

PROCEEDINGS

of the

**TWELFTH ANNUAL CONFERENCE-CONVENTION**

of

THE CANTORS ASSEMBLY OF AMERICA

and

THE DEPARTMENT OF MUSIC OF THE UNITED SYNAGOGUE OF AMERICA



MONDAY, TUESDAY, WEDNESDAY, THURSDAY, MAY 11, 12, 13, 14, 1959

at

THE CONCORD HOTEL  
Kiamesha Lake, New York

THE CANTORS ASSEMBLY OF AMERICA

July 1st, 1959 to June 30, 1960

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Prepared for Publication by Proceedings Publication Staff

**HAZZAN PAUL KAVON**

**HAZZAN SAMUEL ROSENBAUM**

## OPENING SESSION

Monday Evening, May 11, 1959

### INVOCATION

*Haxxan Yehudah L. Mandel*

*Elohenu, v'ezrat avotenu, Ata Hu meolam mogen umoshia livneyhem ahareyhem b'khol dor vador. Our God and God of our Fathers, Thou hast been a shield and Savior in every generation to all who put their trust in Thee. Thy word guides our steps in the path of duty, and fills our souls with blessing. Thou who givest strength to the weary and courage to the weak, to Thee we turn, Our Father in heaven, and invoke Thy blessings upon the members, officers and workers of this Assembly.*

We thank Thee our loving Father for the many tokens of Thy goodness toward us, for the preservation of our lives, and for the protection of our homes. Marvelous has been Thy help. *Tikarav yom giulat aheyenu bet Yisrael hanitanim bitzarah wv'shivyah.*

In Thy infinite mercy mayest Thou protect our brethren all over the world who are still exposed to danger. Revive the spirit of the lowly and send them light in their darkness. Spread Thy tabernacles of peace over all nations. May righteousness be their stronghold and peace their habitation so that all men may dwell in safety and enjoy the fruit of their labors under Thy protection.

At this solemn and holy Convocation, our Twelfth Annual Conference Convention, to Thee we turn for guidance. *Heyeh im pefiyot sh'luhey amkha bet Yisrael.* Inspire the lives of those who have been deputed by Thy people, the house of Israel. Strengthen us to consecrate ourselves in our deliberations, to elevate the standards of faith in our congregations. Imbue us with the spirit of sincerity and modesty. *V'ten b'libeynu binah lihavin, lihaskil ulishmoa, lilmod u'lilamed, lishmor vila-a-sot.* Endow us with understanding that we may use our powers of thought, speech, and musical expression not for self glory but for the good of our Holy Profession. *Borkheyenu Avinu, bivoeynu uv'txeteynu limtzo hen viseychel tov biaynay elohim va-adam.* Bless us at our coming in and our going out from our holy deliberations with the zeal and courage that we may find favor in Thy sight and in the eyes of the upright in heart and soul.

Give strength to and protect our leaders in the years to come so that they may consecrate all their noble qualities to the elevation of our holy calling. Draw us together into a band of friendship and brotherhood, that united we may serve the welfare of our organization and increase the happiness of our fellowmen. May harmony prevail, among us and unity of purpose direct all our endeavors.

Thy Name may be sanctified, Israel and its representatives and their holy profession glorified forever.

Amen

### OPENING REMARKS

*Hazzan Harry Weinberg*

And now it is my privilege, as Chairman of the Convention Committee, to open the First Session of our 12th Annual Convention.

While the chief preoccupation of the Hazzan is *zu zingen*, and we started our session with *zingen*, during the next few days we are called upon also *tzu zogen*. For me, as for most of us, *tzu zogen* is something not in the ordinary, for we traditionally leave that to our Rabbis. But *shrekt zich nisht*, I shall not abuse my new found freedom *tzu zogen*. I am, after all, enveloped by the *aymatah d' tzibura* the respect for the Congregation-for so many of you are older than *I b'Torah U V'chochmah* and have so much more knowledge and experience in the area of Hazzanut.

But precisely because I am a younger man, in years and in Hazzanut, I cannot help but be impressed by the increasingly important role of the Hazzan in the religious life of American Jewry.

One of the great issues in national life today is that of segregation and intergration and I think that in recent years the Hazzan has undergone his own process of integration into the total life of the synagogue program. The Hazzan is no longer simply a *VOICE* or a *PERSONALITY*. He has become a *PROFESSIONAL* in the finest meaning of the term. He has taken his place along side the Rabbi and the Educational Director as an integral part of the *Chut hamshulash*: of the three-fold strand by which we would

bind Jews to Judaism and the Synagogue. The Hazzan has acquired the more meaningful status of PARTNER in the realm of spiritual and educational leadership in Jewry. This of course has opened up new problems requiring new insights, challenging us to act with the greatest wisdom and understanding.

Our program, particularly in the workshop sessions, which goes to the heart of our professional responsibilities, will I believe point up our ever expanding role in synagogue life and I would urge you to attend and participate. Only in this manner, by our continuing interest, our best thinking, and our constant striving for self-improvement can the *Kol Reenah*--the voice of song become the *Kol Yeshuah*--the voice of helpfulness in charting a brighter life for Judaism in America.

The preparation of this Convention was not done by any one person alone. Planning this convention and seeing it through to fruition required the combined efforts of my co-chairman, Hazzan Samuel T. Dubrow and all the members of the Convention Committee. I am particularly grateful for the constant guidance and assistance of our Executive Vice President, Hazzan David Putterman and for the tireless efforts of our devoted secretary, Mrs. Sadie Druckerman. And last but not least, to my predecessor and dear friend, Hazzan Pinchas Spiro, goes my sincerest gratitude. His knowledge and past experience as Convention Chairman were available to me from the very beginning. They made my burden so much easier. My thanks go to all of the participants for their gracious cooperation. I know that you join me in expressing to them our heartfelt appreciation.

I am pleased that we have been able to provide again for the publication of a daily Bulletin and I want to urge you to take advantage of it and to submit material to its Editor, Hazzan Solomon Mendelson.

Ladies and Gentlemen, the 12th Annual Convention of the Cantors Assembly of America is now in session.

## **CEREMONY OF INDUCTION OF NEW MEMBERS**

*Hazzan David Brodsky*

*Chairman, Membership Committee*

Once more it is my privilege to receive and properly welcome the new members into our midst. These candidates have been duly examined and have met with the required qualifications.

This occasion is a very moving one as it gives you the opportunity and privilege of being counted among the members of a progressive and dynamic organization.

You are now being presented for induction, and this is the charge we lay upon you. Be faithful to the extent of your ability to all the duties and responsibilities devolving upon each of you as a member of the Cantors Assembly of America. By joining the Cantors Assembly and the Department of Music of the United Synagogue of America, your adherence to its principles and precepts, and your participation in its activities will lead you not only to a higher level of excellence, but also to a fuller knowledge of our ideals.

In the ministry to the religious needs of the Congregation of Israel, the Hazzan shares with the Rabbi, the responsibilities of their sacred calling. Their work is one. Their duties and services are supplementary in their common aim to deepen and enrich the religious life of the men, women and children of the Congregation. Pride must be crowded out by piety, and vanity make room for consecration, in a mutuality of regard and reciprocity of appreciation, which alone, can make the labors of both, effective and fruitful.

Therefore, it is vital that we remain a united and inspired body of true and faithful messengers of *ינוח וטפילוח*, so that we can best serve the interests of our fellow men, as well as ourselves, in this wonderful organization.

New members will please rise as your names are called and remain standing until the conclusion of the induction.

Frank Birnbaum, New Orleans, La.  
Simon Domowitz, Peekskill, New York  
Joseph Eidelson, Brooklyn, New York  
Herman Feifel, Brooklyn, New York  
Louis D. Goldhirsh, Philadelphia, Pa.  
Victor Jacoby, Baldwin, L. I., N. Y.  
Jacob Koussevitsky, Flushing, N. Y.  
Jordan Ofseyer, Brooklyn, N. Y.  
Sidney G. Rabinowitz, Montclair, N. J.  
B ezalel Silberberg, Lansing, Michigan  
Orland Verrall, Winnipeg, Canada  
Samuel Wagshall, Plainview, L. I., N. Y.

By virtue of your qualifications, you are now an integral part of the Cantors Assembly of America. I bid you welcome, *b'rukhim* habaim!

*Ovinu Shebaahomayim.* Bless those who have affiliated themselves with us. Sustain them in life, guard them in health, and may they continue in Thy service and the service of Israel. Bestow Thy blessing upon the Cantors Assembly and all who are assembled here. Amen.

### RESPONSE IN BEHALF OF NEW MEMBERS

*Hazzan Victor Jacoby*

On behalf of all new members, I want to thank you sincerely for having accepted us into your midst, and for extending to us such a warm and hearty welcome.

We are happy indeed that we were able to meet the requirements and pass the tests to qualify for membership, and we are equally gratified that about 12 years ago there were men with vision, foresight and practical know-how to get the Cantors Assembly of America started; as a result of which we are here today in these pleasant surroundings as members of a splendid and vigorous organization, working towards a common goal.

Now that we are privileged to be associated with you, we pledge to support wholeheartedly your great work, and to uphold and implement the lofty ideals to which we all are dedicated. May God give us the wisdom and strength to make our calling as sacred and respected as it deserves to be.

Thank you.

### COMMITTEE REPORTS

#### FUNDS FOR THE CANTORS INSTITUTE

*Hazzan Arthur Koret, Chairman*

HAZZAN	AMOUNT
Eleazar Bernstein	\$ 17.00
Abram Brodach	800.00
Harry Brockman	60.00
Simon Bermanis	26.00
Aaron Beidner	168.00
Abraham Deutsch	26.00
Aaron I. Edgar	884.78
Abraham Ezring	100.00
Henry Fried	100.00
Abraham Friedman	26.00
Mendel Fogel	26.00
Irving S. Feller	412.00
Marcus Gerlich	200.00
William Z. Glueck	18.00
Jacob Gowseiw	648.00
Isaac Goodfriend	660.00
Leon Gold	60.00
Michal Hammerman	92.00
Mordecai G. Heiser	286.00
Gabriel Hochberg	608.00
William S. Horn	60.90
Abraham Kaplan	168.00
Saul Kirschenbaum	200.00
Arthur S. Koret	63.00
David J. Leon	908.00
Sigmund Z. Lipp	290.00
Harold Lerner	100.00
Morris Levinson	100.00
Abraham Marton	600.00
Nathan Mendelson	100.00
Samuel Morginstin	26.00
Saul Meisels	1070.00
Moshe Nathanson	160.00
David Osen	26.00
Irving Pinsky	600.00
Abraham Reiseman	60.00
Irving H. Rogoff	8.00
Jacob Renzer	106.60
Samuel Rosenbaum	200.00
William R. Rubin	100.00
William Sauler	40.00
Morris Schorr	120.00
Samuel Seidelman	30.00
Marvin Savitt	130.00
Charles Sudock	2000.00
Gregor Shelkan	86.00
Morton Shames	160.00
Jacob Sonenklar	26.00

Alvin F. Schraeter	284.00
David Silverman	110.00
Sol Sadowsky	54.00
Robert Shapiro	118.00
Pinchas Spiro	490.00
Isaac I. Wall	424.00
George Wagner	500.00
Sol Wechsler	175.00
Robert Zalkin	50.00
Philadelphia Region	816.50
Amy Putterman Fund	200.00
Miscellaneous	125.00
	\$14667.73

## **METROPOLITAN REGION**

*Hazzan Paul Kavon, Chairman*

The Metropolitan Region had a busy and successful year. Elections were held prior to the Convention and the following officers were elected: Regional Chairman : Paul Kavon. Vice Chairmen : Membership-Benjamin Siegel ; Program-William Glueck, Charles Davidson, Liaison-Harry Brockman; Administration-Solomon Mendelson ; Corresponding Secretary-Marvin Savitt; Recording Secretary-Samuel Seidelman; Treasurer-Abraham B. Shapiro.

Heartfelt thanks were extended by the Region to Hazzan Harry Altman for his selfless devotion and untiring work as Regional Chairman during the past two years.

Highlighting this past season's accomplishments was the splendid work of The Cantors Ensemble of the Metropolitan Region. Under the inspired and capable leadership of colleague Hazzan Max Wohlberg the Ensemble presented a number of outstanding concerts on behalf of The Cantors Institute, and a considerable sum was raised in that cause. Programs of fine liturgical and secular Jewish music were presented at Temple B'nai Sholom, Rockville Centre, L. I.; Malverne Jewish Center, Malverne, L. I.; Petach Titvah, Brooklyn; Temple Emanuel, Parchester, Bronx; East End Synagogue, Long Beach, L. I., Laurelton Jewish Center, Laurelton, L. I., Temple Israel, Great Neck, L. I.; and the West Hempstead Jewish Center, West Hempstead, L.I.

We should like to record officially a special note of appreciation to the hard-working members of this fine ensemble and to single them out individually for their praiseworthy endeavors with the Ensemble in both solo and concerted roles: Hazzanim Harry Altman, Ben Belfer, Simcha Dainow, William Glueck, Herbert Harris, Solomon Mendleson, Abraham Naimark, Irving Rogoff, Marvin Savitt, Alvin Schraeter, Arnold Schraeter, Abraham B. Shapiro, Benjamin Siegel, and Samuel Seidelman. Lastly, we extend our profoundest thanks to their distinguished and always-genial conductor, Hazzan Max Wohlberg, and our gratitude for his frequent and enlightening "verbal program notes."

## **WEST COAST REGIONAL BRANCH**

*Hazzan Abraham Salkov, Chairman*

Some months ago the Cantors Assembly was approached by Mr. Fred E'ingerote of the University of Judaism to pledge some monies towards the University. He said that in the event of such a pledge, he would work out some manner of securing credit for our Region in the Cantors Institute. The mechanics we leave to him. We pledged \$1000.00. The Los Angeles area is unique in that there are many new Congregations springing up. These Congregations are small, although they have a great potential for growth.

At the present time, most of the Congregations cannot afford the services of a Cantor. The Assembly in our Region, therefore, approached Rabbi Vorspan of the United Synagogue, and proposed to serve these Congregations on a part time basis; that is, when one of our men has a free Shabbas he makes himself available to conduct services for the Congregations, both those that are affiliated with the United Synagogue, and those that are not.

This proposal was accepted with alacrity, and we are in the process of implementing it.

The West Coast Region of The United Synagogue and The Rabbinical Assembly of America is in the process of forming an Ethical Relations Committee. The Cantors Assembly has asked for representation on this Committee and we feel confident that representation will soon be secured. The need for such a Committee is obvious.

There have been cases recently of Cantors being dismissed from their positions with no recognition of past services. We have felt that in most cases this is undoubtedly due to inexperience on the part of the Congregation involved, and I feel that part of the function of such a Committee will be a process of education.

The next year should see a follow-through on these embryonic activities.

## **PHILADELPHIA REGIONAL BRANCH**

*Hazzan Harry Weinberg, Chairman*

The Philadelphia Regional Branch of the Cantors Assembly undertook a most ambitious season's program of activity this past year.

Aside from acting as an arm of the National organization and aiding it in its plans and implementing its decisions in this area, we have organized one of the largest Regional Choral Ensembles and have held a series of successful Concerts of Jewish Music in the Philadelphia area. These were for the express purpose of raising funds for the Cantors Institute and elevating the stature of the Hazzan and Hazzanut in the eyes of the Community.

The theme selected for this year's Concerts was "A Musical Tour Through the Jewish Year." Some of the



finest musical compositions were selected for each Holiday and a well-integrated dramatic narration was written by Hazzan Pinchas Spiro. The members of the Philadelphia Ensemble (26 Hazzanim) have been meeting weekly for the rehearsals under the direction of Mr. Shalom Altman, Music Director of the Division of Community Relations of Gratz College in Philadelphia and a prominent Jewish musical personality. As a result we have all benefited both as a group and individually.

We have also established, for the first time, a liaison between the Jewish Chaplaincy Service of Philadelphia and our Regional Branch and have appointed Hazzan Yehudah Mandel to represent us.

I would like to express my sincere thanks to my officers whose cooperation helped to make a difficult job easier and to all the Hazzanim of our Region for the friendship, fellowship and spirit of cooperation which is a contributing factor to the continued success of our group.

## **CHICAGO REGIONAL BRANCH**

*Hazzan Jordan Cohen, Chairman*

Our region, once again, can report progress in the way of accomplishment and growth. The Chicago Region has approximately 40 men who are devoted and consecrated to the purposes of our Cantors Assembly.

Outstanding activities this past year were a two day seminar held jointly with the Cantors Assembly and Ministers Association and a beautiful memorial tribute to the late Cantor Joseph Rosenblatt, at which the guest speaker was his son, Rabbi Samuel Rosenblatt, of Baltimore, Maryland.

The Cantors Choral Group, comprised of a number of men from this region, have made themselves available to our midwest Cantors for concerts for the purpose of raising funds for the Cantors Institute. To date, there have been no acceptances of the proposal.

Two major issues which remain a constant problem are (a) fund raising for the Cantors Institute and (b) the uncertainty of our Executive Director status. It is the hope of this region that once and for all reasonable solutions will be found at this convention so that we may continue on in growth and strength.

We express our thanks and appreciation to the Chicago Council, United Synagogue of America, to Mr. Jules Levinstein, its President, to Mr. Jack Goltzman, Executive Director, and to the office staff for their kind cooperation.

## **TRI-STATE REGIONAL BRANCH**

*Hazzan Abraham J. Denburg, Chairman*

Our Region now consists of 14 members and 6 patronizers (potential members) all of whom attend our meetings regularly. The membership resides in Akron, Cleveland, Youngstown and Columbus, Ohio; Erie and Pittsburg, Pa. : and Detroit, Michigan.

The meetings revolve around two important points of interest, business (creating a strong link between our Region and the National Organization) and education (improving our cultural welfare). The following accomplishments may prove to be of interest to our entire membership.

1. MEETINGS are scheduled in advance for the entire year (four annually) with every meeting arranged in a different city thus enabling all colleagues to attend at least 2 or 3 get-togethers annually.
2. A CONCERT to benefit the Cantors Institute will be held May 7, 1959 at Community Temple in Cleveland. Hazzanim Simon Bermanis and Abraham J. Denburg will join with Hazzan Goodfriend, the organizer and supervisor of the concert, in presenting the program.
3. AN ASSESSMENT of \$6.00 was agreed upon by our members and patronizers enabling us to invite renowned personalities to lecture on topics of interest to the Hazzan. Thus far we have had lectures on "Voice Production." Ephros Anthology V. "The Art of Public Relations" and a talk on "The Progress of Our Assembly" by Hazzan Rosenbaum.
4. AN EXCHANGE OF BULLETINS among our members and patronizers is proving to be an excellent means of maintaining regional unity.
5. A MEMORIAL MEETING was held in Pittsburgh on March 16th as a tribute to our late colleagues Hazzanim Tsadore Adelsman, William Hofstader and David Meseroff of Blessed Memory. The meeting was organized and arranged through the devoted efforts of Hazzanim Mordecai Heiser and Irving Ashery. The guest speaker was our President, Hazzan Samuel Rosenbaum who joined all our regional Hazzanim and the Rabbis from Pittsburgh in paying the highest tribute to our deceased colleagues.
6. PLACEMENT PROCEDURE would be greatly enhanced in areas such as ours when upon receiving a request for a Hazzan the National Office would notify the Regional Chairman. He or a member of the Region would interview the authorities of the congregation and send the National Office a more accurate evaluation of the needs and requirements of the congregation. We are willing to undertake this obligation in better serving the interests of our colleagues and organization.

Our esprit de corps is excellent; our devotion to the cause of Hazzanut unending!

## CONNECTICUT REGIONAL BRANCH

*Haxan Abram Brodach, Chairman*

The Connecticut Region is proud to maintain its leadership for the ninth consecutive year in its program of activities, concerts, lectures, courses and the raising of funds for the benefit of the Cantors Institute. This is the sixth year that the Connecticut Cantors Concert Ensemble has presented and will present concert programs for the benefit of the Cantors Institute. The Connecticut Region is second to none in raising the largest amount of money annually for the Institute.

This is the second year that the members of our region have been meeting every Thursday morning in Temple B'Nai Abraham, Meriden, Conn., for lecture courses with Mr. Richard J. Neumann, noted composer, arranger, musicologist, who is director of music of the Hillside Jewish Center in Flushing, N. Y., Mrs. Helen B. Rhein is the accompanist for the ensemble and is present at all lectures and rehearsals.

Our colleagues have studied techniques of Adult and Talmud Torah choral directing; repertoire for Cantor and choir; history of Yiddish Folk songs; Hebrew and Israeli Folk songs. At the conclusion of each lecture, Mr. Neumann directs our ensemble for the forthcoming concerts. The weekly meetings have been invaluable to our members. The course is very well attended and some of our members travel as much as 120 miles for these sessions.

This year, four members of the region are completing 10 years of devoted service to congregation, community and Hazzanut. Hazzan David J. Leon of Congregation Rodeph Sholom, Bridgeport and Hazzan Abram Brodach of Temple B'Nai Abraham, Meriden, have already been honored by their respective congregations. Hazzan Arthur Koret of Emanuel Synagogue, Hartford, and Hazzan Irving Pinsky of Temple Beth El, Waterbury will be honored by their congregations during the course of the year.

The length of service of our members in their communities is further proof of the calibre, character and stability of the Connecticut Region.

Other members of the region are Hazzanim Morris Levinson, Temple Keser Israel, New Haven; Charles Sudock, Congregation B'Nai Jacob, New Haven; Louis Rosen, Congregation B'Nai Israel, New Britain; Sholom Nelson, Tifereth Israel, New Britain; Aaron Beidner, Beth Jacob Synagogue, Norwich; Eliezer Bernstein, Temple Beth El, New London; Morton Shames, Temple Beth El, Springfield, Mass.

Non-members who attend the lectures and sing at the concerts for the benefit of the Cantors Institute are: Hazzanim Harry Sebran, New Haven; Irving Gross, Willimantic; George Wald, Manchester; and Eugene Weiss, Middletown.

The Connecticut Region will hold a one day conference in August at the Grand Lake Lodge in Lebanon, Connecticut, to formulate plans for the forthcoming year.

As Chairman of the Connecticut Region I deem it a privilege to submit this report of activity, study and accomplishment.

## CONVENTION COMMITTEE

*Hazzan Harry Weinberg, Chairman*

The Convention Committee has prepared a most wonderful program for your participation and enjoyment this year.

We have followed to a great extent the very successful format set up by my predecessor and most capable colleague, Hazzan Pinchas Spiro.

When the Convention Committee started its work several months ago, two careful and painstaking studies were taken; a) to find out what exactly do the majority of our members expect of our Convention, b) to find out how we can best budget and utilize the three-day duration of our Convention in order to fulfill and satisfy the wishes of our membership.

Through the medium of a "Questionnaire" sent to all members and an "All Day Planning Session" we were able to determine what the majority of our colleagues preferred at our Convention. This information indicated a desire for increased knowledge, and a quest for self-improvement and growth. Thus, by careful scheduling we were able to provide for more lectures, scholarly papers and workshops and still have ample time for recreation and sociability.

The Convention Program which is now in your hands proves that the Convention Committee has made a sincere attempt to fulfill the purpose for which it was appointed. However, in order to guarantee the success of this program, we still lack the most important part of our Convention and that is YOU. In the final analysis, it is not the lecture, the workshop or the report that makes or breaks a Convention, but YOU, your congeniality, your cooperation and your willingness to overlook trivialities and to be generous with your appreciation of what the few have done for the many.

Our "Convention Bulletin", which proved a great success last year, will again appear every evening at the dinner tables. It is YOUR Bulletin and it will contain what YOU will submit. Your material, serious or otherwise, is welcome. Please contact the Convention Bulletin Editor-Hazzan Sol Mendelson.

The Convention Committee wishes to express its heartfelt gratitude to our Executive Vice President, Hazzan David J. Putterman, for his guidance and ever-ready helping hand, and to our devoted secretary, Mrs. Sadie Druckerman for making the burden of preparing this Convention so much easier.

May I add that the members of the Convention Committee (consisting of my Co-Chairman Hazzan Samuel T. Dubrow and Hazzanim Irving Feller, Bernard Matlin, Sol Mendelson, Robert Segal, Kurt Silbermann, Benjamin Siegal, and yours truly) are at your disposal at all times. We have dedicated ourselves to your comfort. Our fondest wish is that the intimate associations and good fellowship created each year at the dining room tables should enfold the entire Convention Assemblage in a warm and happy atmosphere.

Let's join hands and make this A GREAT CONVENTION.

## **CANTORS INSTITUTE STUDENT PLACEMENT**

*Mr. Arthur Yolkoff, Chairman*

The Student Placement Office of the Cantors Institute is happy to submit this Report concerning the status of student placement. Much progress has been made in this area which is so vital a part of the practical training our students receive during their studies at the Cantors Institute.

There are at present twenty-three students enrolled in the Cantors Institute. Of these, thirteen are serving part-time weekend pulpits in congregations which have never engaged the services of a full-time Hazzan. Five students were placed in High Holiday pulpits. The remaining five students were not placed by our office because they were new students, and in the estimation of the Placement Committee not yet qualified to assume pulpit work. All rules and regulations governing placement procedures for students were strictly observed in accordance with the placement regulations of the Commission for Placement of Hazzanim.

We are grateful that our students have the opportunity to put into practice the very fine academic training which they receive at the Cantors Institute. Were it not for the close cooperation of affiliated congregations of the United Synagogue of America and the Cantors Assembly of America, this would not be possible. I feel that it is also important to note that student pulpits help greatly in lightening the financial burden of many of our students.

**We wish to** express our sincerest thanks to Hazzan David J. Putterman and the Placement Commission of the Cantors Assembly of America for their untiring cooperation and invaluable assistance in guiding and counseling the students in their best interests.

This report would not be complete were we not to thank Messrs Eliezer Krumbein and Edward Berman who have served as the Placement Committee during this past year. Their interest and devotion to a sometimes difficult task proved to be a source of great help to the Placement Office.

To Frank Birnbaum, former Placement Chairman of the Cantors Institute goes our deepest gratitude for the great effort he expended in strengthening the foundations of the Student Placement Office.

I wish to personally thank the Administrative Assistant of the Cantors Institute, Mrs. Elsie Bergman for her untiring efforts in behalf of the Student Placement Office.

### **PLACEMENT COMMISSION**

The Placement Commission meets every Monday from September through June and during the months of July and August the office is covered daily. The Placement Commission is composed of five members of The Cantors Assembly, namely, Hazzanim Abraham

Friedman, Paul Kavon, David J. Putterman, Morris Schorr and Alvin F. Schraeter ; Rabbi David Kogen representing The Cantors Institute and Mr. Arthur Yolkoff of the Student Placement Committee of The Cantors Institute.

The following report covers the 1958-1959 Placement Period.

Seventy-two Congregations applied to us for full-time Hazzanim. Sixty-three of these Congregations are affiliated with the United Synagogue. We placed eighteen members of The Cantors Assembly and four non-members. A number of these Congregations requested the services of Cantor-Teachers. We could not serve them due to the lack of men who care to assume the dual duties of Cantor-Teacher. Three Congregations engaged Cantors for the High Holidays while three Congregations were referred to the Student Placement Committee of The Cantors Institute. Twenty-three are still in our active files.

Seventy-nine Congregations applied to us for High Holiday Cantors, of which sixty-eight Congregations are affiliated with The United Synagogue. We placed thirty-seven men to fill these posts; three Congregations were referred to the Student Placement Committee of The Cantors Institute. Fifteen obtained Cantors through other sources.

### **THE JOINT RETIREMENT BOARD**

**May 8th, 1959**

Hazzan David J. Putterman, Executive Vice-President  
Cantors Assembly of America  
New York, N.Y.

Dear Hazzan Putterman :

Listed below are the names of the members of the Cantors Assembly who are enrolled in the Retirement and Insurance Plan.

Aaron I. Edgar	Abraham J. Ezring
William W. Lipson	Irving I. Gross
Fred S. Gartner	Charles S. Gudovitz
Abraham Marton	Morton S. Shanok
Carl Urstein	Saul E. Bashkowitz
Jacob J. Renzer	Nicholas Fenakel
Gregor Shelkan	Philip Marantz
Marcus Gerlich	David I. Silverman
Gabriel Hochberg	Robert Zalkin
Maurice Goldberg	Paul Kavon
Ben G. Nosowsky	Samuel Rosenbaum
Jacob Hohenemser	Raphael D. Edgar

Simon Kandler	Moses Schwimmer
Michal Hammerman	David Brandhandler
Moses J. Silverman	Pinchas Spiro
Morris Schorr	Asher Balaban
Jacob Barkin	Marvin Savitt
Mordecai G. Heiser	Harry Lubow
Jacob H. Sonnenklar	Joseph Wieselmann
Harold Lerner	Irving Feller
Morris I. Okun	Robert Shapiro
Rubin Sherer	Joseph Eidelson
Paul Neiderland	David Kusevitsky
Charles B. Bloch	Solomon Sternberg
Morris Amsel	Jordan Cohen
Abraham D. Silensky	Murray J. Lind
Kurt Silbermann	Harold Brindell
Morton Kula	Merrill Fisher
Irving Kischel	Eugene Y. Holzer
Arthur S. Koret	Judah Goldring
Henry C. Wahrman	Paul Grob

**PUBLICATIONS COMMITTEE**

*Hazzan Paul Kauon, Chairman*

June of 1958 marked the 10th year of publishing THE CANTORS VOICE and this important occasion saw an expanded 10th Anniversary Issue distributed to our membership. This edition also contained a Josef Rosenblatt memorial tribute marking his 25th Yahrzeit, with numerous articles on this hazzanic luminary and a discography of his recordings.

This year we have published one expanded issue of twelve pages, and while THE CANTORS VOICE continues to provide coverage, in depth, of matters pertinent to Hazzanim and Hazzanut we would welcome literary and musical contributions from many more of our colleagues so that our periodical could increasingly reflect the thinking and creativity of a majority of our Assembly. It would be extremely gratifying to publish with greater frequency than just two or three times a year, but that is entirely contingent on the material we receive from our membership. We therefore, strongly urge all of our colleagues to submit articles, comments, letters, music, reminiscences, etc. for publication in THE CANTORS VOICE.

I want to take this opportunity of extending my grateful appreciation and the thanks of our entire Assembly to the devoted and hard-working members of the Editorial Board of THE CANTORS VOICE: Hazzanim Jacob Hohenemser, David J. Putterman, Samuel Rosenbaum, Pinchas Spiro, George Wagner and Max Wohlberg. Their wholehearted cooperation has enabled all of us to enjoy the fruits of their work.

I also want to thank my two associates on the Proceedings Publication Staff, Hazzanim David J. Putterman and Samuel Rosenbaum, for their invaluable and energetic labors in compiling, editing, proof-reading and generally seeing through to successful completion each issue of the printed Proceedings of our Annual Conventions.

It is noteworthy that of the 62 participants, 31 were enrolled since 1956, and 14 in the last year, which demonstrates much greater awareness and appreciation of the value of the Plan. In this connection, after discussions with your colleague, Hazzan Abraham Salkov, Chairman of the West Coast Regional Branch of the Assembly, I attended a meeting of the Hazzanim and the Congregations in Los Angeles, in which I described the benefits of the Plan. I will be pleased to meet with similar groups in other regions.

The death benefits in force presently total more than \$840,000, and the ultimate annuity payable to participants upon attainment of retirement age aggregates more than \$130,000 per annum.

In February of this year, Hazzan Harry Freilich passed away. This was the first death of a participant.

I am planning to attend your Convention and will be available to you and to any member of the Assembly for consultation Monday evening, May 11th, and Tuesday, May 12th. In the meantime, I am,

Cordially yours,  
Lawrence Helfgott  
Executive Secretary

## MEMORIES AND REMINISCENCES

by *Hazzan Nathan Stolnitz*

When I was given the assignment of sharing my cantorial experiences and memories with this conference, an image came to my mind — an image of the near past now extinguished — the period of the great flowering of *hazzanut* in Europe which in its richly creative glory exerted a cohesive and unifying influence on all parts of the Jewish world. There come to mind the incomparably great centres of *hazzanut* of Eastern and Western Europe which shared the tragic destruction of their Jewish communities but whose spiritual influence and rich cultural heritage will remain for generations to come.

As we think of those creative giants and spiritual pathfinders who held high the banner of *hazzanut* and who enriched and ornamented our sacred task with their talents, we are overcome by profound awe.

Because of lack of time we shall have to omit the great cantorial centres of Southern Russia and the Ukraine such as Odessa with such colossal, immortal, creative, liturgical figures as Nisson Blumenthal, Pinchos Minkowsky, David Novakowsky, Razumni, Yakovkin, Betzalel Odesser, Pitze Abras, etc.; Keshenov, with its liturgical geniuses, Kalachnik and Kilemnik; Berditchev, with its unsurpassible Virtuosi-Cantorial trio, *Chut Hamshulosh*, Nisson Belzer, Yeruchom Hakoton and Zeidel Rovner; Lemberg, the rich, influential cantorial strong-hold in Galicia, from which the creative outstanding personality of the cantorial patriarch Boruch Shorr spread his influence over a very wide area: Warsaw, the Kingdom of *hazzanut* in Poland; Vienna, Budapest and Bukarest, the foci of traditional *hazzanut* in Austria, Hungary and Rumania.

Keeping within the frame of reference of my theme and mindful of the limitation of time, I shall note in a concise form certain impressions which remained inscribed in my mind most intimately and most indelibly — the cantorial world of Lithuania where I spent my youth. I shall refer to episodes and make some biographical mention of certain *hazzanim* whom it was my privilege to know as friends.

I shall also make reference to certain phases of *haxxanut* on this continent where for three decades I have been closely following the development of what has now become the world's largest cantorial concentration point. But first a glance at Lithuania.

Although Lithuanian *haxxanut* constituted a special and characteristic phenomenon, preserving an original simple tradition and style—a style free of artificial affectations—in the course of time, thanks to the importation of talented artists from other areas such as Volhynia, the Ukraine, Bessarabia and Rumania, it developed a more colorful style which later became a source for various models of cantorial forms. It was no longer bound to its strict Lithuanian pattern. *Hazzanut* in the Lithuanian region became a vital reservoir for other Jewish communities in various parts of the world. This is in itself an important segment of cantorial history.

To clarify this, we must look at its metropolis—Vilna, the “Jerusalem of Lithuania,” a city which in many details was the model for other communities.

Referring to Vilna's important role, the late Gershon Serotta wrote in his memoirs that “for me the Vilna pulpit was my most valuable conservatory.”

To be accepted as a *hazzan* in Vilna was in itself equivalent to a ticket of admission to the most coveted cantorial positions in the world. Thanks to Vilna's cantorial artists her *haxxanut* was considered the world's foremost.

The city's two most important centres of sacred song were the Vilna Choral Synagogue *Taharath Hakodesh* built in the second half of the last century and the Vilna “City Synagogue” (Shtot-Shul) built in 1572-73. Both these synagogues at various times, provided a number of noted cantors for world Jewry. These two centres of liturgical music exerted an influence far beyond the borders of Lithuania. From their choir singers came cantors, opera singers, conductors and composers of great renown.

The Choral Synagogue *Taharath Hakodeh*, which was attended by Vilna's Jewish aristocracy, its *maskilim* and intellectuals and by its many writers and artists, consisted a true palace of sacred music. Most prayers were set to modern classical cantorial melody mainly adopted from Western Europe, where together with the general cultural renaissance *haxxanut* had taken on a new form.

The most popular cantor and the one who served the longest in this synagogue was the composer and *maskil*, Abraham Moshe Bernstein. For some years I was a frequent visitor to his home and I profited greatly from his friendship. I had occasion to participate with him on evenings devoted to Jewish music arranged by the Jewish Historical and Ethnographic Society of Vilna. His instructive lectures on Jewish music provoked great interest in Vilna and attracted many of the Jewish student body. *Hazzan* Bernstein expended a good deal of time and energy on the musical curriculum of Vilna's Jewish schools for whom he put to music the text of many poems by Hebrew and Yiddish writers. He organized a male choir in the Teachers' Seminary that became widely known and highly praised for its performances. He also wrote synagogue compositions that achieved popularity and are still widely known and sung. Some of his creations were recorded by other cantors and concert singers.

Bernstein was also a compiler and collector of *hasidic* tunes which had been sung for generations and were in danger of being forgotten. After years of collection, in 1927, the Ethnographic Society published his Musical Almanac (Pinkas), a rich treasury of folk materials and sources. (Recently the Cantors Assembly reprinted this Almanac.)

In addition to being a composer and musicologist, Bernstein was an indefatigable student of Hebrew literature. He could be seen almost day in and day out in the study room of the Strashun Library in Vilna immersed in old volumes, making notations. His articles on music and on experiences with other cantors

appeared frequently in the Hebrew and Yiddish press. He was called not only a living encyclopedia but also a worthy follower and successor of the scholarship of his predecessors, constantly improving on them.

Bernstein was blessed with many qualities which called forth respect from all with whom he came in touch. His home was a true house and council of sages and artists. In the words of Pinchas Sherman, the former editor of the liturgical monthly in Warsaw, he was "*Nechboel Hakeilim*" — a man of great humility, but was able nevertheless to inspire a world with his creations which have an inestimable value for Jewish music in general and for our liturgy in particular.

Still fresh in my memory is my long and intimate friendship with Bernstein's successor, Eliyahu Zaludkowsky olov *hashalom* who migrated to this continent in the same year as I, he to the United States and I to Canada.

In 1921, after 30 years, Bernstein retired from the Taharath Hakodesh, and Zaludkowsky was taken to replace him. Zaludkowsky speedily won recognition and respect from the community, thanks to his broad knowledge and talents. These extended beyond the field of sacred music for he was equipped with thorough and deep erudition both Jewish and secular. Following in Bernstein's steps, Zaludkowsky did not restrict himself to his synagogue duties alone. His role as a musical and literary creative force and as a leader in cultural activities left an imprint on the communal life of all the communities he served on both sides of the ocean. He would constantly stimulate and challenge his colleagues in word and in writing to study their music further and to give a deeper meaning to their Jewish knowledge and learning. This was his concept of the task of a *shaliyach-tzibbur*. At cantorial conferences first in Europe and later in America he strove constantly to introduce the vital and true spirit of *hazzanut*.

After Zaludkowsky's departure the Taharath Hakodesh post was held for short intervals by Cantors Teichtel and Kamenentzky. Then for a period of eight years it was held by Cantor Jacob Goldstein who left for England to lead the prayers in the Stamford Hill Synagogue. Seventeen years later Goldstein moved to New York where he is today a respected member of our calling.

And now to look at the place in cantorial history of the Vilna "Shtot-Shul," the other great Synagogue of that community. Here the sacred and choral song represented a totally different school. The pattern of formal prepared music was cast aside. In its place was the school of "feeling," free from any prepared forms, completely imbued with spontaneity and emotion. The worshippers consisting mainly of plain unsophisticated folk who filled the great sanctuary on those Sabbaths when the main hazzan appeared (unlike the Taharath Hakodesh their hazzan appeared only on special Sabbaths), would come eager to hear the hazzan express something new in prayers, some improvisations hitherto unheard. They stood in rapt attention savouring every tone and nuance, in full communion with his higher and divine inspiration.

To obtain some idea of the respect and homage paid to the cantorial leadership of the Vilna "Town Synagogue," it suffices to list those who held the cantorial post there and were famed throughout the world. (The non-Jewish musical world at various times watched its cantors quite closely hoping to lure some of them away to the operatic stage.) This, of course, was the case with the legendary boy-genius, the Vilner *Balebessl* Joel David Strashunsky, (1816-1850), who, through the influence of the Polish composer Moniuszko was brought to the Polish opera in Warsaw. Unfortunately, he was unable to adjust to the radical change it effected in his way of life and, after a mental collapse, he died tragically at the age of 34.

A similar influence to make the move to the operatic stage was exerted on one of his successors Chaim Waserzug (better known as Reb. Chaim'l Lomzher). The Italian Opera in St. Petersburg offered him a lucrative salary to take a position with them. However his profound and deeply rooted sense of religious devotion overcame the attraction of the stage and he firmly resolved to reject the artistic glory of an alien world.

All of the cantors of the Vilna "Town Synagogue" who followed—a brilliant galaxy—were men who enjoyed international reputations: Joshua Feinsinger, Israel Cooper, Joseph-Zvi Kahana, Gershon Sirota, David Moshe Steinberg, David Roitman, Mordechai Hershman, and among those still living, Moshe Kussevitzky and Joseph Edelson, who in the last catastrophe escaped miraculously and who now adorn American *hazzanut*.

I would like to relate a few interesting episodes on Roitman and Hershman.

I can still remember the tremendous enthusiasm that greeted David Roitman when he came to the Vilna Shtot Shul from Bachmut. He was given a mass ovation on leaving the synagogue by a body of worshippers waiting for him in the synagogue courtyard. The entire street as well as the next street was packed with Jews who wanted the honour of accompanying Roitman from the Synagogue. Mounted policemen were summoned to control the crowd and there was serious danger of people being trodden and choked to death, so carried away were they by his song. His talent at the pulpit and his inborn musical appeal were so limitless that the Jews of Vilna almost worshipped him. But they were not to enjoy him for long. The much wealthier community of St. Petersburg took him for their choral synagogue where he remained until the outbreak of the Bolshevik revolution.

Mordechai Hershman who took the Vilna Town Synagogue post in 1913 was mobilized a year later at the outbreak of World War 1 (he was in the reserve) and was about to be sent to the front. This was a shock to his synagogue officers and his many admirers. As it happened there was a special synagogue service at that time for the victory of Russia attended by the senior officers of the local military forces. Cantor Hershman's phenomenal and inspiring praying so impressed Com-

mander *Rennenkampf* that he immediately released him from military service. He expressed his admiration on the spot, stating that such an inspired singer should not be exposed to the perils of the front and should be permitted to carry on his holy calling. The Vilna community was indeed grateful for this gesture and was able to keep Hershman until the war's end. A few years after the war Hershman left for America with his choir director Leo Low.

Both these cantors died in New York while still relatively young; Mordechai Hershman in 1940 and Roitman in 1944. Their recordings will carry their voices to admirers for years to come.

We shall now move to the cantorial world of North America where I have had the opportunity of attending almost every cantorial conference in more than 30 years. I am therefore well informed on the development and the vicissitudes of our profession.

When I arrived on this continent in 1926 *hazzanut* was at the peak of its development. The influx of immigration on the first quarter of the century—an immigration of the deeply rooted and compactly settled communities of Eastern Europe—brought with it cantors who raised the level of *hazzanut* here to new heights. America had become the world's cantorial centre which lured and enticed cantors from all parts of the world. Some of the great figures who were here then were: Yossele Rosenblatt, Z'vulon Kwartin, Alter Karniol, Aryieb Leib Rutman and many others.

Unfortunately however the economic crisis that shook this continent in the thirties dealt a blow to this flourishing of *hazzanut*. It led to a situation that brought unrest and disorder to the cantorial ranks, eventually bringing about a sad condition of chaos. I remember the stormy Cantors' convention in Atlantic City in 1938 when the state of the profession fell to such a desperate level that the group considered the drastic step of applying to the American Federation of Labor. The *Agudath Ha-haxxanim* after stormy controversy actually took this step. Some placed their hope for establishing some degree of order and discipline in the cantorial field through the power of organized labor. Though some of the leading and distinguished cantors were strongly opposed to what they considered the profanation of the sacred calling of a spiritual intercessor by an ill-matched liaison with trade unionism, the pressure of the conference's leadership prevailed, dominated by the iron-willed inflexible personality of Kapoy Hogan whom no one could bend. As it turned out later the match with the labor union was quite unsuitable and it had no permanence.

In 1944 I once more attended a cantor's conference in Atlantic City which perhaps was not so well attended in numbers, but which had a deeper and more meaningful effect. The delegates were a mixture of all three tendencies: Orthodox, Conservative and Reform. This convention reflected some evidence of an improvement in the cantor's lot. The conference in 1938 was concerned almost exclusively with bitterly felt material

problems and because of the economic decline of *hazzanut* had grasped at the straw of joining forces with the organized workers. In 1944 on the other hand, a totally different spirit prevailed. There were serious and objective discussions on vital phases of the profession, its unity and its standards which could have important ramifications. For reasons that at the time were unforeseen, however, the three-fold unity did not survive. The harmonious whole dissolved again into its three segments—a loss to the solidarity of the profession—a profession already with more than its due share of embittered competitiveness engendered by the "trial system of appointing cantors.

Time prevents me from adding further details that I wanted to mention. I do, however, want to share one episode with you. It took place during my first visit to New York in 1934. I was lodging on Riverside Drive at the home of Zaludowski. He was then the hazzan of the Shaarei Tzedek. His home was a centre for the prominent New York cantors of the day. I got to know at that time his colleagues like Joshua Weisser, Jacob Wassilkovsky and Pinchas Jassinowsky. I maintained a correspondence with these until their deaths. Their valuable contributions to our liturgical treasures will always be remembered with gratitude and acknowledgment.

Joshua Weisser has much to his credit — his productive creativeness as a composer and as an indefatigable compiler of hassidic melody, his personal discovery of hazzanim in America — talents which may have gone undeveloped and overlooked were it not for him. We should not forget that the dream in the minds of American Cantors for decades of establishing a Cantorial Seminary has only recently been realized. Among Weisser's proteges was the great hazzan and opera artist Richard Tucker, who still mentions his cantorial teacher with awe and a profound sense of love and respect. I saw evidence of this respect and awe once when I was invited to Tucker's home with Weisser and we talked far into the night on musical themes.

Later when Zaludowski had left New York (he died while still young in Pittsburgh in 1943) it was my privilege to stay with Weisser while visiting New York and enjoy the intellectual and aesthetic reinvigoration and exaltation which he inspired. At each meeting our friendship became more intense. He complained to me expressing his anxiety and doubt lest he be unable to complete the publication of the second part of his *SHTREY BETH HAKNESSETH* (Songs of the Synagogue) that was already in the printers' hands. Unfortunately his fear was not without grounds. When his last work appeared in 1952 he was no longer among the living. He did not survive to see it published in his lifetime.

There is one other incident worth telling — an incident which now is of historic importance. This is the cantor's part in the historic "March of Zion" in Washington in 1945, in protest against the British

Mandatory Power which had forbade the surviving victims of Hitlerism from emigrating to Palestine. The protest march of the most distinguished rabbis and hassidic rebeyim which helped create an upheaval in American public opinion was accompanied by moving spiritual song by the great cantors of the age conducted by Joshua Weisser. The air between the White House and the British Embassy was bursting with the song.

I want to close with the comment that a new chapter in cantorial history began 12 years ago with the formation of the Cantors Assembly of America, now under the capable and dynamic administration of its Executive Vice-President., David Putterman who has begun to introduce some order into our profession. Winning more and more recognition as time goes on, even from the die-hard opponents who had refused to recognize the new currents of the day, the Assembly has become the effective force and the acknowledged central address to which most cantors of this continent look for guidance and counsel.

It now remains only to hope and wish most sincerely that all the efforts to bring *hazzanut* to its merited place of glory and respect should be crowned with success.

Something else that should also be noted here are the prospects and renewed hopes for *hazzanut* that lie in the present redemption of Israel — looking towards the creation of a renascent national and cultural metamorphosis—a new order in the world of Jewish music. From the new state of Israel which has set fresh currents a-flowing in the Jewish world there will no doubt emerge some tangible effect on the field of religious music — a field which from the beginning has always been a dominating spiritual factor among our people.

A serious beginning was made recently with the newly established Music Institute in Jerusalem set up by the Ministry of Culture and Religion. It plans to convene conferences of prominent cantors, composers and musicologists from Israel and the Diaspora whose aim will be to create music forms peculiar to Israel and to form a new uniform style of *hazzanut* which will restore our sacred service to its former glory.

All the various musical tastes which have come together in the ingathering of the exiles from many lands, continents and cultures should in time succeed in merging and forming one colorful pattern of religious music which will truly be, in the words of the Psalmist, “for praise, for glory and for beauty”.

## MORNING SESSION I

Tuesday, May 12, 1959

### “Gershon Ephros — His Creative Contribution in Hazzanut”

by Hazzan Robert H. Segal

Jewish music is a part of our great Hebraic culture. I like to regard Hebraic culture as a beautiful garden in which grow many beautiful trees, the trees of Hebrew literature, poetry, art, drama, Hebrew law and ethics and the tree of Hebrew tradition and of Hebrew music.

It is a Cantor's duty in his capacity as one of the keepers in the garden of Hebraic culture, to nourish the tree of Hebraic music, to keep its roots watered and free from weeds which endanger its life and hide and distort its true beauty.

One cannot know how much the fertility of the garden of Hebraic culture has been affected, nor how much it suffered because of the unfavorable conditions for growth which have often occurred in the life of the Jewish People. However, a survey of our history will show that except for occasional setbacks it has flourished, blossomed and borne fruit. Moreover, Jewish thought has in a great way influenced the development of general world music.

Indeed, the contributions of the Jew enriched the garden of world culture.

Objective as I tried to be in preparing my paper for this morning — unemotional and clinical as I should like to have been in my approach to this task, I confess that as I worked on this presentation names of such greats as Baer, Birnbaum, Gerowitch, Idelsohn, Lewandowsky, Naumbourg, Schorr, and Sulzer — stars in the firmament of Jewish Music whose works are represented in the Ephros Anthology — these names conjured up pictures in my mind — pictures and events in our long history — and I could not help but feel the uniqueness of our situation. For no generation is like unto ours amongst all the Jewish Epochs. In the compass of a little more than a single decade we have beheld our people's most fearful anguish and its brightest hope. The ascent from one to the other — from darkness to light — from the slaughter houses of Nazi Europe to the blue skies and green valleys of a new Israel. We are the last generation of *galut* — of servitude, and we are the first generation of *G'ulah* — of Redemption.

When the history of our long night of exile will be written there will be recorded many tragic events and many heroic deeds. History will record the names of leaders whose prophetic words kept spirits alive, whose inspired zeal united us in the darkest moments of our anguish.

There will also be recorded the names of those who in their dedication and devotion to Jewish Music have preserved and kept alive for future generations our Hebraic music which is a part of our rich heritage.



This is good for it is important that our people, especially our young people, learn about their past.

In the chapter of history dealing with the American Jew — there will be inscribed in a place of honor the name of one whose efforts have enriched the cantorate in the United States and throughout the Jewish world. Generations yet to follow will bless his name — I refer to the man whom many of us are privileged to know -- to love and to call teacher — I refer to Gershon Ephros — distinguished Hazzan, gifted composer and learned anthropologist.

Gershon Ephros was born in 1890 in Serotsk, a suburb of Warsaw. He lost his father at an early age and was raised by his step-father, Moses Fromberg. Fromberg was a Hazzan-Shochet. When it became evident to Fromberg that this young step-son had a sweet voice and was highly musical, he took him into his choir.

In the six years that Ephros served as a *m'shorer* in his step-father's choir he acquired the rudiments of *haxxanut* and *nusah*. At the age of sixteen he left home to sing with other hazzanim and further his musical knowledge. He developed rapidly and soon became the choir leader for the Cantor of Sgersch.

At the age of twenty Gershon Ephros went to Palestine and became choir-master for Prof. A. Z. Idelsohn — then serving as Cantor in Jerusalem. Under Idelsohn he studied theory, harmony and further developed his knowledge of *hazzanut*.

In 1912 he emigrated to America to serve as music director in the Hebrew schools of the New York Bureau of Jewish Education. He continued his general musical studies with the well known theoretician and pedagogue — Herman Spielter. A few years after his arrival in America he began to officiate on the High Holy days and to gather *nushaic* and musical material.

In 1918 while first serving as full time hazzan in Norfolk, Va., and then at Temple Beth-Elohim, Bronx, N. Y., his collecting efforts were greatly intensified because he was shocked at the dearth of good *hazzanic* material in the repertoire of these two congregations. Over a period of years he labored to gather for his use and that of his congregation material of high musical taste and authenticity. It was during this period that he began harmonizing *nushaot* and composing original pieces of synagogue music.

In the course of this work he began to feel that the problems he was facing and attempting to solve must be plaguing many a thoughtful young cantor who was not content to introduce arias or second-rate theatrical music into his services. So Hazzan Ephros conceived the idea of compiling an anthology of the best synagogue music of the past as well as worthy contributions by cantors and composers of his own time. Thus was born the idea of the "Cantorial Anthology". Both the editor of this anthology and the Cantorate in the United States and abroad are fortunate in that he was able to convert this idea into reality.

The first volume containing music for Rosh Hashonoh was published in 1929. Volume II, devoted to

the liturgy of Yom Kippur appeared in 1940. Volume III entitled Sholosh R'golim appeared in 1948. Volume IV containing music for the Sabbath and titled "Shabbat" came out in 1963. Most recent — but it is hoped not the last, Volume V, "Y'mot Hachol", was published in 1967.

#### GENERAL DISCUSSION

Although there are marked differences between the volumes, differences in size, contents, scope etc., the similarities will be pointed out first:

- A) The musical selections follow the order of the service. This feature enhances the practical value of the Anthology for the practicing cantor and choir leader.
- B) There is more than one setting for the more important prayers, often contrasting in musical style as well as form. (By form is meant — solo recitative, solo with organ accompaniment, solo with chorus and organ etc.) For example no less than ten settings of V'shomru are contained in Volume IV. Thus, with a minimum amount of supplementary material many services, each reflecting a different style and character, are available to the user. And even with no supplementary material a variety of musical services may be constructed for each occasion or holiday.
- C) All Volumes contain :
  1. Material of great antiquity-nusah.
  2. Compositions by masters of the past starting with Salomon Rossi of the 16th century through the most important synagogue composers of the 19th century.
  3. Original compositions and arrangements by contemporary Jewish composers, in other words music of the 20th century.
  4. Harmonizations of *nushaot* as well as arrangements of compositions of cantors and composers of the past executed by the compiler, Hazzan Ephros.

The above then are aspects that all the books share. For the differences between them let us turn to a detailed discussion.

#### DETAILED DISCUSSION

##### A. Volume I, Rosh Hashonoh.

This book, smallest in size amongst its brethren, reflects in its contents the early stages of Ephros' development as a musician and student of our liturgical music. With the exception of Moses Milner's famous "Unsane Tokef" — which has only recently been added in the latest printing of this volume — the musical material is in the best tradition of our great nineteenth century synagogue masters. Not only is the greater part of the material directly culled from the famous collections of the past such as Sulzer, Lewandowski, Naumbourg, Weintraub, Baer, etc., but the twentieth century music that is presented is directly in the tradition of these masters. It is to be noted that with the limits of this essentially Conservative style, and within the limited framework of a 185

page book, Hazzan Ephros has exhibited a fine and sensitive musical taste. There are bound to be honest disagreements as to why compositions were included and others were not. But these disagreements do not detract from the soundness of most of the decisions made by the editor, some of which must have been difficult ones indeed. An anthology of any kind being by its very nature a highly selective work cannot possibly satisfy everyone's taste. In Ephros' harmonizations of *nushuot*, tasteful as they are, we see the traditional approach of the nineteenth century scholars, i.e., that of viewing this basically ancient and unique material through the eyes of Western musical tradition and technique, many of them alien to the basic scales and melodic character thereof. But more of this later. Some of the compositions worthy of note to be found in Volume I — are hereby enumerated :

Sulzer	—	B'rosh Hashonoh, M'loch
Lewandowski	—	Ki K'shimcho V'yeesoyu Zocharti Loch
Gerowitch	—	V'al y'de Avodecho
Weintraub	—	Ki Zocher
N aumbourg	—	Hallelujoh
Low	—	Uvashof or Godol
Milner	—	Unsane Tokef
Ephros	—	Uvashofor Godol

Among the editor's arrangements we find Abras' Kodosh Atoh and the Kiddush-

It should be noted here that this volume was essentially planned to fulfill the needs of the Conservative synagogue and the professional hazzan. It is understandable then that there are no recitatives and also that the body of *nushuot* is not complete.

#### B. Volume II., Yom Kippur.

This volume represents not a step, but rather a leap forward, not only as to quantity and scope but also with respect to basic approach. There is no doubt that Hazzan Ephros' studies with Joseph Achron from 1930 to 1932 left their mark on him and consequently, on the Anthology in terms of advanced compositional techniques as well as in terms of an esthetic re-evaluation of "Jewishness" in music from both a melodic and harmonic point of view. Ephros tells us in his preface "The problem of harmonizing *nushaot* was more complicated than that of analyzing their melodic origins . . . . The treatment of the material presented here is based on this principle : the harmonic line is to be determined by the melodic structure. Therefore a deviation from the methods of our synagogue composers of the nineteenth century had to be made. The latter being completely under the spell of the European music of their period, did not comprehend the individual character of this old material. Consequently they either refrained from arranging it, or when they did they changed it to suit their own harmonic taste, which was the prevailing one of their generation". And the editor goes on to explain in

detail some of the harmonic innovations that he believed were necessary in the treatment of the chants.

Volume 11 is much more complete than Volume I in its presentation of the *nushaot* though there are still some gaps. (*Nushaot* for N'ilah for example). The harmonic treatment of the chants is much more advanced and significant than in the previous volume. Also an effort was made, by introducing alternate passages entitled "Ossia," to suggest a purer version of the nusah This was done without eliminating the more usual version. Volume 11 contains a goodly number of fine recitatives by past and present masters of this art. In this book the scope of the project was enlarged to include a type of material of value to both the orthodox as well as the conservative cantorates. It should be noted at this point that the Ephros Cantorial Anthology is also in widespread use among the members of the reform cantorate. In this volume one finds a newer and more vital approach to synagogue composition in the original works of Ephros' contemporaries as well as in his own settings and arrangements. It should be stressed that the nineteenth century composers and their spiritual heirs were not neglected but quite amply represented. However, the more adventurous of the contemporaries are no longer chained to the precedents and styles of the past. They are seeking more authentic and contemporaneous methods of writing synagogue music. It does not necessarily follow that all their efforts are successful and perhaps some of the music printed in the Anthology may turn out to be "paper music." We of this generation should be content to let future generations of cantors and synagogue worshippers be the final arbiters. This fact remains however, that a great and positive contribution was made by Ephros to the cause of synagogue music in the presentation of works by such men as Joseph Achron, Moses Milner, Henrich Schalit, Mark Silver, Jacob Weinberg, A. W. Binder, Jacob Beigel and Samuel Alman.

Among the many noteworthy compositions contained in Volume II are:

Achron	—	Koli Sh'ma
Silver	—	Ki Hine Kachomer
Zilberts	—	El Melech Yoshev
Naumbourg	—	Ano Tovo
Kashtan	—	Ano Tovo
Nowakowsky	—	Ashamnu, N'ilah selections
Rapoport	—	Ezra Hasofer
Weinberg	—	Adonai Ma Adam
Milner	—	Ad ana Adonai
Ephros	—	Hinni He'oni Mimaas

Among Cantor Ephros' arrangements of the works of previous generation Cantors one can mention:

Schestapol	—	S'lach No Ashomos
Spivack	—	V'chach Hayo Omer

Volume II received a *very* favorable full page review by the famous music critic, the late Olin Downes, in the music section of the Sunday New York Times on May 25, 1941. T shan't quote from this review. How-

ever, it is a source of pride to me-as a hazzan-indeed it reflects credit on the cantorate, where the efforts of a colleague are singled out for special praise. It is an indication that the garden of Hebraic Music is blossoming-and bearing fruit.

### C. Volume III., Sholosh R'golim

In this volume we note a continuation of the work and approach found in Volume II-namely: a choice selection of the works of the mastor cantors and synagogue composers of the past; the *nushaot* of the Three Festivals as harmonized by Ephros as well as some of his contemporaries ; and finally many fine contributions by synagogue composers of the present. Another step forward is taken in this Volume in that the completeness of the *nushaot* indicates that this book is directed toward the cantorial student in addition to the professional cantor and choir leader.

In Volume III, we find ourselves in the company of present day composers. Ernest Bloch composed two fine organ preludes especially for this book. Included are other fine composers such as-Frederick Jacobi, Isadore Freed, Herbert Fromm, Max Helfman, Hugo Adler, S. Alman, Paul Dessau, Adolph Katchko and Reuven Kosakoff, all acknowledged masters in their field. Their combined efforts makes volume III indeed *yomtovdig.*

A few of the fine compositions and arrangements included in the third volume of the Anthology are :

Bloch	— Two organ preludes
Duna jevsky	— Hashkivenu
Yeruchom Hakoton	— Hashkivenu
Ed. Birnbaum	— Hashkivenu
Spivack	— V'shomru
Silver	— Yigdal
Binder	— B'tzes Yisroel
Nowakowsky	— Adonoi Z'choronu
Halevi	— Min Hametzar
Sulzer	— En Komocho
Jacobi	— Kaddish
Dessau	— Boruch (ovos)

Of Ephros' arrangements in addition to harmonizations of *nushaot* one takes note of A. B. Birnbaum's-El Mole Rachamim.

### D. Volume IV, Shabbat.

This book reflects the compiler's experience as a teacher of *hazzanut* and is most definitely directed toward the student of the profession as it is toward the practicing cantor. This volume represents a continuation and amplification of the approach in Volume III. The quantity and variety of *nushaot* and recitatives ranging from the more simple to the most elaborate make this volume highly useful as a textbook as well as an anthology for the service itself.

In Volume IV one discovers a fine selection of the more conventional compositions and in addition many beautiful contributions by gifted contemporary composers. Important composers of Israel appear in the

Anthology for the first time. Among the present day composers we find such names as Darius Milhaud, Paul Ben-Haim, Mario Castelnuovo-Tedesco, Yizhak Edel, Siegfried Landau, Ernest Levy, Aron Marko Rothmuller, Leo Rosenbluth, Harry Coppersmith., Lazar Weiner, Hugo Weisgall, Eric Werner, Samuel Bugatch, Erich Walter Sternberg, S. G. Braslavsky, Benjamin Brownstone, Karel Salomon, Leo Kopf, Leon Algazi, Don Aronowicz, Oskar Guttman and Moshe Rudinow.

Some of the compositions worthy of note are :

Ben-Haim	— Ma Tovu
Milhaud	— L'cho Dodi
Nowakowsky	— L'cho Dodi
Rosenbluth	— M izmor Shir
Kopf	— Adonoi Moloch
Alman	— V'shomru
Kirschner	— V'shomru
Sulzer	— Mogen Ovos
Weiss	— Adon Olom
Castelnuovo-Tedesco	— Naaritzcho
Braslavsky	— L'dor Vodor
Beimel	— Ato Yotzarto
Weiner	— Vayhi Binsoa
Edel	— Yom Hashvii
Ephros	— Hashkivenu, Kiddush

Of arrangements by the editor the following should be mentioned :

Minkowsky	— Chatzi-Kaddish
A. B. Birnbaum	— El-Odon, Kodosh, Boruch K'vod
Abras	— Mimkomcho

### E. Volume V, Y'MOT HACHOL.

The above title **is** misleading since in addition to *nushaot* and music for the weekday service it contains much material for many special occasions as well as for the minor holidays-Tisha B'av, Hanukkah and Purim. The special occasions include Weddings, Bar Mitzvahs, Pidyon Haben, Brith Milah, Memorial Services, etc. Even Thanksgiving Day and Israel Independence Day celebrations have their niche in this book. Volume V can truly be called a Cantor's Music Manual.

Especially noteworthy is the section devoted to weddings. It is full of good music-wedding marches, settings for the wedding service (including 4 sets of the Sheva Brochos) as well as artistic songs to replace "Oh Promise Me" and the like. This section will round out and supplement the fine settings of Castelnuovo-Tedesco, commissioned by the Cantors Assembly. The plea of the cantor and the congregation for a finer type of wedding service is thus answered by Ephros in Volume V. The book has great utilitarian value-a high artistic level and an authenticity rooted in tradition.

In addition to the many contemporary composers represented in previous volumes the following names appear in Volume V: Haim Alexander, Herman Berlinski, Vladimir Heifetz, Arkadie Kouguell and Robert Starer.

Among the many fine pieces of music to be found in Volume V are:

Nowakowsky	— Ma Tovv, M'hero
Freed	— Ahavas Olom
Sulzer	— T'ziyon Halo Tishali
Gerowitsch	— Im Eshkochech
Silver and Schalit	— Mizmor Shir
Low	— Shoshanas Yaakov
Coopersmith	— Mizmor L'toda
Kosakoff	— Wedding March
Helf man	— Set me as a Seal
Lewandowsky	— Enosh
Sulzer	— Yoshev B'seser
Kwartin-Starer	— Hatzur Tomim
Edel	— Anochi
Ephros	— Twenty-third Psalm

(If you'll pardon a personal note; I am delighted that the Nowakowsky "M'hero" mss. came from my library-and the Ephros setting of Psalm 23 was premiered in my synagogue-Congregation B'nai Jeshurun.)

Some of the compiler's noteworthy arrangements are hereby mentioned :

Nissi Spivack — Haskiveun, Rebono Shel Olom  
 Bezabel Brunn- Hashkivenu

## CONCLUSION

The five volumes of the Ephros Cantorial Anthology are a monumental contribution to Hazzanic repertoire. They are an invaluable ingathering of good and authentic synagogue music.

1. Each book follows the structure of the service and offers a wide variety of material. Not one but many musical services can be constructed from a given volume, for a given holiday.
2. Each book contains valuable *nushaot* culled from different sources with harmonizations conforming to their unique melodic structure. Here it is in-

teresting to note-for his work in choosing, purifying and harmonizing this material Hazzan Ephros was elected into the American Society of Musicology.

3. The editor enlisted and acknowledges the aid of gifted musicologists and musicians such as Joseph Achron and Reuven Kosakoff-to mention but a few, in making his choice of both old and new compositions. Even though many of us may have reservations about some of the compositions included, it can nevertheless be truthfully stated that the books of the Ephros Anthology can serve as a guide to the practicing Cantor and Student in a discriminate culling of material of high caliber and good taste from the vast reservoir of Cantorial Music.
4. Special mention throughout this paper has been made of Ephros' arrangements of the works of past cantors and composers-and for good reason-for many of these arrangements are not merely harmonizations or re-harmonizations-but rather re-creations. *The New York Times* music critic Howard Taubman in an article in the Sunday Music Section of June 30, 1957 calls them "sensitive and tasteful arrangements." This is putting it rather mildly. Any one familiar with the original manuscript of Spivack's V'chach Hoyo Omer comparing it with the Ephros version in Volume II will be convinced that this is no mere arrangement but a revitalization. Or to quote from an article on Volume V in the Hebrew weekly, *Hadoar*, of January 31, 1953 by Benjamin Brownstone: "One more composition by Nisse Belzer-Ribono Shel Olom-was arranged with great talent by Gershon Ephros. It so happens that I have the original manuscript in my possession, and when I compare the two versions I wonder at the expressive means, the richness of colors and interesting modulations at the command of the arranger. Ephros is indeed a fine architect and has unlimited ability." In his arrangements throughout the five Volumes the compiler has indicated a path to be followed by cantors with a creative spark and a disciplined composition technique, as well as by Jewish composers in general. Many more gems of Jewish musical expression remain to be mined, cut and polished by men of talent, thereby redeeming them from oblivion.

5. By calling upon gifted Jewish composers and cantors of his own generation to contribute of their talent to the Anthology, Gershon Ephros not only brought the art of Synagogue Music up to date, but was actually instrumental in having many new and significant compositions added to haz-zanic repertoire, compositions which may never otherwise have been created. Howard Taubman of the Times so aptly puts it in the aforementioned article—"He has brought to his work the broad enlightened view of a man of the twentieth century who appreciates not only the tradition of this music but the spirit behind it." Even if future generations of cantors and worshippers will re-ject some of these modern works as "paper music" or as unsuitable for the needs of the new Syna-gogue, the importance of this collection is in no way diminished. (In this connection it should be pointed out that Ephros' own original composi-tions strewn throughout the pages of the Anthol-ogy represent a fine contribution to the art of Synagogue Music).

6. There are to date some important missing links in the Ephros Anthology collection:

- A. A Slichot Service
- B. The Malchuyos, Zichronos and Shofros sec-tion in Volume I deserves fuller treatment.
- C. The same may be said of the nushaot of the N'ilah section in Volume II.

It is hoped that the Almighty will grant Cantor Ephros the years, the strength and the inspira-tion to fill in these gaps.

7. There is a facet of Hazzan Ephros' contribution which is not limited to synagogue music. The Anthology represents a veritable treasurehouse of ancient and unique material that can readily serve as a basis for the development of a serious and significant Art Music for those Jewish mu-sicians whose creative inclinations and tastes draw them in that direction. Ephros, among others has shown the way. An excellent example is his recently performed "Introduction, Andante, and Fugue for String Quartet." The first and last movements of this composition are completely based on motifs from the Avodah and N'ilah Services of Yom Kippur. Jay S. Harrison, music

critic of the New York Herald Tribune has the following to say of this music: "Mostly it is med-itative in the lyric manner, and its diatonic tunes have life and lilt and serve admirably the con-trapuntal developments to which they are sub-jected. Moreover, the music makes a rich, ripe quartet sound that derives from a thoroughly idiomatic use of the medium. An impressive work in all and a tonic for the ear."

Here then you have an incomplete analysis of a great and epoch making work-reviewed for you by one of confessed limited ability-and restrained by the ty-rant-the clock. I conclude my remarks in the accepted practice in composition--with a Coda.

#### CODA

Occasionally we meet a man who walks as other men, who talks as other men but who is possessed of such an indomitable spirit, such a dynamic heart, such a talent and capacity for creative productivity, that he is not like other men. Gershon Ephros is such a man. For-tunate are we to have such a man in our midst. Grate-ful are we, that the benefits of his experience, of his learning, of his attainments are at our disposal. Ger-shon Ephros, dedicated musician in the vineyard of his people, has retired from a lifetime of activity as a Hazzan-a career merited with the highest degree of integrity. Leader in the field of music, both sacred and secular, interested in all worthwhile communal activi-ties, devoted friend and co-worker in the cause of Ju-diasm, he is beloved by all whose lives have been touch-ed by his influence.

I close with a reference to a conversation I recently had with Gershon Ephros-"I would be less than hu-man," he said, "not to feel a certain degree of hap-piness and pride when I look back at my anthology and the warmth with which it has been received, but I am also saddened and a little ashamed that there is so much yet to be done. I pray God," he continued, "that I may be given the years and the strength to complete the task before me." To which I know all of us utter a *fervent* AMEN.

# לקורות החזן-שליח הצבור

מעובד על ידי יצחק קורנפלד

בעיר יותר גדולה היו חוץ מחזן הכנסת עוד חזנים אחרים, כמו: "שלושי בית דין" (במשנה מכות ג, יב; גמ' סנהדרין יז); "חזני מתא" (בבא מציעא צג); "שומרי עיד בלילה"; ו"מקשי לבית הכנסת". החזן הקיש על דלתות בני העיר שיתכנסו לבית הכנסת (ירושלמי ביצה ה; מגילה ג, א) "שולקלאפער" ("Schalklopfer").

אחד מהתפקידים של החזן שמש היה לעמוד בראש הגג ולתקוע את התקיעות בערב שבת (בגמ' שבת לה); בבבל בטלו את המנהג הזה (בירושלמי ביצה ה, ב).

כנראה בכל זאת נהגו לכבד את החזן והיה נחשב בין המכובדים בבית הכנסת ומקום מושבו היה על הבימה (ירושלמי מגילה ג, א). ולתפלה ירד מהבימה. אבל יתכן גם שבואו מן הספסל נקרא "ירידה", שכן נאמר (ברייטא ברכות לד). נזכר גם שכאשר בנו את בית הכנסת הוסיפו גם לבנין ירדה לחזן. (על שרידי בתי הכנסיות שבגלילי ר"ש קראוס Synagogale Altertuerer, ב. מיזלר; "חסידות בית שערים").

מהתפקידים שהעמיסו על החזן שמש היה גם כן לימוד תינוקות, כמו בימי המשנה היו התינוקות חוזרים על פרשת השבוע לפני מורם בלילי השבוע (שבת פ"א מ"ג); "החזן — שמש בית הכנסת, שהיה גם מלמד תינוקות — דואה היכן תינוקות קודאים אבל הוא לא יקרא" לאיר הנר, משום שאין אימתם עליו ושמא יבוא להטות את הנר.

עד עכשו הבאתי ראיות מכל מיני מקומות בתלמוד בנוגע מעמד ומצב החזן שמש ואת תפקידו בבית הכנסת ובהקלה. להלן אמסור כמה פרטים בנוגע תפקידו בבית הכנסת בזמן סדר התפלה, ולכן נמשיך בראיות ממקומות שונים בגמרא ובמשנה:

"קורין את שמע" בבית הכנסת: לפי דעתו של ר"י אלכונן קראו "שמע" באופן זה: החזן היה קורא חצי פסוק. הקהל חזר על זה וגמר את כל הפסוק. לפי זה אמר החזן תמיד רק את החלק הראשון של כל פסוק ופסוק והקהל אמר את כל הפסוק מראשיתו עד סופו. צורה זו השפיעה גם על עניית "ברוך שם כבוד מלכותו לעולם ועד". החזן התחיל "שמע ישראל" והקהל אמר "שמע ישראל ד' אלקינו ד' אחד". עכשו ענה החזן "בשכמליו". וזה בהתאם למדרש, שאמרו בני יעקב "שמע ישראל ד' אלקינו ד' אחד" ויעקב ענה "בשכמליו". והיות שקריאה זו היתה מחולקת בין הקהל להחזן, קראו לה "פורס על שמע" (פרס — חלק). כמובן שהצורה של ק"ש בבית הכנסת בהדרגת החזן נשתכחה במשך הזמן, כשהעם למד להתפלל בעצמו. בבתי הכנסיות התפשט המנהג לקרוא "שמע" כמו בבית המקדש גם עם הוספת "בשכמליו" (משנה תענית ב, ה; וברייטא תענית טז). נחזור עוד הפעם לתקופה מוקדמת איפה המשנה (סוטה ז, ז וח) מספרת לנו על תפלה ביום "הקהל". ראוי לציין, שסדר קריאתו של המלך דומה מאוד לסדר קריאתו של הכהן הגדול ביום הכפורים. והנה אנו מדברים על שתי קריאות אלו, ולשניהן כמעט אותה הכנה: "חזן הכנסת נוטל ספר תורה ונותנו לראש הכנסת וראש הכנסת לסגן והסגן לכהן גדול וכו'". ושוב פעם אנו רואים שתפקיד החזן בבית הכנסת היה רק לעזור ולשמש את הקהל. גם במשנה יומא ז, ז, וסוטה ז, ז, יש אותו התיאור של קריאת התורה בבית המקדש ביום הכיפורים.

מעניין מה שמסופר במס' סופרים יד, יד: שלפני קריאת התורה בבית הכנסת מגביה המפסיד את ספר התורה ונותנו לחזן הכנסת וחזן הכנסת מחזיר את התורה לראש הקרואים. כשהתחיל הכהן הגדול לנסך את הנסכים במקדש "עומד הסגן על הקרן והסודרים בידו והניף את הסודרים ודברו הלויים בשיר (משנה תמיד ז, ג). וגם בבית הכנסת הגדול באלכסנדריה מצינו שנהגו ככה: חזן עומד על הבימה והסודרין בידו וכיון שהגיע אמן, החזן מניף בסודרין וכל פעם עונין אמן (גמ' סוטה גא). אין כל ספק שהפעולה הזאת היתה קשורה עם

## א. חזן

חזן בספרות התלמוד הוא השמש, שתפקידו לפקח על ענייני הבית הכנסת. שמש בית הכנסת נקרא גם "חזן בית הכנסת". בתלמוד נזכר אף "חזן מתא" ב"בבא מציעא צג, ב". וכן אנו מוצאים ב"אבוהדרה" בסדר שחרית של חול, לה סע"ב: "שליח צבור נהגו לקרותו חזן, ועקרו מלשון שמירה הוא... לפיכך המנהיג בית הכנסת בשמירתו נקרא "חזן". ולפעמים היה גם שמש בית הדין כמו שאנו מוצאים ביומא פ"ז מ"א. היו מקרים שהיו מטילים על חזן שמש גם תפקיד של יורד לפני התיבה, כשלא היה בבית הכנסת אדם אחר שיכול למלא תפקיד זה. ולכן קראו בדורות האחרונים שליח הצבור בשם "חזן". המעניין ביותר שבארץ פרס קוראים "חזן" לגבאי בית הכנסת.

המלה "חזן" שרשה ב"חזה", ומחובתו של "חזן הכנסת" להשגיח ולשמור. השמשות באהיל מועד ובבית המקדש היתה בידו הלויים. ואחד מתפקידיהם היה שמירה. גם במשנה כמו בסוכה ד, ג; יומא ז, א; סוטה ז, ז; יב; ותמיד ה, ג, נזכרו החזנים כשמשים. עבודת השמשות היתה עבודת קודש, כמו כל עבודות שבמקדש. חזן הכנסת היה שמש בית הכנסת. במשך הזמן העמיסו עליו תפקידים נוספים. ומכיון שבין הקהל לא תמיד היה מצוי מי שיוודע להתפלל על שד, נעשה החזן שליח הצבור. כן גם קרא בתורה במקרה שהקוראים לא ידעו לקרוא בעצמם (גמ' מגילה כה). החזן היה מלמד תינוקות (משנה שבת א, ג). ביחוד העמיסו עליו את כל התפקידים האלה במקומות קטנים. ואמנם, כדי למלא את כל הדרישות הללו, היו דרושות לו, אפוא, תכונות מיוחדות. מתוך כך דרשו, ששליח הצבור יהיה "מרובה לקהל, בקי לקרות בתורה ובנביאים ובכתובים, ולשנות במדרש, בהלכות ובאגדות ובקי בכל הברכות" (גמ' תענית טז).

בגמרא (ירושלמי יבמות יב בסוף) מסופר: "שבני כימוניא אתון לגבי רבי, אמרין ליה בעא תתן לון חד בר נש, דריש דיין וחזן ספר מתניין ועבד לן כל צורכינן. ויהב לון לוי בר סיס, עשו לו בימה גדולה והשיבוהו עליה". והוא נקרא במדרש (ב"ר פא, ובתנחומא "צו" ה) "חכם בתורה".

לפיכך מצא החזן את מקומו בין המכובדים. ובבית האבל שחו כוס מיוחד לחזן הכנסת" (גמ' כתובות ח). וכן "מפסידין בנביא כ"ב פסוקים כנגד ז' קרואים מג' ג' ואחד כנגד "חזן הכנסת" (מס' סופרים יד, א).

אבל כמו עשרה הבטלים כן גם חזן הכנסת, לא תמיד ולא בכל מקום היתה דרגתם שווה. עלינו לזכור, מה שאמר רבי יוסי (ברייטא תענית כא), "לא מקומו של אדם מכבדו אלא אדם מכבד מקומו". ולא כל אדם ולא כל המקומות ולא כל השעות שוין" (משנה יבמות טז, ג). ועם חורבן הבית באה ירידה כללית בסגולותיהם: "החכמים נעשו מלמדי ילדים, מלמדי ילדים כחזנים, חזנים כעמי הארץ ועמי הארץ הולכים ומתגרעין" (משנה סוטה ט, טו).

בסעודת הבדאה וסעודת אבל: עשרה ברכות תיקנו חכמים בבית האבל, שלוש קודם האכילה שלוש בתוך האכילה וארבע לאחר האכילה. אחת כנגד "הזן" ואחת כנגד "ברכת הארץ" ואחת כנגד "בונה ירושלים" ואחת כנגד "הטוב והמיטיב". הוסיפו עליהן ארבע. אחת כנגד חזני העיר, ואחת כנגד פרנסי העיר, ואחת כנגד בית המקדש ואחת כנגד רבן גמליאל — שעשה תקנה שמוציאים את המת בכלי פשתן ולא בכלים יקרים (מס' שמחות יד בסוף, וגמ' כתובות ח).

בפרק הזה בשם "חזן" אני הבאתי כל מיני דוגמאות וראיות מהמשנה ותלמוד וגם ספרים אחרונים על מצב "החזן", מצבו ותפקידו בבית הכנסת בקהלה היהודית. כמובן מכל אלו הדוגמאות אנו לוכדים שתפקידו על פי רוב היה לשמש את הקהל ואת בית הכנסת, להשגיח ולטפל בכל צרכי הקהלה הקשורים עם סידורי בית הכנסת והתפלות בה. כמובן שהיו מקומות שכבדו מאוד את "החזן", אשר בתפקידו היה יותר דומה לתפקיד "שמש" בימינו אנו, אבל היות של פי רוב "החזן" היה בן אדם מלומד כבדו אותו אנשי הקהלה ודאגו לו לפרנסתו ולדירתו. גם בבית הכנסת היו נותנים לו מקום של כבוד. עלי לציין כי באותו הזמן היתה קיימת בבית הכנסת משרה של "שליח הצבור" שעליו אדבר הלאה.

### ב. שליח הצבור או הש"ץ

לפני שאני ממשיך להביא ראיות ודוגמאות מהתלמוד והמשנה לפרק החשוב אני רוצה להסביר את מטרת הפרק הזה. ולכן עברנו על פרק חשוב בחיי הקהלה היהודית ומנהיגיה ועל אישיות חשובה בשם "חזן", אשר שרת בכבוד את הקהלה ודבריה. כעת אנו נגשים לאישיות חשובה שתפסה עמדה חשובה וכבודה בחיי הקהלה היהודית באותה התקופה אשר האישיות הנזכרת למעלה "החזן". וזה "שליח הצבור" או הש"ץ בקצור, או לפעמים בספרים אנו מוצאים בשם "בעל התפלה", אשר אישיות כזאת עוד קיימת גם בזמננו, אבל רק אצל החוגים החרדים, במיוחד אצל האדוקים הקיצונים. אגב, עליהם נדבר אחרי כן.

"שליח הצבור" מלא תפקיד מוגבל וזה כנראה רק בבית הכנסת ורק בזמן התפלות, ותפקידו היה ממש כפשוטו, להוציא את הכלל בתפלתו. ואם לא את כל התפלות, אז חלק של התפלות. ולפי שאנו מוצאים במקומות רבים "שליח הצבור", היה ממלא תפקיד של "כהן גדול" בתפלותיו בבית המקדש. על אישיות ה"שליח הצבור" ועל תפקידו אנו נלמד מהראיות והדוגמאות שאביא להלן מהמשנה והתלמוד.

בבית המקדש היה הכהן לא רק "שליח הקב"ה" — כגון לברך את עם ישראל "ושכו את שמי על בני ישראל", אלא גם "שליח הצבור", כמו שאנו מוצאים בגמ' גדרים לה: שכן הוא היה מקריב את קרבנותיהם של בני ישראל. כש"שליח הצבור התפלה ההגון הגדול ביום הכיפורים תפלת חידו... ובימי אנשי כנסת הגדולה, כשהקימו קהלות בכל ערי הארץ ויסדו שם בתי כנסיות, היו החינוך וההדרכה בכל ענפי החיים בכלל ובתפלת בית הכנסת בפרט בידי הכהנים.

אחרי כן הוקנים קבלו מהכהנים את עול החינוך והדרכת העם בעבודת ד' בבית הכנסת וגם הופיעו לפני התיבה כ"שליחי צבור". שכן התפלות שנאמרו בעל פה דרשו בקיאות דבה... היה דרוש "זקן ורגיל" כש"שליח הצבור לפי המשנה תענית ב, ב. כך נזכר בגמ' תענית כה, ובראש השנה לב, שרבי עקיבא ורבי אליעזר ירדו לפני התיבה בתענית. גם נזכרו רבי יוחנן בן ברוקה ורבי חנינא בנו של רבי יוסי הגלילי כש"שליחי הצבור".

גם הפרנס היה יורד לפני התיבה בתענית "מכיון שהוא מתמנה על הצבור, הוא מתפלל ונענה" (בירושלמי תענית א, ד). כשהתרכו במשך הזמן מספר "הרגילים להתפלל" היה ראש הכנסת מכבד אחד מתוך הקהל לעבור לפני התיבה...

כנראה אחרי איוה זמן, מצאו לנכון בקהלות ישראל לסדר משרה קבועה של "שליח הצבור", כי אחרי כן אנו מוצאים כבר בגמרא ובמשנה דרישות מיוחדות מ"שליח הצבור". כמו "הש"ץ צריך להיות מרוצה לקהל ובעל קול נאה", שאם היה קולך נאה והיית

גודל בנין הבית הכנסת שצריך היה להודיע לקהל שלא יכול היה לשמוע את תפלת שליח הצבור כי היה רחוק מדי מן הקהל ועל ידי סימן שהחזן הניף את "הסודרין" ידע הקהל מתי לענות "אמן".

וזה היה סדר קריאת התורה בזמן שהיה עוד מלך בישראל. כמובן שאנו מדברים בנוגע תקופה מאוחרת, יתכן בסוף תקופת מלכות החשמונאים, ולכן ככה אנו קוראים בגמרא: פרשת המלך כיצד? מוצאי יום טוב ראשון של חג הסוכות — במוצאי שביעית עושין לו בימה של עץ בעזרה, והוא יושב עליה. חזן שמש הכנסת נוטל ספר תורה ונותנה לראש הכנסת — גבאי בימינו, שתפס עמדה חשובה בקהלה. וראש הכנסת נותנה לסגן, והסגן נותנה לכהן גדול, וכהן גדול נותנה למלך, המלך עימד ומקבל וקורא יושב...

סידור התפלה בבית הכנסת אנו קוראים על זה בהרבה מקומות בתלמוד ובמשנה. יש כמובן השפעה גדולה עוד מימי בית המקדש כמו הסידורים והדוגמאות אשר אנו מביאים הלאה: "המפסיד נותן את ספר התורה לחזן הכנסת והוא חוזר את התורה לראש הקוראים ועומדים עמו אחד לימינו ואחד לשמאלו" (מס' סופרים יד, ד). לפי מסכת סופרים ע"י מ. הגר יו, ט, כתוב: "המפסיד נותן לחזן הכנסת, והוא 'אזר' התורה לכסות ראשי הקוראים, שאין כבוד להיות התורה יחידה בין החזן יחיד; וכיוצא בו אינו מן המיובחר שיעמוד החזן יחיד לפני התיבה, אלא שיעמדו אחד לימינו ואחד לשמאלו, כנגד שלש אבות.

בקריאת התורה: ואם היה צורך, עוד חזן בית הכנסת לקורא. והגמרא בשבת יב: מפרשת את המשנה "החזן" רואה לאור הגר"; "לסדר ראשי הפרשיות" — ומריצן בפיו, שמתוך שראש הפרשה שגורה בפיו, הוא נזכר בכלה למחר ומסייע את שבעה הקורין בנקודה וטעמיה בלחש (רש"י). ובמקרה שבין הקוראים היו עמי הארץ, היה החזן קורא בפני כולם, כדי שלא לבייש את אלה שאינם בקיאים. הקוראים ברכו ושמעו את קריאת החזן, שכן אמר רב ירמיה: "שהשומע קורא" (בירושלמי מגילה ד, א; ובמשנה ביכורים ג, ז).

וכך נזכר גם במס' סופרים יא, ד: "חזן שהוא קורא בתורה בשבת". בבדרש תנחומא "תרו" טו, מביא מעשה ברבי עקיבא שקרא החזן ברבים לקרות בספר תורה ולא רצה לעלות. אמר לתלמידיו, "שלא סודרתי איתה פרשה שתים שלוש פעמים".

ברכת כהנים: כאן אנו נפגשים בעוד כנהג שאנו מוצאים עוד בספרים באותההיא מה שנקרא "קורא כהנים": הסי' באורח חיים קכ"ח כוצא את הכנהג לקרוא את הכהנים, בתרגום אונקלוס, שמתרגם "אמור להם": "כד תימרון להזן", פירושו שבני ישראל יקראו לכהנים. לפי ר' נתן אדלה, בעל "נתינה לגר", שתיבת "כד" נכנסה בטעות לפני התרגום. "כד" היה רק ציון בצד לפסוק כ"ד. עלינו, אפוא, לקרוא רק: "תימרון להזן", כלומר: ציחי לכהנים לברך. הספרי מפרש "אמור להם", שהיה כל הקהל שומע והחזן צריך לומר להם ואסמכיניהו ב"אמור להם" (בתוספתא ברכות לד). ודעתו של רב חסדא שרק כהן קורא כהנים, תמוה היא, לאחר שבירושלמי ברכות ה, ה, רב חסדא דורש, שהחזן היה דוקא ישראל. אולם לפי רבינו תם בתוספתא ברכות לד, ומנחות מז, ד"ה כל: חזן ושליח צבור אינם היינו הך. לא שליח הצבור קרא את הכהנים שיעלו לדוכן, מכיון שאינו רשאי להפסיק את תפלתו, אלא תפקיד זה היה מוטל על החזן והוא שמש בית הכנסת. והוא קרא את הכהנים. כן מובא (במדבר רבה יא), שיאמר להן החזן: "כהנים" הוא נקרא גם "הקורא". כך אמר רב חסדא. — בירושלמי — שהחזן יהיה דוקא ישראל, כדי שיוכל לקרוא "כהנים", לעומת דרש רב חסדא, שרק אם שליח הצבור כהן הוא, רק אז הוא רשאי להקריא את הפסוקים לכהנים...

במשנה מכות ג, י"ב, מובא כי חידו חייבי מלקות... ובגלל החידו הלוקהו בבית הכנסת, והוא לוקה על ידי "חזן הכנסת".

בפרקי דרבי אליעזר יב, אנו מוצאים בנוגע "נשואין": "וחזן עומד ומברך לכלה בתוך חופתה".

בתוספתא ביכורים ב, ה, מסופר שהביאו את הביכורים לירושלים ברוב פאר... לא היו עולין יחדים אלא פלכים פלכים. חזני הכנסת עולין עמהם ולנין עמהם ברחובה של העיר.

תפלת י"ח בעמידה (משנה ברכות ה, א; ותענית ב, ב). בחזרת הש"ץ הוא והקהל מקדשים את השם. הש"ץ קורא והקהל עונה (תוספתא ברכות א, יא). וקדושה נאמרת במעמד עשרה, שכל דבר שבקדושה לא יהא פחות מעשרה, שנאמר בויקרא כב, לב, "ונקדשתי בתוך בני ישראל". ואין יחיד אומר קדושה (גמ' ברכות כא:).

בקדושה דעמידה "רבי יהודה היה עונה עם המברך: קדוש, קדוש, קדוש ד' צבאות מלא כל הארץ כבודו", וברוך כבוד ד' ממקומו (בתוספתא ברכות א, יא). מכאן ששליח הצבור אומר את הקדושה והקהל עונה. ורש"י בסוכה לח: מוסיף. וכן למתפללין בצבור והש"ץ אומר את הקדושה, ישחקו מתפללין וישמעו בכחנה והרי הן כעונין — שהשומע כעונה — וכשיגמור הקדושה, יחזרו לתפלתן.

ברכת כהנים ושליח הצבור: קורא "כהנים": רב חסדא אמר: רק כהן קורא כהנים — ורש"י מפרש: "אם שליח הצבור כהן הוא קורא ומהיר את חבריו העומדים לפניו ולהחזיר פניהם ולברך את ישראל". אבל אם הוא ישראל אינו קורא "כהנים" (סוטה לח). ודעתו של רב חסדא שרק כהן קורא "כהנים" תמוה היא, לאחר שבירושלמי ברכות ה, ה, רב חסדא אמר שהחזן יהיה דחוקא ישראל. אולם לפי רבינו תם בתוספתא ברכות לד. ומנחות מד. חזן ושליח הצבור אינם היינו הך, לא שליח הצבור קרא את הכהנים שיעלו לדוכן, מכיון שאינו רשאי להפסיק את תפלתו. אלא תפקיד זה היה מוטל על החזן והוא שמש בית הכנסת, והוא קרא את הכהנים. החזן נקרא מפני הטעם הזה גם "הקורא". לפי רב עמרם ורב האי גאון, אם אין כהן בבית הכנסת, אומר הש"ץ: או"א ברבנו וכו'. וישם לכם שלום ושמו את שמי על בני ישראל ואני אברכם.

תפלת מעדיב והשליח הצבור: כמו בתפלת שחרית ומנחה, כן גם בתפלת ערבית, התפלל הקהל את התפלה בלחש והש"ץ חזר עליה ואמר "קדושה". שכן מסבירה הברייתא (חולין צא:): "ישראל אומרים שירה בכל שעה" דוגמת שירתם של מלאכים. תחת לחץ גזירות החליפו אחרי כן את סדר תפלת ערבית.

תפלת ליל שבת והשליח הצבור: ברכת "מעין שבע", במקום שאין יין ברח"ש"ץ ברכת "מעין שבע" בבית הכנסת בליל שבת כברכת קידוש, להוציא בה כל הקהל ידי חובתו.

התפלות בראש השנה והשליח הצבור: מלכיות וזכרונות ושופרות: בימי תעניות התפלל הצבור י"ח ברכות והש"ץ הוסיף שש ברכות ביניהן מו"ש (משנה תענית ב, ב). הגם בראש השנה התפלל הקהל שבע ברכות והש"ץ הוסיף מו"ש? או גם הקהל התפלל בלחש תשע ברכות? במשנה דאש השנה ד, ט, אומרים החכמים "כשם ששליח הצבור חייב, כך כל יחיד ויחיד חייב". ...אחד כן כשהרחיבו תפלת ראש השנה, הנהיגו שרק הש"ץ מתפלל כל תשע ברכות והקהל רק שבע ברכות. אף הש"ץ זקוק היה "לסדר את תפלתו של דאש השנה", "משום דנפיש קראי" (גמ' דאש השנה לה).

סדר התקיעות ושליח הצבור: זמן התקיעות: העובר לפני התיבה במוסף, הוא התוקע (במשנה דאש השנה ד, ז). כלומר, רק במוסף תוקע. התקיעות שאחרי תפלת שחרית נקראו "תקיעות דישביה", שתקען "כשהן יושבין" אחרי תפלת שחרית, מה שאין כן בתקיעות שתקעו בתפלת מוסף "כשהן עומדין" ונקראו, אפוא, "תקיעות דעמידה" (גמ' דאש השנה טז).

קריאת התורה ומחזור של שלוש שנים והשליח הצבור: בחלוף המנהגים" סיימו נזכר ההבדל בין מנהג ארץ ישראל לבבל בדברים אלה: קורין בפרשה שליח הצבור והעם, ובני ארץ ישראל קורין העם פרשה וש"ץ סדרים. פירוש הדבר, שגם בארץ ישראל — בהשפעת בני בבל — נהגו שכל אחד ואחד קרא מדי שבת את "הפרשה" וגמרו את התורה בשנה כמו בני בבל. ובבית הכנסת — מפני טורח

## ג. פקידה

המסקנות שאנו יכולים ללמוד מאלו הרשימות שהבאתי למעלה, כי השם "חזן" שאנו מוצאים במשנה וגמרא אינו מתאים לגמרי עם המושג של אותו השם "חזן" אשר אנו משתמשים בו כיום. "חזן"

ישוב בבית הכנסת, עמוד וכבד ד' בקולך" (ברייתא ברכות לד). קולו של רב היה צרב והיה רגיל לירד לפני התיבה... ועוד דרשו משליח הצבור הברה ברורה... וצריך היה להיות "אדם הגון". במשנה תענית א, ב, מעניין, בימים שהתפללו מוספים היה שליח צבור לשחרית ושני למוסף. בגמ' תענית טז, מתוך כך דרשו, ששליח הצבור יהיה "מרוצה לקהל, בקי לקרות בתורה ובנביאים ובכתובים ולשנות במדרש, בהלכות ובאגדות ובקי בכל הברכות".

יורד לפני התיבה, סידורו במשנה ששליח הצבור הופיע לפני התיבה, כדי לחזור בקול רם תפלת שמונה עשרה באזני הקהל.

מקומו של הש"ץ היה מאחורי הבימה וכשיירד מהבימה עמד למטה על הארץ וכך הרמב"ם בהלכות תפלה יא, ה, אומר: "שליח הצבור עומד לתפלה בארץ לפני התיבה ופניו לפני הקדוש כשאר העם. במקום אחד אנו מוצאים על מקומו של השליח הצבור לפי המשנה ברכות ה, ה, עמד שליח הצבור "לפני התיבה", כדי לחזור על תפלת שמונה עשרה בקול רם. אבל הוא לא עמד לפני התיבה שהיא ארון הקדוש, אלא לפני התיבה הקטנה שעל הבימה. מקומו של הש"ץ היה, אפוא, מאחורי הבימה ובוזה היתה התיבה שעל הבימה לפניו מאחורי הבימה ישב העם והוא כשליח הצבור עמד ביניהם והתפלל תפלה בעדם. וכך אמר הרמב"ם: "שליח הצבור יורד לפני התיבה ועומד באמצע העם".

"כקורין את שמע"ץ: קריאת שמע היתה בעל פה (משנה תענית ד, ג), לכן היה צורך להוריד את העם. שליח הצבור מתחיל כל פסוק ופסוק של ק"ש והעם עונים אחריו וגומרים עמו. כלומר — לפי רש"י בגמ' סוטה ל: "שקורין כולם ביחד — שליח הצבור והקהל".

בגמרא שבת יב: ורש"י נזכר: כסופר הפורס על שמע בבית הכנסת, שהוא פותח תחילה והן עונים אחריו. כלומר: שליח הצבור מתחיל בראשי הפסוקים ועל ידי זה הפסוקים נזכרים לקהל וכן קראו כולם ביחד כל פסוק ופסוק. בבית הכנסת ששם כל הקהל קראו כולם ביחד בהדרת שליח הצבור.

תפקיד שליח הצבור בתפלות יחיד ותפלות רבים: אחרי שהקהל התפלל תפלת י"ח בלחש, עובר שליח הצבור לפני התיבה וחוזר על התפלה בקול רם ומקריא את "הקדושה" והקהל עונה. רק חזרת תפלת י"ח על הש"ץ לפני התיבה נקראה לפניו "תפלה בצבור".

וכל מקום שזוכר "עובר לפני התיבה" או "יורד לפני התיבה" פירושו: שליח הצבור עומד לפני התיבה וחוזר על תפלת י"ח לרבות "הקדושה". בתפלת ערבית, שאין בה חזרת תפלה, שליח הצבור אינו יורד כלל לפני התיבה, חוץ מבלייל שבת, שעל שליח הצבור להתפלל תפלת "מעין שבע" לפני התיבה (בגמ' שבת כד:).

שליח הצבור והתפלה: המתפלל וטעה סימן דע לו. ואם שליח הצבור הוא, סימן דע לשולחיו, מפני ששולחו של אדם כמותו. כך היה מנהגו של רבי עקיבא, כשהיה מתפלל עם הצבור, היה מקצר ועולה — מלפני התיבה — מפני טורח הצבור. וכשהיה מתפלל בינו לבין עצמו, אדם הניחו בוויית זו ומוצא אותו בוויית אחרת... (בגמ' ברכות לא).

שליח הצבור ותפלת שמונה עשרה: כל התנאים היו בדעה אחת, ש"תפלה בצבור" שבבית הכנסת יתפלל הש"ץ לפי הנוסח הקבוע ואסור לשנות ממסבץ שטבעו חז"ל. כל התנאים מחייבים לתפלה בצבור את הסדר הקבוע של שמונה עשרה ברכות ודעותיהם מחולקות רק באיזה מקום בברכות להכניס את ההוספות. השאלה אם יש צורך עוד בשתי תפלות: תפלת הלחש וחזרה על ירי הש"ץ בקול. אחרי שקבעו חז"ל חובה לכל אחד להתפלל תפלת שמונה עשרה, הגמרא בראש השנה ל, שואלת: לפי רבן גמליאל שמחשיב בעיקר את התפלה בצבור הרי הקהל יצא ידי חובתו, כששמע את התפלה מפי הש"ץ והתפלה בלחש מיותרת היא.

חז"ל תקנו תפלה עוד יותר מקוצרת מתפלת מעין י"ח והיא ברכה "מעין שבע" ששליח הצבור אומר אותה בליל שבת.

שליח הצבור וה"קדושה": שליח הצבור והקהל מתפללים



מתקופת המשנה והתלמוד הוא המושג המתאים יותר למושג של אותו הטם אשר אנו נפגשים אפילו עד היום, וזה השם "שמש", שתפקידו לשמש את צרכי בית הכנסת. וכנראה שבתקופות הקודמות תפקידו של "חזן" היה הרבה יותר רחב, כי היה ממלא לא רק תפקיד של משגיח, אשר מזה בא שמו האמיתי מהמלה "חזה" להסתכל ולהשגיח, אלא גם היה ממלא תפקיד של "שליח בית הדין" ושמש את כל צרכי הקהלה, לא רק את צרכי בית הכנסת, כמו להעיר ולדפוק על דלתי אנשי הקהלה לבוא לתפלות לבית הכנסת, או גם ללמד את הקטנים קריאה בסדור ובתורה, או לעזור לקורא בתורה.

"שליח הצבור" שזוכר במשנה ובגמרא, כבר יותר קרוב למושג של השם "חזן" של זמננו, כי היה ממלא תפקיד של "שליח הצבור" כמשמעו. גם היה ממלא תפקיד של בעל תוקע בראש השנה. גם היום בזמננו אנו, השם "שליח הצבור" או הש"ץ שנמצא עוד בימינו קבל כבר שם נוסף וזה "בעל תפלה". במושג הזה אנו נפגשים בין החוגים החרדים או החסידיים בחצרי הצדיקים, אבל "הבעל תפלה" שהיינו פוגשים בחצרי הצדיקים בפולין, בגליציה ובהונגריה, על פי רוב היו אנשים אשר לא קבלו איזה חינוך בשירה ובזמרה, אלא על פי רוב שרו את תפלותיהם בנוסח מקובל שקבלו מקדמיהם, אם אלו היו הוריהם או "בעלי תפלה" שקדמו אותם. ולכן על פי רוב כל חצר הצדיקים היה לו נוסח שלו בשירה ובזמרה בסדר תפלותיהם בחגים ובימים נוראים. כמובן, וזה העיקר "בעל תפלה" או הש"ץ בחצרי הרבנים או הצדיקים היה רק בעל קול יפה ונעים, רק כרגיל היה "בעל תורה" ומלומד בגפ"ת ופוסקים, ממש "למדן" ובקי.

עלי להזכיר כאן כמה פרטים בנוגע השירה של "בעל תפלה" בחצרי הצדיקים.

למשל היו ידועים כמה חצרי הצדיקים בפולין ובגליציה, ש"בעלי תפלה" בימים הנוראים היו הצדיקים בעצמם. הם בעצמם היו "שליחי הצבור", הם היו ידועים בנגינותיהם היפות וגם עם המקלות שלהם מצעירי החסידים.

בין אלו המפורסמים היו חצר הרבי ממוז'ץ, שנתפרסם עם אוסף של תפלות מודפסים ואפילו גם תקליטים, שסודרו לא זמן על ידי אחד הצעירים החסידיים מקרובי חצר הרבי ממוז'ץ. עוד חצר של צדיק מוואלין היה מפורסם בנגינותיו המפורסמות, אשר היה מושך הרבה חסידים ואוהדים שרצו לשמוע את היופי של השירה החסידיה.

באותו הזמן שנתפרסמו באירופה ובפרס בפולין, גליציה והונגריה ועוד לפני המלחמה הראשונה באוקראינה, חצרי הצדיקים, שמה היו נוהרים הרבה אוהדי הצדיקים הנפלאים, שהיו מבליים שבתות וחגים בתורה ושירה, באותו הזמן התחיל להתפתח סוג אחר של שירה, ולזה אשר אני מתכוון, "החזן" של ימינו. כמו בכל ההתחלות, ההתחלות היו פשוטות מאוד בלי סדר והשכלה, על פי רוב משמיעה מפותחת וקול יפה ונעים, היה נותן את האפשרות לבעל "הקול" להראות את כוחו, וכמובן רק בבית הכנסת, וראשיתו על פי רוב בחצר "הצדיק" או בבית החסידים שהיה נקרא "שטיבעל".

בחצרי הצדיקים כבר היו כאלה שהתחילו לחפש אפשרויות ללמוד קצת סדר של נגינה. ספרו למשל כי הרבי ממוז'ץ, ר' ישראל סאוב, כבר ידע תוים וסדר נגינותיו היה כבר מסודר, והוא בעצמו היה מלחין את נגינותיו. ובחוגי החסידים היו ידועים נגינים של הצדיקים כמו: "ארשת שפתינו" של הרבי ממוז'ץ, או "אין קצבה" של המגיד מקוזניץ, "דביקות-ניגון" מהרבי אלימלך מלי-זענסק ומהרבי ר' אהרן מקארלין, או "יתגדל ויתקדש" מהרבי מראפשיץ, "אתה בחרתנו" הניגון מקוויניגאוו.

הרשימה תהיה ארוכה יותר מדי, כדי להכניס אותה כאן. (ראה בסוף את הרשימה הידועה לי ביחד עם רשימות אחרות.)

ולכן "החזן" של ימינו זה כבר התפתחות של תקופה ארוכה, יתכן שזה כבר יותר ממאה שנה. "החזן" של ימינו כבר יש לו השכלה מדעית בנגינה ושירה, יודע לקרוא בתוים, ומשתמש בהם בזמן התפלות, וגם שר ביחד עם מקהלות רגילות השרים גם כן מתוים.

השירה של החזנים של ימינו היא כבר הושפעה על ידי מלחנים לא רק יהודיים, אלא אפילו מלחנים נוצריים, ששירתם אנו שומעים לפעמים בשירת ה"חזן" בבית הכנסת. השפעה כבירה של שירה נוצרית ואפילו כנסיית אנו שומעים בבתי כנסיות של המתקנים או "רפורמים" בלע"ז, אשר מנסים תחת השפעת ההתבוללות להכניס הרבה שירה מנוצרים ל"שמשלים" שלהם.

מתוך זה אנו יכולים להבין, שהשירה שאנו שומעים מהחזן, קובעת את מקום וסוג בית הכנסת. מה שיותר מסורתית השירה, הבית הכנסת הוא שייך לחוג שומרי מסורת.

עד כמה שהחזנות התפתחה, כבוד ועמדת ה"חזן" ירדו בזמן האחרון. אני מתכוון לעמדת ה"חזן" בבית הכנסת. למשל, על פי רוב החזנים הגדולים והמפורסמים אינם מחזיקים משרות שנתיות, כי לא כדאי להם, ובמקום, הם מופיעים בהצגות פרטיות במשך השנה, ורק לחגים ובעיקר לימים נוראים תופסים משרות בבתי כנסיות גדולים, כמובן עבור תשלום גבוה מאוד.

ולדאבוננו הגדול, יש כאלו שמופיעים בתיאטרונים ובהצגות, אשר אינם מוסיפים כבוד לשם ה"חזן" ואין כל ספק לשם של "שליח הצבור".

איני רוצה כאן להוסיף, כי שמעתי על הרבה מקרים, שה"חזן" היה פשוט "עם הארץ", פשוט בור שלא ידע אפילו עברי, אבל ידע תוים וגם למטה מהתוים מקום שהיו רשומות התפלות באותיות לועזיות.

מקרים כאלה הורידו כמובן את כבוד ה"חזן" בעיני הקהל. ומפני זה אנו רואים שבהרבה מקומות קטנים, ש"חזן" תופס משרה כפולה, הידועה בשם חזן-מורה, מצבו מאוד ירוד, כי אנשי הקהלה חושבים אותו יותר "למלמד", או יותר נכון "בטלן". בפרט מנהיגי הקהלה רוצים להשתמש כמו עם שמש בית הכנסת.

אין כל ספק, כי ישנם חזנים, לא רק טובים בשירתם, אלא גם מלומדים בתורה ובחכמות, וכן ירבו כאלה בקהלות ישראל. ועליו להבין את עמדת החזן בקהלה, הוא "השליח הצבור" בהידיעה בקהלה, וצריך לשמור על כבודו במלוא מובן המלה.

#### ד. רשימה בחזנות

1. אזהרות לחזנים והנהגות בשביל חזנים. חמו"ד, 4.
2. אמרי לב מאת ה"ר מאיר גרוס. מאסף להלכות ש"צ והנהגות. מישקולץ, תרצ"ה, 8, 46, 6 דף.
3. טופס מפסק דין, שעשו הרבנים בויניציה, פיזרו ובקהלות שונות, ובתוכם מה"ד חיים שבתי ב"ר יוסף הכהן, וה"ר אליהו ב"ר מנחם לבסל נגון ק"ש הבדוי מאיזה חזנים. חמו"ד, 4, 8 דף.
4. ירחון החזנים, מוקדש להשירה והזמרה בכלל ולחזנים ועבודת אלהים בפרט. נערך ע"י ה"ר אברהם בר בידנבוים. ורשה, תרנ"ו, 2, 200 עמ'.
5. לוחות העדות, מכתבים מרבני הדור על אדות הריב בין הרב ושליח הצבור בעיר לאבוי. טהורן, תרכ"ז, 8.
6. מורה לשליח צבור, דינים הנהגות ותפלות לחזנים, י"ל עם תוי נגינה ע"י ה"ר זאב פלאמס. פראג, תרכ"ח, 8, 96 עמ'.
7. מחכים, המנהגים משליחי צבור העומדים לעבור לפני התיבה, מה"ר נתן ב"ר יהודה, י"ל עפ"י כ"י עם הערות ה"ר יעקב פריימן. קראקא, תרס"ט, 8.
8. מנהגים לש"ץ ותפלות שונות מלקוסות ע"י ה"ר שלמה מינץ. קראקא, תרנ"ה, 8, 60 עמ'.
9. קצור אזהרות, מוסר דינים בשביל חזנים מלקוסים מספר שומרי מקדש. מנסובה, ת"פ, 4, 4 דף.
10. ריח ניחות, מה"ר יואל ש"ץ ב"ר אליעזר, מליצה ומוסר לחזנים בחרוזים, עתי"א, עם "זמרה" לנתינת ספר תורה. פיורדא, תפ"ה, 8, 12 דף.
11. שלשה צועקים ואינן נענין, הלצה על החזנים ומשורריהם. חמו"ד, 2, 1 דף.

14. יושב בטהר, ניגון לברכת הדלקת גר-חנוכה של הרבי מרופשיץ
15. ניגון של הרבי מרופשיץ
16. למנצח על אילת השחר, ניגון של הרבי מרופשיץ
17. שיר השירים, ניגון של הרבי מרופשיץ
18. אתה בחרתנו, ניגון של הרבי מקוידניאח
19. ניגון לשבת ויום-טוב של הרבי מחיוניץ
20. אנא ד', ניגון של הרבי מקוצק
21. „נישט געדאָחנט“, ניגון של הרבי מקוצק
22. ניגון להקפות של הרבי מסטרנאָביל
23. ניגון של הרבי מסטרנאָביל
24. ניגון לדיקוד של חב"ד
25. ניגון של יום טוב של חב"ד
26. ניגון של הבעל שם טוב
27. ניגון של יום טוב של הבעל שם טוב
28. שושנת יעקב, ניגון של הרבי מזאבנה
29. ניגון לפסח של הרבי מרוזנאָדאָח
30. כל המירא של הרבי מדינאָח
31. ויהי בחצי הלילה, ניגון ברצלבי
32. אחד מי יודע, ניגון של הרבי מזאבנה
33. קול דודי של הרבי מלאדי
34. ניגון מהרבי מענדעלע מחיטעבסק

12. תוכחה לחונים, מה"ר יואל ב"ר אליעזר ש"ץ מליסא. סיורדא, חס"ה, 12, 4 דף.
13. תולדות הנגינה והחזנות בישראל, מה"ר חיים הריס. ניו-יורק, חשי"א, 8, 508 ע"מ.
14. תעודת שלמה, מה"ר שלמה ב"ר משה חזן ממיץ, דינים ומנהגים לשלוחי צבור והיתר לנגן במקהלות. אוסנבך, תע"ח, 12, 52 דף.

#### ח. רשימת ניגונים חסידים

1. ארשת שפתינו של הרבי ממוזיץ
2. השיבנו ד' אליך של הרבי ממוזיץ
3. דביקות-ניגון של הרבי ממוזיץ
4. כבקרת של הרבי ממוזיץ
5. ניגון של הרבי ממוזיץ
6. איך קצבה של המגיד מקוויניץ
7. כי אנו עמך של הרבי מגור
8. ניגון ישן של הרבי מגור
9. דביקות-ניגון של הרבי אלימלך מליזענסק
10. דביקות-ניגון של הרבי אהרן מקארלין
11. והיא שעמדה ניגון
12. יתגדל ויתקדש של הרבי מרופשיץ
13. אנא ד', ניגון-הקפות של הרבי מרופשיץ

## AFTERNOON EXECUTIVE SESSION

Tuesday, May 12, 1959

### TWELFTH ANNUAL MEETING OF THE CANTORS ASSEMBLY OF AMERICA

*Hazzan Samuel Rosenbaum, Presiding*

*President, The Cantors Assembly*

The Chairman read the *Haxkarah*.

In Memoriam :

Isadore Adelsman	Louis Lazarin
Bernard Alt	Gershon H. Margolis
William H. Caesar	Jacob Schwartz
Harry Freilich	Jacob Sivan
Judah Goldring	Mendel Stawis
William Hofstadter	Isaac Trager
Adolph Katchko	

The members of the Convention arose and observed a moment of silence in memory of the departed.

### NOMINATIONS COMMITTEE REPORT

*Hazzan W. Belskin Ginsburg,*

*Chairman*

The Nominations Committee presented the following slate of officers for the year 1959-60, which was unanimously elected by acclamation :

President,	Isaac I. Wall
Vice President,	Moses J. Silverman
Executive Vice President,	Samuel Rosenbaum
Secretary,	Pinchas Spiro
Treasurer,	Moshe Nathanson

In addition to the slate presented by the Nominations Committee for membership on the Executive Council there were also several nominations from the floor.

The following were elected to the Executive Council:

David Brodsky, Charles S. Davidson, Michal Hammerman, Morris Levinson, Robert Segal, Harry Weinberg.

David J. Putterman was elected to the Executive Council to serve *ex officio*.

The following members were elected to serve on the National Council :

Metropolitan Region:

Harry Altman

Philadelphia Region :

Kurt Silbermann — Yehudah L. Mandel

New England Region :

David Chasman — Irving Kischel

Connecticut Region :

Eleazar Bernstein — Sholom Nelson

West Coast Region :

Abraham Salkov — Herman Hammerman

Tri-State Region:

Simon Bermanis — Abraham J. Denburg

New York State Region:

Herbert Feder — Paul Niederland

Central Seaboard Region :

Paul Grob — Morris Okun

Chicago Region :

Jordan H. Cohen — Robert Zalkin

Southern Region :

William Lipson — Abraham Marton

### ACCEPTANCE SPEECH

*by Hazzan Isaac I. Wall*

President-elect, The Cantors Assembly of America

Your gracious act, my beloved and esteemed colleagues, in calling me to the leadership of the Cantors Assembly constitutes the high point of my entire career which now extends-despite what I am told is a still youthful appearance-over a quarter of a century. To stand at the head of such a distinguished group of artists who are, at the same time, consecrated servants of God in his sanctuary, to constitute, as it were, the *Sheliach* of the *Shelihei Tzibbur* themselves, this is a challenge that must inspire awe and trepidation in even the most worthy.

As for me, I do not have to wait till next *Rosh Hashonah* in order to declare my "Poverty of Deeds" and my sense of inadequacy to the awesome role assigned to me.

I feel, not a little, like that *hassid* who had lost all his regular sources of income and was anxiously seeking a way to make a living. His fellow *hassidim* who had always esteemed him for his expert knowledge of the *Siddur* and *Machzor* suggested to him that he might serve as their Hazzan on the *Yomim Noraim*. But the *hassid* considered himself unworthy of such high honors. To *daven* an occasional *Minchah-Ma'ariv* or even a *Shabbos* was one thing; to lead prayers on the High Holy Days was something else again! In his spiritual

dilemma he betook himself to his master the Rebbe of Husitatin and told him of his doubts and fears. "I am afraid," he murmured. "Good!" replied the Rebbe, "Be afraid and *daven!*"

Without any intention of carrying the parallel too far, I shall also heed the sage advice of the Rebbe "Be afraid and daven!" In spite of my sense of inadequacy, in the face of my trepidation, I shall pray, nevertheless in your name.

For what shall I pray? For God's guidance and assistance in meriting the high trust you have rested in me. For the strength and skill to carry on the outstanding leadership of my immediate predecessor, Hazzan Samuel Rosenbaum who has brought great distinction to our Assembly and to our profession. I have enjoyed the privilege of serving as vice president under him and have profited immensely from this close association.

Here I should like to express my personal appreciation to another of our beloved colleagues, a courageous pioneer and standard bearer in both Jewish music and in the Cantorial profession. I pray a tribute, richly deserved, to our devoted and talented Executive Vice President; Hazzan David Putterman. I hope to turn to him many times in the future, as in the past, for his wise counsel and the fruits of his vast experience.

Ours is truly a "sacred calling." If it were not expressly written, it would be blasphemous to state it. But the role of the Hazzan contains within it the potentiality of divinity itself. For the Talmudic legend has it that none other than the Holy One, blessed be He, set the example for all later preceptors!

*Nitatef Hakadosh Baruch Hu K'sheliah Tzibbur--V'herah Lo L Moshe Seder T'filah.* "The Holy One Blessed be He robed Himself as a *Sheliah Tzibbur* and demonstrated to Moses the proper method of prayer."

(Babylonion Talmud, R. H. 17b)

It is this possibility of bringing ourselves and our congregations into closer communion with the divine, which constitutes the true dignity of the hazzan. What we represent, when we are at our best, when we truly emulate the divine example, is nothing less than the eternal spirit of an eternal people, linked in a faithful covenant with our God and the God of our fathers.

It is to this God that I pledge my utmost effort in serving as your new president. It is to Him that I shall turn for strength and guidance. Without His aid I cannot succeed: With it I cannot fail.

## AWARD OF CERTIFICATES

Thirty-four hazzanim were awarded certification, having met the qualifications listed below:

1. Membership in The Cantors Assembly for a period of 5 years.
2. Service to Congregation exclusively on a full time basis for a period of 8 years, and
3. Approval of Executive Council (Passed by the Convention in 1966).

Hazzanim:

Asher Balaban	Leon Gold
Jacob Barkin	Eugene Goldberger
Gabriel Berkovita	Herman Kinnory
Simon Bermanis	Morris Levinson
Akiba Bernstein	Solomon Margulies
Harold Brindell	Allan Michelson
Harry Brockman	Moshe Orbach
Abram Brodach	Morris Pernick
Jordan H. Cohen	Abraham Rabinowitz
David Daro	Schya H. Rosenzweig
Abraham J. Denbnrg	Sol Sadowsky
Leopold Edelstein	Marvin Savitt
Charles Engelhardt	Itzikel Schiff
Max Feder	Robert H. Segal
Joseph Frankel	Abraham B. Shapiro
Jacob Friedman	Jacob Wahrman
Jonas Garfinkel	Joseph J. Wieselmann

## EVENING SESSION

Tuesday, May 12, 1959

### THE PRESIDENT'S ANNUAL REPORT

Hazzan Samuel Rosenbaum

My dear Colleagues, Honored Guests and Friends:

A long time ago George Washington, the illustrious Father of his Country, made a serious mistake.

On the eve of his retirement from the presidency he delivered a farewell address to the American people. No doubt, it seemed, at the time, a proper thing to do; it must be admitted that he gave some good advice, which like most good advice has since been continuously praised and almost consistently disregarded.

But what Washington failed to realize was that he was setting a bad example. It obviously never occurred to his guileless mind that men less prominent, retiring from offices less important, would follow his example.

There are many advantages in delivering a farewell address and there is a certain fascination in contemplating it. One can warn without responsibility and can prophesy without risk.

If things go well, people will forget you — and that will be to your advantage. If, on the other hand, things go badly, people will speak with regret of the wise words you uttered and they will say that matters would have indeed been different were you still in office or if your parting admonitions had been followed.

In short, you can plead for policies knowing they will not be followed but which will accrue all the more to your credit should those of your successor fail.

Then again there is the purely personal pleasure to be derived from feeling oneself Cassandra, the beloved of Appolo, who had at least the satisfaction of knowing that her predictions were correct even though Appolo had decreed that no one should believe her.

Taking all of these things into consideration, I find myself succumbing to the great temptation and offering to you, I think the greatest, at least to this moment, the latest, of all farewell speeches. And in so doing to present — under the flimsy disguise of the Presidents Annual Report some views on our Assembly's past, present and future.

If you find them to be of little value — no real harm will have been done except in the trial of your patience this evening.

I should like first, for all of you to know what a singular honor to consider it to have been your President these last three years. It is only now, after having truly experienced it that I can say it to you with the full realization of what it means.

I feel that I have been more amply repaid for any small contribution I may have been able to make by the opportunity the presidency has given me to meet to know and to work with so many fine colleagues; by the opportunity to be near to the scene on which a significant episode in Jewish life in this country is being recorded; by the opportunity to learn first hand what a meaningful and Sacred Calling as Hazanut.

Tradition has it that each man is required, during his own life time, to write for himself a Sefer Torah. The reasons for this are many, but I imagine it must also be because our Sages felt that only by intimate association with each line and word and letter of the law, only by pursuing this mitzvah with the passionate industry it requires could one really begin to sense the inner values of the Torah.

And so I wish it were likewise possible for each colleague to be, at some time in his life, our President; so that each one of us might experience personally, intimately the true strength, the true greatness and the true potentialities of our Assembly. If each of us could get the over-all perspective which has been mine the future of our organization and of hazanut would be assured. When we are engrossed only in what goes on in our own little circle there can be little appreciation of how far we have come and how great has been our progress. But I can tell you that from where I have been sitting these last three years we have come a long way. The picture of the American Hazzan, his status, his responsibilities, his widening areas of service are slowly coming into focus and it is a picture which is good. The American Hazzan is well on the road to realizing himself. I read your Bulletins and I know of what I speak. Where 8, or even 5 years ago a new musical activity in a congregation was an exception, today it is the rule; where not long ago a Hazzan thought of his role only in

terms of the Amud, today colleagues by the score are learning the ever-wider implications of *Shukut Izbbur* and are extending themselves to every area of congregational activity.

Yes, my friends it is a heartening picture to see and you can see it better from a position within the ranks of those who look upon activity in the Assembly as an important means of fulfilling themselves as hazzanim. If we cannot all be Presidents there is certainly ample room and ample opportunity for service in the Regions and on Committees. I extend to you all the invitation to become more active in our Assembly more concerned with its affairs. Don't be content to stand on the sidelines and advise; get in and lend a hand. Just so that you may know now greatly we need your help let me cite a few areas of activity where it would be greatly appreciated. The committee for funds for the Cantors Institute has, for several years now, been the major concern only of its Chairman, Arthur Koret who in turn, was the concern of David Putterman. But we all know, acquainted as we are with the facts of life of the fund raising business, that our contribution to the Cantors Institute could increase many times were we able to widen the base of activity on its behalf. We are grateful to Arthur and to all of you who have helped but we must try to keep improving our results. May I suggest that it ought to become an unwritten rule that our Vice President take up the active leadership of the campaign and that he enlist a number of co-chairmen throughout the country who will meet together, several times a year if necessary, to lay out a comprehensive and active program of fund raising so that we can continue to be the loyal mainstay of the Institute. I count the assistance we have given the Seminary in establishing and maintaining the Cantors Institute as one of our most sacred and meaningful obligations.

We must come to realize that far from being a burden it is a responsibility which we should pursue with all our efforts. Just as we seek continuity and eternity in the lives of our own children so should we realize that our hazanut will have meaning only to the extent to which we shall be able to pass it on. The Cantors Institute is our child, we created it. To support it and to guarantee its future is no more than an act of self renewal and self preservation. If we fail it we fail ourselves.

Our Music Committee is another example of a Herculean effort carried only by one man. We could not begin to repay our good friend, Moshe Nathanson, for the days without end spent in bringing our publication *Zamru Lo*, Volume 1 and Volume 2, to the light of day. His talent, his impeccable musical taste, and his tremendous knowledge have given us two works of which we can be justly proud. However, it is unfair to expect one man alone to carry on such a tremendous task. It is not possible that, in an organization as large as ours, there are not at least a dozen other men who could lend a hand.

We have had, these last two years, the invaluable

assistance of Paul Kavon, who has carried on the work of the Publications Committee magnificently. However, here, too, it has been the work of less than a handful of men. Aside from Paul's efforts, we have been able to count regularly on only the heart warming loyalty of Max Wohlberg and one or two others. I think, too, that the scope of our publication has been too limited. May I suggest that we give serious consideration to the establishment of a Journal of Synagogue Music, to appear quarterly or even semi-annually. Such a journal would encompass in its pages the entire field of music for the synagogue. Articles of scholarly research and interest should be invited from all areas of the Jewish community. Its pages should be open, too, to discussions and experiments in the liturgy of our service as well as its music.

We have talked for many years now of the publication of an anthology of the most meaningful papers read during the course of our conventions. I can think now of more than a dozen such worthwhile contributions to our field of knowledge, which could be published and made available to the American Jewish community.

I come now to the committee whose work is the backbone of the existence of our Assembly—the Placement Committee. Years ago, the work in this area was for the officers and the members in the ranks what might be best described as an *ungevaitigte frageh*. We are pleased that those days are now over. We have not solved all of our placement problems. When five men are suggested for a particular post, there are bound to be at least four unhappy candidates shortly thereafter. There will also never be enough leading pulpits to satisfy everyone. But I am convinced that we are moving in the right direction.

In talking of placement, it is difficult to conceive how we should have gotten as far along in that area as we have without the devotion and loyalty of our colleagues who constitute that committee. Its Chairman Alvin Schraeter has been a tower of strength. His sympathetic understanding, his knowledge of the field, his dedication to the work will be difficult to surpass. We are happy that new areas of personal activity have opened for him, but we are truly disappointed that his valued service will no longer be available to us. We extend to him the thanks of the entire Assembly for the many years he has given us. His coworkers, Abraham Friedman, Morris Schorr and Paul Kavon are as well known to you as they are to me. The former two, Abraham Friedman and Morris Schorr have served loyally and efficiently for over ten years. While most of us were enjoying our well earned vacations, these men were on the job carrying on our work. Their contributions have put us eternally in their debt.

A word now about a project which has been occupying the greatest portion of our time and efforts this last year. I speak of course of the negotiations we have been conducting with the Officers and the Executive Director of the United Synagogue of America.

The report you have heard this afternoon represents only a tiny portion of the many, many hours of negotiation and discussion which have gone into arriving at a mutually satisfactory solution.

Before I speak of the solution itself I should want all of you to know that the work put in by the Special Committee which I appointed last year to conduct these negotiations has produced a written record of more than 150 typewritten pages. This represents a cumulative effort on the part of these men of hundreds of man hours of time spent in traveling, in meeting, in discussing and in thinking. If we have worked out a practical solution — and for the next years at least I believe we have, it is due entirely to the perseverance and loyalty of these colleagues: Isaac Wall, Moses Silverman, Saul Meisels, Max Wohlberg, Charles Suddock, David Putterman and William Ginsburg. I know that the others of the Committee will agree with me if I take this opportunity to express our gratitude for the outstanding job which Bill Ginsburg has done. At meetings his keen insight, his fine mind and his gracious personality were a major asset. Between meetings he was always available for consultations and discussion. I do not know what we should have done without him and I am delighted to have this opportunity to acknowledge even in this small way the great debt we all owe him.

The United Synagogue of America, two years ago, decided to embark on an orderly program of investigation and, where necessary, to redefine the relationship of its various affiliates. Having been created under its aegis, we have been operating under the sponsorship of the United Synagogue for a number of years now. They have helped to defray some of the costs of our operation; in return we have maintained a number of services to the congregations of the United Synagogue. Most important of all has been the very fact of our existence. The Cantors Assembly has given the Conservative movement an additional loyal and disciplined arm by which it serves its constituent congregations. We have provided still another artery, another means of communication between those who formulate principles and policy at 3080 Broadway and the congregations served by our Hazzanim.

Our Assembly has agreed that all requests by congregations for Hazzanim be processed through the United Synagogue's new Department of Services to Congregations. This new department, which will be presided over by one of our colleagues, will refer these requests to our Placement Commission. The new department will have absolutely no authority in choosing candidates. Its functions will be strictly liaison and administrative. The benefit which will accrue to our Assembly is appreciable. I am sure you know that it has been our constant complaint that many synagogues affiliated with the United Synagogue of America have turned to agencies other than our own when seeking Cantors. With the added prestige of this new department, we feel certain that it will be easier to convince such congregations, in the future,

to turn to us for Hazzanim. Our arrangement with the United Synagogue, in this respect, is on an experimental basis for a trial period of one year. We shall do our utmost, as will most certainly, the United Synagogue, to see that the plan succeeds, that it results in increased benefits to all concerned. After many months of negotiations we have concluded with the United Synagogue an arrangement which we hope will bring us into the Conservative family even more closely than heretofore.

As full fledged members in the United Synagogue we expect to receive financial assistance consistent with that granted the other members to help us to maintain the administration of the Assembly. We shall, of course, continue to earmark the major portion of our income from dues for the publication of both old and new hazzanic materials and to support, as we have been doing each year, a number of scholarly projects suggested by the Cantors Institute.

In addition to the agreement itself we have accomplished something of even greater value. We have opened up a path of communication between the United Synagogue and ourselves. In talking out our problems we have each gained new insight into the situation of the other. Communication, understanding and insight can lead only to better relationships — to closer cooperation, to better service to the American Jewish community. They will bring us even closer to the achievement of the goal we have set for ourselves, which is to bring to our calling a sense of *kedushah*: to adorn it with dignity and with respect; to widen our horizons and to deepen our interests so that we may better pursue one of the noblest callings man can have on earth; to lead his fellowman in prayer.

Our Assembly has made, since its inception, giant strides in the achievement of these goals. While it is not a simple matter from day to day, to chart that progress, looking back with the perspective of history, we can see how far we have come.

Those living in the Roman Empire, during the year 476, for instance, which historians have subsequently pinpointed as the onset of the decline of that civilization, heard no sound of imminent destruction, saw no sign of the decay that was about to overtake them; they probably went about their business as usual, hardly noticing that their generation had come to one of the most critical crossroads of history.

So it is not surprising that many of us, as we go about our daily living are unaware that hazzanut has for the past decade or so been involved in a quiet revolution, a revolution which I am certain history will place between the dates 1947 and this evening. For tonight brings to a close a decade in which the American Cantorate began to come of age; a decade in which the Cantorate was finally able to see in clear focus its true role on the American scene and to take the first sure steps to bring that image to reality.

A revolution is never simple. It is born in the hearts and minds of men of vision, understanding, and faith. It is nurtured by the ferment of events, the actions of brave and of foolish men. It succeeds if it is the true expression of the will of those it comes to help. Its victory is the victory of each participant in the ranks from the lowliest private to the chosen leader.

Yet it is quite natural to think of a revolution in terms of its leader. When we speak today of the revolution which brought our own country into being, the name Washington is automatically synonymous with that event; when we think of the social, economic and military revolution which ripped our nation in two in 1860 in order to demonstrate the equality of men, we cannot help but think of Lincoln.

In Jewish life, when we view the tremendous changes in the nature and role of the American rabbi over the last half century, the name Solomon Shechter comes first to mind.

So it is with us.

Hazzanim have dreamed and planned for generations of setting their house in order, of returning dignity, respect and a philosophy of service to their calling. Yet it was not until the initiative, the strength, the perseverance, the vision and the single-mindedness of one man was enlisted in this cause that the revolution was mounted, the battle waged and the first fruits of victory were won.

It is difficult to utter the name of the Cantors Assembly without bringing to mind the name of the one man who was its chief architect, its energetic builder, its custodian and its champion throughout these last 12 years.

No one knows better than I the difficulties, the trials, the frustrations, the bitter disappointments that were his lot as he cajoled, dragged, pushed us up the path that stretches from the old museum at 3080 Broadway one cold morning in February 1947, all the way to the happy and warm gathering in these wonderful surroundings this evening.

In his opening address on that day he set up a goal and standard for our Assembly from which we have never found it necessary to depart; a credo we have never needed to amend, to diminish or to alter.

No great goal is ever fully achieved; ours, too, is still well beyond our grasp. And this is as it should be. But I daresay that no one can dispute the fact that we have come a long way to it. We have a proud and stable organization, respected by its members and recognized by all as the national organization of Hazzanim. We look forward to ever greater and vital years of service to Hazzanut and the American Jewish community.

## THE DILEMMA OF THE HAZZAN

*By Rabbi Ben Zion Bokser*

You know, of course, who is chiefly responsible for this achievement and of whom T have been speaking.

It is none other than our own beloved David Putterman.

David, you **have** indicated to us this morning that after twelve long, but wonderful years you are anxious to step down. You know, of course, **how** sincerely we wish that you would find it possible to continue. We are consoled by the fact that while you are retiring from the office of Executive Vice President you will remain with us in every sense of the word and that we shall continue to benefit from your experience and devotion in the years that lie ahead.

Despite this long preamble, I still feel the inadequacy of any words to express to you the gratitude and the affection we feel for what you have accomplished. You have been many things to us — a guide, a friend, a teacher, a whole Cantors Institute rolled into one but most of all you have been the deep well from which we drew the courage to strike out in new directions; the courage to remain steadfast to principle; the courage to withstand the indifference of others; the courage to call to task those individuals or institutions who faltered.

And now we must grasp that courage and go on to open a new chapter in our Assembly's history.

We are grateful to you for what you have been to us and what, with the help of the Almighty, you will yet be. As eternal testimony to your achievements, we have this day established the David J. Putterman Scholarship Fund of the Cantors Institute of the Seminary, with a substantial gift to the Institute, the proceeds of which are to be used to provide financial assistance to worthy students preparing for the Cantorate.

Very shortly we shall be honored and pleased to present to you a beautifully engraved silver plaque commemorating this historic event — with the establishment of this fund go our blessings. We pray that the Almighty grant you, your dear wife and all your loved ones length of days, vigor of mind and of body to watch this Fund grow a thousand fold and to continue to reap the nachas which must be yours when you contemplate a task so well done.

The central problem in Jewish tradition is to overcome the limitation which inheres in the word, whether divine or human. The Torah is a record of the divine word, of God's word to man. God's word, as it emanates from God, is surely beyond deficiency. But the moment it descends to the human level, it must take on particularity and finiteness. Man cannot grasp a complete truth, and God's word needs to break into many imperfect fragments so that it comes closer to human comprehension. Besides the written Torah, there thus arises an oral Torah which seeks to accommodate God's word to man's world.

The liturgy is in its nature a human word; it is the word by which man addresses God. There is a sense in which this too, may be deemed divine. Does not the Bible say that wherever man comes to invoke God's name in prayer, God has preceded him to inspire his quest? But in prayer man holds the initiative. It is he who seeks to express his response to the fact of God's existence. And here, too, the central problem is the deficiency of the word. The words which men have spoken to God in prayer are almost endless. Yet the liturgist confesses that God is *L'eilah min kot birkhatah v'shirata* "beyond the praises and hymns of glory which mortals offer Him throughout the world." When one senses God's perfection and the privilege of our lives under His providence, one feels impelled to cry out in words of adoration. But words uttered by human lips are impotent to render God due praise.

There are many elements of deficiency in the words we speak, and they show themselves with special gravity in the words of prayer. One of the basic limitations of a word is the fact that it is only a sign. It is real only to the extent that there is a correlation between the word and some reality in the extensional world. The poet who has caught some glimpse of the wonder of life, and of the greater wonder of the Author of life, fashions a verbal sign as a reminder of that vision. He may say, "The scene was magnificent." In the privacy of his own mind the word "magnificent" conjures up the many images which inhabited that scene and invested it with magnificence. But what of the person who will come after him and who will seek to use the poet's words as a window upon his own world? He can repeat the words, but in the absence of a shared extensional experience preceding it, the words are empty.

The poet who originally cried out *Kadosh atah v'noroh shekha* had, we may presume, a vision of God's perfection and he felt stirred to a sense of awe at the **vision which inspired him**. But how many have repeated those words and felt no special stirring of the mind or the heart at what they assert. Sometimes the poet cites a symbol shared by his contemporaries to give clarity and vividness to his words. The Psalmist had seen the wild-ox, the reem, roaming the country-



side ; he remembered its horns, mighty in defense and attack. Then he coined a metaphor, declaring that God had exalted his horn like that of the wild-ox. But what of people in a later generation to whom the wild-ox is an unfamiliar sight? The Psalmist's metaphor now becomes a source of obscurity, rather than of clarity.

Another serious deficiency with words is that they grow old. Repeated usage rubs off their freshness. There is no surprise in their encounter and no fresh confrontation of their meaning. One concentrates on meeting a new face, but one has pigeonholed old acquaintances into well established categories, and we miss the vital qualities of newness that may have emerged in their personalities. Who concentrates on saying *Ashre*, when the words flow with such ready familiarity? Words are signs, but one needs to confront the word with serious attention to envision the reality for which they are a sign. One beholds with wonder a fresh, new, young face, but one permits old people to pass unnoticed; but there may be more wisdom in the old than in the young. There may be, but we have to pause and look attentively.

Two correctives have been developed to overcome the deficiency of words. One corrective is more words; the other is the use of non-verbal aids to replace words or to reinforce their meaning. We all use words to correct the impressions created by other words. In the history of Jewish tradition, words have been used to amend earlier words, to supplement them, or to interpret them. In the formative period of the liturgy, one finds some daring instances of words correcting earlier words. The liturgist in quoting Isaiah changed *uvorei rah to uvorei et hukol*. The original declares that God is the Creator of harmony as well as of what we regard as its opposite, "evil." The liturgist was presumably troubled about stating in a popular work like the Siddur that God creates "evil." He, therefore, changed *rah to hukol*, and the statement now declares that God creates harmony and begets "all things." With the canonization of the liturgical text, verbal changes became more difficult. They were often the mark of sectarian movements resisted by normative Judaism.

Canonization applied only to the basic rubric of the service. In the gaonic and early period, there arose a vast new literature to supplement the canonized text. The choicest creation is the *piyut*. Here, too, there was resistance. All the great *halakhists* fought the spread of *piyut*, and for reasons with which we can sympathize. The basic rubric of the service is constructed with great care; there is an austerity of language; the ideas are carefully balanced to give us a faithful expression of doctrinally sound ideas. The *piyut* showed no such austerity. Some of it was noble and some only contrived to fit the acrostics of the author's name. The *paytanim*, seeking to overcome the austerity of the classic texts, introduced many of the specially prized ideas of their time, in some cases allusions to Cabalistic mysticism, in some cases elaboration on the theme of angelology. In some cases they took as their

theme contemporary historical events, such as the various persecutions endured by their people. These elaborations made the new compositions relevant to their contemporaries, but they imposed upon the liturgy new limitations of a particular age, its fashions and its pre-occupations.

Some editions of the Mahzor have made it a virtue of including an abundance of *payut*. One would have to extend the number of days of each holy day to do Justice to all the *piyut* which is in those Prayer books, and they have by no means exhausted the subject. Close to 40,000 compositions of *piyut* have been identified, representing the work of close to 6,000 *paytanim*. In the welter of all those many words, the essential words of what constitutes the main service have been obscured.

The *piyut* was born to compensate for some of the inadequacy of the original words of the liturgy. The problem has not been solved. It has, in fact, been extended. For now the words of the *piyut* have joined the words of the liturgy to demand clarification.

A more fruitful use of words to overcome the limitations in the text is represented by the commentary. The classic editions of the Prayer Book were invariably accompanied by a running commentary. There is need to return to it. The general absence of the commentary in modern editions of the Prayer Book has led to the interruption of prayers by the rabbi with oral comments. At times this has been helpful, but sometimes it disturbs the rhythm of a prayer and the mood of the service. Improvised comments are often very prosaic, since improvisation cannot always rise to the nobility of great utterance. The improvised commentary has become characteristic of the modern service, but one wonders whether it has not been of dubious value. The work of the liturgists who were inspired by the mystical tradition in Judaism was more fruitful. They prefaced the great prayers with devotional introductions. Cast in a liturgical idiom and added to the texts, those comments charge the worshipper with sensitivity to the prayer, without breaking the rhythm of the service.

One of the most significant aids toward overcoming the limitation of words is *hazzanut*. *Hazzanut* was born in the musical rendition of Biblical and liturgical texts ; in this rendition the goal was emphasis and comprehension through interpretive recitation. The Levites spoke or read the Psalms in a musical cadence. The cantillation was the noblest triumph of this art. The musical reading of the Torah, the Haftarah, and the Megillot, remains a priceless asset of the synagogue service. Its modern counterpart is the simple interpretive reading of a passage according to *nusah*. It is not sufficiently appreciated by the modern *hazzan* who often prefers the opportunity for exhibiting vocal feats, and shuns the simple, interpretive reading of a text.

*Hazzanut* rose to greater sophistication in the age of *piyut*. The *piyutim* enriched the service with new concepts and images, and allowed for a measure of diversification. Here the *hazzan* was free to improvise. He was often the one who improvised the words and he

also improvised the melodies. But the hazzan of this period knew better than to be a soloist in his art. He took the people as his collaborators, punctuating his hymn with frequent refrains. These refrains were often Biblical verses, which were familiar to the people. Against the background of the continuing stanzas of the *piyut* the refrain invested the otherwise familiar words with a new significance. The *paytan* employed various other devices to facilitate the mastery of his words, including regularity of meter, the alphabetical acrostic, and frequently, rhyme.

The centrality of the word in worship suffered a serious setback in the next stage of hazzanic development, that inspired by the Emancipation. It was overshadowed by the work of Solomon Rossi (1570-1628) who composed music for various portions of the Prayer Book to be sung by three, four, five, six, seven and eight voice ensembles. It reached its apex in the compositions of Sulzer, Lewandowski and their disciples. The new hazzanut reflects the influence of Christian or secular musical models; it shows great musical sophistication, and represents an adaptation of general musicianship to Jewish liturgical themes.

The new music has sometimes been decried as a departure from the nusah; that its melodies broke with the motifs in the Jewish musical tradition. Sometimes it is guilty of this. But what was critical in the new music was the displacement of the word from the center of attention. The word was overshadowed by the song. Complicated part-singing of compositions afforded an autonomous satisfaction to the listener, the purely aesthetic satisfaction of competent musicianship. The hazzan was no longer concerned with recharging the power of the text as he was with giving the congregation an aesthetic experience for which the text was only the occasion. The new *hazzanut* enriched the aesthetics of the service, but it took for itself other goals than aiding the worshipper in meeting the challenge of the liturgical word.

The modern synagogue is heir to all the above developments. By virtue of tradition it stands committed to the centrality of the word. The modern worshipper knows instinctively that he must come to terms with the word, but he often lacks the key that will open the words to him to release their hidden meaning. He must study the language of prayer. He must reenter the theological climate of the Prayer Book to understand its underlying concepts. But he also looks for assistance to the hazzan. The hazzan himself, however, faces a dilemma. What kind of *hazzanut* shall he practice?

The worshipper is not always conscious of his own needs. Sometimes he only seeks in the synagogue an aesthetic experience, mistaking it for worship. He wants from the hazzan what he gets from the opera singer-art rather than prayer. Yet the rise of the Young Israel synagogue, which emphasizes simple melodic chants, the popularity of congregational singing in all synagogues, points to a seeking after the values of an older *hazzanut*, the *hazzanut* which gave the word its primacy.

The hazzan today is caught between many conflicting claims. Congregations arrive late and they want to finish early. He tries to recite some *piyut*, to do some elaborate choral compositions, to lead in some congregational singing, all within a very brief allotment of time. The result is often shoddiness. He recites only the concluding line of a *piyut* and does not bother with the rest. He will spend forty-five minutes on the *Unesaneh Tokef* and omit or rush through the *Malhuyot*, *Zihronot* and *Shofrot*.

There is need for a redirection of effort. *Hannanut* is a branch of music, but its goal is not aesthetics as such. It is music for the sake of something other than itself, greater than itself, the word. Its triumph is not an elaborate rendering of one or two compositions, but the soulful interpretation of the great themes which are unfolded by the service as a whole. This would not rule out the choral composition, but it would de-emphasize it. It would limit it to those few selections that can be read with feeling. The emphasis would fall not on the glory of the hazzan's great voice, nor on the intricacy of his melody, but on the interpretive rendition of the words, the simple, soulful, melodic reading which will ignite the word and help it to stir the heart to God.

The rabbi and the hazzan are partners in this quest; both exist as the servants of the word, even as the word exists for the glorification of God.

Wednesday, May 13, 1959

## ISRAEL INDEPENDENCE DAY

### MORNING SESSION

### SPECIAL PRAYER IN HONOR OF ISRAEL INDEPENDENCE DAY

*By Hazzan Myro Glass*

*(Delivered also in Hebrew)*

Our God, and God of our Fathers, we the Cantors Assembly of America, who are dedicating this day in honor of Israel's Independence Day, ask thy guidance in our deliberations and pray that Thou art with us in this great historic day.

We beseech Thee O Lord to spread thy wings of protection upon Israel which has been the beacon of light to the entire world and our hope and aspiration for generations.

The Hazzanim who, with great fervor and emotion, have faithfully presented the pleas of Thy People to Thee, pray that Thou guide them in the path of righteousness and justice, and that Thou givest of Thy wisdom to the leaders of Israel so that they may be the messengers of peace unto the peoples of the earth.

We are grateful and thankful to Thee O God for witnessing the great strides our brethren in Israel have made since the State was established. We are indeed a

blessed generation; realizing the ingathering of so many people from many lands and uniting them as one. The irrigation of the land, the blossoming of trees in the mountains and valleys, the revitalization of our people and its culture is indeed one of the greatest accomplishments of our times and future historians will record this as the golden era of the rebirth of Israel.

We pray to Thee, O God, that peace may prevail so that Israel shall be able to rekindle again the message of our ancient prophets in this atomic missile age.

We Hazzanim especially look forward for the new melody to come out of Zion so that we may again, through the biblical and prophetic melodies, rekindle the spirit and hope of our people wherever they may be.

We pray to Thee O God that Israel shall go forth from strength to strength so that our people will live again with renewed spirit in order to carry on our glorious heritage.

Amen

## A DAY DEVOTED TO HAZZANIC STUDIES

WORKSHOP NO. 1

### THE BAR MITZVAH FUNCTION -AN EDUCATIONAL OPPORTUNITY

by Rabbi Abraham E. Millgram

Lord Acton's oft-quoted observation that power tends to corrupt curiously enough applies even to the Jewish educator whom we hardly associate with the wielding of power. When modernity deprived the *Melamed* of his Kanchek he was left considerably weakened. But developments in American Jewish life have amply compensated the Jewish educator by providing him with the Bar Mitzvah function in which he has discovered a source of considerable power. He quickly availed himself of this power and he has been wielding it with effectiveness. With the approval of the lay school board, the Jewish educator has succeeded in eliminating a good deal of chaos and in bringing considerable order into the pattern of Jewish education. He has enforced three years of Hebrew school attendance as a prerequisite to a full Bar Mitzvah synagogue ceremony. He has further decreed that Bar Mitzvah preparation should not "interfere" with the Jewish education program of the school. Bar Mitzvah instruction was to be extra-curricular and was to take place before or after regular *class*. **In some cases** an additional session for Bar Mitzvah instruction was decreed, necessitating the pupil's attendance on an additional day of every week. To be sure, the pupil did not suffer from the additional session. But the "take-it-or-leave-it" approach is of crucial significance. It is spiritually and educationally dangerous. It introduces a potentially corrupting element.

### Prevailing Attitudes

The Jewish educator's evaluation of the Bar Mitzvah function is, to say the least, derogatory. What is worse is his blindness to its great educational potentialities. On the one hand, there are widespread and constant attacks on the Bar Mitzvah function. It is often referred to as a curse and a rottenness in the bones of Jewish education; it is blamed for the boys' termination of their Jewish education at the age of thirteen; and it is held responsible for the glorification of the Bar Mitzvah banquet. On the other hand, there is a total failure to recognize, let alone utilize, the spiritual and educational values inherent in the **Bar** Mitzvah function. This imbalance represents the proverbial biting of the hand that feeds you. It is obvious to any objective observer that were it not for the Bar Mitzvah ceremony and our people's firm attachment to it, many of the boys who end their Jewish education at thirteen would terminate it at a much earlier age, and that another substantial number would never register in the Hebrew school.

But more significant is the blindness that has afflicted many Jewish educators. Their vision seems to be blurred. They see in the **Bar** Mitzvah nothing more than the opportunity to enforce a number of desirable regulations governing prerequisite attendance at Hebrew school and the timing of the Bar Mitzvah training so as not to interfere with regular class instruction. They have failed to discern in the Bar Mitzvah function powerful motivations and unique educational opportunities.

To be sure, the Jewish educator has used his power only *L'shem Mitzvah*. He has used it to raise educational standards and to eliminate the chaotic conditions which made it possible for twelve-year-olds to enroll in the Hebrew school solely for the Bar Mitzvah ceremony. But in exploiting these powers only administratively the Jewish educator has paid an exorbitant educational price. He has made the Bar Mitzvah ceremony into a terminal point in Jewish education. The student, motivated solely by the ceremony and its accompanying personal benefits, attends Hebrew school only because it is a prerequisite for that ceremony. He submits to the enforced attendance with reluctance. **He** accepts it as the necessary price for the achievement of his desired goal. This attitude is especially characteristic of the parent who, immediately upon enrolling the boy, embarks on a sort of *S'fir't Ha-Omer*, a counting of months and days to the boy's receiving the Torah on his Bar Mitzvah Sabbath and, along with it, his *Sh'tar Herut*, his certificate of liberation from the yoke of the Torah.

### A Logical Approach

The logical approach of the Jewish educator to all educational problems should obviously be educational and only to a limited degree administrative. In regard to the Bar Mitzvah function, the Jewish educator **should first** of all, rejoice that modern American Jewish life has developed the Bar Mitzvah institution in such a way as to give him powerfully motivated stu-

dents and parents. Logic dictates that instead of the current practice among Hebrew teachers and principals of berating the Bar Mitzvah function, they should rather accept the institution as a blessed opportunity for the Jewish education of children and parents. If modern life has robbed most Jews of the genuine love of Torah, it has fortunately provided a substitute motivation, not as pure and lofty as love of Torah, but nonetheless deeply rooted and potentially effective. The Jewish educator should approach this educational objectives for the achievement of which he should employ the parents' and pupils' motivations inherent in the Bar Mitzvah function. In the utilization of these motivations the Jewish educator should obviously avail himself of tested educational methods and devise in order to render the Bar Mitzvah preparation into a rich educational process.

### Objectives of Bar Mitzvah Preparation

The objectives of the Bar Mitzvah function are well-known and need no new formulation. They have been clearly summarized by Hazzan Max Wohlberg in his splendid article, "Bar Mitzvah Instruction," which appeared in the *Synagogue School* issue of September 1953. Hazzan Wohlberg succinctly establishes the basic goal of Bar Mitzvah as follows:

The proper goal for a Bar Mitzvah is his full integration into Jewish life. The Sabbath of his Bar Mitzvah is to serve only as an occasion for his initiation into the fold, as a day of acceptance of obligations, and as a time for the pledging of loyalty.

The Bar Mitzvah ceremony, unless it is followed by clear evidence of the youth's intent to assume his place in the religious Jewish community, is an empty ado and the preparation for it a waste of time and effort.

If the basic goal of Bar Mitzvah preparation is the pupil's "full integration into Jewish life," that preparation necessarily assumes a significance which is congruous with the objectives of Jewish education as a whole. Viewed from this angle, preparation of the Bar Mitzvah student necessarily transcends the performance on his Bar Mitzvah Sabbath, and the implementation of the program exceeds the role of an extra-curricular activity. It necessarily demands a wider perspective and a sustained educational effort leading to the development of a curriculum worthy of the opportunity. This approach, however, is possible only if we accept five principles and assumptions that are basic. These are:

#### Equality of the Sexes

1. Modern American Jewish life is based on the equality of the sexes. The public schools are not only co-educational but do not differentiate between the sexes insofar as standards and curriculum are concerned. Jewish life is becoming acculturated and a Bar Mitzvah ceremony for the boys without an equivalent Bat Mitzvah ceremony for the girls is becoming increasingly an anachronism. Not only are the girls

equally our children and therefore deserving of treatment equal to that of our sons, but their ultimate role in Jewish life will undoubtedly outweigh that of the boys. It will have a greater impact and determining influence on the nature of Jewish life in the coming generations because women occupy more strategic positions in both the home and the community, positions which render them culturally more dominant. Planning a curriculum for a Bar Mitzvah without including the Bat Mitzvah is to plan a less than fifty per cent program. Hence this paper will plan simultaneously for both. Even that part of the program that deals with the chanting of the *Haftarah* applies to the girls as well as boys, especially since girls generally chant the *Haftarah* during the Bat Mitzvah ceremony.

#### A Sustained Educational Effort

2. A program of Jewish education that envisages preparation for mature Jewish living must go far beyond preparation for the Bar or Bat Mitzvah ceremony. It presupposes a program that embraces the why and the how of Jewish living in the home and in the synagogue. It involves the pupil's relationship with himself, with his fellow man, and with God. In short, it involves a curriculum in which preparation for the ceremony is only a small segment of the program. The curriculum leading to the attainment of our objective must envisage not merely the training for a performance but a sustained effort in educating and molding the pupil's personality.

#### Continuation of Jewish Education

3. Preparation for mature Jewish living cannot possibly terminate at the age of thirteen. To quote a statement of educational policy adopted at a recent meeting of the United Synagogue Commission on Jewish Education: "Congregational schools are becoming increasingly convinced that a sound program of Jewish religious education cannot terminate with the Bar or Bat Mitzvah ceremony . . . . Terminating the child's religious education at that early point leaves him with a child's conception of God, the Jewish way of life, and the history and culture of the Jewish people." It follows that every time a student leaves the Hebrew school at the age of thirteen he is an eloquent witness to the failure of our educational program and to the fact that "the Bar Mitzvah ceremony was an empty ado and a waste of time."

#### Parent Education

4. The education of our children for mature Jewish living, and its corollary, their choice to continue their Jewish education beyond the age of thirteen, are impossible of achievement unless the parents are simultaneously educated to want to live more Jewishly and to expect their children to continue their Jewish education beyond their thirteenth birthday. An educational program for Bar and Bat Mitzvah must therefore take into account a parallel program of parent education.

### Precludes a Crash Program

5. Finally, education, if it is conceived to be more than training for a performance, demands sustained patience and considerable time. It precludes a crash program during the six months or even the whole year preceding the ceremony. In a sense, preparation begins **on** the day the pupil learns his first letter of the Hebrew alphabet or his first Bible story. But even the official preparation must start at a much earlier time, not less than two years before the Bar or Bat Mitzvah function.

### Proposed Curriculum

If we accept the above criteria, our curriculum for Bar and Bat Mitzvah students can be constructed with relative ease. To begin with, it will be based on a two-year course of studies, starting in the September closest to the children's eleventh birthday. During these two years the curriculum should provide for one weekly period of study of Jewish life in all its aspects. During the first year the children might use as their text *My Jewish Holidays* by Azriel Eisenberg and Jessie B. Robinson. During the second year they might use *My Jewish Heritage*, a companion volume to the above text. This volume covers every aspect of Jewish life except the holidays. (It is now in preparation and will probably be available a year from now.) Prior to their Bar and Bat Mitzvah ceremony, each pupil should be expected to pass an extensive examination on Jewish life, an examination based on the two-year course that they will have completed. The test should be given about six weeks before the ceremony in order to provide for a re-examination in case of failure.

The Bar Mitzvah curriculum should further provide for another course dealing specifically with the synagogue services. This course should be integrated with the Junior Congregation services and with the Sunday morning youth service. During the first year the pupils should master the Sabbath services, the fluent reading of the prayers, the understanding of their general or detailed meaning, and their traditional chanting, so that they may be able both to participate in the service and lead the congregation in prayer. During that first year the pupils should also master the *Birkhot Ha-Torah*, the *Birkhot Ha-Haftarah*, and the *Tropes* of the *Haftarah*. (For the method of teaching the musical elements, see Hazzan Max Wohlberg's article on "Bar Mitzvah Preparation.")

During the second year the children should use this period to learn how to put on *T'filin*; but mainly for the intensive practice of chanting various *Haftarot* both in class and in the Junior Congregation. This should be an on-going activity during the whole year so that chanting the *Haftarah* may become a firm element of the child's permanent equipment for Jewish life. Several weeks before the Bar or Bat Mitzvah service there should be a number of special rehearsals so that the pupil will read and chant the *Haftarah* with absolute perfection.

The chanting of the *Maftir* should be discouraged because it has no real educational value except for those children who are being trained as Ba'aley *Kri'ah*. Such children are usually given specialized training. Other children are often confused because the *Ta'amim* of both the Torah and the Haftarah are similar in some respects.

### Parent Involvement

In addition to these two regular periods the second year should contain a third course given to the children and their parents jointly. It should be taught by the most competent member of the faculty, and should deal with the essential elements of Judaism, its basic concepts and its central institutions. It is during this year that the meaning of Bar and Bat Mitzvah should be explored and clarified, and the urgency of the continuance of Jewish education should be impressed upon both parents and pupils. This course should obviously be given on Sunday morning for the convenience of the parents.

The involvement of parents and children in a joint course of study sounds revolutionary and perhaps impractical. But it has been done successfully, and the results have been most encouraging. In the school where this program has been in practice for a number of years, the Bar Mitzvah banquets have been de-glorified and the drop-outs after the Bar and Bat Mitzvah services have been reduced almost to zero.

In order to obviate the danger of forgetting the skills of leading a congregation in prayer and of chanting the *Haftarah*, it is imperative that a youth congregation be established so that pupils may have ample opportunity to conduct services and to receive the *Aliyah* of *Maftir*. In smaller congregations, where there are few *B'nei* and *B'not Mitzvah*, the *Maftir Aliyah* should be regularly assigned to those boys who have been Bar Mitzvah, and in congregations where women are called to the Torah, the *Maftir may* be assigned to girls who have been Bat Mitzvah.

### Program Is Within Scope of School Curriculum

The above program envisages a well rounded preparation for mature Jewish living and for active participation in Jewish life. What is more important, the program is altogether within the accepted scope of our school curriculum. The time allotment of our curriculum normally provides for an hour and a half to two hours for the general area of "Jewish life and religious practices," an area of instruction which includes the teaching of prayer. During the two years preceding the students' birthday this time is allotted to the teachings of Jewish life and religious practices as preparation for the Bar and Bat Mitzvah ceremonies. Utilizing the extraordinary motivations of both pupils and parents, the program assumes significance and relevances. It is infused with potentialities which transcend normal Jewish educational activities. The acceptance of the above program may prove to be a classic example of the psalmist's words :

*Even moasu hubonim haytah l'rosh pinah.*

"The stone which the builders rejected  
Is become the chief cornerstone."

It is my firm conviction that the Bar and **Bat Mitzvah** ceremonies which have developed in the American community into a powerful institution are potentially a great blessing to Jewish education. This opportunity has long been knocking at our school doors. The time has now come for the Jewish education to apply to the vah ceremonies which have developed in the American Bar Mitzvah function the rabbinic injunction:

*itvah habaah l'yadkha al tahmitxenah.*

"If worthy opportunity comes your way do not neglect it."

## WORKSHOP NO. 2

### "REQUISITES FOR DEVELOPING A CHORAL GROUP"

by *Mr. Shalom Altman*

#### INTRODUCTION

There has been a revival in choral singing all over the nation although the experts have not as yet been able to determine the causes. Whether it is because people are satiated with television and are now able to tear themselves away from it; or the change in the complexion of the synagogue to community centers because of the shifts in population; or the latent desire simply to sing together, it all augers for the good. Music has always been the vocal expression of our people from Biblical days to the present. Even in the concentration camps, choral groups were organized under the most depressing and painful conditions.

The volunteer choral group is faced with manifold problems. With the rapid growth of our synagogues and centers, the individual who would like to participate finds he has little time to devote to it because he is usually involved in other activities such as PTA, Men's Club, Sisterhood, Fund-raising, Adult Education, etc. This can be overcome to a great extent if the synagogue would give equal recognition to those contributing to the cultural and aesthetic growth of the institution as well as to those who aid its financial development-for music is the very soul of our synagogue and singing its expression. Other problems such as materials, personnel, rehearsal rooms are mechanical ones that can be easily overcome providing the attitude towards this activity is positive and encouraging.

Following are some suggestions which can be of definite aid once the project of developing a choral group has been decided upon.

I OBJECTIVES-The choral group must have definite objectives and goals in order to show growth and achievement. When these are set, the proper materials can then be selected and rehearsals planned efficiently.

#### SUGGESTED OBJECTIVES

1. Periodic Friday evening Services
2. A special Holiday Service
3. Jewish Music Month Concert
4. Special Synagogue Events
5. Community Service-e.g. hospitals, home for the aged, etc.
6. Participate with other choral groups e.g. Music Festival.

#### II PLANNING FOR THE VOLUNTEER CHOIR

1. Personal interest and enthusiasm of the Cantor or Music Director are essential.
2. Publicity stressing the objectives of the choir and creating the desire to participate on a regular basis.
3. Choose the day and time of rehearsals carefully — avoid conflicts with other important activities.

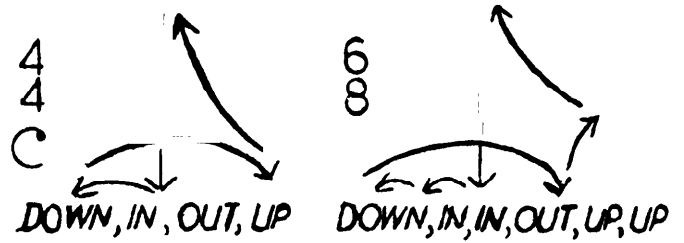
#### III REPERTOIRE

1. Select repertoire that is not too difficult yet is in good musical taste.
2. Plan selections that can show rapid achievement and gradually introduce more difficult material.
3. Be certain that the vocal range is comfortable for your particular group.
4. Choose those songs which your group can do best chorally — not necessarily those which they like or are great classics.
5. Wherever possible select songs which have multiple uses e.g. Yismach Mosheh can be sung at a Sabbath Service; as a Shavuot song ; as a folk-song.

#### IV REHEARSALS

1. The conductor must be thoroughly prepared. He must know the various vocal parts, meaning of the texts, background of the songs, tempo, dynamics, expression etc.

2. **Watch the interest span!** do not spend too much time on one song but do not leave it until a real impression has been made.
3. Teach new material at the beginning of the rehearsal while the group is fresh and "review" work later on.
4. Encourage the group constantly, even though their efforts do not seem to reach the desired results. Never ridicule. Sarcasm is a negative form of humor.
5. Be pleasant at all times. If you have a **good** sense of humor, use it.



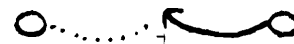
7. Signal to **begin**: hold both arms stretched out sideways. The right hand swings in a small arc towards the center of the body and the group sings on the downbeat.

## V CONDUCTING

("How To Teach A Song")

### Proper Use Of Gestures

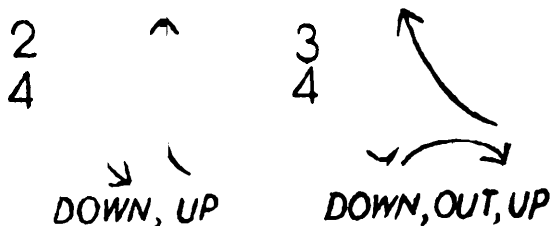
1. You can convey any interpretation of a song most successfully with the correct use of gestures. The voice alone is never sufficient.
2. To overcome your initial awkwardness it is advisable to practice before a mirror.
3. Be sure everyone in the group is looking at you. Tell them to do so.
4. Suggest that they watch your hand closely and see what it tells them to do.
5. Hold nothing in your hand while conducting so that complete contact with the group can be maintained.
6. The beat, which is indicated with the **right** hand, should be steady, even and sure. This is the beat that is used from the beginning to the end of the song without stopping.



8. **Signal to hold a note**: The left hand is held aloft while the right continues to beat time.



9. **Signal to stop the singing**: The right hand, which is beating the time, gives a sharp, short swing to the right indicating a cut-off.



## DYNAMICS

1. The left hand is used to indicate the dynamics of the song.
2. For Crescendo (increased volume) raise the left hand, palm up.
3. For Diminuendo (decreased volume) lower it, palm down.

AFTERNOON SESSION  
WEDNESDAY, MAY 13, 1959

WORKSHOP NO. 3

THE HAZZAN AND HIS ROLE IN  
ADULT EDUCATION

by Hazzan Irving Schreier

In recent years there has been an ever increasing awareness among our colleagues of the tremendous importance in creating a line of communication between ourselves and the youth of our Temples, thus extending a vital influence over them through the many avenues open to us.

As important as is this emphasis on Judaism *l'atid lavo* we must not minimize or discount the present generation of adult congregants, but rather seek the channels whereby we may impart to, and instill in them a love for our revered heritage and traditions.

As an approach to this situation, we may realize that many of the activities that we think of, as primarily instruments to facilitate the juvenile education, may either be commingled with, or in a flexible manner converted to adult usage.

Among these activities, I call your attention to a function at our Temple which is referred to as the Prayer Breakfast Club, known in other communities as Talis-Tefillin Club, Minyonnaires etc. Such a group to be sure is not unique, but the Prayer Breakfast Club organized at our Temple has been designed to serve both adults and youth.

The initial step in organizing such a group must be that of sponsorship. I therefore asked the Mens Club to sponsor this project. A group of committees was formed and a list of duties and responsibilities was printed for them, thereby avoiding the possibility of any detail being overlooked. The time schedule for this activity is approximately one hour, allotting 35 minutes to Chapel time and 25 minutes for breakfast. Since time does not permit the *davening* of a complete service, we highlight the more significant prayers both in He-

brew and English, including responsive readings. These prayers I invariably preface with brief comments pertinent to that prayer, comments that are not only informative, but also induce the worshipper to pray with reverence and understanding.

The prayers are chanted in the Weekday mode. Considerable emphasis is placed on this mode since it is too often neglected in favor of the more popular Sabbath melodies. At certain points in the service, both the Hebrew prayer and its English equivalent are chanted in the proper *nusah*. This may at first seem a bit unusual, but after having employed this technique for a considerable length of time, I have noted a distinct sense of inner satisfaction among those of the congregants with very little Judaic background. Perhaps this is their passageway to Traditional music. A typical example **would be the chanting of the Birkhat Kohanim in Hazorat HoShatz**. Needless to add, the musical setting for the English portion must be refined, and thoroughly prepared beforehand. The use of highly melodic prayer fragments is recommended.

At the conclusion of the prayer portion of the service, a short (5-10 minutes) talk is given on a subject pertaining to an aspect of Judaism. Topics have been liturgical music, history of prayer, Jewish ethics and attitudes etc. This talk has come to be most eagerly awaited each Sunday. Among the gratifying results is the fact that a number of the Prayer Breakfast Club adults now regularly attend Sabbath Services. It is important to remember to keep the presentation of the discussions and talks on such a level as to maintain both the interest of the youth and adults.

At the conclusion of the prayer and talk, we then adjourn for breakfast. This is preceded by the *Hamotzee*, and followed by the short form of grace chanted in unison. You may be interested in my motive in asking the Mens Club to sponsor this project. The answer is to be found in the fact that all too often the Mens Clubs in a great many Temples are organized and maintained generally for purely social purposes. There is no gainsaying the fact that the social side of the picture provides a healthful balance in the overall makeup of our congregations. Nevertheless one may



attribute a progressive disinterest, or in some cases a decline in membership in these groups, to the fact that the organization is not connected vitally with an activity that has an abiding fundamental value. Ergo, my choice for sponsorship.

#### Cantors Club

Another group with flexibility to serve adults is the Cantors Club. In every congregation there is always a certain number of youngsters who aspire to learn to chant the prayers at the pulpit. We found a similar situation among our adults. I therefore invited interested men to participate with the teenagers in evening study sessions. On certain occasions wherever feasible, the father of the Bar Mitzvah was trained to chant the *Psukay D'zimro* service. One can well imagine the thrill of a parent actively participating in this milestone of his son, who in some case will chant the Musaf service. Here is example of a religious simchah that creates an impact and is infinitely more meaningful than most similar events.

#### Lecture Series

The properly conceived lecture can be a most potent influence in advancing the cause of Hazzanut in particular and Jewish music in general.

A lecture series may be offered to the Congregation or to the general Jewish community at large.

In my case I presented a series of ten-one hour lectures on Jewish music through the auspices of the Jewish Center at their Institute of Jewish studies. By prudent use of phonograph and tape recordings plus vocal and instrumentals excerpts, and a carefully planned approach to the subject, a great deal may be achieved. A word of caution in a presentation of this sort: we must not assume any knowledge on the part of our listeners, but generally speaking, present an elementary and fundamental talk, so that our minimal result will be an audience with a budding basic knowledge of the subject.

In such manner, one may lecture on a fairly wide scope of Jewish Music, and educate his listeners to pursue advanced information on their own initiative. The subjects presented were: Cantillation, Liturgical Music, East European Folk Song, Music of Ancient and Modern Israel.

Particularly important to note was the clarification of fundamental misconceptions in certain areas of these subjects. This was brought to light in the question and answer period following the talk.

Since every fair-sized city maintains an institution of higher learning, there is the thought of the Hazzan occasionally being called upon to lecture to Jewish or even non-Jewish groups. This is frequently the case with Hillel programming.

#### Study Groups

The Study Group in the Synagogue has always been an area considered by Rabbis extremely worthy of cultivation, for the purpose of disseminating Judaism. This group will also constitute a potentially fertile area for the Hazzan. On occasion my Rabbi has invited me to speak on Jewish Music at Sabbath Eve Services. This has invariably resulted in requests to continue the subject via study groups.

The study group may take a variety of forms. A fairly new technique is the "downtown luncheon group," a gathering for lunch and discussion to follow. This has been in most instances the province of the Rabbi. I am quite sure that were the Hazzan to broach this subject to the Rabbi, he would be amenable to the idea of the Hazzan conducting the discussion at alternate or periodic meetings.

Although most papers may be high minded and idealistic, to truly accomplish their purpose they must be realistically conceived. Keeping this in mind, we must face the fact that in certain Congregations these study groups may be small in attendance. Let this situation not be a deterrent to our efforts, but let us keep the old adage "Great oaks from little acorns grow," as a motto, and in doing so, we may create a "hard core nucleus" of members with a spirit that can be highly infectious and ultimately spread to others.

#### Sisterhood and Men's Club

A conscientious Hazzan will certainly endeavor to extend a beneficent influence to practically every area of congregational life. This of course, does not imply that "blood, sweat and tears" go into each and every activity, but rather that he will pursue a sensible proportionate approach to the activity in relationship to its overall importance, and thereby avoid over-extension and fragmentation of himself, factors that result in poor total performance.

At one time or another, throughout the year, the Hazzan is invited to perform at Sisterhood or Men's Club gatherings. This is all to the good, but if I may recall an old Jewish expression "beser is nisht du kein Shiur," this situation may be improved upon. The Hazzan may make the following suggestion to the program committees of these organizations. That he conduct a 5-10 minute "group song session" during a specified period at the regular meetings. Most effective are simple songs with an ample amount of melodic and rhythmic content; and having a connection with an approaching holiday or significant occasion. This not only enlivens many a meeting, it also creates an affinity and bond between the organization and himself.

In conclusion, may I offer this wish for ourselves in particular and all Hazzanim generally; that we be possessed of initiative and alertness, to leave our musical imprint in the minds and hearts of our congregations. Thereby we may attain oneness with *Hakadosh Barukh Hu*, in the sense, that as he is a *M'chayei Hamaytim*, so are we the "revivers of the deadened Jewish spirit."

## A) SELECTED BIBLIOGRAPHY

### Literature:

Great Ages and Ideas of the Jewish People	Edited by Leo Schwartz
Guideposts in Judaism	Jacob B. Agus
Jewish Ethics	Israel I. Mattuck
Basic Values in Religion	Mordecai Kaplan
Modern Jew Faces Eternal Problems	Aaron Barth
Judaism and Psychiatry	Edited by Simon Noveck
Cantillation of the Bible	Solomon Rosowsky
Jewish Religion	Julius H. Greenstone
Jewish Liturgy and Its Development	A. Z. Idelsohn
Siddur	J. H. Hertz

### Lecture Series:

Music of the Jews	Aron Marko Rothmuller
Music of Israel	Peter Gradenwitz
Of Jewish Music, Ancient and Modern	Israel Rabinowitz
Modern Renaissance of Jewish Music	Albert Weisser
Jewish Music	A. Z. Idelsohn
Cantillation of the Bible	Solomon Rosowsky
Journal of American Musicological Society (Spring, 1950)	Article by Baruch J. Cohen
J.E.C. Series of Lectures on Jewish Music	Jewish Education Committee

### Articles-Convention Proceedings

1955 Notes on Hazzanuth in the U. S.	Hazzan William Belskin Ginsburg
1955 Nuschaoth in the Near East	Johanna L. Spector
1954 History of the Musical Modes of the Ashkenzic Synagogue and their Usage	Hazzan Max Wohlberg
1953 Musical and Hazzanic References in the Talmud	Hazzan Jacob Hohenemser
1953 Liturgical Music of Solomon De Rossi	Dr. Hugo Weisgall
1952 Musical Basis of Nusah	Hazzan Leib Glantz
1952 Evaluation Life and Works of Louis Lewandowski	Cantor Magnus Davidsohn
1951 Hazzanut in Transition	Hazzan Max Wohlberg
1951 Traditional Roots of Jewish Harmony	Dr. Joseph Yasser

B) PRAYER BREAKFAST-

SUNDAY MORNING 9 to 9:55 A.M.

Responsibilities of Committees :

Committee Chairman:

Full responsibility for proper functioning of various committees ; also-liason to Cantor and Congregation.

Ritual Committee:

Distribution of yarmelkas, siddurim, overall propriety and decorum of service.

Food:

Responsible for procuring of food, determination of amounts, breakfast arrangements, and all other details pertinent to it.

Attendance :

Responsible for keeping tabs on attendance, reporting on potential attendees, maintaining good relationship between boys and fathers, and Prayer Breakfast Club.

Committee on Breakfast Sponsorship:

Canvassing for potential breakfast sponsorship weekly, (in honor of or in memory of, or special occasions, birthdays, etc.) setting up of calendar dates for sponsors, promotion of sponsorship.

**EVENING SESSION**

Wednesday, May 13, 1959

**ANNUAL CONCERT**

**I.**

Shema Kolenu ..... Max Helfman  
Velirusholayim Ircho ..... T. Greenberg  
Ma Godlu Maasecho ..... Z. Zilberts

HAZZAN MAURICE GOLDBERG

*Congregation Rodfei Zsdek, Chicago, Illinois*

**II.**

Odecho (Hallel) ..... Unknown  
Ani Maamin ..... Arr. Baluban-Siegel  
Emek ..... M. Lavry  
( Arr : Emil Greenberg)

HAZZAN ASHER BALABAN

*Temple Israel, Wilkes Barre, Pennsylvania*

HAZZAN BENJAMIN SIEGEL

*Temple Israel, Great Neck, New York*

ARKADIE KOUGUELL (*Accompanist to all abooe*)

**III.**

Die Zun Fargeht in Flammen ..... Leo Low  
Adonai Elohim (Israel Symphony) .... Ernest Bloch  
Salenu Al K'tafenu ..... Gorochof-Helfman  
L'chu V'nivneh (Promised Land) ..... J. Chajes

MARI BAROVA, *Contralto*

FLORENCE DUBROW, *Soprano*

ARKADIE KOUGUELL, *Accompanist*

IV.

Borechu ..... *Salomone De Rossi*  
HAZZAN MORTON SHAMES, *soloist*

*Beth El Temple, Springfield, Massachusetts*

Modim Anachnu Loch ..... *Louis Rosen*

HAZZAN LOUIS ROSEN, *soloist*

*Congregation B'nai Israel, New Britain, Connecticut*

V'al Yedai ..... *Israel Alter*

HAZZAN MORRIS LEVINSON, *soloist*

*Temple Keser Israel, New Haven Connecticut*

Yehi Rotson ..... *Behrmun-Neumann*

HAZZAN ARTHUR KORET, *soloist*

*Emanuel Synagogue, Hartford Connecticut*

CHORALE ENSEMBLE

CONNECTICUT REGION

RICHARD NEUMANN, *Conductor*

HELEN RHEIN, *Accompanist*

**CLOSING PRAYER**

*by Samuel La vitsky*

*Student, The Cantors Institute*

*Eloheinu, vaylohei avosaynu-our God and God of our Fathers, God of generations past and generations yet unborn-we pray this day that our labors have found favor with Thee.*

Bless all those assembled here. Strengthen and unity their hearts and minds, so that they may continue to serve Thee in truth and devotion.

O Thou who linketh the generations, do Thou bless our scholars and teachers and all those entrusted with the sacred task of preserving and transmitting our ancient traitions. Keep them forever aware of their heavy responsibilities to their students, that they may enjoy in the fullness of their years, the fruits of their sacrifices and strivings.

Bless these United States and all our leaders and statesmen in the high places of government. Revive their minds and bodies that they may safeguard our glorious country in these times of great international friction and stress.

Do Thou spread the Tabernacle of Thy Peace over the State of Israel in this, her eleventh year of independence, so that she may shine forth as a star in the firmament to give light unto the nations, and to be a constant source of spiritual inspiration not only to her own people, but to the entire world.

O Lord of the Universe, we ask that Thou wilt grant unto us health and sustenance in the years to come, that we may fulfill the goals which we have set for ourselves, in order that we may better serve Thy people Israel.

May it be Thy will, O Heavenly Father, to gather us together next season, so that we may once more dwell together in friendship and in brotherhood to learn Thy truth, and to perfect ourselves in Thy holy service.

Bless us, O Lord, Thou teacher of the generations.  
Amen.

## MEMBERS OF THE CANTORS ASSEMBLY OF AMERICA

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Grossman, Nathan	Tampa, Fla.	Lang, Morris	Williamsport, Pa.
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Gudovitz Charles S.	Buffalo, N. Y.	Leon, David	Bridgeport, Conn.
Guttmann, Isaiah	Richmond Hill, N. Y.	Lerner, Harold	Syracuse, N. Y.
Halevy, Nathaniel	Calgary, Canada	Levinson, Morris	New Haven, Conn.
Hammerman, Herman	Los Angeles, Calif.	Lifton, Gerry	Colorado Springs, Colo.
Hammerman, Michael	Brookline, Mass.	Lind, Joshua	Chicago, Illinois
Hammerman, Saul Z.	Baltimore, Md.	Lind, Murray J.	Chicago, Illinois
Harris, Herbert	Riverdale N. Y.	Lipp, Sigmund	New Bedford, Mass.
Heilbraun, Yehudah	Hollywood, Fla.	Lipson, William W.	Miami, Fla.
Heiser, Mordecai	Pittsburgh, Pa.	Low-y, Morris	Forest Hills, N. Y.
Herman, Henry	Mamaroneck, N. Y.	Lubow, Harry J.	Swampscott, Mass.
Hochberg, Gabriel	Newton Centre, Mass.	Mandel, Yehudah L.	Philadelphia, Pa.
Hoffman, Abraham	New York, N. Y.	Mandelblatt, Asher	Philadelphia, Pa.
Hohenemser, Jacob	Providence, R. I.	Mann, Aaron	Mobile, Ala.
Holtz, David	Baldwin, N. Y.	Mann, Joseph	Philadelphia, Pa.
Holzer, Eugene Y.	Savannah, Georgia	Marantz, Philip	Chicago Ill.
Horn, William	Scranton, Pa.	Margulies, Solomon	Jamaica, N. Y.
Horowitz, Aaron	Wilkes Barre, Pa.	Martin, Stanley	Waukegan, Ill.
Horowitz, Israel	Johnstown, Pa.	Marton, Abraham	Jacksonville, Fla.
Jacoby, Victor	Freeport, N. Y.	Matlin, Bernard	Norfolk, Va.
Kalib, Sholom	Chicago, Ill.	Meisels, Saul	Cleveland Hghts., Ohio
Kandler, Simon	Chestnut Hill, Mass,	Mendelson, Nathan	Montreal, Canada
Kantor, Abraham	Venice, Calif.		
Kaplan, Abraham	Chelsea, Mass.		
Karpo, Sidney	Yeadon, Pa.		

Mendelson, Solomon	Brooklyn, N. Y.	Sachs, Arthur A.	Morristown, N. J.
Messerschmidt, Kurt	Portland, Maine	Sack, Israel	Culver City, Calif.
Michelson, Allan	N. Hollywood, Calif.	Sadowsky, Sol	Far Rockaway, N. Y.
Migdal, Norman	Seattle, Washington	Salkov, Abraham	Los Angeles, Calif.
Miller, Julian K.	El Cajon, Calif.	Salzman, Joseph	Miami, Florida
Mills, Edgar	Newark, N. J.	Sauler, William	Brooklyn, N. Y.
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Nelson, Sholom	Flushing, N. Y.	Schindler, Albert	Cleveland, Ohio
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Okun, Morris	Richmond, Va.	Schreier, Irving	Columbus, Ohio
Olkenitzky, Elija	Philadelphia, Pa.	Schwartzman, Joseph	Atlanta, Ga.
Oppenheim, Mordecai S.	Toronto, Canada	Schwartzman, Seymour	Elkins Park, Penna.
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Osen, David	Teaneck, N. J.	Schwimmer, Moses	Edmonton, Sanada
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Pernick, Morris	Louisville, Ky.	Shapiro, Abraham	Newark, N. J.
Pinsky, Irving	Waterbury, Conn.	Shapiro, Abraham B.	Lynbrook, N. Y.
Postolow, Samuel	Brooklyn, N. Y.	Shapiro, Robert	Charlotte, N. C.
Putterman, David J.	New York, N. Y.	Sheinfeld, Gedalia	Philadelphia, Pa.
Rabinovitz, Pinchos	Chicago, Illinois	Shelinsky, Louis Z.	Chicago, Illinois
Rabinowitz, Abraham	Norwich, Conn.	Shelkan, Gregor	Dorchester-Boston, Mass.
Rabinowitz, Sidney G.	Montclair, N. J.	Sherer, Rubin	Allentown, Pa.
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Rontal, Moses	Chicago, Ill.	Silbermann, Kurt	Norristown, Pa.
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Rubin, Max	Rochester, N. Y.	Sky, Hyman	Union, N. J.
Rubin, William	White Plains, N. Y.	Sonenklar, Jacob	Detroit, Mich.

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Surlin, George	Chicago, Ill.	Weiss, Samuel J.	Washington, D. C.
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Wagshall, Samuel	Rosedale L. I., N. Y.	Zuckerberg, Israel	Brooklyn, N. Y.
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Wahrman, Jacob	Baltimore, Md.	Zymelman, Manuel	Cambridge, Mass.
Wall, Isaac	Philadelphia, Pa.		



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