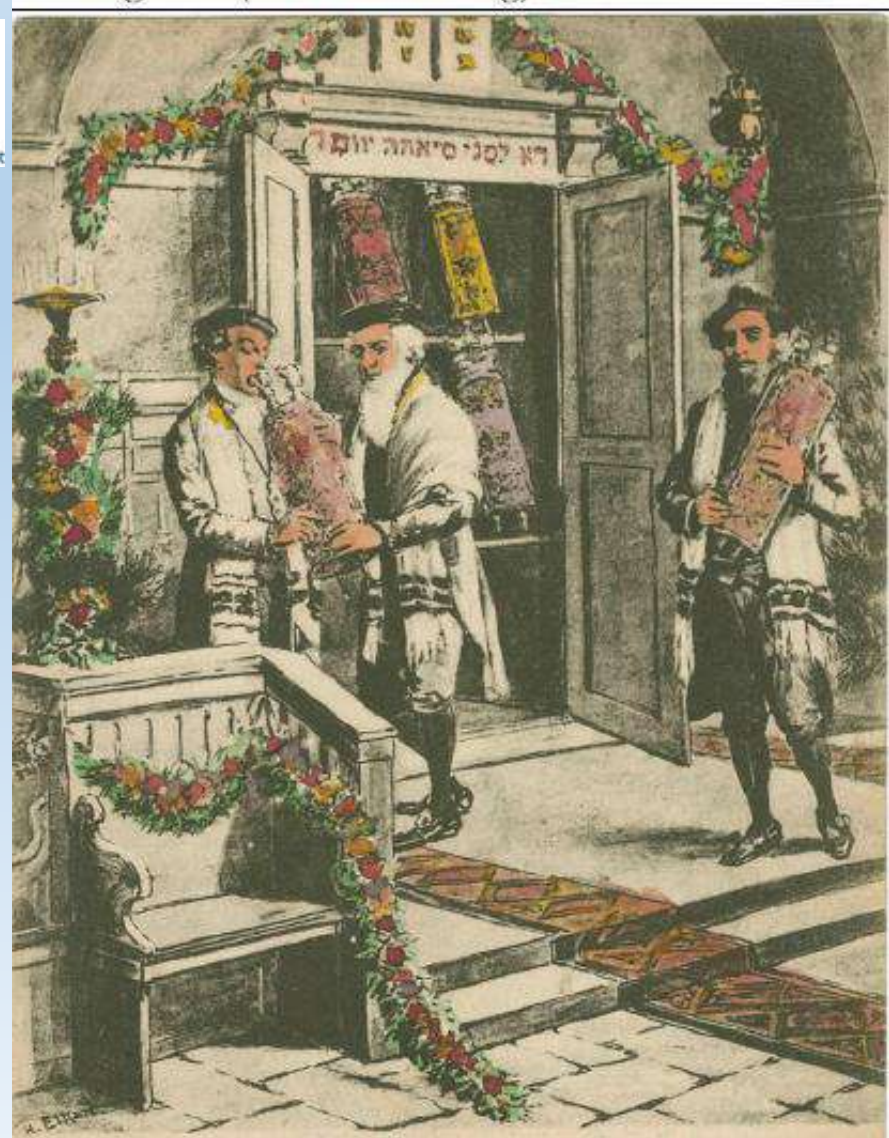


# A Liturgy within the Liturgy:

## The German Torah Service in Past and Present

Europäisches Zentrum für Jüdische Musik  
Hochschule für Musik, Theater und  
Medien in Hannover

Jewish Music Research Centre  
The Hebrew University of Jerusalem



"Das Pfingstfest (Tora-Aushebung [Shavuot]) in festlich geschmücktem Gotteshause," a nineteenth-century postcard. (National Library of Israel)

# German Jewish Sacred Musical Intersections

Prof. Dr. Sarah Ross and Prof. Edwin Seroussi

- Background research on the distinctive historical contexts, social dynamics, and musical repertoire and practices drawing on archival material on German Jewish sacred music located in libraries, national archives and in other institutions and collections, located primarily in Israel and Germany.
- To analyze the practices of preservation of oral traditions in writing and the agency of musical innovators (cantors, composers, arrangers etc.) in shaping new liturgical practices up until WWII.
- Ethnography of post-war German-Jewish communities and networks of amateur music collectors and researchers engaged on the subject. This perspective highlights the contemporary relevance and representation of the musical tradition in question in relation to the archival material. The concept of “usable past” determines what elements of the past communities remember or have chosen to remember and which of these they enact in quotidian lives.

# Few theoretical observations

- “De-Lewandowskisize” research and performances of German-Jewish liturgical practices by stressing its immense variety (especially in small cities and villages and later in diasporas), fluidity, individuality, diverse chains of transmission, continuities and discontinuities.
- Agency of new technologies: music printing and recordings.
- Problematizing the Ashkenaz I-II paradigm
- Music as a **resource** for the production and auto-production of emotional stances, styles and states in religious life and for the remembering of emotional states. (Tia DeNora 2002)

# Case Study

The Sabbath and Holyday Torah Service

# “Hagbaha” (1832)

A poem by Gabriel Reisser celebrating “die bekannte Ceremonie...”

Social awareness of early *maskilim* regarding the public symbolism and emotional input of the Torah service ritual

**Der Jude.**  
Periodische Blätter für Religion und Gewissensfreiheit.  
In zwanglosen Abtheilungen herausgegeben von Dr. G. Reisser.  
Freitag, den **14.** 21. September 1832.  
Mit Königl. Dänischem Allerhöchstem Privilegio.  
Eigentum des Herausgebers. In Commission bei J. F. Hammerich in Altona.

**Hagbaha \*).**

Dies ist die Thora, dieß das Wort,  
Das Gott uns hat gegeben,  
Dass wir's bewahren fort und fort  
Und tragen's durch das Leben.  
Weiß' auf, Volk Juda, hoch sie auf,  
Du darfst mit Stolz sie zeigen,  
Sie ist gekauft um hohen Kauf,  
Um hohen Kauf dein eigen.  
Du gabst ja hin für dieses Gut,  
Was nur der Mensch besitzt;  
Glück, Habe, Freiheit, Ehre, Gut  
Hast du darum verpreisigt.  
Dies ist das himmlische Panier,  
Um das wir muthig streiten,  
Und tausend Tode haben wir  
Um dieß Panier gelitten.  
Gott, unser König; Gott der Macht,  
Du gabst es unserm Thron,  
Verloren haben wir die Schlacht,  
Doch hier sind unsre Fahnen.

Wir trugen sie in unserm Fall  
In den geheimsten Kloten,  
Wir haben sie wie Auges Ball,  
Wie Kindes Haupt erhalten.  
Die Kämpfer sanken um sie her,  
An Menge nicht zu zählen:  
Doch ließ der Rest sich nimmermehr  
Zu feigem Abfall quälen.  
Es quoll Verderben rings hervor,  
Wir schwammen durch die Fluthen,  
Hoch hielten wir die Fahne' empor,  
Aus Canaans'rom's Gluthen.  
Wohl Mancher ward in sie gepült,  
Den Flammen übergeben,  
Wohl Mancher ließ auf diesem Schilde  
Durchbohret sein tapfres Leben.  
Der Feind schoss Pfeile, Feuer, Gift  
In nie geklärten Streite,  
Wir retteten die Gottesheere,  
Sonn' Alles ward zur Beute.  
Denn haben wir sie freudig auf,  
Wir dürfen kühn sie zeigen,  
Sie ist gekauft um hohen Kauf,  
Um hohen Kauf uns eigen.  
Die Kämpfe ruhn, doch würden sie  
De wieder uns erreichen,  
Sie sollten's finden, daß wir nie  
Von unserm Fahnen weichen.

\*) Hagbaha, die bekannte Ceremonie oder Aufseizung der gefesselten Gefeckolle unter dem Ausruf der Gemeinde: Dies ist die Thora, welche Moseh dem Kindern Israels vorgelegt hat. (5 Mos. IV, 44)

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## שיר על ההגבהה \*

זאת התורה, העדות הנבחרת  
חָנְנוּ אֵל צוּרֵנוּ.  
אֶתְנוּ מְדוּר דוֹר הִנֵּה מִשְׁמֶרֶת  
אֶתְנוּ בְּלַ יְמֵינוּ.

הַתְּפֹאֵר בָּהּ, הַתְּנַאֲחַ בָּהּ, שְׁאֵהָ,  
עֲפִי, וְלִכְל הַרְאָהָ.  
קִנְיֶנְךָ הִיא, בְּמַחִיר כְּבֹד בְּאַתְּךָ;  
בְּמַחִיר רַב הַגִּיעַתְךָ.

הֵן בְּגִלְלָהּ כָּל הוֹן יָקָר פְּזֵרָהּ  
כָּל חֲמֻדַת הָאָדָם.  
כָּל טוֹב וּרְכוּשׁ וְחֶפֶז בָּהּ מְכַרְתָּ,  
שְׁלוֹם, כְּבוֹד וְדָם.

(\* אמר המסדר: במכתב עתי, דער יורע" לשנת 1832 סי' י"ד עמוד ק"ה נמצא שיר בלשון אשכנזית על ההגבהה, היינו על המנהג הקדמון מאד באומתנו להגביה ס"ת בבית הכנסת להראות פני כתיבתו לצבור וכל העם עונים וזאת התורה כידוע; ואמרת קדמון מאד, יען לא בלבר במסכת סופרים אך גם בירושלמי דסוטה מפרש הפסוק ארור אשר לא יקים על החיוב להגביה ס"ת בצבור כמדבר בדבר נהוג מימי קדם. ואמר ר' שמעון בן יקים (אולי טעות המעתיק בהחליפו שם אביו של ר' שמעון במלת יקים שנפסוק) אומר זה החון, ועיין על פסוק זה הרמ"ב בפירושו. ועתה אחרי כי ראשי המשוררים באומתנו העתיקו ללשון עברית השיר המפואר הזה אשר רוטמות עשתנותיו יעוררו רגשת אהבתנו אל התורה התמימה, חלקנו וצור משנבנו ביום צרה, אמרתי להביא פה העתקותיהם, ואספיה אליהן העתקתי, הנס כי רזה היא לעימתן.

# A translation of "Hagbaha" into Hebrew by Shadal

with an extended footnote celebrating the "minhag ha-qadmon me'od" (very ancient custom) of lifting and reading the Torah and details about its sources, such as *Masekhet Sofrim*.

# Torah Service: Main Features

Ruth Langer, "Sinai, Zion, and God in the Synagogue: Celebrating Torah in Ashkenaz." in Ruth Langer and Steven Fine (ed.), *Liturgy in the Life of the Synagogue: Studies in the History of Jewish Prayer* (2005): 121-60.

- Ritual drama with **active congregational participation** that creates excitement through the movement of bodies and the creation of “noise”.
- Act of instruction becomes a ritualization of the myth of Sinai in sacred time. Ritual reading of the Torah not simply an act of study but a **reenactment of Sinai itself**.
- Non-halakhic status of the Torah service liturgy is reflected in the lack of extensive rabbinical treatment of it (except for the reading itself). Addressed mostly as *minhag*.
- Evolved over a millennium and still differs in various traditions.
- The text is a *Florilegium*, a stringing together of biblical verses creating a liturgical composition, combined with entire Psalms.
- The emergence of the Torah scroll from its ark, its presence in the midst of the congregation before, during and after its reading, forms **the ritual highpoint** of the [Sabbath] service.

# Torah Service: Structure

- Opening of the Ark, handling of the Scrolls and subsequent prayers.
- Procession with the Scrolls around the *bimah* or around the synagogue.
- The actual readings, Torah and Haftarah, with their blessings.
- Special prayers, e.g. prayers for the New Moon.
- *Ashrei*.
- Procession with the Scrolls back to the Ark.
- Concluding prayers and closing of the Ark.



# Torah Service: Corpus of Musical Settings

- Twenty-eight settings of the Torah service were analyzed out of a corpus of more than two hundred written sources of Ashkenazi (German) liturgical music (which not all include the Torah service).
- Statistics from these twenty-eight sources show the relative proportions between the texts endowed with a musical setting.

Section	Name of piece	#	Performers
Opening of the Ark and Procession	Eyn khamokha	11	Hazzan, except 2 for choir, 3 for hazzan + choir, and 1 for choir + soli.
	Av harachamim	11	diverse settings for cantor and/or choir.
	Vayehi binso'a	18	diverse settings for cantor or choir, except 3 for both together.
	Ki mi-tziyon	19	diverse settings for cantor or choir, except 3 for choir + soli.
	Barukh she-natan	17	Choir, except 6 for cantor + choir.
	Shema Yisrael	16	Cantor + choir, except 2 for soli + choir, and 1 for hazzan.
	Ehad Eloheinu	16	Cantor + choir, except 2 for soli + choir, and 1 for hazzan.
	Gadelu	21	Hazzan, except 1 for soli, 1 for choir and 1 for cantor + choir.
	Lekha Adonai	21	Choir, except 1 for hazzan.
	Romemu	12	diverse settings for choir or cantor + choir.
	Al hakol	3	2 for cantor and choir, 1 for cantor.
Reading of the Torah, Hatzi Kaddish, Blessings, Reading of the Haftarah			
Special prayers: New Moon, Ashrei, etc.			
Returning procession and closing of the Ark	Yahallelu	18	Hazzan, except 1 for cantor + choir.
	Hodu al eretz	19	Choir.
	Uvenukho yomar	10	diverse settings for cantor and/or choir.
	Mizmor le-David	3	Choir.
	Etz hayyim hi	15	diverse settings for cantor and/or choir.
	Hashivenu	15	Choir, except 4-5 for cantor/soli + choir, and 1 for hazzan.

# Torah Service

Microanalysis of a single verse

# Torah Service: A Sample

Gadelu (Ps. 34:4)

[a] גִּדְלוּ לִיהוָה אִתִּי [b] וְנִרְמְמָה שְׁמוֹ יַחְדָּו:

[a] Proclaim the greatness of Adonai **with me**,

[b] and let us exalt His name **together**

# Torah Service: Context of Gadalu

## Prelude to the Procession on the Sabbath

חוי"ק שְׁמַע יִשְׂרָאֵל ה' אֱלֹהֵינוּ ה' אֶחָד :

חוי"ק אֶחָד אֱלֹהֵינוּ. גְּדוֹל אֲדוֹנֵינוּ. קְדוֹשׁ (בראש השנה ויו"כ ובהו"ר : וְנוֹרָא) שְׁמוֹ :

חִזֵּן גְּדֻלוֹ לַה' אֱתֵי. וְנִרְוֹמָמָה שְׁמוֹ יַחְדָּו :

קֹהֵל לָךְ ה' הַגְּדֻלָּה וְהַגְּבוּרָה וְהַתְּפָאֶרֶת וְהַנִּצְחַח וְהַהוֹד כִּי כָל בְּשָׁמַיִם וּבְאָרֶץ :

לָךְ ה' הַמְּמַלְכָה וְהַמְתַּנְשֵׂא לְכָל לְרֹאשׁ :

רוֹמְמוֹ ה' אֱלֹהֵינוּ וְהַשְׁתַּחֲוֹו לְהַדָּם רַגְלָיו קְדוֹשׁ הוּא :

רוֹמְמוֹ ה' אֱלֹהֵינוּ וְהַשְׁתַּחֲוֹו לְהַר קְדָשׁוֹ כִּי קְדוֹשׁ ה' אֱלֹהֵינוּ :

# Torah Service: Gadalu Settings

- Most settings, as expected, are for cantor solo, although there are a few choral settings by Sulzer, Weintraub and Goldstein. In two cases the choir enters on “Neromemah” reflecting the plurality of voices in the text.
- Melodies are short and simple, tending to syllabic recitatives without fixed meters. Some melodies draw motifs from the *nusah* of the day (Sabbath or Holyday).
- If there is meter, then it is double meter except for Sulzer, Lewandowsky, Berman and Goldstein who set their arrangement in triple meter.
- About half of the settings open with a raising fourth, a clear declarative gesture accompanied by prostration by the cantor (symbolic humility).
- Final cadence may be on tonic but in many cases the ending is on the dominant or subdominant leading to the opening of the next text (“Lekha Adonai Hagedulah”) in the tonic.
- When there is harmony, it is simple and static, except for few modern exceptions where a more expressive harmony is employed as in the cases of Herman Berman (contrast minor/major) and Josef Goldstein (diminished IV).

# Torah Service: Samples of Gadelu

Jephet, *Schire Yeschurun* (Frankfurt, 1856)

Clear meter and lyric, descending symmetric melodic setting in Phrygian mode.

*Vorsänger:* גַּדְלוּ

*p*  
Gad - lu la-dau-noi it - ti un-rau-mämoh sch'mau jach - dow.

Friedman, *Shir Lisch'laumau* (Berlin, 1901)

assertive, declarative ascending movement in major, asymmetric setting, second half of the verse includes build-in rhythmical elongation.

vord.

Gad d' - lu la-dau-noj it - ti u - n' - rau - m' - mo sch' - mau jach - - dow.

# Torah Service: Samples of Gadelu

Ehrlich, *Liturgische Zeitschrift* (Berkach, 1850~), two out of five (!) settings.

- (1) chordal motifs in wide range.
- (2) use of traditional HHD motif and tripartite rhythmic structure.





# Torah Service: Samples of Gadelu

Deutch, *Vorbeterschule: vollständige Sammlung der alten Synagogen-Intonationen* (Breslau, 1871), simple recitation (v-ii-i) pedagogical goal, variant reproduced in Baer, *Baal-t'fillah* (Gothenburg, 1877).



N<sup>o</sup>588.  
Andante.  
Solo.

גדלו (siehe N<sup>o</sup>1506 - 1507)

Gad\_d' lu la - do - noj it - ti u - n' ro - ma moh sch' mo ja - cha dow.

N.W.

A.W.  
לשלוש  
רגלים

N<sup>o</sup>589.

Es folgt nun N<sup>o</sup>104<sup>a</sup>, 104<sup>b</sup>; dann bis incl. N<sup>o</sup>141 (auch sind alle Anmerkungen zu beachten). Wird aus 2 ספרים gelesen, so wird dasjenige, aus welchem noch nicht gelesen (ספר טמטרי genannt), an die linke Seite des ersten gelegt (doch nicht eher bis der zu שביעי Gerufene seine zweite ברכה gesprochen, und das ספר bedeckt wurde), worauf N<sup>o</sup>590 folgt. Bei einem ספר aber folgt N<sup>o</sup>590 gleich nach der letzten ברכה.

# Torah Service: Samples of Gadelu

Sulzer, *Schir Zion* (Vienna, ca. 1838) for the Sabbath

Quartet of soloists from the choir in call and response, symmetric melody (three bars each), syllabic setting set in triple meter. Sulzer's model can be found in later arrangements of Gadelu.

**N<sup>o</sup> 32.** *Soli.*

Soprani.  
u - ne - ro - ma - moh schmu jach - dow

Tenori.  
gad - d'lu la - do - noj it - ti u - ne - ro - ma - moh schmu jach - dow

Bassi.  
u - ne - ro - ma - moh schmu jach - dow

שמע אחד - גדלו

Sch. Z. I. Seite 35 u. 36.

# Torah Service: Samples of Gadelu

Weintraub, *Schire Beit Adonai* (Königsberg, 1859)

Inspired by Sulzer. Choral response only on “shemo yahdav”.

גדלו

**Solo ad libitum.**

Gad d'lu la - do - noj it - ti nu ro - ma mu seh mo jach - dow

# Torah Service: Samples of Gadelu

Josef Goldstein (1837-1899), *Sabbat Gesänge* (Wien, 1862)

Experimental approach at an early date (1862!) in spite of inspiration in Sulzer (3/4 meter, responsorial setting). Repetition/echo of first half of verse by soloists, change of meter, secondary dominants, cadence  $iv_m-I$ .

The image shows a musical score for the song 'Gadelu' by Josef Goldstein. The score is written for a soloist and a choir. The soloist's part is marked 'Solo' and begins with the lyrics 'ga - d'lu la - do - noj i - ti'. The choir's part is marked 'Fy.' and begins with the lyrics 'u - ne - ro - me - mo sche - mo jach - dow'. The score is in 3/4 time and features a change of meter and secondary dominants. The piece concludes with a cadence  $iv_m-I$  and is marked 'Fine'.

**Solo**

*p* ga - d'lu la - do - noj i - ti

*Fy.* u - ne - ro - me - mo sche - mo jach - dow

**Fine**

# Torah Service: Samples of Gadelu Oral traditions “inscribed” in recordings’ archives

Cantor Benno Weis (b. Frankfurt, 1910, in NYC’s *KAJ* since 1940) collection at the Dartmouth Jewish Sound Archive. Self-recorded in NYC, 1960s. More elaborated, “cantorial” version of Gadelu for the High Holydays Torah Service that is not registered in the written documents examined so far.b



# Torah Service: Samples of Gadelu

Sulzer, *Schir Zion* (Vienna, ca. 1838) for Rosh Hashanah.

**Coro.**

Sopr. 1<sup>mo</sup>  
e - chod e - lô he - nu go - döl a - do me - nu ko - dösch wnö - ro sch - mö

Sopr. 2<sup>do</sup>  
ko - dösch

Tenori.

Bassi.

**Fine.**

**Solo.** N<sup>o</sup> 02. גָּדְלוּ לַיהוָה

Tenore.  
gad - de - lu la - dö - noj it - ti u - ne - rö - ma - moh schmö jach - dow

**Allegro maestoso.**

**Coro.**

Soprani.  
I<sup>e</sup> - cho a - dö - noj w - hag - ge - wu roh w - hat - tif - e

Tenori.

Bassi.  
hag - ge - dul loh w - hag - ge - wu - roh

# Torah Service: Samples of Gadalu

Sulzer, *Schir Zion* ed. Joseph Sulzer (Vienna, 1905). for Rosh Hashanah. Zavel Kwartin, 1907

Sch. Z.I.  
№ 337. Adagio. אחד אלהינו

Sopran.  
Alt.

Tenor.  
(Cantor.) Solo. *mf* *ko - dösch* *rit.* *f*

Bass. *Soli.* *p* *mf* *f* *rit.*

Chor. *p* *mf* *f* *rit.* *ff*

e - chod e - lò - he - nu gö - dol a - dö - ne - nu ko - dösch w - nö ro - sche - mö  
 e - chod e - lò - he - nu go dö - ne - nu ko - dösch w - nö ro - sche - mö  
 mö e - chod e - lò - he - nu go dö - ne - nu ko - dösch w - nö ro - sche - mö



Sch. Z.II.  
№ 338. Tr. גדלו

Cantor. *mf* *ga - d' - lu la - a - dö - noj it - ti u - n' - rö - me - moh sch' - mö jach - dow*

Ossia: *mf* *ga - d' - lu la - a - dö - noj it - ti u - n' - rö - me - moh sch' - mö jach - dow*

לך ה' הגדלה S.181, № 215. (in C)

# Preliminary conclusions

- Torah service in the German-Jewish space became a ground for liturgical music experimentation for which varied musical resources were recruited.
- The nature of the texts of the Torah service, i.e. the *florilegium* of Biblical verses as opposed to entire psalms, dictated diverse musical strategies of composers and performers.
- Certain patterns became in the course of time “traditional” especially when the mechanisms of printed music reproduction and the formal training of cantors in schools became widespread.
- Continuation of German-Jewish traditions in their non-European diasporas (Americas, Israel, Australia) perpetuated older practices of Torah service though they also continue to innovate.