Musical Supplication in the Golden Age of Ashkenazi Cantorial Art*

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Introduction

In a speech given in 1959 at the first conference of the Institute of Religious Music, the renowned Cantor Leib Glantz (1964-1898) expressed his opinion on the quality of the cantorial art of the time:

> From the time it became possible to manufacture commercial recordings, in which the cantors publicly display only their *voice, technique* and their pretended virtuosity, we have practically *lost the musical and interpretative content of the prayer.* Hence, particularly great compositions by cantors from fifty and seventy years ago, such as: Novakovsky, Donaievsky, Minkovski, Kalechnik, Baruch Kincller, Rasowsky, Schor and others are no longer available, and we cannot enjoy them—and instead of these works, records now play trivial and cheap music that not only distorts the text, but also ruins the traditional musical chant. Even renowned cantors perform such cheap cantorial recitatives, which are then adopted by the public. I hereby call the whole cantorial world to revert this process, and to take advantage of neglected musical material, and those sincere compositions by cantors and conductors which have almost been forgotten in the Jewish world. (Glantz 59, 1960—emphasis in original)

One must admit that Cantor Glanz's unique musical style was never considered "mainstream" in the cantorial world.[1] Nevertheless, many other musicians and scholars shared his harsh criticism of the cantorial style of the contemporary era of the recording industry. These statements (which will be discussed below) reveal the dissatisfaction expressed by Glanz and others with the effects of the commercial media on cantorial art.[2] One of the major milestones of the technological era was the invention of the gramophone at the beginning of the twentieth century. Since this new device allowed mass recording, it facilitated the dissemination of cantorial recitatives. While the use of the gramophone undoubtedly promoted the popularity of the

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[1] For an analysis of Glantz's exceptional cantorial style, see my paper "Harmonizing Theory with Creativity: Cantor Leib Glantz's Musical Agenda" in Glantz 2008.

[2] Listen also to Glanz's own voice in another excerpt of his speech in Hebrew (Audio Example 1).

cantorial genre and brought it to its peak (the recording era was later named *The Golden Age of the Cantorial Art*[3]), it was also subject to harsh criticism. In the same tone as the Glantz's statements cited above, the popularization of cantorial music was said to have deteriorated the artistic style to cheap and banal music. For example, Eric Werner, in his review of Jewish music states: "One cannot, of course, speak of genuine liturgical music in these cases since every prayer, every passage, was chanted to *impress the listeners (not the worshipers)* by the brilliance of their voices and their vocal acrobatics" (Werner 1976, 236, italics mine, A.K.). Similarly, Idelsohn also criticized the cantors: "By the latter means [phonograph records], they have *popularized (and at times also vulgarized)* the Synagogue song" (Idelsohn 1929, 334, italics mine, A.K.). A similar approach was reported by a music critic of the time: "*Hazzanut* has become so uniform, it has acquired such a 'phonographic' character that there is very little to write about" (Goldblum 1925, as cited in Slobin 1989, 60).

It should be noted, however, that the resistance to the commercialization of the cantorate was not just for artistic reasons; some of the cantors' resistance was also based on ideological and religious reasons. One of the leaders of this approach was Cantor Pinchas (Pinye) Minkowsky (1859-1924). Minkowsky forbade the recording of cantorial music because he thought that the renditions of sacred prayer belonged in the holy sanctuary of the synagogue and should not be played, as might sometimes have been the case with phonograph records, in inappropriate places such as pubs and bars (Zimmerman 1988, 367).

However, technology could not be held back, and the entire cantorial world eventually joined the recording industry. Contrary to Cantor Minkowsky, such cantors as Gershon Sirota and Zawel Kwartin, who had made many recordings of cantorial music, took pride in letters from Jewish soldiers who expressed their gratitude for lifting their morale while they were in the Russo-Japanese war (Slobin 1989, 60). The recordings, which were released during the first half of the twentieth century, were extremely popular among Jews in Europe, the United States, and elsewhere. The huge success of the recordings at the beginning of the twentieth century led to the development of a canon of recitatives that set the tone and the standard for the entire cantorial world, despite the criticism mentioned above.

Whether or not one likes the recording style of the so-called *Golden Age*, it is clear that a new cantorial style emerged at that time. The new style was extremely successful, resulting in a huge quantity of recorded cantorial compositions, which constitute an important stage in the development of the Ashkenazi synagogue music. However, many questions arise, such as: What provoked such harsh criticism in the music of the recording era? How can this harsh criticism be reconciled with the fact that the music of this era was so successful, and is still played to this very day? Is Glantz and his group's criticism justified? Is it true that the recording industry led to the deterioration of the quality of cantorial music? And, if so, what specific musical characteristics have changed?

In attempting to answer the above questions, I will describe what, in my view, are the main changes in the cantorial style of the recording era. I will then demonstrate why these changes could be regarded both as negative and positive developments.

It will be shown that the twentieth-century artistic style associated with the recording industry constitutes a new and different approach to the recitatives, based

[3] For an overview of the Golden Age era see chapter six of "The Golden Age of Cantorial Art" in Heskes (1994, 56) and "The Golden Age of Hazzanut" in Edelman (2003, 127).

on different conceptual ideas and different musical techniques. Modern media have driven the cantorial world away from the traditional chant associated with synagogue prayer, and from the free improvisational style on which it was traditionally based. As a result, new compositions were based on fixed structural patterns that will be described below. Commercial demands and considerations of popularity also led cantors to enhance the emotional and expressive aspects of the recitative. Emotional excitement became the major characteristic of the cantorial style and influenced its structural design. As will be discussed below, the cantors of the recording era designed a very effective structural schema for the cantorial recitative, based on fixed structure and a clear feeling of the musical direction in the composition.

In order to answer the above questions in the final section of this paper, the sections below will describe the structural and emotional design of the new style.

The Transition from the Mosaic Design

The cantorial style before the era of recordings—that is, in eighteenth- and nineteenth-century Europe—similarly to other oriental musical styles, was created by means of what could be termed the *mosaic technique*. As Cohen (2006, 44) explains, in works that vividly exhibit this technique, the musical work consists of a series of no more than a few small basic units. The units are repeated freely in different combinations, without any regularity, so that the overall composition is characterized by a certain level of randomness and freedom in the order of the units. Since cantorial art derives from the traditional synagogue chants (*nusach*), it therefore has some of its structural characteristics. An in-depth description of the melodic structure of the traditional *nusach* and the *Steiger* system it is associated with is not within the scope of this paper. Briefly, however, two main features characterize the simple synagogue chant: 1) simple melodic recitation, and 2) small melodic motives (Avenary 1963; Idelsohn 1929; Cohon 1950). Thus, the general melodic structure of a given phrase in the *nusach* is a combination of a recitation on a certain note that is embellished by small melodic motives, each with its own different structural functionality (beginning, intermediate, pausal, concluding, modulating, and so forth). A musical setting for a complete prayer text (such as Psalms or benediction sections) would typically be a repetition of such sentences. Depending on the musical talent of the *baal-tefila*, he would vary his usage of the traditional melodic motives associated with a given *Steiger*.

This mosaic-like recitation technique involving the continual repetition of musical phrases—even if minor melodic motives are varied—obviously does not facilitate the development of a significant structural form. Such music, in which the overall composition is actually a chain of melodic motives, only creates local and ephemeral structures (Cohen 2006, 44). Thus, the traditional synagogue chant yields a short-term structural design that is in fact the antithesis to an all-encompassing concept of design.

Since cantorial art is an evolution of the basic *nusach*, it is also traditionally composed in the same mosaic-like technique that is characterized by short-term design. Moreover, the essence of cantorial art is in fact the embellishment and elaboration on the basic *nusach* chant. In contrast to the layman *baal tfila*, the professional, musically trained cantor uses his extended musical knowhow and talent to elevate the basic chant artistically, attempting to convey a more meaningful and artistic interpretation of the prayer. He, therefore, improvises on the basic motives,

creating free and florid music. The free improvisation in such a through-composed style is also not conducive to constructing a comprehensive structural design because it has no repetitions and thus cannot construct melodic contrast, which is the basis of long-term, and more complex musical structures (Bennet 1987, 4; Goetschius 1970, 105). Indeed, many of the cantorial recitatives—surely those of the nineteenth century, but even some of the twentieth-century compositions—are structurally designed in the traditional *nusach* way, that is, in the mosaic-like, technique. However, in addition to these free-structured recitatives, the recording era has produced many compositions that have a different structural design. These compositions typically have a fixed form and structural design that encompass the entire work.

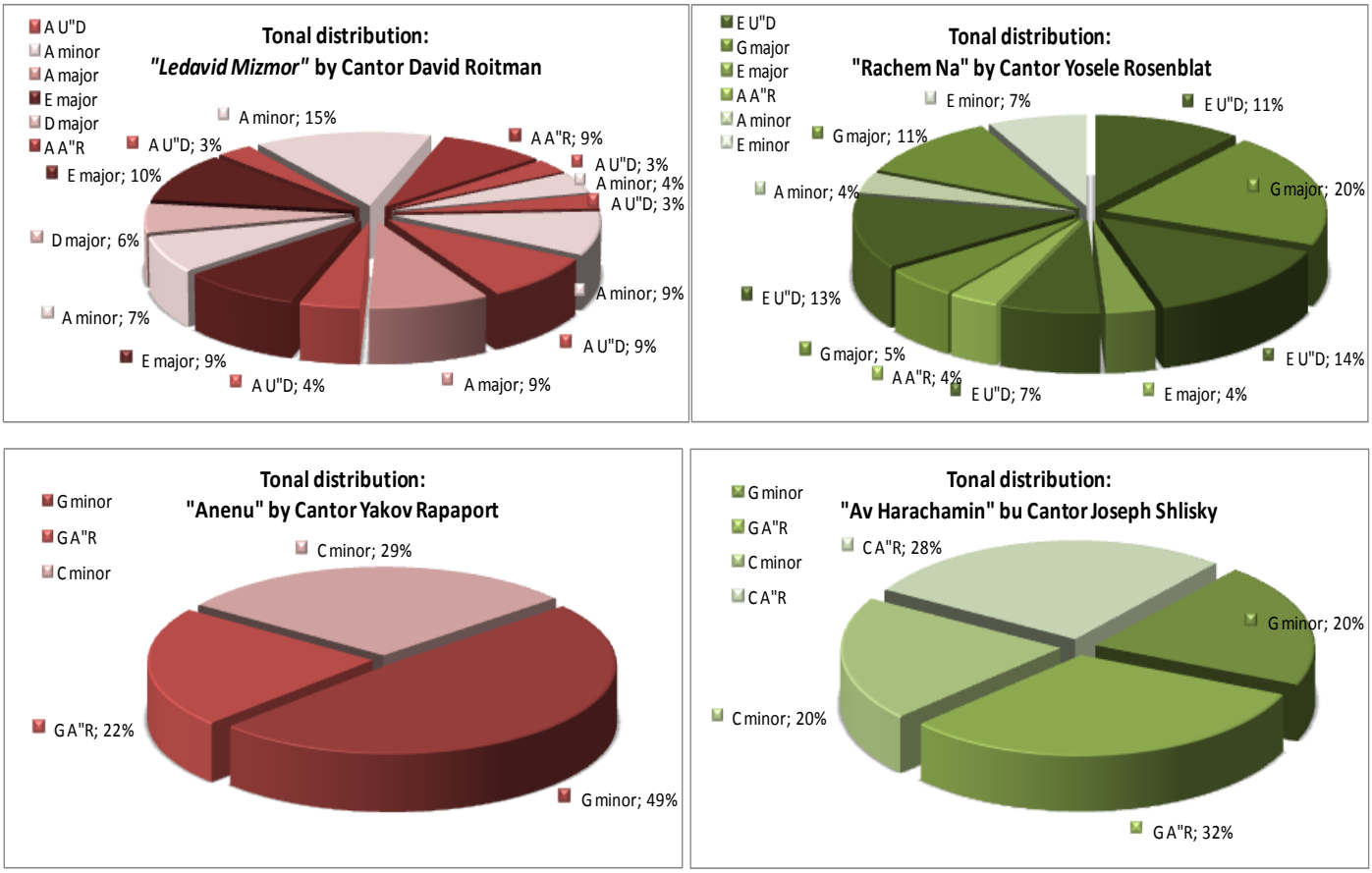
There is a significant difference between the two conceptions of cantorial music. The mosaic-like composition is a collection of musical phrases without an all-encompassing structural design, and without a clear relationship between the various phrases. One could easily replace or omit a sentence without "ruining" the overall musical logic. The other, newer form—which is referred to below as the *supplication form*—conveys a clear sense of structure and musical directionality. As exemplified below, the parts of the composition are vividly distinct from each other, but are also strongly related to each other due to their particular functional role in the overall structure of the work.

Tonal Design: Mosaic-like vs. Supplication

Before discussing and demonstrating the supplication style of composition, I would like briefly to demonstrate one characteristic of the difference between the two compositional styles (mosaic vs. supplication). Since demonstrating the difference in the *melodic* domain requires a long and detailed examination, I will focus here only on the *tonality* domain, which easily can be demonstrated in one visual diagram.

As in many artistic musical styles, composers of cantorial music also change the tonality (that is, modulate between different keys) in order to elaborate and diversify the musical composition. As noted above, the mosaic-like compositional style yields a long sequence of musical sentences, each of which is different. Figure 1 demonstrates the tonal distribution of two mosaic-like compositions (*Rachem Na* by Cantor Yosele Rosenblatt, and *Ledavid Mizmor* by Cantor David Roitman), and two supplication compositions (*Anenu* by Cantor Yakov Rapaport, and *Av Harachamim* by Cantor Joseph Shlisky). As shown in Figure 1, the two upper pie charts of the mosaic-like style have many different tonal areas. In this type of compositional style, nearly every musical sentence has a different tonality. The cantor exploits all possible tonalities—the major and minor modes, as well as the Steigers, *Ahava Raba* and Ukranian Dorian. Also, the tonal centers are varied in pitch. On the other hand, in the two lower charts, which demonstrate the typical supplication mode, there are only a few tonalities—usually not more than three or four—in an entire composition.

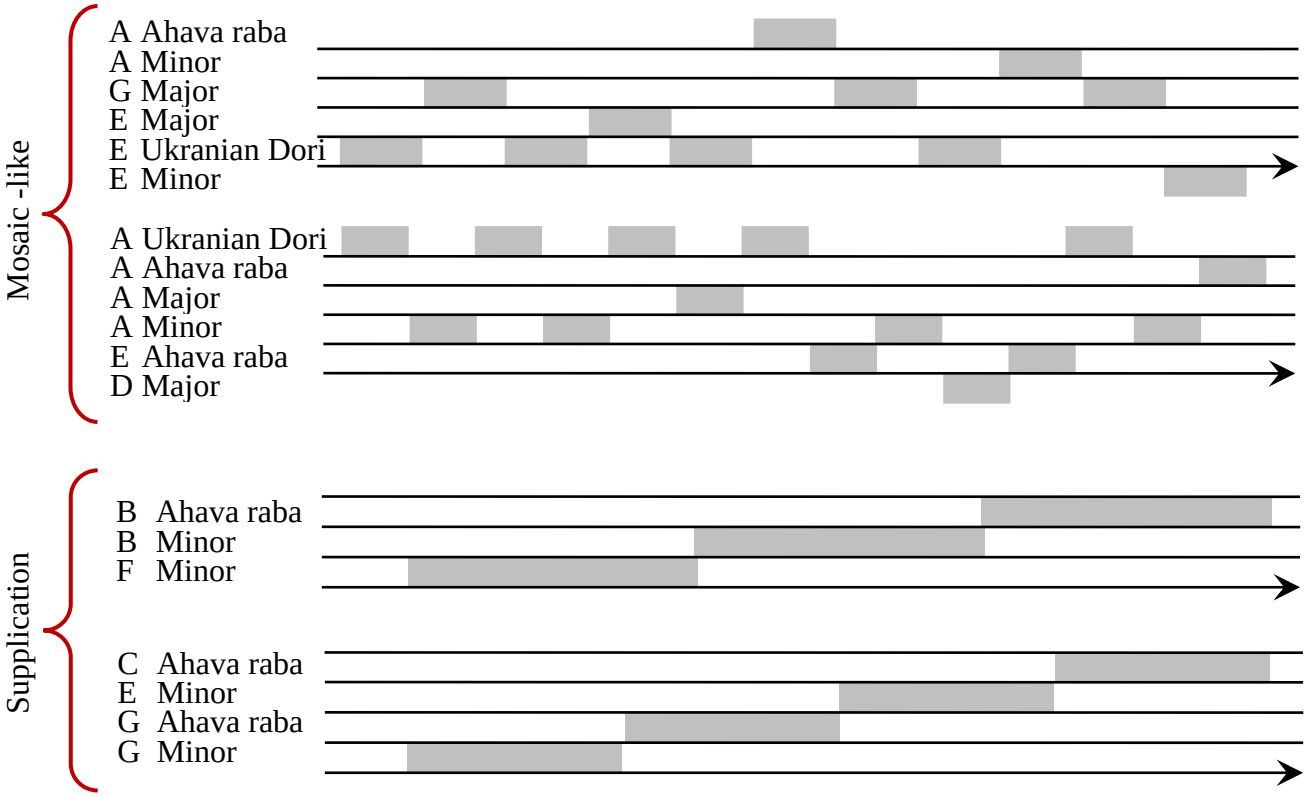
Figure 1 Tonal distribution. Up down, two mosaic compositions— (*Rachem Na* by Cantor Yosele Rosenblatt, and *Ledavid Mizmor* by Cantor David Roitman) and two supplication compositions (*Anenu* by Cantor Yakov Rapaport, and *Av Harachamim* by Cantor Joseph Shlisky).



Beyond the difference in the number of modulations in the composition, however, there is a striking difference, and a more important one, regarding the order and organization of the direction of the modulations. Figure 2 presents the tonal maps of the aforementioned compositions—two in the mosaic-like style and two in the supplication style. As can clearly be seen in the upper two tonal maps, the mosaic-like compositions do not seem to exhibit any clear organization. The tonalities are scattered all over, and the tonal centers seem to be wandering around freely. In contrast, in the supplication style (the lower tonal maps), the modulations are organized in a step-by-step structure clearly moving upwards.

This organized tonal map is part of the overall design that, as will be explained below, is constructed to have a fixed and simple formal structural that emphasizes the main theme of the recitative—the supplication.

Figure 2 Tonality map. Up down—two mosaic compositions (*Rachem Na* by Cantor Yosele Rosenblatt, and *Ledavid Mizmor* by Cantor David Roitman) and two supplication compositions (*Anenu* by Cantor Yakov Rapaport, and *Av Harachamim* by Cantor Joseph Shlisky).



The Three-Part Supplication Model

As described above, the mosaic-like composition stems from a short-term design, yielding a chain of small musical ideas. The approach of the recording era, in contrast, strove to have one main musical theme that encompasses the entire composition, which is the musical supplication. As mentioned earlier, the Golden Age cantors attempted to enrich the emotional effect of the synagogue music. They achieved this by creating a mood of supplication that emphasized the grief and sorrow in the prayer. The supplication thus became the main theme of the recitative. Hence, the main part of the recitative would be the supplication section; typically, it would be introduced by an opening section, and concluded by a coda section.

This simple three-part structure—1) opening, 2) supplication, and 3) coda—is the typical structure of the new supplication model recitative. Its simplicity strengthens the coherent, long-term structural design of the composition, in which the musical sections are logically related to each other. Moreover, as will be described below, the three parts are significantly different from each other, both musically and functionally. This is in contrast to the mosaic-like system in which the parts are not logically related to each other, and are not conceptually or substantially different from each other.

The three-part structure is a simple, even universal, concept, and is already rooted in traditional Jewish liturgical texts. The overall sequence of texts in the service is designed in a three-part structure. For example, the daily Morning Prayer is designed in a three-part structure where the main part is the *Amida* section, which is preceded and followed by other, less important texts, such as different types of benedictions, various Psalms, poems, and quotations from the Bible or the Talmud. The *Amida* itself is also designed to include three parts, namely, an introduction, a central, and a closing section: The first three benedictions (*Avot*, *Gvurot* and *Kedusha*) open the prayer with praise before the main part of the text, the 13 actual requests (for good health, livelihood, etc.). The last three benedictions (*Avoda*, *Hoda'a* and *Shalom*) close the prayer with thanksgiving. Likewise, many other liturgical texts begin with introductory words, such as "*Eloheinu vehelohey avoteinu*…," "*Ribono, shel olam*…," "*Yehi ratson milfanecha*…," continued by the prayer itself, and concluded by a closing *Chatima* benediction ("*Baruch ata hashem*…"). Naturally, the cantor attempting to musically interpret the text emphasizes and highlights the three parts already inherent in the text.

A clear structure is based on strong, and at times, even extreme, differentiation between the structural building blocks. One must bear in mind that the cantorial recitative is a through-composed style. If the cantor wishes to create a clear sense of structure in this kind of compositional style (with no repetitions at all), he must emphasize musically the structural differences between the various sections of the composition.

Naturally, I cannot describe the various characteristics of the three parts—Introduction, Supplication and Coda here. Rather, I will focus on just two ideas, typical of the opening and the supplication sections. I will explain how the cantors attempt to differentiate each part by granting it its own individual musical character. This will further explain the huge difference between this musical style and the mosaic-like system, which, as I will show below, suffers from a weak structure, and a lack of clear differentiation between its various sections.

1. The Supplication Section: Musical Cries and Sighs

One of the key goals of prayer is to plead before God and to ask him for physical and spiritual salvation. Although the Jewish prayer comprises several types of texts expressing various emotional moods (such as supplication, praise, and thanksgiving), throughout the ages, the cantorial world mostly preferred texts of supplication. The cantors of the Golden Age, in particular, conveyed the mood of supplication by musically imitating the weeping and cries of a person pleading to God. They brought to an extreme Rabbi Eliezer's statement stressing the power of tears: "From the day that the Temple was destroyed, although the [heavenly] gates of prayer have been locked, *the gates of tears have not been locked*" (*Brachot* 32b, italics mine, A.K.).

The two main characteristic of the "musical supplication" are persistence and sorrowful cries. Much like a person pleading for something, the cantor repeatedly shouts out his cry (a prolonged high note) in different melodic motives, varying the ornamentation each time. The cantor is persistent, but does not repeat the same melodic lines. Like a pleading person who might express the same plea in many different ways, thus constantly repeating it, similarly, the cantor reiterates his appeal, modifying it slightly each time.

A typical supplication section is the following excerpt from Cantor Peisale Keris's rendition of the Shabbat Morning Prayer—"*Eloheinu velohei avoteinu retsei vimnuchateinu*" from the *Chasarat Hashats* (the cantor's repetition of the *Amida* section). The composition begins with the traditional tonality for this part of the liturgy – the *Ahava Raba Steiger* (on D)—and then modulates upwards to the fourth minor key (G minor) for the supplication shown in Figure 3 below.

This prayer text is a long plea consisting of a series of eight requests, concluding with a final *Chatima* (*"Baruch atah ..."*)[4]:

1 *Eloheinu velohei avoteinu restsei vimnuchateinu,*
2 *Kadesheinu bemitsvotecha*
3 *Vetein chelkeinu betoratecha,*
4 *Sabeinu mituvecha*
5 *Vesamcheinu bishuatecha,*
6 ***Vetaheir libeinu leovdecha be-emet,***
7 *Vehanchileinu Hashem eloheinu beahavah uveratson Shabbat kodshecha,*
8 *Veyanuchu va Israeil mekadeshey shemecha,*
Baruch atah Hashem mekadeish hashabbat

The supplication (Figure 3)—the main section of the composition—focuses on no more than the four words *Vetaheir libeinu leovdecha be-emet* ("Purify our hearts so that we can serve You truly"). This particular phrase was chosen probably due to the purity of the heart in this plea, which reflects the pleading person's broken heart. For over a minute, the cantor repeats this simple single short plea over and over (listen to Audio Example 2). Note that this is the only place in the entire composition where the cantor takes the liberty of repeating the text. Although the text is very short (only four words), the duration of this supplication section is almost as long as the opening and the closing sections.

Notice the cantor's cry and his seemingly endless repetitions of the words *vetaher libeinu*. In each phrase, Cantor Keris also repeats the same musical motive; every musical phrase begins with a long, almost irritating note, a cry of the plea, and develops into a very long melismatic motive. The same notes are repeated over and over (with the repeated minor second interval), amplifying the feeling of the persistent plea (see the arrows in phrases 1-4 in Figure 3 below).

[4] Translation: "Our God and God of our ancestors, be pleased with our Shabbat rest. Make us holy with Your *mitzvot* and let us share in Your Torah. Satisfy us with Your goodness and make us happy with Your help. Purify our hearts so that we can serve You truly. *Adonai*, our God, let us receive Your holy Shabbat with love and favor. On it may Israel rest, who sanctify Your name. Blessed are You, *Adonai*, You sanctify the Sabbath."

Figure 3 Supplication motives in *Eloheinu … Retse* by Cantor Piesale Karis

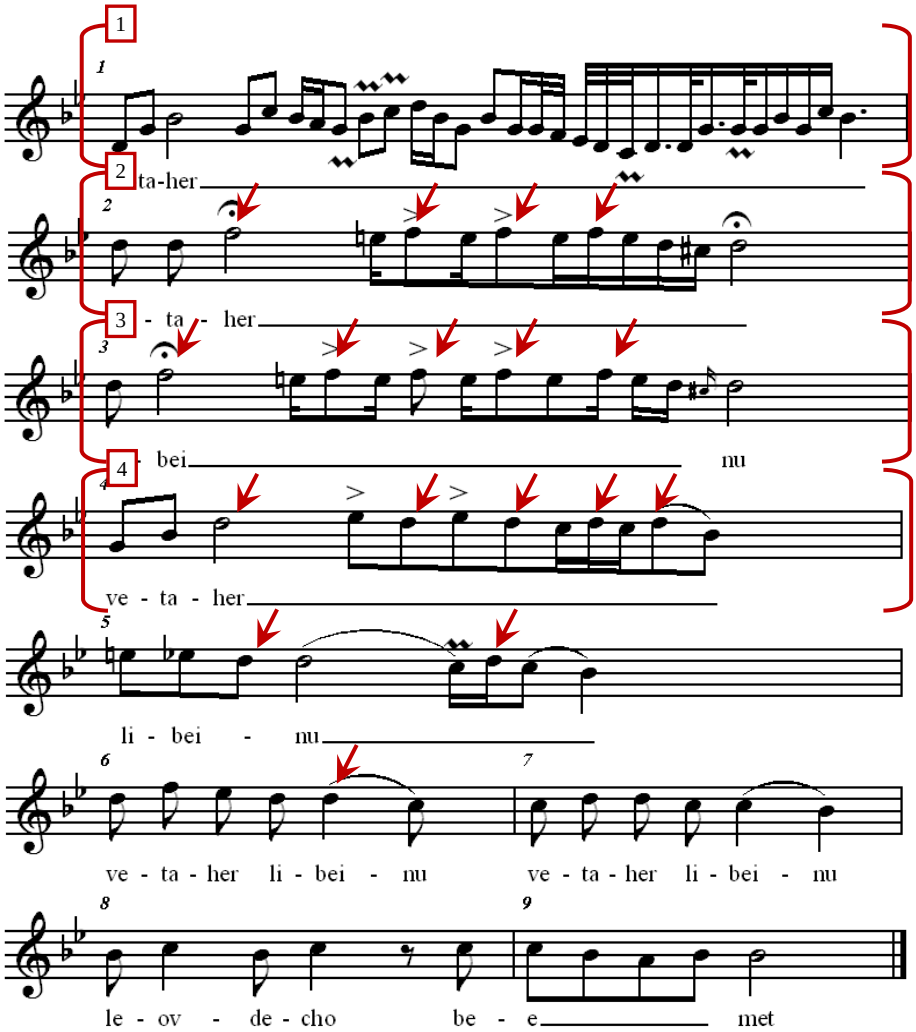
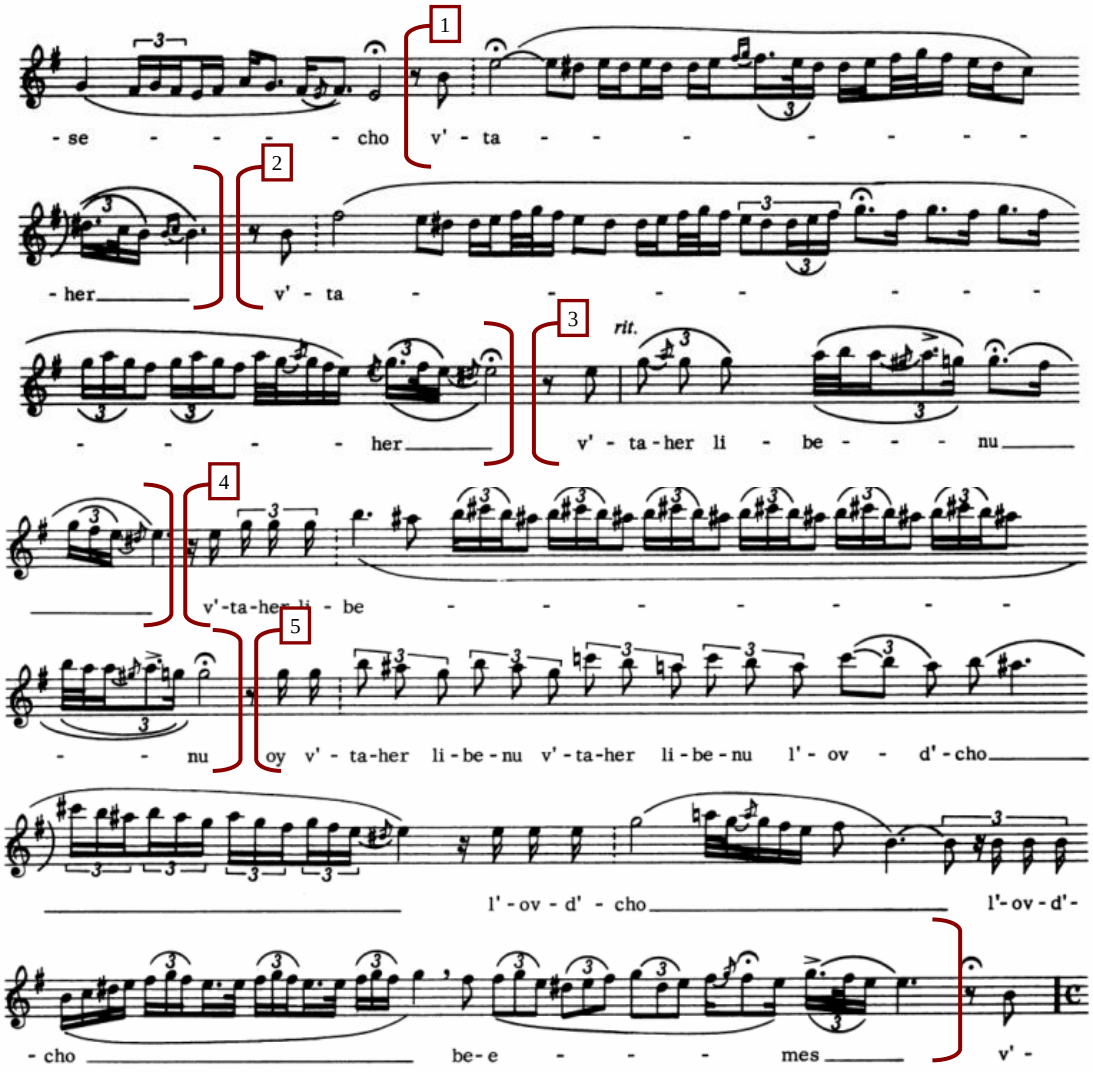


Figure 4 is another example of the same prayer. Here the music is set to the Shabbat Evening service, which is traditionally sung in a different *Steiger* (*Megen Avot*) than the Morning Prayer. Cantor Moshe Koussevitzky's rendition is more ornamental, including long and high melismatic passages allowing him to display his famous fantastic vocal capabilities (listen to Audio Example 3). Here too, the cantor is very persistent, repeating his shouts and cries over the words *vetaher libeinu*. Notice that in these phrases too, the initial long notes are followed by long melismatic passages.

Figure 4 Supplication motives in *Eloheinu … Retse* by Cantor Moshe Koussevitzky



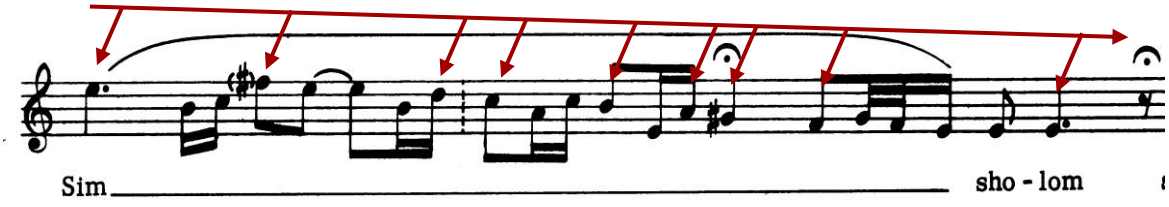
2. The Opening Section: Downward Motion

The second example of the clear characterization of each structural section is from the opening section. The typical melodic direction and contour of the opening phrases is clearly downwards. The opening section is an introduction and sets the stage for the main part, namely, the supplication. Because of its introductory function, energetic melodic motion and upwards melodic direction are typically avoided, and are used later, in the subsequent musical sections. The introductory phrases aim to establish a low and simple starting point, to be contrasted by the subsequent more vigorous and ascending musical phrases of the supplication.

A phrase characterized by extreme downward motion serves as the opening phrase of the *Sim Shalom* composition by Cantor Moshe Genchoff (listen to Audio Example 4). As shown in Figure 5 below, the phrase begins with the high E and

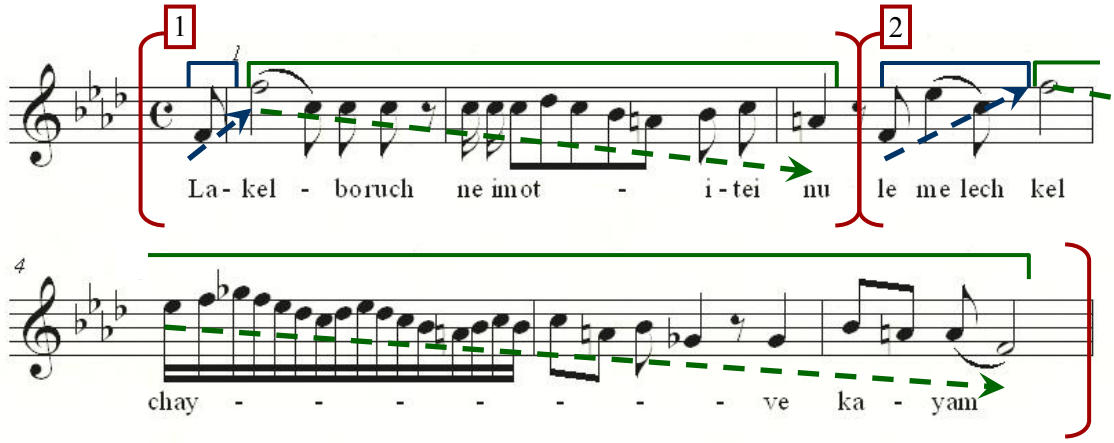
gradually descends downwards until the low E. In this particular example, not only does the melody descend a whole octave, but also there are many more downward intervals than upward intervals (11 down vs. 6 up). Due to the downward melodic motion and the strong gravitation to the lower notes, this section feels like an introduction to the subsequent uplifting supplication.

Figure 5 The opening phrase in *Sim Shalom* by Cantor Moshe Genchoff with melodic downward motion



However, certainly not all opening phrases exhibit such clear and strong downward motion. Rather, studies show that most musical phrases could be depicted by a convex curve (∩) contour (Huron 1996). But in this kind of curve (although the up-and-down motions are relatively balanced), the downward motion could also be emphasized significantly. Let us examine the following opening phrase of the *Lael baruch neimot yiteinu* recitative by Cantor David Koussevitzky (listen to Audio Example 5). Although it has a convex curve contour, which begins and ends on the same note (the low F), the direction of the music is significantly more downward than upward. This opening sentence is divided into two phrases: the first phrase descends from the high F to the low A, and the second phrase descends from the high F to the low F (see green arrows in Figure 6). Both phrases have a ∩ contour ([1] F→(high)F→F, and [2] F→(high)F→A), but still the downward motion is more dominant because the upward motion is short and quick, while the downward motion is long (see blue vs. green arrows). The main melodic motion is the melismatic descent from the high note to the lower cadential note.

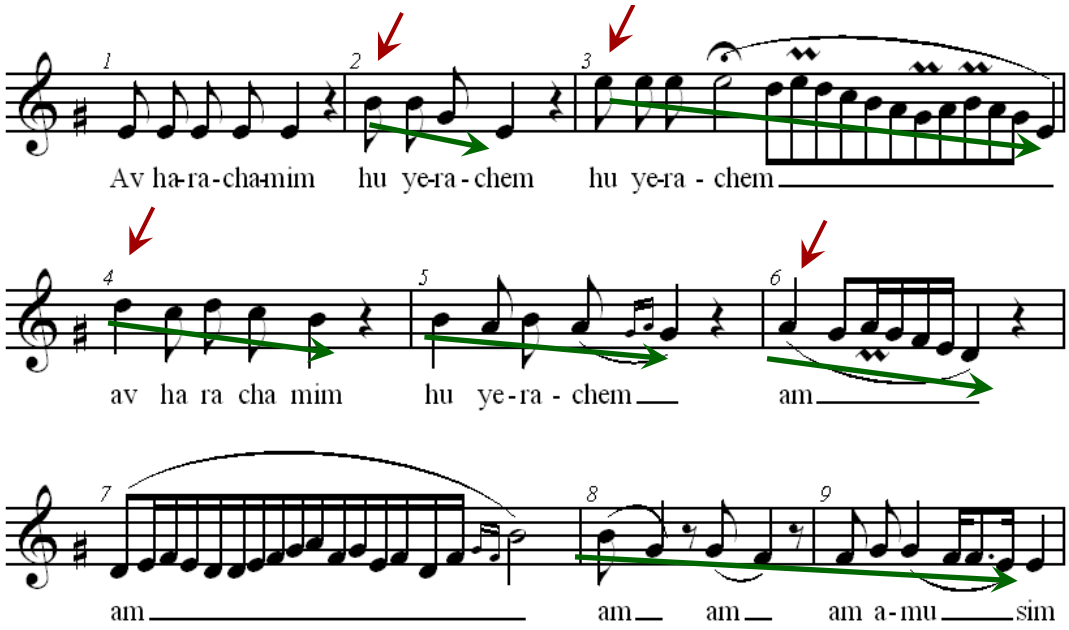
Figure 6 The opening convex curve phrase in *Lael Baruch* by Cantor David Kousivitsky, exhibiting melodic downword motion



Another method used to intensify the downward motion (even when there are upward intervals) is by means of "delimiting jumps" (as Dalia Cohen terms them). These are interval jumps in between the melodic phrase and *not* within the melodic phrase. The melodic break (such as a cadential note, or a rest) disrupts the upward intervals and hides them. Thus, the note after the break does not act as a second note of the rising interval, but rather as a first note of the following interval.

Notice the opening phrase from the *Av Harachamim* recitative by Cantor Samuel Taube (listen to Audio Example 6). The B in the second bar starts the second motive after the rest in the last quarter of the first bar (see the red arrow in Figure 7). The upward interval E-B between the end of the first bar and the beginning of the second bar is broken by the pause, and there is therefore no sense of an ascending motion. Moreover, the following downward melodic line (B→G→E) further strengthens the downward motion. In this short musical phrase, the "delimiting jump" technique is used twice more: once between the low E and the high E between the second and the third bars, and again between the low E to the high D between the third and the fourth bars (see red arrows). It is this technique of masking the rising intervals, along with the downward motions in these melodic lines, which endows this sentence with the atmosphere associated with an introduction.

Figure 7 The opening phrase of *Av Harachamim* by Cantor Samuel Taube with "delimiting jumps"

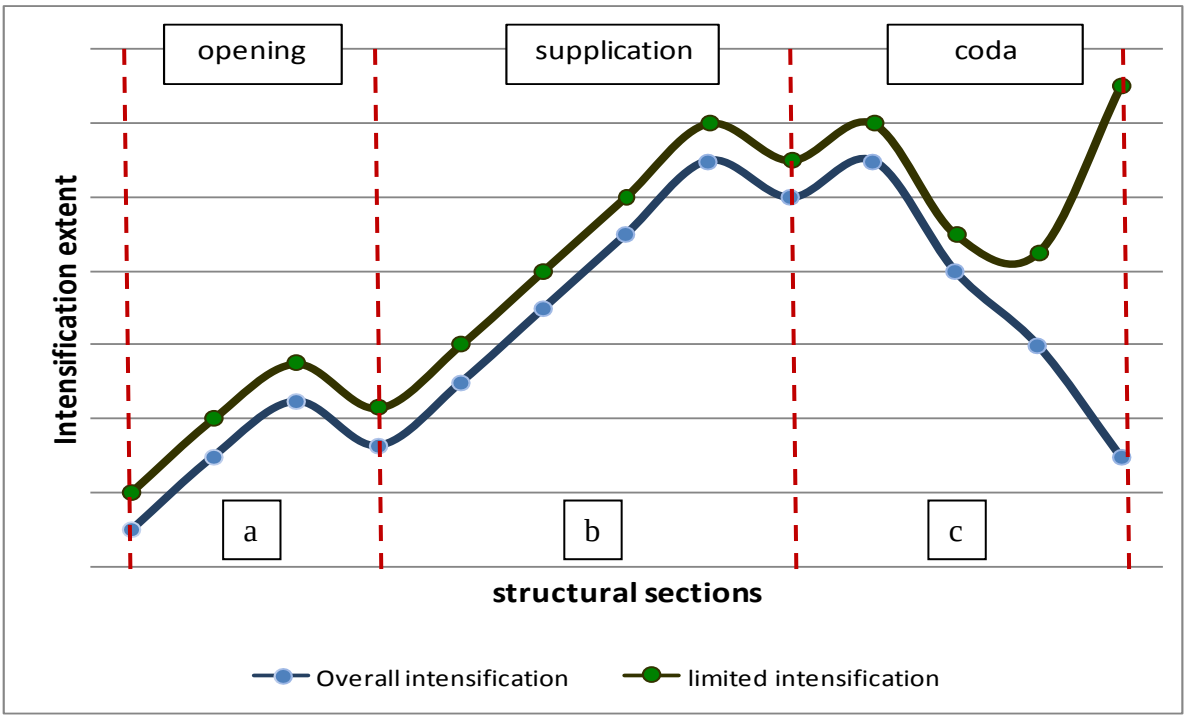


Emotional Intensification

As noted above, the three-part structure—with the supplication section in the middle— is a major characteristic of the new twentieth-century recording style era. Another major stylistic characteristic, which further intensifies the special emotional mood of the supplication, is what I term the *intensification process*. These two principles create a clear and fixed structural form in this era. Figure 8 below demonstrates how the two principles are utilized together, thus creating a strong emotional effect:

a. The opening section of the composition begins with a moderate intensification.
b. The supplication section further extends the intensification level to its climax.
c. The coda section sometimes continues the intensification process, but may also return to the lower levels.

Figure 8 Combination of the three-part structure and the intensification principles



The Intensification Process

The cantors of the recording era devised a unique method in order to achieve the emotional effect desired in a supplication prayer. In the cantorial recitative, a musical crescendo is built up gradually throughout the composition. This is not the usual crescendo often found in many musical scores (<), which simply indicates a limited local intensification of the volume of the sound at a certain point. The *Intensification Process* in the cantorial recitatives involves many more musical elements (as detailed below), and encompasses the entire composition, from the beginning to the end. Emotional excitement is built up systematically by gradually increasing various musical attributes in two main categories: pitch height and melismatic density.

Cantorial art is a solo performance by an artist whose musical skills are at a high professional level. Due to his skill, highly sophisticated musical mechanisms are developed by means of harmonic and melodic intensification. This results in a musical crescendo culminating in a spiritual burst at the end of the musical recitative.

In order to demonstrate this musical intensification, a statistical analysis was conducted on fifty cantorial masterpieces. First, each composition was divided into small musical segments. Statistical measurements were then calculated for pitch height and density (see Table 2). The pitch height category measures different aspects of the pitch height, and includes several indicators such as: average pitch height, maximum pitch, and tessitura, while the category of pitch density included other indicators measuring the extent of the note density such as melismatic length, note-to-syllable ratio, number of changes of direction, speed, interval length, and maximum/minimum interval.

As will be shown below, a gradual ascent of the various parameters is common to all cantorial compositions examined. In order to prove that this ascent is a general trend in these compositions, the compositions were divided into segments in two levels—large segments and smaller segments (see Figure 9). Table 1 and Figure 10 demonstrate such a division in the *Av Harachamim* recitative, which was composed by Cantor Samuel Malavsky (1894-1985).[5]

The three charts in Figure 11 demonstrate the large segments in the *Av Harachamim* composition. The steady ascending trend of the various curves is very clear throughout the ten segments of the composition (see the blue trend[6] line in all charts).

Likewise, the eight charts in Figure 12 demonstrate the small segments in this composition. Here too there is a clear sense of upwards direction of all measured musical attributes throughout the piece. As is clearly apparent in almost the entire 25 segments of the composition, the direction of the curves is upward for all the variables measured (see grey trend lines in charts).

Figure 13 summarizes all these charts. The angle of the curve denotes the extent of the intensification throughout the composition: a horizontal line indicates no intensification, an acute angle (less than 45°) indicates a moderate intensification, and a large angle indicates a strong feeling of intensification in the composition. Note the

[5] Listen to this composition in Audio Example 7 as sung by Cantor Malavsky's daughters

[6] The trend line is a statistical mathematical calculation of the data in order to determine if measurements exhibit an increasing or decreasing trend, which is statistically distinguished from random behavior. Here I used the Excel's polynomial trend function (order 2).

large angles of all curves in this figure. This proves the clear and consistent upward direction for all musical attributes measured.

Table 1 **Two-level division in *Av Harachamim* by Cantor Samuel Malavsky**

Bar no.	Small parts	Large parts
1	1	
2	2	
3	3	1
4	4	
5	5	
6	6	2
7-9	7	
10-12	8	3
13	9	
14	10	4
15-18	11	
19	12	
20	13	5
21-22	14	
23-24	15	6
25	16	7
26-27	17	
28-29	18	8
30-31	19	
32	20	9
33-35	21	
36-37	22	
38	23	10
39	24	
40	25	

Table 2 Musical attributes of intensification

Pitch height	Note density
1. Average pitch height 2. Maximum pitch in segment 3. Tessitura	4. Maximum length of melisma 5. Pitch-note ratio 6. Number of changes in direction 7. Temporal values 8. Interval length 9. Maximum interval length 10. Minimum interval length

Figure 9 Two-level hierarchy

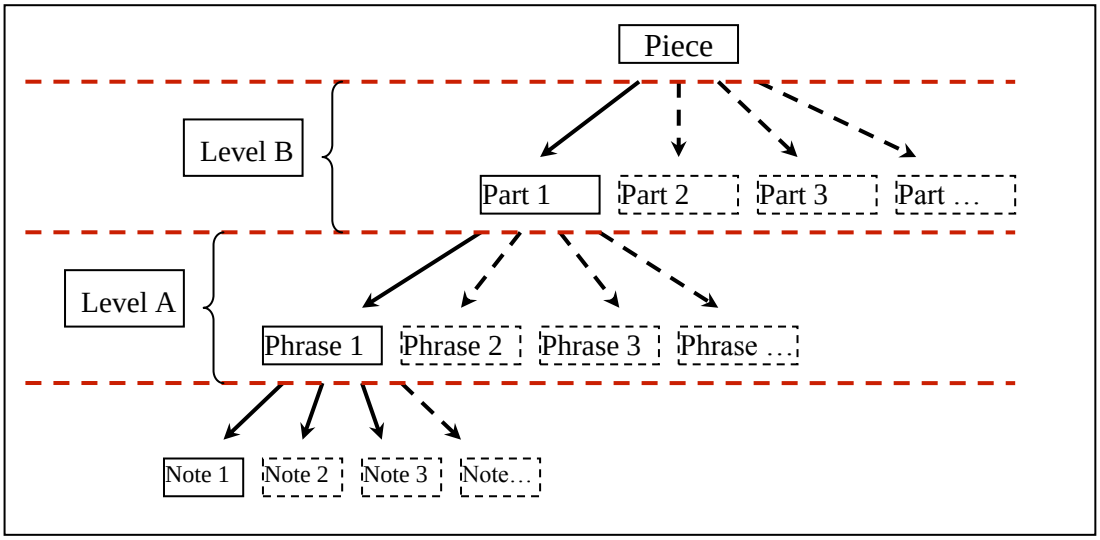
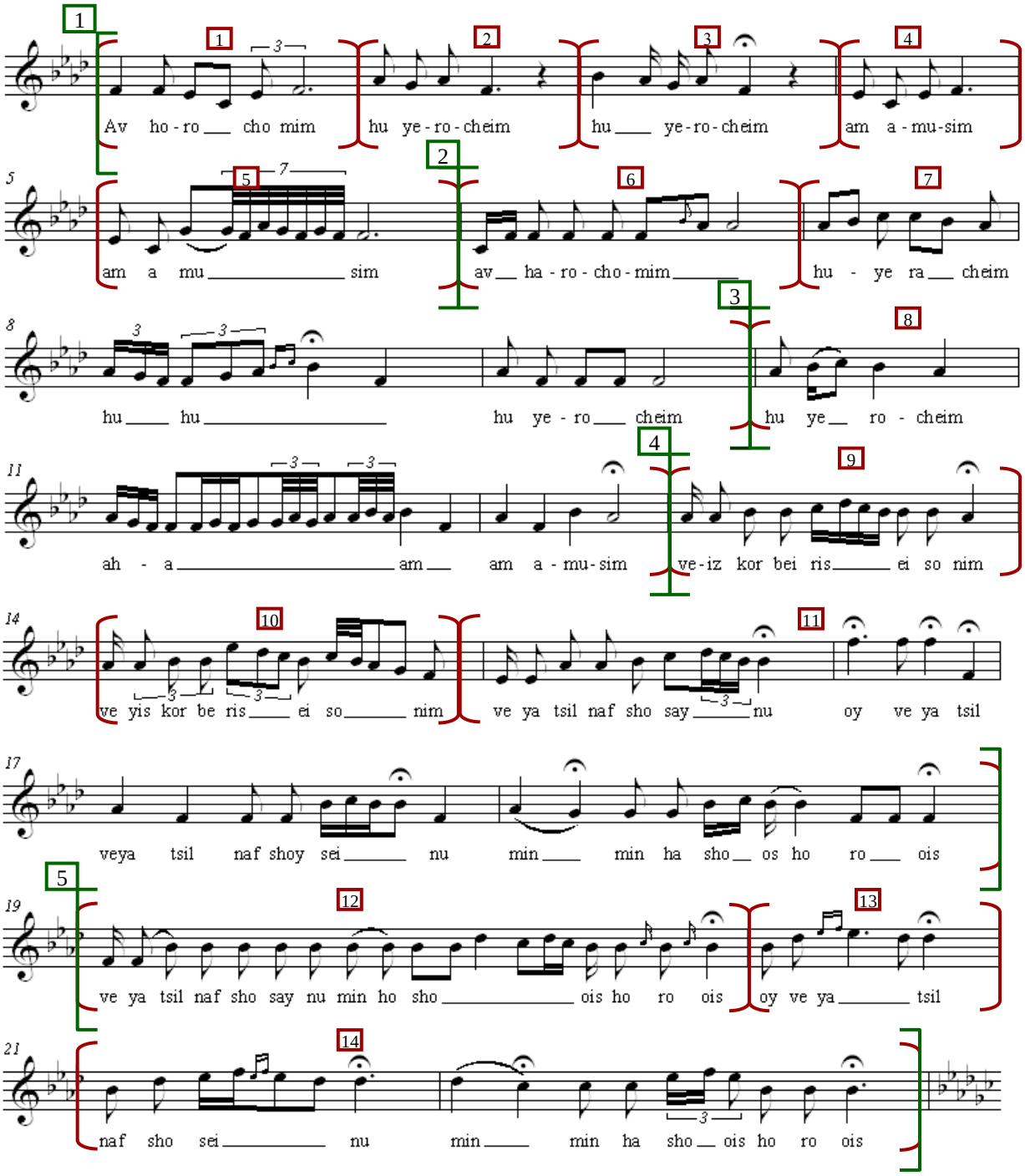


Figure 10 *Av Harachamim* by Cantor Samuel Malavsky



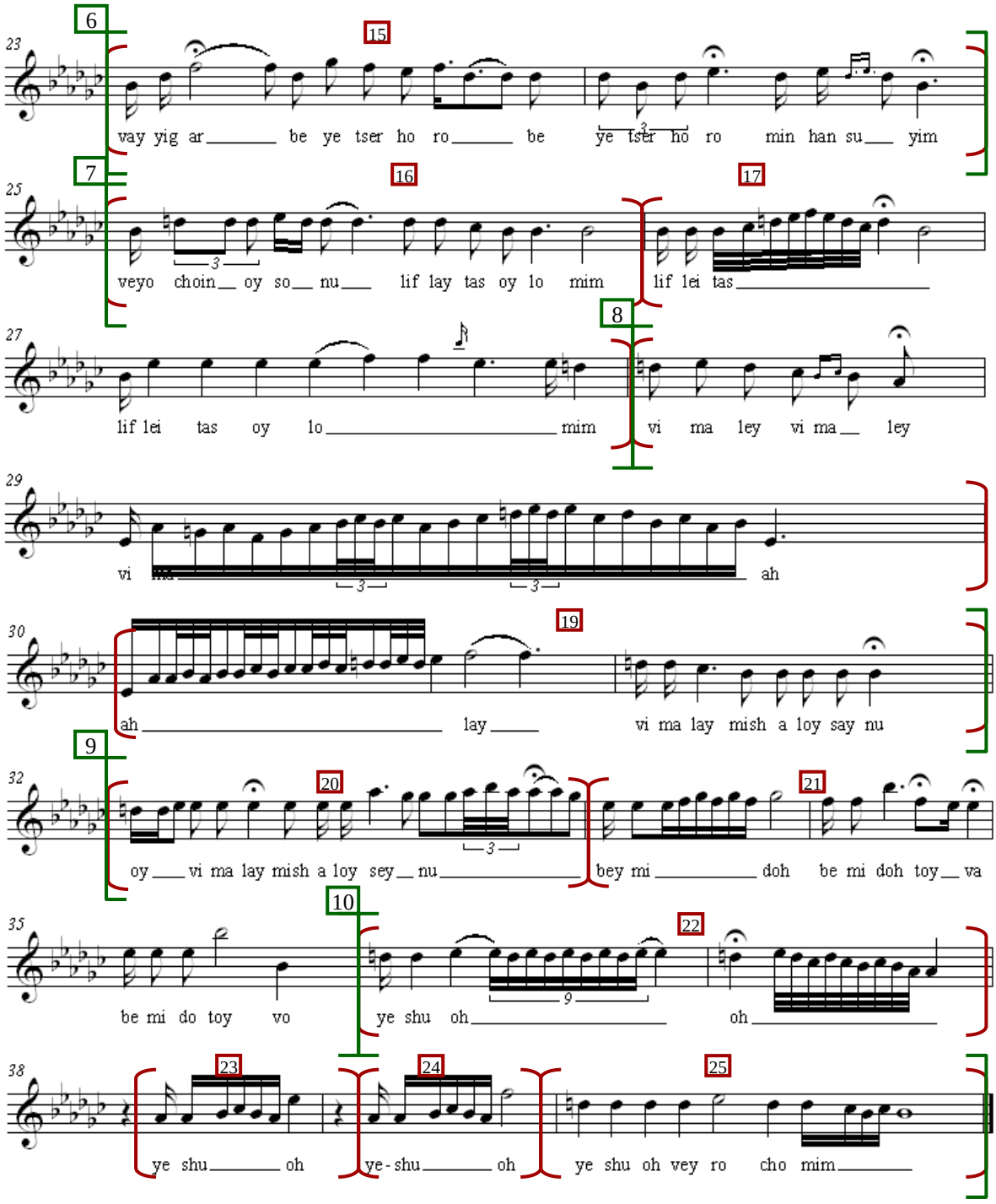
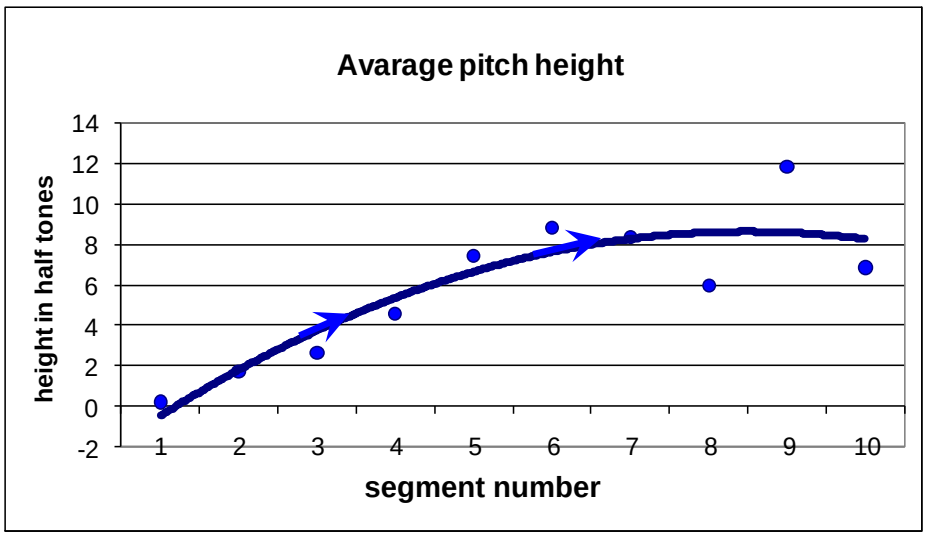
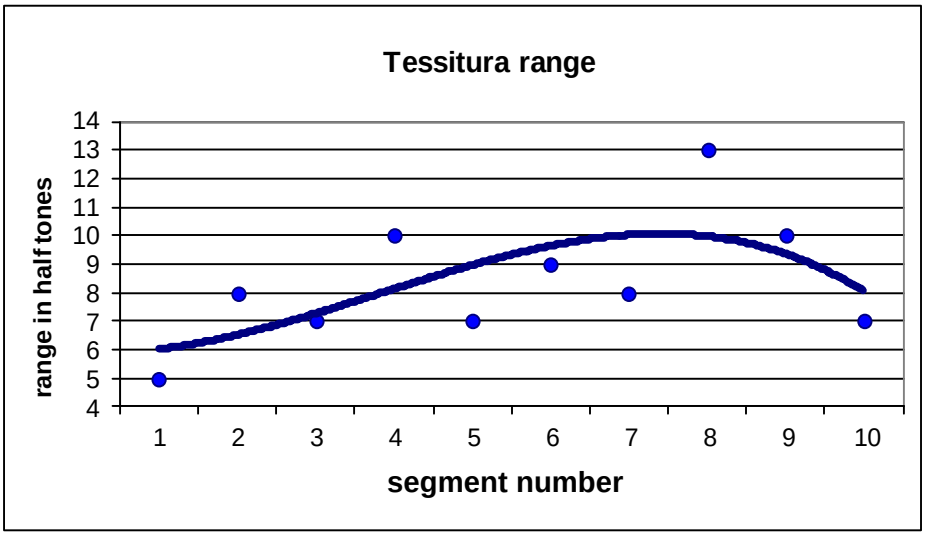

6
15
23
vay yig ar be ye tser ho ro be ye tser ho ro min han su yim
7
16
17
25
veyo choin oy so nu lif lay tas oy lo mim lif lei tas
8
27
lif lei tas oy lo mim vi ma ley vi ma ley
29
vi ah
30
19
ah lay vi ma lay mish a loy say nu
9
32
20
21
oy vi ma lay mish a loy sey nu bey mi doh be mi doh toy va
10
35
22
be mi do toy vo ye shu oh oh
38
23
24
25
ye shu oh ye-shu oh ye shu oh vey ro cho mim

Figure 11 Intensification charts of large segments in *Av Harachamim* by Cantor Samuel Malavsky





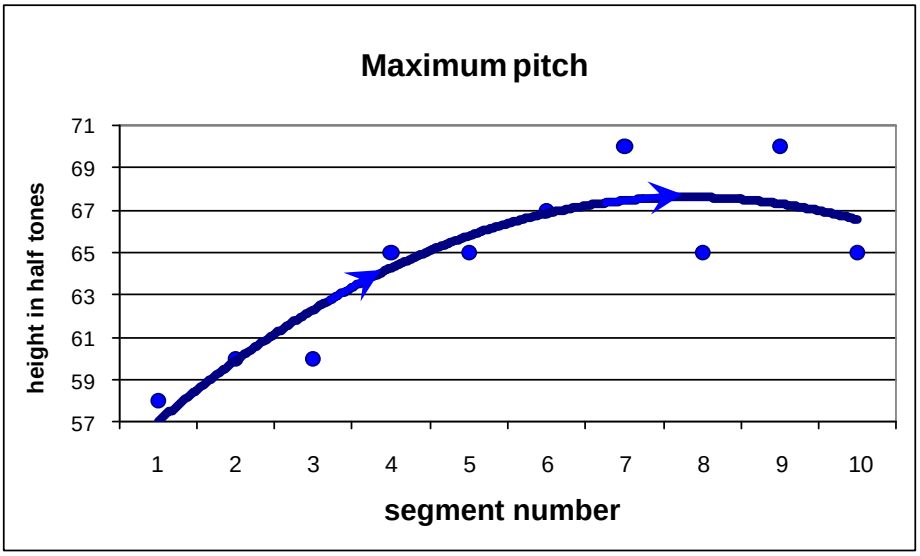


Figure 12 Intensification charts for *Av Harachamim* by Cantor Samuel Malavsky

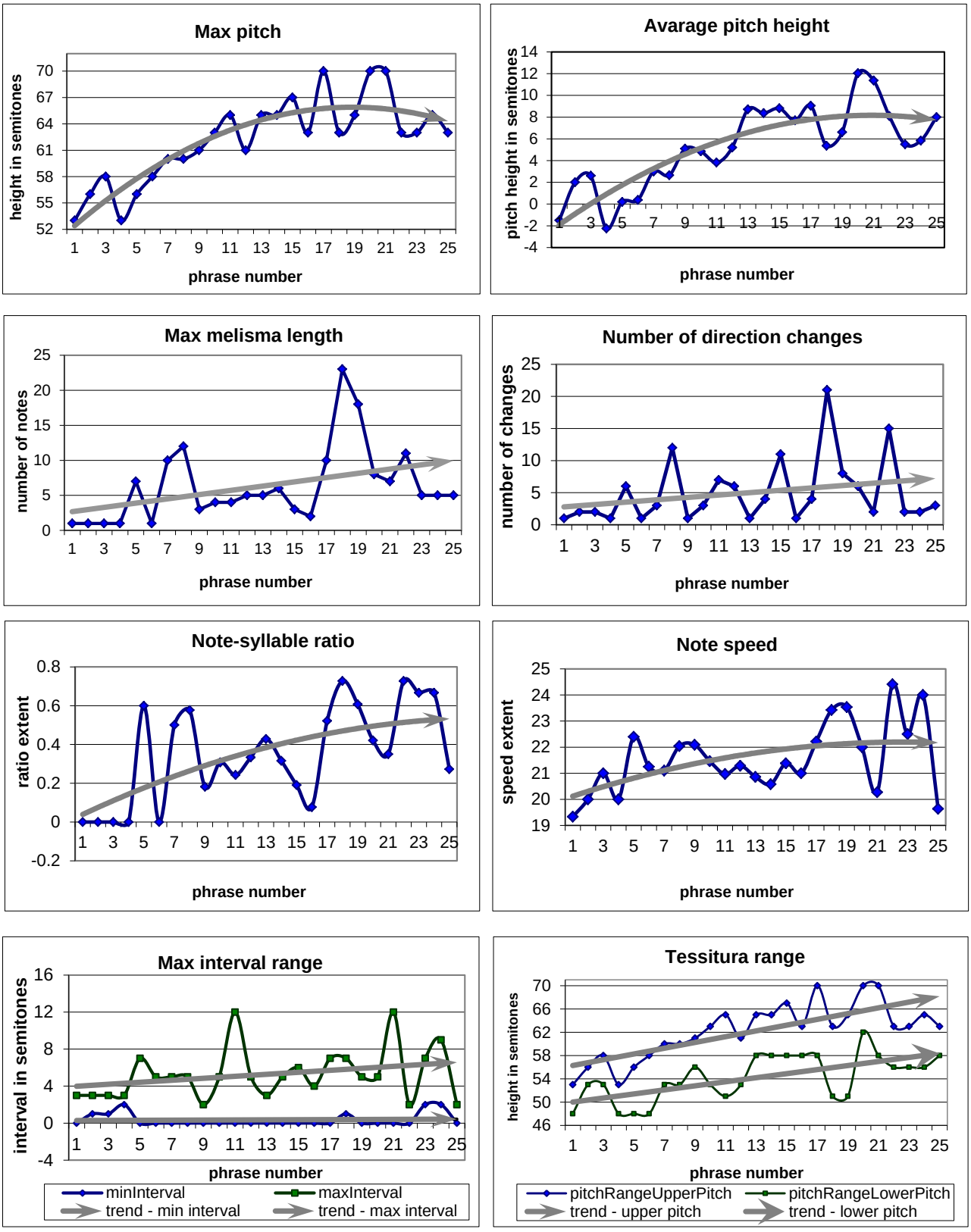
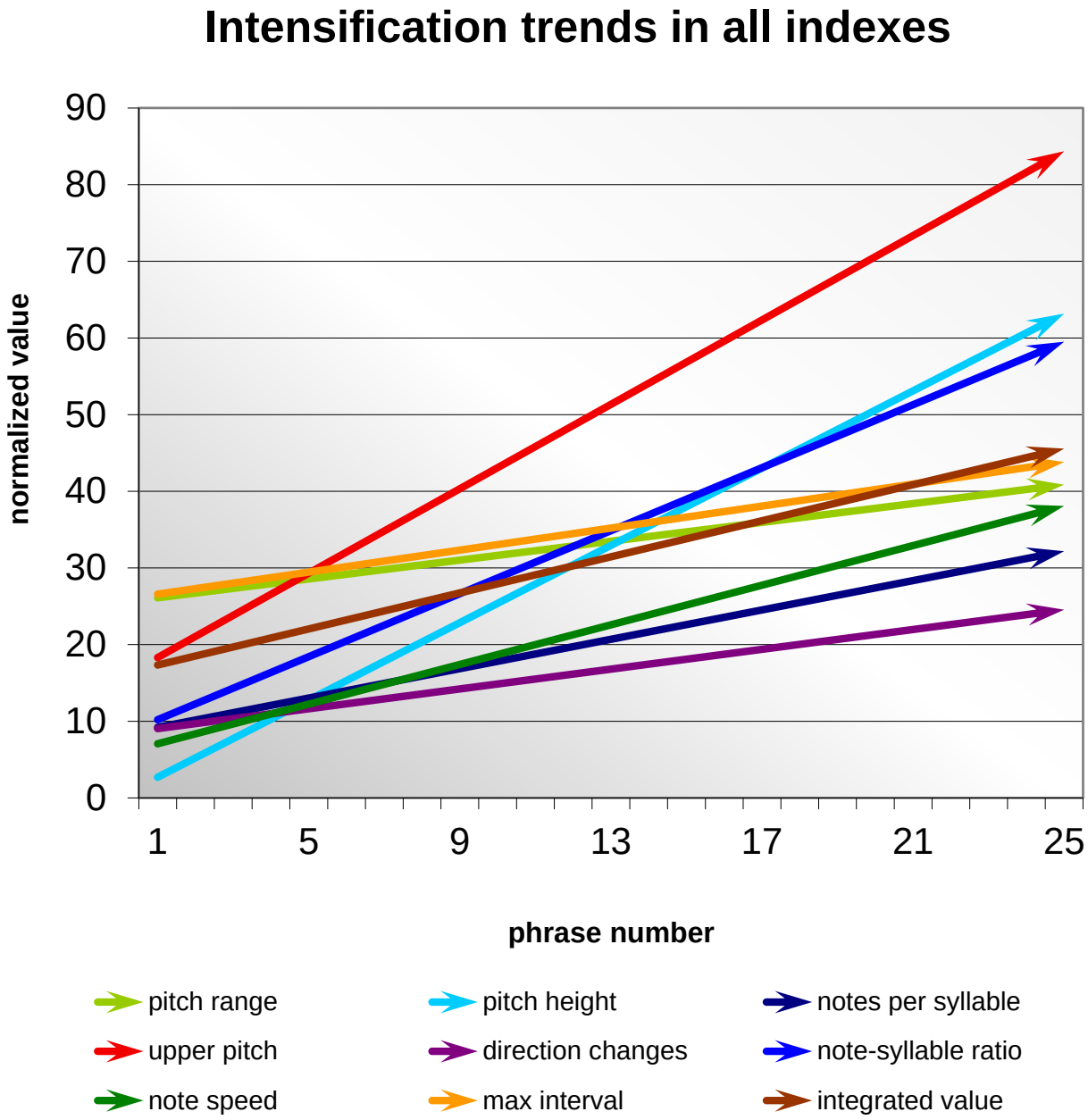


Figure 13 Summary of indexes: *Av Harachamim* by Cantor Samuel Malavsky

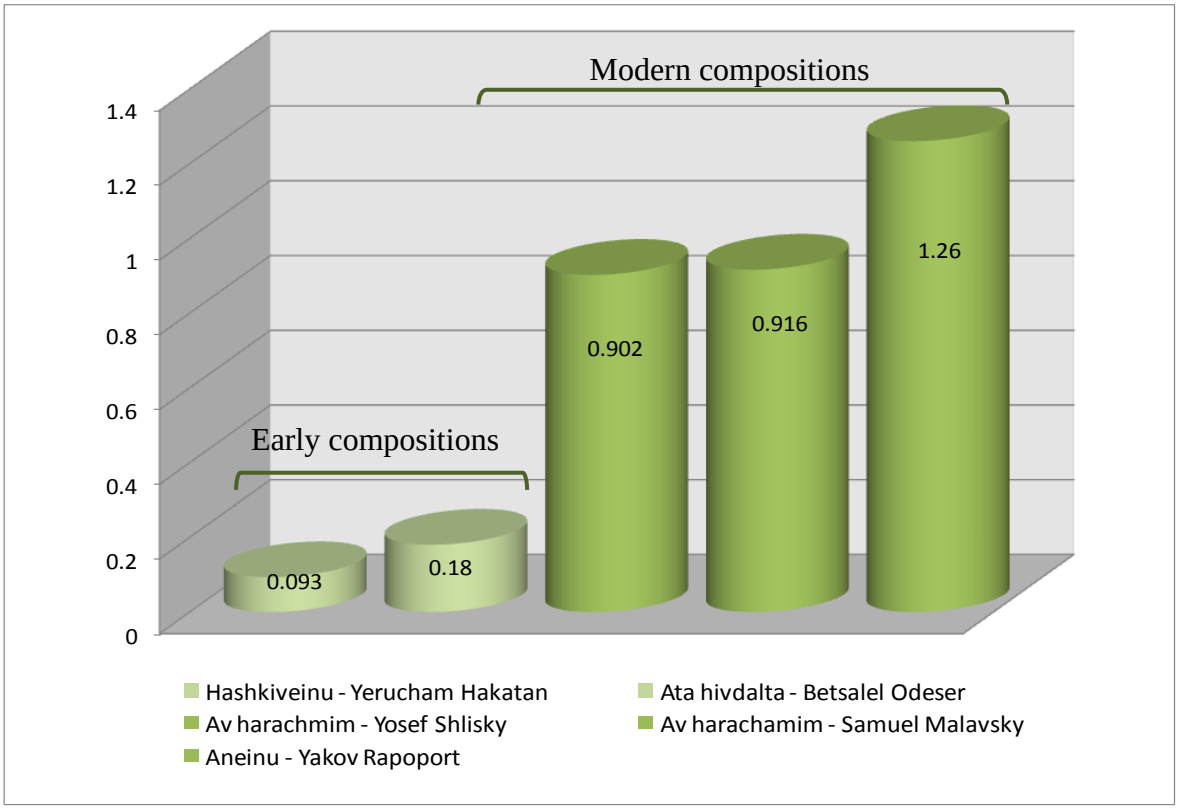


The Historical Development

As mentioned above, the new supplication recitative reached its peak in the first half of the twentieth century, the Golden Age of the cantorate. The development of the intensification process is characteristic of this era. Figure 15 demonstrates the extent of intensification in five compositions. Two compositions are from the nineteenth century and three are twentieth-century pieces. The nineteenth-century compositions are *Ata hivdalta* by Cantor Betsalel Odeser (1790-1860) and *Hashkivenu* by Yerucham (Hakatan) Blinderman (1798-1891). The twentieth-century recitatives are *Av Harachmim* by Cantors Yosef Shlisky (1894-1955) and Samuel Malavsky (1894-1985) and *Anenu* by Cantor Yakov Rapaport (1890-1943).

The height of the columns represents the level of intensification. The early compositions have a very moderate intensification level (close to zero), while the twentieth-century recitatives have very high levels (around 1); the three right-hand columns are much higher than the two left-hand columns. This indicates the huge difference in this respect between the generations (the average difference is more than 7 times).

Figure 14 Intensity level: Comparison between nineteenth- and twentieth-century recitatives



Summary

As shown in this paper, a new and different composition style emerged in the first half of the twentieth century. In the new style, which is often termed the Golden Age of cantorial music, and which is associated with the recording industry, the cantorial recitative revolves around the theme of supplication, and is characterized by a clear and simple three-part structure. The current paper has also demonstrated how the traditional free-form improvisational cantorial style was replaced by cantorial recitatives with a fixed formal structure. Finally, the statistical analysis presented above reveals the intensification process that encompasses the entire recitative as a means of developing and expressing the theme of supplication.

The prayer is a marvelous textual composition constructed of various emotional expressions intended to reach God: praise, glory, happiness, sorrow, lament, cry, yearning, and longing. As mentioned above, from this array of moods, East European cantorial art chose the sad emotions. These emotions, which are inherent in the prayer text, require suitable musical development. Such music must emphasize the plea to God and should express the dramatic emotions in a ritual of communication, such as prayer. However, the prayer ritual should not be viewed merely as a private act; rather, it is a public act that expresses the entire history and the hopes of the Jewish people. Building up the cantorial recitative as a bursting wave of emotional expression is certainly an effective way to convey these strong emotions.

Bearing in mind the nature of cantorial style of the Golden Age and the distinctions between the old and modern styles, we now return to the questions raised at the beginning of this paper and to Cantor Glantz's harsh criticism regarding the compositions of the new recording era: What provoked such harsh criticism on the recorded cantorial industry? Was such criticism justified? If so, what explains the huge success of the recording industry?

The success of the recorded recitative can be attributed to the highly emotional nature of these compositions. The recording industry brought the emotional level of cantorial recitatives to new heights, emphasizing the cries of supplication and facilitating the intensification process. But at the same time, this focus on the supplication mood ultimately also constrained the structure of the work. Although this emotional approach was extremely popular among the public, with thousands of records sold at the time, it also reduced the number of musical moods commonly expressed, as well as the variation of formal structures. Glantz and his contemporaries viewed this as a negative development.

Moreover, the focus on supplication led to the development of an overly sophisticated coloratura style that seemed to compensate for the rather limited structure. The cantors performing in the new style exhibited virtuosic vocal maneuvers at the expense of melodic depth. Although these vocal acrobatics—especially in the supplication section of the recitative—were celebrated by the general public, Glantz and others considered them dull and banal musical techniques. Glantz regarded creativity and innovation as central to the artist and musician's role. In his eyes, the recording industry may have truly elevated this art form to unprecedented heights, but at the same time, it paralyzed its creativity. Glantz's insights can be appreciated especially from the perspective of the twenty-first century, a time in which only a few relics remain from the fantastic Golden Age. As Glantz foresaw, when creativity ceased to be a central dynamic force in this style, it marked the beginning of the inevitable decline of this style.

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