* melody, with only two small, unessential rhythmical changes in measures 14 and 16, is further extended in the pedal until measure 18 and, after a thematically “unconnected” measure, is again taken over by the upper voice of the right hand in measure 20. Beginning with measure 23, the first four measures of the Prelude as it further develops are connected and varied by diverse ways and means as the following table illustrates:

Measure	Key	Voice(s)	Deviations from theme
	[Tonal field]		
1-4	E-minor	Left & right hand	
	[E-minor]	pedal	
23-26	E-minor	Left hand	
	[E-minor]	pedal	Deep altered third
	B-minor		
28-31	[B-minor]	Left hand	Deep altered third
	E-minor		Scale-like extension of
37-41	[E-minor]	Left hand	the final notes
	B-minor		Scale-like extension of
43-46	[B-minor]	Left hand	the final notes
	D-major		Only leading motif present
	[D-major towards A-	Left hand	Raised G (leading to A-
			major)
47-48	[major evasive]	pedal	
	E-minor	Left hand	Only leading motif present
49-50	[E-minor]	pedal	(sequence of measures
			47-48)
	E-major		<i>Hodu</i> melody now in closer
55-58	[E-major]	Right hand	approximation to the vocal
			version

From measure 24 on, the voices which do not carry the theme are dominated by a motif which, whether in the inversion or in the crab is varied by diverse ways and means and carries the *Hodu* theme till measure 54.



Bsp. 23 (*Fünf Fest-Präludien*, Nr. 3, T. 24-25)

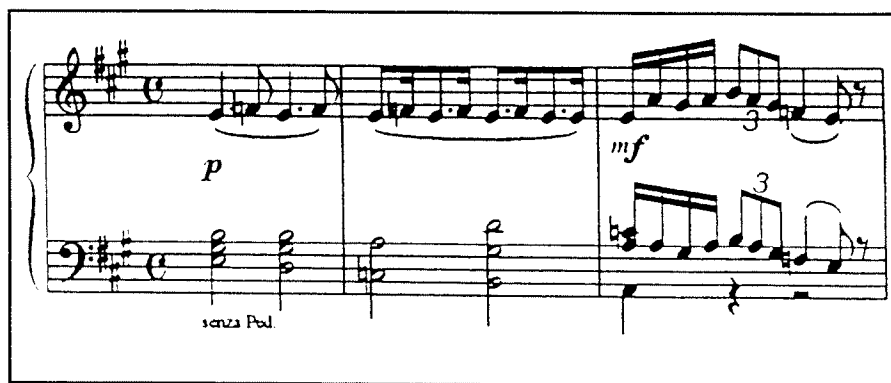
The division of this motif and its variants among the other voices is achieved in different ways. It is divided among the voices by means of “perforated” work, in some cases also played in parallels of thirds or sixths, or a second voice which matches thematically enters in addition. Measures 55 to the end of the Prelude assume a special position both on account of the preceding change of key with limited tonal arrangement and on account of its thematic structure. If the *Hodu* has thus far been performed “dismembered”, from measures 55-60, it is heard in the upper voice for the first time as it appears in Lewandowski’s vocal version with regard to sequence of tones and rhythm-this time, however, in a major key. Also specific is the means of composition of these measures, creating an almost continuous homophonic composition according to the principle of “note against note”. This produces an intensification and, at the same time, a concentration of the *Hodu*, similar to that of a choral work. The concluding measures, 59 and 60, finally become the point of departure for a sequence which, in measure 68, leads to a large-scale cadence with which the Prelude ends. In Prelude Number 3 Lewandowski works primarily with the variation technique as a fundamental principle of musical composition. This Prelude, designed as a series of smaller interludes, is based on a model which has grown out of the *Hodu* but with substantial harmonic changes.

Within the first four measures of the upper voice, Prelude Number 4 presents the beginning motif of the *Al harishonim*, which is slightly changed by the insertion of C# in the second measure. The melody is carried along further by chords which lend harmonic support. In measures 5 and 6, after both preceding measures are repeated in another tonal degree, the ascending fourth, a characteristic interval of the *Al harishonim*, is expressed for the third time. In measure 8, the triplet motif over *shonim*(cf. the vocal version) is introduced both in the upper voice as well as in the middle voice. At the same time, the first two measures of the *Al harishonim* are repeated and subsequently sequenced in modified rhythm and in another tonal degree.



Bsp. 24 (*Fünf Fest-Präludien*, Nr. 4, T. 8-9)

Measures 15-18 are similar in design to the first four measures with the difference that *Al harishonim* is now heard in B minor and both of its last two measures are sequenced. Measures 18-21 serve the additional function of modulating to B major. Once the key of B major has been established in measure 22, both of the beginning measures of the *Addir hu* are heard for the first time in the upper voice. After a two-measure interlude modulating from B major to E major, the *Addir hu* now begins in E major in measure 26 and is performed in full by the upper voice. It is accompanied mostly by continuous eighths in the pedal and a middle voice which, in part, is set in intervals of tenths running parallel to the pedal, either filling up the chords in a few chordal passages or moving rhythmically complementary to the pedal with respect to the upper voice. The concluding flourish of the *Addir hu* in measure 37 does not end, as one might expect, in E major, but instead gives way deceptively to C# minor. It is sequenced in the following two measures and closes in measures 40 and 41 with a cadence in E major. The ensuing nine-measure interlude is comprised of three important motifs. The alternating note of the first measures of the *Al harishonim* is taken up in a setting that is greatly modified in rhythm. It is then diminished and leads to a segment recalling the melismatic music of the *vo-ed* of the *Al harishonim*.



Bsp. 25 (*Fünf Fest-Präludien*, Nr. 4, T. 42-44)

The closing flourish of the *Adir hu* is taken up in measures 45-47 (here, instead of an alternating note upwards, there is an alternating note downwards.) The following measures, 48 and 49, are comprised of runs of sixteenth notes throughout the passage played, moreover, in unison by the upper and lower voices. Designated to be performed *calando*, they finally lead into an E-major chord marked *fermate*. After three notes on E which connect the passages, the first two measures of the *Al harishonim* begin anew in C# minor with measure 51. Next, the first four measures of *Al harishonim* are heard in F# minor, the last two measures of which are sequenced and end in measure 62 in an E major cadence. Above a lyrical upper voice, the pedal once again plays the melody of the *Addir hu*, in the course of which measures 65 and 66 leave out the corresponding measures of the vocal version and instead improvise on the motif of the omitted places. The *Addir hu* continues "true to the original" from measures 67-72. The penultimate measure of the melody quoted on page 64 is taken up by the upper voice and sequenced. After a two-measure interlude gaining in harmonic intensity through an ascending chromatic upper voice and by which the arrangement of keys serves to modulate to E major, - [C major], G major (six-five chord), B major (tonic chord), A major (shortened dominant seventh chord), E major (shortened dominant sept-nine chord with a deep altered fifth, D - major (six-four chord), B flat major (second) - the above mentioned measure is again taken up by the pedal and leads to the concluding cadence of the Prelude.

Not only is the formal construction of the Fourth Prelude extremely complex, but the arrangement of keys is also quite complicated. It is, moreover, closely connected to the thematic structure and hence to the formal construction, as the following table makes clear:

Key/Tonal field

Measure	Theme/Motif A ¹⁹⁶	Theme/Motif B ¹⁹⁷	Special Features
1-12	A-major with con-		

	necting sequence and deviation to C-sharp minor and-sharp minor		
15-18	B-minor		
22-23		B-major	
26-41		E-major	
51-52	C-sharp and F-major minor		Key fluctuation probably serving modulating function
53-56	F-sharp minor		
57-60	Sequence		
63-72		A-major	
73-75		Sequence	
78		E-major	

Both of the themes forming the basis of the Prelude remain defined from start to finish. In view of this, it appears that the composer never attempts to combine its motifs or themes which, instead, are varied and balanced within the Prelude. The transitions from one theme to another are, however, smoothly developed and would clearly not allow any pruning. This predominantly homophonic Prelude is combined in places with elements of a toccata: massing of chords and scale passages.

The Fifth Prelude in D minor starts in unison with the beginning measure of the *Hael*, whose triplet motif is here shortened to triplets of sixteenth notes¹⁹⁸ and with connecting descending seconds. These are further "spun out" in the third measure in a "perforated" style of composition, and finally sequenced starting with measure 4, where they are complemented by augmented seconds descending to quarter notes.

sczła Ped.

3

Bsp. 26 (*Fünf Fest-Präludien*, Nr. 5, T. 1-5)

In addition to the triplet motif, a second motif from the *Hael* is of significance for the Fifth Prelude:



It is presented after the sequence in measure 7 and is heard simultaneously with the Prelude's initial motif, which is carried in the pedal and shortened by about a measure. This motif in A major as the dominant to the exit key of D minor is again repeated before the rhythmical element in measure 10 breaks through and finally modulates to A major. In the eleventh measure, the main theme of the *Hael*, now in the key of F major is taken up and extended in a way similar to its treatment in measure 3-5, in the course of which the triplet motif is heard partly in the crab. A cadence to D minor with a half-close in the dominant A major is finally followed by a sequence which again takes up the triplet motif and leads to a connecting chordal passage modulating to C major. The four measures of the *Akdmut* melody are now heard in C major. After an eighth rest in all the voices clearly making a cut, there begins an interlude which, on one hand, again takes up the initial sixteenth note triplet motif (later augmenting the sixteenth-to-eighth note triplets) and, on the other hand, also serves a modulating function, as the key of the Fifth Prelude changes to D major starting from measure 35. The listener is almost unaware of the change in key, since the preceding motifs and figures "spin away" in the D major section. The triplet motif, which has thus far appeared twice in a measure, undergoes a concentration from measure 36 on and is found in every bar. The motif, which is heard at *mocho* and *elim* respectively (cf. p.70), rises above the triplet in measure 36 as well as in the upper voice of the right hand. Starting with measure 42, this melody is heard entirely in an almost continuous homophonic setting which ends in measure 49 in the dominant in the half-close and, following a quarter rest, leads to a second cadence of the *Akdmut* from measure 50. This is followed by the main theme of the *Hael*, which is now heard in D major instead of D minor and whose characteristic skip of a fifth undergoes an inversion with which Lewandowski concludes the Fifth Prelude.

On the basis of its structure, toccata-like features are clearly evident in this Prelude as well. Together with the incorporation of the *Hael*, virtuoso figures and runs and small polyphonic passages are combined both with multi-voiced chords lending harmonic support to the *Akdmut*, as well as with ef-

fective sharp rhythms which evoke a certain pathos, laying the foundation for the design of the Prelude.

Despite their rather differing formation, what is common to all the Preludes is that they are inspired by and permeated with the synagogue melodies which they contain. The synagogue melodies are, however, not only incorporated into the musical context, but are also broken up into smallest motifs which, in turn, are treated within the Preludes. In this sense, "the theme-melodies [of the *Five Festival Preludes*] undergo very interesting applications and interweaving."¹⁹⁹ In the final analysis, the *Five Festival Preludes* not only present a treatment and arrangement of the synagogue melodies in a strict sense but also lend prominence to their character.

Tonal Formation of the *Five Festival Preludes*

Arrangement of Registers

Louis Lewandowski's tonal conceptions may be traceable above all to his trusted organ in the Oranienburger Street synagogue, even though he was perhaps acquainted with other instruments. It is doubtful, however, that the *Five Festival Preludes* were written for this congregation, or, for that matter, for this organ, since Lewandowski without exception specifies a keyboard exchange which is limited to two manuals and does not utilize the tonal limits of the Oranienburger Street synagogue. Consequently, for the purposes of Lewandowski's tonal conception, the *Five Festival Preludes* can be played on smaller instruments as well. On the basis of the organ arrangement mentioned above, and in light of the numerous instructions as to the application of registers in the *Five Festival Preludes*, one can well imagine the manner in which Lewandowski treated sound. The following table summarizes the composer's ideas concerning registration as they relate to his conception of musical dynamics.

Dynamic marking	Mechanism	Registration
pp	Manual I	<i>3 eight ft. registers</i>
	Manual II	
	Pedal	
p	Manual I	<i>Principle eight ft.</i>
	Manual II	<i>3 eight ft., 2 four ft. (1 two ft. register)</i>
	Pedal	
mf	Manual I	<i>3 eight ft., 2 four ft. registers</i>
		<i>or 1 sixteen ft., 3 eight ft. registers</i>
	Manual II	<i>3 eight ft., 2 four ft. registers</i>
f	Pedal	<i>3 sixteen ft., 3 eight ft. registers</i>
	Manual I	<i>Full mechanism (without mixture) or 3 eight</i>

		<i>ft., 2 four ft., 1 two ft. register or 4 eight ft., 2 four ft., 1 two ft. register</i>
		<i>Will be occasionally doubled</i>
	Manual II	<i>2 sixteen ft., 3 eight ft. registers or</i>
	Pedal	<i>3 sixteen ft., 1 eight ft. register</i>
ff	Manual I	<i>Manual I and II</i>
	Manual II	<i>(without mixture) and</i>
	Pedal	<i>2 sixteen ft., 3 eight ft. registers with pedal-coupler</i>
fff	Manual I	<i>Full Mechanism</i>
	Manual II	<i>With mixture</i>
	Pedal	<i>and couplers</i>

An essential additional registration at the climaxes which Lewandowski often observes clearly emerges from the musical development. That the composer gives no instructions as to *crescendo* or *decrescendo* nor uses any indications for the use of the swellbox may stem from the fact that Lewandowski dispensed with these when taking into consideration the playing possibilities²⁰⁰ of his time as well as from the fact that the Preludes can be interpreted on any organ. With regard to the *Five Festival Preludes* the second manual is employed as a definite piano keyboard which is utilized for lyrical middle sections or solo melodies as, for example, in the presentation of the "second theme" of the *Barekhu* in the First Prelude.

Aware of the great differences in the organs of his time, Lewandowski leaves to the performer free choice in determining tonal colors by means of simple specifications regarding measurement of the organ registers in feet with respect to dynamic markings. In this sense, Lewandowski proceeds like his contemporaries Felix Mendelssohn - Bartholdy and Joseph Gabriel Rheinberger who, likewise, designate no special register but rather, as a rule, provide indications for the musical dynamics, and these are made concrete by the use of expressions such as "full mechanism without mixture" or "softer together with 8' register".²⁰¹

Tonal Character

Just as the synagogue melodies essentially determine the thematic structure of the *Five Festival Preludes*, the analysis of their tonal portrayal is accordingly determined by the authentic meaning of the sound of the Prelude. Two aspects of the examination of the tonal character should be taken into consideration in particular: first, the harmonization of the synagogue melodies and secondly, their effect in the context of the dynamics. Based on a consideration of his choral settings and the organ intonation of the *Todah W'simrah*, Lewandowski's harmonization is no longer thought to be Jewish but rather a product of the "Mendelssohn School".²⁰² This feature is evident, according to Idelsohn, in the frequent use of major chords, modulation to major keys and the avoidance of minor keys.²⁰³ The fact that Lewandowski

who, in all probability, composed the *Preludes* in the 1880's, uses harmonic devices which were conventional in Mendelssohn's time and only in a few places makes use of "harmonic finesse" (the "virtuoso element" is lacking besides) reflects his determined opposition to the progressive elements of the receding High Romanticism. Joseph Rheinberger likewise fought a losing battle at the end of the same century - turning against the new and composing traditional compositions influenced in form by Mendelssohn and based on Bach's use of counterpoint. Like the vocal music of the *Todah W'simrah*, the synagogue melodies treated in the *Five Festival Preludes* are subject, as a rule, to major/minor tonality. Whether, as a result, they follow the "Mendelssohn School" in Idelsohn's sense is next to be examined.

The *Barekhu* melody in the First Prelude is supported both by major and minor triads in which the major tonality predominates. The fugue (measures 24-42) is in a major key whereas the playing of the *Barekhu* in measures 75-80 occurs in the Doric mode and is thus stamped with minor triads. The Second Prelude, in which the *Kol Nidre* is heard, stays entirely in the key of G minor. The thematically unconnected modulation (measures 50-53) leads from G minor to F major, which allows the following extended melody of the *Kol Nidre* to be heard in the relative tonic key of B major but finds its way back to G minor by way of C minor (measures 61-63), E flat major (measure 63) with a concluding modulation in measure 68.

The Third Prelude begins with *Hael* in a combination of major (induced through the deep altered third) and minor so that this melody is harmonized in the course of the piece in a "pure minor". When the *Hael* appears in measure 47, it is heard in D major before the last twenty measures finally stay in E major through a change in key signature. Prelude Number 4 illustrates how a melody can be variable in key: *Al harishonim* is heard both in major (measures 1-8) as well as in minor (measures 15-29, 51-60). The Fifth Prelude is strongly characterized by the tension created by the opposition of D minor to A major. What is particular to Lewandowski, however, is that one of its motifs, which is in a minor key with respect to its harmonic structure, is "majorized" (measures 10-13). The modulation in measure 29 with motifs of the *Akdamut* leads to a C major chord. A change in key likewise occurs at the end of this last Prelude, beginning in D minor and ending in D major. Idelsohn's above-mentioned thesis is thus confirmed for the most part through the *Five Festival Preludes* especially in light of the fact that unless their exit key is in major, the Preludes change their tonal mode through a change in key at least in the last twenty measures. The only exception to this rule occurs with regard to the *Kol Nidre* melody, whose tonal arrangement, familiarity and significance among Jews, would not allow such an aggravating modification to occur.

Nevertheless, regardless of the intensity of sound determined by the respective Prelude, it is noteworthy that, on the basis of Lewandowski's in-

structions as to dynamics, technique and practical performance, all the synagogue melodies should be so very clearly emphasized. Thus, by means of thematic presentation, a good hearing of the melody is ensured the *Barekhu* solely through the technical composition of its delineation in the fugue.

The *Kol Nidre* in the Second Prelude is played *mezzo forte*, being so registered that its melody is brought out clearly as Lewandowski indicates: *la melodia ben pronunciata*. For the realization of practical performance, the first manual, which carries the melody, can be supported *con ottava bassa ad libitum*. Under such conditions, the *Kol Nidre* melody can likewise be made very audible.

Both the “presentation” of the *Hodu* in unison and as upper voice in the closing part of measure 55 as well as the melody of the *Al harishonim* and *Addir hu*, which is played in the upper voice or *marcato* in the pedal, are heard just as well as the *Hodu* and *Akdamut* in the Fifth Prelude. Hence, the synagogue melodies determine not only the thematic structure but also the purely acoustic nature of the respective Prelude.

On one hand, the distinct audibility of the synagogue melodies and, on the other hand, their incorporation into the modern, accepted major-minor tonality by the Jewish composers of that period point to the “field of tension” of the *Five Festival Preludes*. That is to say, the arrangement and treatment of these pieces of traditional Jewish music are achieved in such a way that their tonal effect is quite different from what we understand as “typically Jewish”. The incorporation of these melodies into the prelude form through the use of “up to date” techniques of composition and a harmony referring to the continuation of the Mendelssohnian School allow the *Five Festival Preludes* to function as “compositions of their time”, revealing a religious association only to experts of synagogue music. In this sense, they form “the essence of the great, majestic organ preludes of the kind which the Christian service has known for centuries and are employed with solemn effect on the assembly of the devout.”²⁰⁴ The connection of liturgical and organ music in the 19th century is thus by no means restricted to Lewandowski’s *Five Festival Preludes* and thereby to the Jewish liturgy. Both Protestant and Catholic composers availed themselves of the opportunity to utilize “the chorale for the expression of piety, sublimity, solemnity, the archaic”²⁰⁵ On the Protestant side, among the compositions of Felix Mendelssohn-Bartholdy one can make special mention of Sonata Number 3 in A major with the incorporation of the chorale *Aus tiefer Not schrei ich zu dir* in the pedal and Number 6 in D minor, Choral Variations on *Vater unser im Himmelreich*. These last, in particular, with their utilization of the *cantus firmus* in the various manuals and pedal as well as the thematically unconnected closing section in D major recall the various methods of musical arrangement and treatment of the synagogue melodies of the *Five Festival Preludes*.

With regard to the combining of organ and vocal music, Catholic

church music was, in the middle of the 19th century, essentially stamped by the Belgian composer Nicolas - Jacques Lemmens, who revived Gregorian chant and helped it gain new recognition. Lemmens' organ sonatas are a synthesis of Gregorian melodies and organ music. Among them, the *Sonate Pascale* occupies an outstanding position in that, in the final movement, it incorporates the *Victimae pascali laudes*²⁰⁶, a melody, which in its liturgical function, has a significance comparable to that of Lewandowski's synagogue melodies, which are incorporated into the *Five Festival Preludes*. In like manner, his student Charles Marie Widor continues this synthesis in the *Symphonie gothique* (incorporation of the *Puer natus est*)²⁰⁷ and the *Symphonie romane* (incorporation of the *Haec Dies*)²⁰⁸.

Final Considerations

As generally used, the term "prelude" signifies an introductory work for an instrument serving to prepare for the performance of other instrumental works such as fugues or suites or vocal compositions such as chorales or motets and, in this sense, as an opening piece in the divine service. The "prelude" retains these functions in Lewandowski's opus. In addition to their doubtless liturgical and ritual significance, the fact that his Preludes appear on concert programs proves that the *Five Festival Preludes* also possess general aesthetic worth as independent instrumental compositions typical for the 19th century. This two-fold meaning - on one hand, a work dedicated to the Jewish prayer service and, on the other hand, its effect apart from the liturgical function - is reflected on two levels: one relating to terminology and the other to culture and philosophy. Here, too, these contrasting levels make the "field of tension" between Jewish and Christian religious music more obvious.

As the title of Lewandowski's work is composed of two current concepts, "festival" and "prelude", a clear reference is thereby established, on one hand, to the five most important holidays of the Jewish liturgy and, above all, a definite association is certainly made to them as well. Unlike "festival fantasy" or "festival march", however, this title, with respect to the term, is a concept that is hardly mentioned in the literature on the subject and is only seldom in demonstrable use²⁰⁹ as the title of organ works by other composers.²¹⁰ On the other hand, the "conceptual rarity" thus identifies the structure of Lewandowski's composition with which he builds a bridge between the "chorale prelude" as a current form serving to connect vocal liturgical and instrumental music in Christianity and between the "festival prelude" as a form of the synthesis of synagogue melodies and instrumental music.

Synagogue music is generally considered an area in which the symbiosis of German culture - stamped in large measure by Christian tradition - and Jewish culture is more obvious than in any other sphere.²¹¹ As Lewandowski's compositions are understood by research to be the embodiment of this symbiosis,²¹² one may now ask whether the *Five Festival Pre-*

ludes do, in fact, represent a product of the process of “cultural assimilation”.^{213,214}

With regard to assimilation, we must first of all differentiate between cultural adaptation and total fusion²¹⁵ or, in the sense of the neo-Kantian Hermann Cohen, Lewandowski's son-in-law, between “*assimilare sibi aliquid*” (to make something for one's self), i.e. “active assimilation” and between “*assimilare sese*” (to give one's self away), i.e. “passive assimilation”. Whether concealed or obvious, both kinds of assimilation were in continuous operation within German Judaism and, what is more, they appeared simultaneously.²¹⁶ The fact that the *Five Festival Preludes* are likewise characterized by indications of these levels of assimilation does not, however, confirm that “from 1600 to about 1900 [...] passive assimilation [prevailed.]”²¹⁷ and that hence a complete fusion existed. Hermann Cohen's categorical distinction may, however, be understood differently, namely as “conscious reconciliation” (*rapprochement*) and “unconscious reconciliation” both of which apply to Lewandowski's music and thus to the *Five Festival Preludes* and to the process of their origin.

As a pupil of August Eduard Grell (Berlin cathedral organist and composer) and Karl Friedrich Rungenhagen and as a composer of chamber and symphonic music and, no less, in his dual existence as a Jew and a German, Louis Lewandowski was an integral constituent of society and culture during the Kaiser Wilhelm period and, just as many other Jews of that time²¹⁸, developed a “new Jewish identity”, which he expressed in his composition, the *Five Festival Preludes*. While they have apparently lost many distinctive features of traditional Jewish musical culture and seem to represent an assimilated German character, the *Five Festival Preludes* stand, in actuality, as a composition which, like “the socio-cultural existence [of the Jews] in general, was modern, untraditional, but nonetheless Jewish.”²¹⁹ In this sense, the *Five Festival Preludes* are a product of modern Jewish liturgical music whose creator, Louis Lewandowski, “devoted his life and creative genius to the preservation and further development of authentic Jewish music which, at the same time, had its foundation in German music.”²²⁰

FOOTNOTES

190. Hermann Cohen. *An Louis und Helene Lewandowsky, Coswig, 22.9.1871*, in: Briefe, hrsg. von Bertha und Bruno Strauss, Berlin 1939, S.33

191. Ibid. p. 386

192. The letters “a” and “b” always indicate the half measure in which the theme enters; “a” indicates the first half measure, “b” the second. A measure containing an upbeat is always added to the following time bar (as with meter).

193. All the levels refer to the first presentation of the *Barekhu* theme.

194. Cf. Abraham Zwi Idelsohn, *Der Synagogengesang des osteuropäischen Juden*, Leipzig, 1932 (=Hebräisch-Orientalischer Melidönschatz, Bd. VIII), S. 52 (Nr. 172); Schonberg, *Die traditionellen Gesänge des israelitischen Gottesdienstes in Deutschland*, S.85 (Nr. B.I.)

195. Whether one may still speak of accompaniment at this point is indeed questionable.

As this term is currently used in research, however, it is mentioned at this point. Nevertheless, it should be understood rather in the sense of an additional voice or voices.

196. Motifs with respect to the first four measures of the *Al harishonim*.

197. Motifs with respect to the first four measures of the *Addir hu*.

198. In the *Hael* version of *Todah W'simrah*, Num. 17, Measure 3, Lewandowski likewise composes triplets of sixteenth notes instead of quarter notes.

199. Wolf, *Synagogen-Musik*, S.386.

200. The Orianenberger Street Synagogue had no threshold mechanism.

201. Cf. Ferdiand Klinda, *Orgelregistrierung. Klanggestalt der Orgelmusik*, Wiesbaden 1987, S. 191-193 und 201-203.

202. Cf. Idelsohn, *Jewish Music*. P. 484.

203. Cf. Ibid. P. 484-85

204. Wolf, *Synagogen-Musik*, S. 386.

205. Hans Musch, *Die Choralfantasie im 19 Jahrhundert*, in: *Orgelmusik im 19. Jahrhundert*, hrsg. von Walter Salmen, Innsbruck 1983 (Innsbrucker Beiträge zur Musikwissenschaft, Band 9) S. 51.

206. Sequence of the mass for the first day of Easter.

207. Introitus of the mass for the first day of Christmas.

208. Graduale of the mass for the second day of Easter.

209. Here one should mention August Todt (1833-1900), cantor and organist in Küstrin and Stettin. His composition, *Festpraeludium op.84 (also for Good Friday)* for organ based on original themes and motifs indeed stands in contrast to the *Five Festival Preludes*. (Cf. Caecilia, *100 Kompositionen für Orgel*, hrsg. von Carsten Schweich, Wiesbaden o. J. S. 72)

210. Cf. also the complete survey of organ compositions from the beginning to the present: Gotthold Frotscher, *Geschichte des Orgelspiels und der Orgelkomposition*, Band I und II, Berlin 1959.

211. Cf. Werner, *Zum Geleit*, S.V.

212. Cf. Nachama und Stahr, *Die Vergessene Revolution*. S. 253.

213. As used by the Jewish publicist, the term "assimilation" refers to its biological origin corresponding to the meaning of "adaptation". For this reason, "assimilation" is a confusing or unclear term which refers "to social and psychological processes as though they were one and the same" (Shulamit Volkov, *Jüdische Assimilation im Deutschen Kaiserreich*, in: *Geschichte und Gesellschaft*, 9. Jg. Heft 3: Juden in Deutschland Zwischen Assimilation und Verfolgung. hrsg. von Reihhard Rurup, Göttingen 1983, S. 333) and should be replaced by "reconciliation", 'rapprochement', unless quoted.

214. Werner, *Zum Geleit*, S.V.

215. Volkov, *Jüdische Assimilation in Deutschen Kaiserreich*, S. 333.

216. Cf. Werner, *Zum Geleit*, S.V.

217. Ibid.

218. Cf. Volkov, *Jüdische Assimilation in Deutschen Kaiserreich*, S. 332

219. Ibid.

220. Hermann Cohen, *Deutschtum und Judentum. Mit grundlegenden Betrachtungen über Staat und Internationalismus*, Giessen 1915, S. 18.

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BSJM AND CCA UPDATE

BSJM

STUDENT ENROLLMENT

A wide variety of courses were offered to men at the Belz School of Jewish Music during the Spring and Fall semesters of 2000. A total of 277 students were registered at the school during the two semesters. Included in the roster were twenty-nine full-time students, mostly from outside Yeshiva University, three of whom were already engaged in the active cantorate and who are serving synagogues in the New York metropolitan area.

CURRICULUM

The curriculum of the school included courses in *Nusah Hatefillah* (prayer chant), *Hazzanut*, Cantillation, Music Theory, Voice, Piano, Choral Ensemble, Instrumental Ensemble, Jewish Music History and Liturgy, Choral Literature, Sephardic *Hazzanut* and *Safrut* (Hebrew Calligraphy).

ADMINISTRATION & FACULTY

Bernard Beer, Director, Instructor in Liturgical Music and History of Jewish Music.

Solomon Berl, Instructor in Cantillation, Liturgical Music and Liturgy.

Eric Freeman, Administrative Assistant and Placement Coordinator.

Sherwood Goffin, Instructor in Liturgical and Jewish Folk Music & Outreach Coordinator.

Shelly Lang, Instructor in General Music, Voice, Piano, & Conductor of Instrumental Ensemble.

Darrell Lauer, Instructor in Voice.

Joseph Malovany, Distinguished Professor of Liturgical Music.

Zalmen Mlotek, Instructor and Conductor of Choral Ensemble.

Peter Philips, Instructor of General Music and Piano.

Ira Rohde, Instructor in Occidental Sephardic Liturgical Music.

Shmuel Schneid, Instructor in *Safrut*.

Brian Shanblatt, Instructor in Liturgical Music.

Moshe Tessone, Instructor in Oriental Sephardic Liturgical Music.

BSJM Welcomes Eric Freeman

The Belz School welcomes Eric Freeman who has recently joined the staff. Eric, a recent Yeshiva College graduate, has been engaged as Administrative Assistant replacing Elchanon Wasserman, who after serving nine years in this capacity has moved to a position as Executive Director of the Suburban Torah Center in Livingston, NJ. In addition to Eric's administrative functions at BSJM, he is serving as Co-Director of the Belz School Choral Ensemble together with Zalmen Mlotek.

Memorial Tribute to Philip Belz, A.H., Highlighted by Program at Schottenstein Center

Philip Belz, the Memphis real estate developer and philanthropist for whom Yeshiva University's Belz School is named, died August 4 in Memphis, TN at the age of 96.

"He was a man who loved Judaism, who loved Jewish education and who was passionately involved with Jewish music and singing, and the three converged into his enthusiastic support of Yeshiva University's School of Music," said Dr. Norman Lamm, President of Yeshiva University.

An aspiring singer and musician in his youth, Mr. Belz studied voice and music in New York, but later returned to Memphis to enter his family's real estate business. Belz Enterprises has grown into one of the largest real estate developers in the South.

A memorial tribute sponsored by the Belz School of Jewish Music of the Rabbi Isaac Elchanan Theological Seminary took place at Yeshiva University's Schottenstein Center in the Florence and Sol Shenk Synagogue on Wednesday evening, September 20, 2000. The special tribute, preceded by a Memorial Dinner at Weissberg Commons Belfer Hall, drew an attendance of some 250-300 people. In addition to Belz family and friends, a large representation of students and faculty and members of the Board of Trustees of RIETS attended the program. Philip Belz, remembered both in song and in words, was cited for his extreme kindness and generosity, as well as for his impeccable character, outstanding personality and the everlasting legacy he left in the field of Jewish Music at Yeshiva University.

The program featured Yeshiva University President Dr. Norman Lamm, Cantor Joseph Malovany, BSJM Distinguished Professor of Liturgical Music and the Choir of the Belz School under the direction of Zalmen Mlotek and Eric Freeman. Philip Belz's son, Jack Belz, grandson Andrew Groveman and great-grandson Adam Groveman, also participated. Jack Belz and Andrew Groveman are members of the Yeshiva College Board of Directors. Cantor Bernard Beer, BSJM Director was Program Chairman and Master of Ceremonies for the tribute. Dr. Herbert Dobrinsky, Vice President of University Affairs, coordinated the event and welcomed the guests at the Memorial Dinner. Rabbi Judah Feinerman, Chairman of the RIETS Board of Trustees,

Rabbi Rafael Grossman of the Baron Hirsch Congregation, Memphis, TN and Cantor Leon Kahn, President of the Cantorial Council of America, offered greetings.

Halakhah Vezimrah Program at Schottenstein Sponsored Jointly by BSJM and SOY

The Belz School of Jewish Music in conjunction with the Student Organization of Yeshiva University, featured a program of *Halakhah Vezimrah* which took place at Schottenstein Center's Shenk Synagogue, Yeshiva University, on Monday evening, April 10, 2000.

The first session of the program featured Rabbi Mordechai Willig, *Rosh Kollel* of the Bella & Harry Wexner *Kollel Elyon* at RIETS in a *shiur* entitled "Highlights of the Liturgy for *Pesah*".

The Belz School Choral Ensemble under the direction of Zalmen Mlotek, opened the musical segment of the program with Cantor Joseph Malovany, Distinguished Professor of Liturgical Music, BSJM as featured soloist. Shelly Lang, Instructor at BSJM, conducted the BSJM Instrumental Ensemble and Hazzan Moshe Tessone, Instructor BSJM, presented popular Oriental melodies. Also featured were students and former students of Yeshiva University and the Belz School. Sidney Langer, currently a student at BSJM and Cantor Daniel Schwartz, a former student, presented Liturgical, Yiddish, Folk, and *Hasidic* selections while Asher Burstein and Eric Freeman served as piano accompanists.

This program was coordinated by Cantor Bernard Beer, Director BSJM and Aton Holzer, SOY President, who served as chairman.

Placement

Thirty-eight *Ba'alei Tefillah* (prayer leaders) and cantors were placed by the Belz School at High Holy Day services and full-time positions in synagogues throughout the East Coast, West Coast, and Canada. The officiants included Yeshiva University students, faculty, alumni as well as non university affiliated professionals in such fields as medicine, dentistry, law, education, business, accounting and computers.

This past year's placements included positions in Halifax, Nova Scotia; Montreal, Quebec; Toronto, Ontario; Chicago, IL; Las Vegas, NV; and Beverly Hills, CA.

CCA

Mid-Winter Conference held at Congregation Beth Sholom in Lawrence

Some fifty to sixty CCA members, colleagues and friends, were in attendance at the Annual Mid-Winter Conference of CCA which was held at Congregation Beth Sholom, Lawrence, NY on Sunday, March 5th. Cantor Moshe Ehrlich of the host synagogue, CCA Honorary President served as conference chairman.

The conference featured the prominent author, lecturer and *mohel*, Rabbi Paysach Krohn, who led a session entitled "The *Hazzan* and the *Tzibbur*: Achieving Perfect Harmony". Cantor Binyamin Glickman, CCA Past President, conducted a workshop on "Congregational Singing for *Shabbat* and *Yom Tov*" and Hazzan Moshe Tessone, Instructor of Sephardic Liturgical Music at BSJM and Director of Sephardic Community Activities at Yeshiva University, addressed the conference with "An Introduction to a Select Number of Popular Sephardic Oriental Melodies."

Rabbi Kenneth Hain, Rabbi of Congregation Beth Sholom and President of the Rabbinical Council of America, offered greetings.

Cantorial Council Commemorates Fortieth Anniversary at Annual Convention

The 40th Anniversary Convention of CCA was held at the Nevele Grande Resort and Country Club in Ellenville, NY from Monday, June 26th through Thursday, June 29th.

CCA arranged an exciting and enlightening program centering around the theme, "The Yearly Life Cycle of Our Prayers," and featured the following sessions: "A Discussion of the Origin and Elements in Oriental *Hazzanut*," by Hazzan Moshe Tessone, (Instructor, Belz School of Jewish Music, Yeshiva University); "A Presentation of Videos from Live Performances in Eastern European Countries," by Cantor Joseph Malovany, (Distinguished Professor of Liturgical Music, Belz School of Jewish Music); "Prayer, Song and the *Hazzan*," by Cantor David Bagley, (Congregation Beth Radom, North York, Ontario); "The Yearly Cycle of Our Prayers," presented in 3 separate sections. Participants in these sessions included Cantors Shlomo Agatstein, Peter Barron, Allan Berman, Oscar Berry, Abraham Davis, Sidney Dworkin, Binyamin Glickman, Sherwood Goffin, Leon Kahn, Joel Kaplan, Isaac Koll, Pinchos Levinson, Elwin Redfern, Seymour Rockoff, Aryeh Samberg, Moshe Shur, Arie Subar, Avraham Sultan, and Simeon Vogel.

Other sessions and presenters included "Guidelines for Visiting the Sick," by Dr. Mordechai Schnaidman, (Chaplain, Columbia Presbyterian Medical Center, New York, NY); "The Music of Jacob Rappaport," by Cantor Daniel Gildar, (CCA Convention Accompanist); and "The *Siddur* from *Ba'al Peh* to Paper," by Cantor Simeon Vogel, (CCA Honorary President).

In addition, a special commemorative volume, published for this historic occasion, was presented to each convention participant. The volume, entitled *Sefer Ha'Arbaim*, includes the history of the Council, articles in Jewish Music and *Hazzanut*, and numerous musical selections. The volume was compiled and edited by Cantor Arie L. Subar, Convention Chairman.

Other highlights included an "Evening of Tribute to Cantor David Bagley" for his numerous achievements in the field of *hazzanut*. Participating in the Cantor Bagley tribute were Cantors Stephen Glass (Montreal Quebec), Joseph Malovany (New York, NY), David Rosenzweig (Forest Hills, NY), Eliezer Kirshblum (Toronto, Ontario), Yehuda Rotter (N. Miami Beach, FL), and Eliezer Schulman (Great Neck, NY). Convention guest of honor was Macy Nulman, co-founder of CCA, former director of the Belz School of Jewish Music, prominent author and editor of the *Journal of Jewish Music and Liturgy*. Participants in the tribute to honor Macy Nulman were Cantor Bernard Beer (Director of the Belz School of Jewish Music, CCA Executive Vice President), Cantor Eli Berlinger (CCA Honorary President), Cantor Sherwood Goffin (CCA Honorary President), and Rabbi Zevulun Charlop (Dean of the Rabbi Isaac Elchanan Theological Seminary at Yeshiva University).

The Annual Concert, held on Wednesday evening June 28th was in honor of Macy Nulman. Featured were Cantors Moshe Ehrlich, Sherwood Goffin, Jeffrey Nadel, and Seymour Rockoff. Cantor Daniel Gildar accompanied the cantors on the piano and Cantor Eli Berlinger served as chairman for the event.

Lincoln Square Synagogue Features Pre-High Holiday Program

CCA's opening program for the year 2000-2001, entitled "A Study of *Halakhah* and *Nusah* of the *Yamim Noraim*," took place at the Lincoln Square Synagogue in New York on Wednesday evening, September 13th. The program, sponsored by CCA in conjunction with the Department of Synagogue Services of the Orthodox Union, featured two prominent speakers: Rabbi Joseph Grunblatt (Queens Jewish Center, Forest Hills, NY), spoke of the many "*Halakhic* aspects related to the functioning *Sheli'ah Tzibbur*"; Cantor Sherwood Goffin, (of the host Synagogue), presented highlights of congregational melodies for the *Yamim Noraim*. The program, coordinated by Cantor Leon Kahn, CCA President, was open to the public and drew a crowd of more than one hundred.

CCA Fund Raising Concerts

Annual Beth Sholom Concert

The Annual Concert at Congregation Beth Sholom, Lawrence, NY took place on September 19, 2000. Cantor Moshe Ehrlich, Cantor of the host Synagogue, and honorary CCA President, was successful in raising substantial funds.

CCA colleagues participating along with Cantor Ehrlich in the program were Cantors Shimon Kugel and Seymour Rockoff. Cantor Daniel Gildar served as piano accompanist. The concert was dedicated to the memory of Cantor Abraham Veroba, A"H, a past CCA Board Member.

Pre-Chanukah Concert at the Washington Heights Congregation

The Washington Heights Congregation, in conjunction with CCA presented its annual "Pre-Hanukkah Concert" at the Washington Heights Congregation (179th and Pinehurst Ave. NY, NY) on *Motza'ei Shabbat*, December 16, 2000, beginning at 8:00 p.m.

The program featured Cantors Pinchas Cohen (Manhattan Beach Jewish Center, Brooklyn, NY), Leon Kahn (Washington Heights Congregation, CCA President and Concert Chairman), Seymour Rockoff (Keshet Israel Congregation, Harrisburg, PA and CCA Vice President), hasidic Singer Shlomo Simcha, and as a special attraction, The Belz School Choral Ensemble under the direction of Zalmen Mlotek. Eric Freeman, BSJM Administrative Assistant, served as the accompanist.

Memorial

Seymour Silberman (1917-2000)

It was with deep sorrow that we learned of the passing of Seymour Silberman, A"H. A legendary figure in the field of Jewish music for over sixty years as an instructor, arranger and choral conductor, Seymour Silberman left a legacy to Judaism and to Jewish people throughout the entire world. In 1999, at CCA's 39th Annual Convention, he was honored for a lifetime of achievement and contributions to Jewish music. A person of impeccable character and piety, it was a distinct pleasure to be associated with him as a friend and colleague. We extend our most heartfelt condolences to his wife Elaine, his daughters and grandchildren.

Cantor Berl Bokow (1949-2000)

We were deeply saddened by the sudden passing of Cantor Berl Bokow, A"H, of Congregation Tree of Life, Valley Stream, NY. A member of our organization for the past fourteen years, Cantor Bokow served congregations in Linden, NJ, Fairfield, CT, and in Brooklyn, NY. May his memory be blessed.

RECENT BOOKS

THE RELIGIOUS THOUGHT OF HASIDISM. By Norman Lamm, New York: The Michael Scharf Publication Trust of Yeshiva University Press, 1999, 711pp.

This award-winning book opens an entirely new perspective of *hasidism*. In 18 chapters, topically arranged and preceded by introductions, Dr. Lamm includes almost 400 selections from the works of more than 30 *hasidic* masters. The book contains annotations both for readers unfamiliar with *hasidic* thought and terminology, as well as endnotes surveying the academic work on these topics.

Of special interest to our readers should be the chapter "Worship, Service of God" (pp. 133-218). Dr. Lamm writes in his introduction, "The specific contributions of *hasidic* thought on prayer are rooted in its mystical, kabbalistic orientation and its stress on mental purity and emotional intensity." To understand the background to the selections presented in this chapter, Dr. Lamm notes the *halakhic* and social debates that formed the early history of *hasidism* and the thoughts that accompany prayer.

This work, the tenth volume authored by Dr. Lamm has been hailed as "monumental" and "almost unprecedented". The meticulously researched work will serve a lasting interest to scholars, researchers, and erudite laymen.

GUIDE TO THE YIVO ARCHIVES. Compiled and edited by Fruma Mohrer and Marek Web, New York: Yivo Institute for Jewish Research, 1998, 400 pp.

This is a richly descriptive guide listing some 1,223 items. They are found in the archives of YIVO that describe daily life, work, learning, culture, religious observance, changing traditions, politics, and more. The work informs the reader, in a concise manner, about the contents of each item and makes it possible with the help of the index, to do quick searches.

Of particular interest are the music holdings that are indexed under Music: art, folk, popular; Music: choral; Music: Holocaust; Music liturgical; Music: theater.

The book includes a most interesting introduction describing YIVO'S history and its various services. Information about YIVO Archives may be obtained by writing to the YIVO Archives, 555 West 57th Street, Suite 1100, New York, N.Y. 10019. The YIVO fax number is (212) 292-1892

INNER RHYTHMS - THE KABBALAH OF MUSIC. By Dov Ber Pinson, New Jersey / Jerusalem: Jason Aronson Inc., 2000, 179 pp.

In this skillfully written work the author successfully conveys how *hasidic* song may be used in a myriad of ways in our everyday lives. He describes the various levels or degrees of holiness within the extensive repertoire of *hasidic niggunim*. Along the way he explains the four types of song, one level above the other: *shir stam*, *shir meirubah*, *shir kaful*, *shir pashut*, and gives new dimensions to the meaning of such words as *tefillah*, *devekut*, *kavanah*, *bitahon* and *marirrut*.

Throughout the work, the writer describes the role played in *hasidic* music of such *hasidic* masters as R. Aharon of Karlin, Reb Michal of Zlotchov, Reb Levi Yitzhak of Berdichev, Reb Menahem of Breslow, Reb Shneur Zalman of Liadi, and many more.

Extremely useful are the extensive footnotes that follow each of the nine chapters.

KOL ATZMOTAI TOMARNAH - THE NON - VERBAL LANGUAGE OF JEWISH PRAYER. By Dr. Uri Ehrlich, Jerusalem: The Hebrew University Magnes Press, 1999, 264 pp.

In this unique and absorbing work the non-verbal language of the prayers rather than the text of the prayers is the focal point. This is evidenced in the table of contents that includes, among other discussions concerning prayer, the standing position, bowing, the face, the eyes, the hands, attire, shoes, and voice. All of these aspects create, in addition to the text, a rich and complex language in prayer.

The comprehensive work, with its detailed list of sources, references, index of sources, index of Sages, and index of subjects makes an essential addition to the library of everyone interested in prayer.

JEWISH MUSIC - ITS HISTORY, PEOPLE, AND SONG. By Ronald H. Isaacs, New Jersey / Jerusalem: Jason Aronson Inc., 1997, 247 pp.

In a sweep from biblical to modern times, the author introduces the reader to the world of Jewish music. The book gives an overview of the various periods in Jewish music; the background discussions and the helpful summaries aid in this.

The work also includes a wide range of subjects: *piyyut*, cantillation, Jewish and Israeli folk music, rabbinic teachings about music, biblical instruments and biographies.

DUKHAN - ME'ASEF LEMUSICA YEHUDIT. Edited by Yitzhak S. and Ahuvah Raconti, Jerusalem: Renanot, The Institute for Jewish Music, 2000, 183 pp.

This journal provides the reader with essays (in Hebrew) dealing with Jewish music, past and present. Divided into three sections: The Fiftieth Jubilee Year of Music in Israel; The Music of Past Generations; and Composers and Their Works, the journal throws an extraordinary light on important aspects of the music of the Jewish people. The articles, by some twenty different contributors, are a definitive guide to Jewish liturgical music (Ashkenazic and Sephardic), cantillation, and folklore.

RECORDED JEWISH MUSIC

TWO VIDEO CASSETTES: (1) HALAKHAH AND NUSAH OF THE YAMIM NORA'IM; (2) HALAKHAH AND NUSAH FOR THE LAST DAYS OF SUKKOT.

Issued by C.C.A. of the BSJM at Yeshiva University; \$25.00 each.

These two video cassettes feature Rabbis Hershel Schachter and Mordecai Willig of RIETS and Cantors Joseph Malovany and Sherwood Goffin of BSJM in a variety of *halakhic* and musical aspects of these two holidays. The two cassettes are a rarity in that they contain many lesser-known laws and customs as well as musical highlights pertaining to these holidays. The cassettes should be of great interest to rabbis, erudite laymen, and students of synagogue liturgy and music.

CANTOR JOSEPH MALOVANY - MAGICAL MOMENTS IN CANTORIAL MUSIC.

Sung by Joseph Malovany; accompanied by the Moscow Jewish Male Choir, the Russian State Symphony Orchestra, and the Lithuanian National Symphony Orchestra, Manufactured and Distributed by Israel Music, 10 Selections.

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This tape presents a collection of 10 liturgical selections sung by Joseph Malovany at live performances in Russia, Poland, and Lithuania. Cantor Malovany lifts a curtain to reveal, for the first time, liturgical music to Jews who have been denied Jewish music for over 70 years.

A pamphlet supplying the text for each selection sung and a description of the prayers with an overview of the music greatly enhances the tape.

MALKA DE'ALMA. Sung by Elishama Ephraim Aricha, accompanied by a choral and instrumental group under the direction of Y. Rutner: Noam Publishers, 16 Shamgar St., Jerusalem, Israel; 10 selections.

The term *wunderkind* has been applied to a child who displays a precocious talent, especially in music. Elishama surely belongs to this category because of his phenomenal voice, his musicianship, and his execution of liturgical and *hasidic* music. His voice, with an unusual range, may be described as a clear, ringing alto with a naturally graceful and flexible coloratura. In this exciting tape or CD, comprised of 10 selections, he holds his listeners spellbound.

Born in Israel, he sang at an early age in the Pirchei Netanya Choir. He won first prize in a youth competition on T.V. called "Bravo". Currently, he attends the Yeshiva of Kfar Saba.