

Musical and Ritual Practices in the German Synagogue

a very festive manner responsively, between the *Hazzan* and choir. This represents the intermediate of one of three competing traditions. It seems to be universal, in German congregations, that *Al Hakol* was sung on *Simhat Torah*. In many communities it was sung additionally on the occasions enumerated. In some communities it was sung every day of *Yom Tov*. This, interestingly enough, was the practice of the Gaon of Vilna.

The *Hakhnasat Hatorah* is done as on *Shabbat* with the following points to be noted: (1) *Hodo al Eretz* and *Uvenukhoh Yomar* have a special *Shalosh Regalim* setting by Japhet, which is utilized at the choirmaster's discretion, on many of the *Yom Tov* days. The *Hodo* uses the motive of the *Metim Niggun*, and possibly it was originally intended for those days in particular. The *Uvenukhoh Yomar* adapts a motive that appears in the Frankfurt tradition for the words *Uvedivrei Tzadikim Titbarakh* on the *Shalosh Regalim*. (2) For *Yamim Nora'im*, there are special settings for *Hodo* and *Uvenukhoh Yomar* that use a variety of *Yamim Nora'im* motives. These *Yamim Nora'im* settings are utilized, additionally, preceding *Tal* and *Geshem* in order to create a *Yamim Nora'im* atmosphere for those services. (3) The crowning musical experience of the *Yom Tov Hakhnasah* is the choral singing of *Ledavid Mizmor* or the concluding lines (*Se'u She'arim*). In the current "Breuer's" tradition, there are three settings used. Lewandowski's *Se'u She'arim* on *Yamim Nora'im*, Lewandowski's *Ledavid Mizmor* (basic version) on *Shalosh Regalim*, and Naumbourg's *Se'u She'arim-Simhat Torah* only. This composition is considered too frivolous for other occasions. The conclusion

of the service is as on *Shabbat*.

SPECIAL OCCASIONS

On *Simhat Torah* the choir shines in all its splendor. The atmosphere is joyous, but without the levity characteristic of *Simhat Torah* services elsewhere. The details of the choir's participation are too extensive to document here but they emphasize the *Pizmonim* after the Torah reading such as *Hitkabtzu*, *Agil Ve'esmah* etc. Furthermore, on *Simhat Torah* evening, after *Hakafot*, a Torah is rolled to *Bereishit*. During this procedure, the choir entertains the congregation with a real performance, a variety of *Niggunim* which may range from liturgical classics that are not done as part of the service in the Frankfurt tradition, to popular Hassidic style *Niggunim*. Without any hard evidence, I would venture to guess that in Europe that repertoire consisted of the former.

On every weekday evening of *Hanukkah* after *Hadlakat Nerot*, *Ma'oz Tzur* is sung by an all boys choir and in present usage, conducted by a boy "choirmaster." After much controversy, *Shoshanat Ya'akov* was introduced after the *Megillah* reading on *Purim*.

At weddings where the choir officiated, which are few and far between, there are three pieces sung. After all have taken their places under the *Huppah*, *Mah Tov* and the paragraph *Barukh Haba*, found at the end of *Hallel* are sung. Towards the end of the ceremony, psalm 128 is sung as on *Motza'ei Shabbat*.

HIGHLIGHTS OF THE SHAHARIT SERVICE

In the South German *Minhag* the *Hazzan* begins the *Shaharit* service chanting