



## מלכויות

**Rosh Hashanah - Malkhuyot**

2nd year High Holiday Practicum

Atah Vachartanu to B'Seifer Chayim

“Practical Reform” using Mishkan Hanefesh

*Presented by Adam R. Davis*

*April 12, 2016 - 4 Nissan 5777*

*with David Strickland (Piano, Organ) & HUC Choir*



Debbie Friedman School of Sacred Music

Cantorial Certification Program

## Mishkan Hanefesh - Malkuyot Musical Menu

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212 / 397		V'al Kulam / Uchtov	Adolph Katchko	Solo Recit	<i>Katchko Volume III (Red)</i>	p. 103-4
214 / 397-9		Birkat Kohanim +	Moshe Koussevitsky	Cantorial w/organ	Rep. of M. Koussevitsky (Tara)	p. 24
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216 / 405		B'Seifer Chaim 🎵	Goldfarb	Congregational w/piano	Zamru Lo Vol. II	p. 198

🎵 These selections indicate congregational singing, music included on the next page

\* All but the last two of the "10 Verses" of scripture on pages 203 -204 will be read in English only. I will sing Hebrew introductions to these verses, then sing the last two verses of text, which are the traditional texts Kwartin set to music.

+ This setting has been slightly attenuated for the sake of time.

Omissions: The text of Avodah (Retze) is not unique to this service. Most Nusach chant settings for it are fairly unremarkable chants while more formal settings are similar to styles already represented and not unique to Rosh Hashanah.

Some traditional sections of liturgy do not appear in Machzor Mishkan HaNefesh, and therefore, not in this presentation:

U'Mipnei Chatoteinu    U'VaChodesh Shavii    U'minchatam    Heye Im Pefiyot    Ochila La'El    Al Keyn N'kaveh

## Congregational Melodies:

Page 208: *V'Taheir Libeinu (Steinberg):*

v' - ta - heir li-bei - nu ? - ov-d'-cha, l' - ov-d'-cha, l' - ov-d'-cha, l' - ov-d'-cha, be - e - me, v' -  
 ta - heir li-bei - nu l' - ov-d'-cha, l' - ov-d'-cha, l' - ov-d'-cha, l' - ov-d'-cha, be - e - me,

Page 208: *Melech Al Kol Haaretz (Traditional):*

Me - lech al kol ha - a - retz, m' - ka - desh Yis - ra - el,  
 ha - sha - bat,  
 me - lech al kol ha - a - retz, m' - ka - desh Yis - ra - el,  
 ha - sha - bat,  
 lay lay lay lay lay lay lay...

Page 210 *Modim Anachnu Lach (Comisar)*

Mo - dim a - nach - nu lach, mo - dim  
 a - nach - nu lach, mo - dim a - nach - nu lach, l' - o - lam va - ed.

Page 216: *Sim Shalom (Steinberg)*

Sim - sha - lom, to - vah uv' - ra - chah, chein va - che - sed v' - ra - cha - mim, a  
 lei - nu v' - al kol Yis - ra - eil a - me - cha v' - al kol ha - a - mim.


Page 216: *B'Seifer Chayim (Goldfarb)*

Em Em7/D CMA7 Em/B Am Em F#m7b5 B7sus4 B7 Em  
 B' - sei - fer cha - yim b' - ra - cha v' - sha - lom u - far - na - sa - to - va  
 Em Em7/D CMA7 Em/B Am Em F#m7b5 B7 Em  
 ni - za - cheir v' - ni - ka - teiv l' - fa - ne - cha a -  
 (N'ila:) v' - nei - cha - teim  
 G G7 C/G G D7 B7/D# Em G C/E F#7 B B7  
 nach - nu v' - chol am - cha beit Yis - ra - eil l' - cha -  
 Em Em7/D CMA7 Em/B Am Em F#m7b5 B7 Em  
 yim to - vim l' - cha - yim to - vim ul' - sha - lom

## Mishkan Hanefesh Pages 204-205 - 10 Scriptural Verses:


Awake, you sleepers, from your sleep! Rouse yourselves from your slumber!

Awake, like Israel at the sea, to the joyful song of Miriam and Moses:

1.  שִׁירוּ לַיהוָה כִּי-גָאֵה גָאֵה *"Sing to the Eternal, for God has surged in Triumph" Exodus 15:21*


2.  כַּכְּתוּב בַּתּוֹרַתְךָ: יְהוָה יִמְלֹךְ, לְעֹלָם וָעַד. *The Eternal will reign forever and ever!" Exodus 15:18*

Awake, like Israel at Sinai, to the dignity of being God's partners:

3.  וְנֹאמַר: וְאַתֶּם תִּהְיוּ-לִי מִמְּלֶכֶת כֹּהֲנִים, וְגוֹי קְדוֹשׁ:

*"You shall be for Me a holy nation, a sovereign community of priests." Exodus 19:6*

Examine your deeds and return to God. Remember your Creator, you who are caught up in the daily routine, losing sight of eternal truth; you who waste your years in vain pursuits that neither profit nor save: Hear the rousing call to repentance:

4.  וְדַבְרֵי קֹדֶשׁ כָּתוּב לֵאמֹר: בְּחִצְצָרוֹת, וְקוֹל שׁוֹפָר-- הֲרִיעוּ, לְפָנַי הַמְּלֶכֶךְ יְהוָה.


*With trumpets and the blast of shofar, raise a shout before the eternal." Psalm 98:6*

Hear and know the truth of a Higher Power::

5.  וְנֹאמַר: יְהוָה מֶלֶךְ, גֵּאוּת לְבִשׁ; לְבִשׁ יְהוָה, עֵז הַתְּאֲזָר; אֶף-תִּכּוֹן תֵּיבֵל, בַּל-תִּמוּט.

*Adonai is sovereign; robed in majesty; God is clothed in strength; so the world stands firm. It cannot be shaken. Psalm 93:1*

Return to God by pursuing justice and right:

6.  וְנֹאמַר: וְעַז מֶלֶךְ, מִשְׁפָּט אֶהְיֶה; כּוֹנֵנֶת מִיִּשְׁרָאֵל; מִשְׁפָּט וְצְדָקָה, בִּיעֲקֹב אֶתֶּה עֲשִׂיתָ.


*"Majestic One who loves justice, You who established equity, You worked righteous judgement for Jacob." Psalm 99:4*

Look to your souls; improve your ways and your deeds. Let each of you abandon your evil ways, forsake your unworthy schemes. Arise and see the glory of all being; open yourselves to the light of God:

7.  וְעַל יְדֵי עַבְדֶּיךָ הַנְּבִיאִים כָּתוּב לֵאמֹר: עוֹרֵי עוֹרֵי לְבָשֵׁי עֵיז, צִיּוֹן: לְבָשֵׁי בְגָדֵי תִפְאָרְתֶךָ.

*"Awake, awake, O Zion! Clothe yourself in splendor; put on your robes of majesty." Isaiah 52:1*

Listen well: in silence and stillness is the voice of God:

8.  וְחֲזַק מִפָּרֶק הָרִים וּמִשִּׁבַּר סְלָעִים לְפָנַי יְהוָה, לֹא בְרוּחַ יְהוָה;

וְאַחַר הָרוּחַ רֵעַשׁ, לֹא בְרֵעַשׁ יְהוָה. וְאַחַר הָרֵעַשׁ אֵשׁ, לֹא בְאֵשׁ יְהוָה;

וְאַחַר הָאֵשׁ, קוֹל דְּמָמָה דְּקָה.

*"...a great and strong wind rent the mountains, and broke in pieces the rocks before the LORD; but the LORD was not in the wind; and after the wind an earthquake; but the LORD was not in the earthquake; and after the earthquake a fire; but the LORD was not in the fire; and after the fire a still small voice." Kings 19:11-12*

Through worthy deeds, bring near the day of unity and goodness, a glimpse of perfection:

*9 Adonai shall reign over all the earth! On that day God will be one and God's name will be one. Zacharia 14:9*

9.  וְנֹאמַר: "וְהָיָה יְהוָה לְמֶלֶךְ, עַל-כָּל-הָאָרֶץ; בַּיּוֹם הַהוּא, יְהִיָּה יְהוָה אֶחָד וְיִשְׁמוֹ אֶחָד."

10  וּבַתּוֹרַתְךָ כָּתוּב לֵאמֹר: "שְׁמַע, יִשְׂרָאֵל: יְהוָה אֱלֹהֵינוּ, יְהוָה אֶחָד."

*"Listen Israel: Adonai is our God, Adonai is One!"*

*10 verses of sacred text are traditionally recited as part of Malkhuyot, in the column below on the left as found in Birnbaum's Machzor HaShalem. Mishkan HaNefesh provides 10 verses, but only in English, as listed on the right column below. Because of this, a significant liturgical element of Malkhuyot could be overlooked. We will read them in English including traditional nusach for introductions of these verses in Hebrew before being read in English. The verses could be set to music, but for the sake of time, I will only sing verses 9 and 10 in Hebrew.*

## Composer Bios

**Cantor Jonathan Comisar** studied piano, theory and composition at the Eastman School of Music, Oberlin College and was ordained by Hebrew Union College School of Sacred Music in 2000. He has served New York congregations in Rye, White Plains and New Rochelle. He is well known for his original compositions for synagogue and the Musical Theatre stage.

**Herbert Fromm** was a prominent and prolific composer of Jewish music, having fled from the Third Reich from his native Germany. His music is widely known in the Reform movement. Until 1933 he was active in German cultural life, immigrating in 1939 to America, where he served as organist and music director at Temple Beth Zion in Buffalo and Temple Israel in Boston. Many of his works became standard in American Reform Synagogue by the 1950's.

**Rabbi-Cantor Israel Goldfarb** immigrated to the United States from Poland in 1893. He graduated from Columbia University and was on the faculty of Jewish Theological Seminary for two decades in addition to holding a pulpit in Brooklyn for fifty years. Goldfarb's contributions to synagogue music are myriad, and many of his congregational melodies remain staples across the entire spectrum of American Jewish life.

**Cantor Todros Greenberg** was widely respected for his compositions and a 40-year collaboration with Cantor Sholom Kalib, which resulted in the publication of "Heichal Han'ghina V'hatfilah, Volume 1" in 1961, from which I've drawn selections. Born in Odessa, Greenberg immigrated in 1913 and served K'neseth Israel Synagogue in Kansas City. He moved 6 years on to Anshe Sholom Synagogue in Chicago, where members of my own family likely davened with him at one point in time, a congregation where I too davened for a time almost a century later.

**Cantor Brad Hyman** was ordained by Hebrew Union College's Debbie Friedman School of Sacred Music in 2000, and has served as the cantor of Temple Chaverim in Plainview, N.Y., since 2004. An alumnus of NFTY, Cantor Hyman attends URJ camps as volunteer faculty each summer.

**Cantor Adolph Katchko** was a cantor, composer and teacher who served as cantor at Congregation Anshe Chesed in New York. His three-volume Thesaurus of Cantorial Liturgy is a foundational tool for learning cantorial chanting. Schall studied Cantor Eliyohu Rovner and taught for two and a half decades at the Cantorial Training Institute of Yeshiva University and the Belz School of Music.

**Cantor Moshe Koussevitsky** served as cantor at the Sawel Synagogue in Vilna and soon starting in 1924 at the Great Synagogue of Vilna. In 1928 he became cantor of the Tlomackie Synagogue in Warsaw, succeeding Gershon Sirota. Part of a cantorial dynasty, Koussevitzky performed at Carnegie Hall in 1938 and was one of the great voices of the Golden Age of Chazzanut. He and his family escaped the Nazis by fleeing to the Soviet Union. He emigrated to the United States in 1947, becoming cantor of Brooklyn's Temple Beth-El.

**Zavel Kwartin** was born to a wealthy Chassidic family and did not pursue a cantorial career until after his marriage, late in life at the time. By the age of 30, he was appointed Obercantor in Vienna. He arrived in America in 1920 for a concert tour and decided to remain and was appointed Chazan at Temple Emanuel. Many of his compositions are still used in congregations nearly one hundred years later.

**Louis Lewandowski** composed hundreds of ornate works for the synagogue, many of which are found in his collections for Cantor, Kol Rinnah u'Tefillah, and that for mixed choir and cantor, Toda W'Simrah. He helped revolutionize Jewish liturgical music in what were the earliest stages of the Reform movement in Germany, advocating orderly communal singing and instituting the organ. Lewandowski's music was the apex of German Jewish liturgical music, on par with Bach for its simple melodic lines, strict four part harmony, organ accompaniment, all combined with the scales of the traditional 'nusach' or musical modalities of Jewish worship. His works were adopted throughout Europe and are still heard today in congregations of all denominations.

**Josh Nelson** is a popular performer and producer whose modern Jewish music has entered the repertoire of congregations and camps around the world. He has composed many works and regularly appears at the conventions of the major Jewish youth movements, URJ Biennial Conventions, JCCA National Conventions, JCC Maccabi Games, CAJE Conferences and JCCs across the country. He is music director for the URJ Biennial Convention, faculty for the Hava Nashira Music Institute, and artist in residence for the JCC Maccabi Artsfest.

**Cantor Jacob Rappaport** was born in Bessarabia and lived in Tshertkov, Ukraine where his father held a Rabbinic position. There, he learned songs of the city's Hassidic court and sang in the Choir of Cantor Zeidel Rovner. Rappaport immigrated to the United States in 1910, directing the choir of Cantor Yeshaye Meisels and assumed pulpits in Brooklyn and Hartford. He eventually served as President of the Hazzanim Farband in New York, the world's largest cantorial association of the era. He composed a substantial body of recitatives for Shabbat, Festivals, and High Holy Days. He notated well known schemas and sequences of improvisations on Nusach Hatefila for students of an era when the skill of improvisation on the bima was fading.

**Ben Steinberg** is a well-known composer of both sacred and secular music. A native of Winnipeg, he studied at Toronto's Royal Conservatory of Music, the University of Toronto and was awarded an honorary degree of Doctor of Humane Letters from Hebrew Union College–Jewish Institute of Religion. He has published numerous collections of synagogue music over his career. He served as musical director for Toronto's Holy Blossom Temple and Temple Sinai. Son of a Cantor, his compositions are widely used and recognized for facilitating congregational participation.

**Cantor Joshua S. Weisser (Pilderwasser)** was a renowned cantor, teacher, and composer of traditional liturgical settings. Born in the Ukraine, he with Cantor Eliezer Gerovitch, an acknowledged master of Jewish choral music. Weisser's resulting emblematic arrangements of the Eastern European form is one reason why I selected his music for the core musical elements of this Practica. Weisser served several New York synagogues and was sought after as a cantorial teacher before cantorial schools were formed. He helped found and lead the Hazzanim Farband and was a "dean" of cantors in the New York region. He published 15 collections of recitatives and choral settings of liturgy, Hassidic melodies and Yiddish art songs.

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*A Chassid, visiting a town in his travels, asked a passing local, "Reb Yid, how does Rebbe daven Yomim Noraim? (pray the Days of Awe)" The local thought for a moment responded, "He sings happy melodies that are very lebedich (lively) and with much simcha (joy)." Taken aback, the visitor responded "How strange..." The local Chassid replied, "Not so, for a humble sweeper in the palace of The King works with a joyful heart!"*

I am humbled to learn new ways to sweep out the corners of my soul and make room for the majesty of the King. Thank you to those who have taught, coached, mentored and supported me in this lofty aim:

*My Teachers:* Cantor Ellen Dreskin, Cantor Dan Mutlu, Rabbi David Nelson, Rabbi Kim Geringer, Joyce Rosenzweig, Cantor Rosalie Boxt. *My Coaches and Mentors:* Cantor Sam Radwine, Cantor David Berger, Cantor Michael Shochet, Cantor Joe Davis z'l and Rabbi Cantor Reuven Frankel z'l. *My friends and loved ones:* who pushed me to recognize my intended path in the cantorate. *My Classmates:* Adam Kahan, Laurie Weinstein, Paula Baruch and Alisa Fineman and our Cohort I siblings. *Special thanks:* The Choir and the marvelous David Strickland for his accompaniment and conducting. *My Family:* Parents Maer and Bonnie, siblings Carin, Jordan and Ed, beloved grandparents of blessed memory, David and Edith Davis and Joe and Faye Berlin.

*And The King, for everything and making all things possible, always.*