Book Review

Leib Glantz: The Man Who Spoke to God by Jerry Glantz, Tel Aviv: Tel Aviv Institute for Jewish Liturgical Music, 2008, 541 pp.

By: DANIEL B. SCHWARTZ

The Talmud records the dramatic aftermath to man's creation, that fateful Friday afternoon. Adam, upon his creation, enjoyed the Garden of Eden. He thirstily drank from the two rivers that formed its boundaries, and ate of its produce. But he was totally unprepared for the advent of sunset and nighttime. As the world plunged into darkness, Adam, we are told, fell into mortal dread of a cold world bereft of sunlight. Fear of the darkness, and existential angst over how he might survive so cold and unforgiving a place, tormented him that night. But the next day, when the sun shone again, and Adam felt its warmth, the *Midrash* continues, he sang out the Sabbath Psalm: "It is good to praise G–d and to sing to His lofty name." Mankind's first creative expression was music—his first approach of the Divine in song.

Jewish music has been difficult to define. Is it to be confined to settings of the prayers only? Or, at the other end of the spectrum, is Jewish music defined as any music that is composed by a Jew, or contains Jewish elements (i.e. Max Baruch's *Kol Nidre*)? No matter how one chooses to define "Jewish music," there can be no doubt that the musical contribution of the Jews is nothing short of prodigious. Be it Leonard Bernstein's animated conducting of Beethoven, or the haunting moralizing of Halevy's opera *La Juive*, Benny Goodman's soulful swing or the J. Geils Band's R&B tones, Jews and music go hand in hand. The music of prayer has been a fertile field to be cultivated as well. From the days of the Temple in antiq-

---

Daniel Schwartz is an attorney in Rockland County, New York, where he lives with his wife and three children. He is an avocational chazzan and studied at the Belz School of Jewish Music and with private voice and music teachers for over twenty years.

uity, every prayer service has its musical setting. Each individual community developed its own variations on the music of prayer. Individual expositors of *Nusach* (the traditional Jewish prayer modes) have interpreted the text of our liturgy in countless ways.

The music of Jewish prayer was primarily an orally transmitted tradition. While indeed Rabbi Jacob Moelin of Mainz, the *Maharil*, did investigate and codify a great deal of Ashkenazi synagogue music, its transmission from one generation to the next was done orally. This continued even after musical notation was systematized. Indeed it was not until the middle of the 19th century that the first theories of how the traditional prayer modes are formed and operate first appeared.

From the beginning, this area of scholarship engendered great debate. Scholars continue to evaluate the influence of Greek and other secular music on early Jewish music. The formation of the prayer modes eludes precise categorization. Are they modal or scalar based? Are they tetrachords joined together into scales of varying lengths, or are they adaptations or variations of existing scales? Is *Nusach* perhaps a *sui generis* musical form?

For the synagogue cantor this debate is far from academic. Jewish law, *Halacha*, mandates adherence to the traditional musical form of prayer (a stricture sadly all too often observed in the breach these days). Moreover, for the traditional purist, outside influences on our music of prayer need to be minimized, and the true Semitic qualities of how we pray should shine forth. Depending on which theoretical school of thought holds sway, our synagogue music might assume different forms.

One cantor for whom this investigation was crucial was Leib Glantz. He made it his life's work to restore synagogue music's original roots and re-elevate it to a central position in the pantheon of Jewish culture. Recently, Glantz's son, Jerry (Ezra) Glantz, published a memorial *festschrift* in his father's memory entitled "The Man Who Spoke to God."

This is not the first memorial volume that pays tribute to Glantz. Shortly after his death in Tel Aviv in 1964, Eliezer Steinman, Israel's eminent writer and an authority on Chasidism, in collaboration with Yehoshua Zohar, Glantz's choir director, published *"Zeharim,"* a memorial volume in Hebrew. The elite of Israeli cul-

ture and society, including the world's leading cantors and musicians, contributed to that volume. That volume leaves the reader full of respect and reverence for this late master of the synagogue arts. Even now, some four and half decades later, one cannot read the great cantor Israel Alter's stirring Yiddish eulogy for his dear friend and not be moved. "The Man Who Spoke to God" is the completion of that tribute to Glantz. While *"Zeharim"* contains the contributions of Glantz's contemporaries, the current volume has the benefit of over forty years of scholarship and analysis of Glantz's singular contribution to the way cantors lead us in prayer. What *"Zeharim"* began, "The Man Who Spoke to God" completes. It places Glantz in the intellectual center of modern and postmodern *Chazzanut*.

Leib Glantz, 1898–1964, was born into a family of cantors. His father, Kalman, was the cantor in the Synagogue of the Talner Chassidim in Kiev. His paternal grandfather occupied a similar Talner pulpit in Soroki for some twenty-five years. On his maternal side, Glantz's grandfather, Nachum, held prestigious cantorial pulpits in Russia. The Chassidic milieu into which he was born was to have a lifelong influence on Glantz. While his *Chazzanut* defies specific categorization beyond that of pure cantorial art, one of Glantz's ambitions was to amalgamate Chassidic song, particularly *"Dveikut"* melodies, with traditional motif-based cantorial exposition.

Glantz was recognized as a child prodigy. He first officiated in his grandfather's synagogue at the age of eight. (Evidently, services were arranged so that young children could lead certain portions of the service. Many great cantors such as Gershon Sirota and Yosselle Rosenblatt were feted as "boy wonders" in this fashion.)

When he was thirteen, Glantz moved to Kishinev to study under the well-known cantor, Abraham Berkowitz–Kalechnik. Kalachnik, a student of the famed Tzalel Odessaer, one of the first cantors to attempt a systematization of *Nusach*, was regarded for his use of *Dveikut* melodies in his *Chazzanut*. In 1916, due to rising anti-Semitism, Glantz moved back to Kiev, and in addition to his status as a rising star cantor, Glantz enhanced his Zionist activism. He was to remain an ardent Labor Zionist for the rest of his life. In 1917 Glantz also entered the Kiev Conservatory of Music and stu-

died music theory and composition with Reinhold Gliere, the well-known Russian composer.

In 1926, Glantz left Europe for America. Upon his arrival in New York, his reputation as a premier cantor preceding him, he signed a recording contract with RCA. Those early recordings, his universally famous and hailed *Shema Yisrael* and *Tal* among them, placed him solidly in the highest echelons of premier cantors in what was America's "Golden Age of *Chazzanut*."

After a successful career in New York, Glantz moved to Los Angeles in 1941, where he occupied the pulpits of Sinai Temple and later *Shaarei Tefila* Synagogue, the most prominent synagogues in Los Angeles at the time.

With the creation of the State of Israel in 1948, Glantz yearned to make *Aliya*. Ironically, his consistent activism on behalf of *Mapai*, the ruling political party in Israel, stood in his way. The religious parties, which controlled all religious appointments, including synagogue cantors, would not allow Glantz a cantorial pulpit unless he agreed to leave the *Mapai* party and join the religious *Mizrachi* party. Ever a man of principle, Glantz refused to abandon his many friends in *Mapai* simply for his own personal gain. It was not until 1954 that a maverick, Yitzchak Raziel, the head of Tel Aviv's *Tifereth Zvi* Synagogue (located in the northern part of Tel Aviv), invited Glantz to assume that pulpit. *Tifereth Zvi* was not a prominent synagogue. Indeed it was a rather pedestrian sanctuary, located on a veritable side street. But with Glantz at its helm, it became a Mecca of cantorial art and Israeli culture, eclipsing even the Great Synagogue on Allenby Street.

Glantz's debut was at the Midnight *Selichot* service prior to *Rosh Hashanah*. This service, long a cantorial showpiece, led by Glantz every year until his death in 1964, became a cultural icon in Israel. Israel's elite traveled to *Tifereth Zvi* to hear Glantz's renditions. The service often lasted four or more hours. Those who were unable to gain admittance to the synagogue stood in the street listening over loudspeakers. Countless more listened to the live radio broadcast of the service.

Throughout his career Glantz sought to capture the true essence of meaningful prayer. To do this, he placed great emphasis upon the meaning of the text. He was outspoken in his criticism of cantors who relegated the entirety of prayer to painful sobbing, even when

the text was one of praise of G-d or dealt with a happy theme. For Glantz, the act of prayer was a discourse with the Almighty. At times, He was to be beseeched, at other times praised. His rendition of the *Ahavti* prayer in the festival *Hallel* prayer service is typical of Glantz's approach. The piece begins in lilting romantic tones expressing the deep intimate reciprocal love between G-d and His chosen ones, Israel. Midway, as the tenor of the text moves from expressions of that love to begging G–d for His protection and grace, Glantz changes the music and utilizes a combination of Chassidic rapture and raw desperation in his entreaties before G-d. At the end, where the text becomes cynical about mankind, Glantz resorts to sneering anger. His setting for *U'venucho Yomar*, when the Torah is returned to the ark, particularly the cantor's appearance into the piece at *Ko'hanecha Yilbeshu Tzedek*, "Your priests shall be enrobed in righteousness, and the pious shall sing with joy," conveys the solemn ceremoniousness that accompanied the Temple service. For Glantz it is the text that must guide the cantor. The cantor has the responsibility to interpret the text and convey that meaning to the worshipper. *Nusach*, the prayer modes, are the hermeneutics, which enable the traditional exposition of the liturgy. While many of his compositions appear *avant-garde*, they were in fact rooted in the role of the cantor as interpreter of the *Siddur*, in the true meaning of the prayers, and in *Nusach*. Glantz's use of contemporary music, even twelve-tone music, is a testament to his conviction that *Nusach* and *Chazzanut* are a dynamic and can never be allowed to be so rarified that they squelch creativity in every generation.

In 1959 Glantz opened the Tel Aviv Institute for Jewish Liturgical Music as well as the Cantors Academy. In this cantorial school Glantz trained a generation of cantors. Unlike other teachers of *Chazzanut*, Glantz did not give his students prepared pieces to learn by rote. Rather, he sought to inculcate into them the prayer modes in their most basic form, to illustrate how to manipulate the submotifs contained within each mode, and to recognize how the modes related to one another. That way Glantz enabled each student to find his own unique voice as he interpreted the liturgy in his own way. Glantz had no interest in being imitated. He wanted to cultivate independent cantors, each making his own individualistic con-

tribution to Jewish liturgy. That way, he believed, *Chazzanut* would continue as a living art.

Glantz was not content to merely train professionals. Ever the idealist, he believed that the music of prayer belonged to all of *Klal Yisrael*. It was thus that he also embarked in Israel on a series of lectures, broadcast on Kol Yisrael radio, on *Nusach* and Jewish liturgy. For Glantz, *Chazzanut* was not to be relegated to the synagogue sanctuary, although that was its main place. *Chazzanut* was part and parcel of Jewish culture and folklore. Glantz yearned to see *Nusach* incorporated into contemporary Israeli folk music, as it was made a part of Yiddish folk music in previous generations.

Glantz's contribution to cantorial music goes far beyond his musical compositions, although he did, as a general matter, mainly sing his own compositions. Glantz is the one cantor in contemporary times who melded academic study of the genre with its performance. He is the one who opened the theoretical aspects of *Nusach* to its performance, and grounded that performance in theory. Everything Glantz sang or composed was firmly grounded in *Nusach*, which for him was the only way to properly interpret and present the liturgy. Where there were lacunae in the *Nusach*, Glantz sought to fill them. Where the *Nusach* had become corrupted, Glantz repaired it. He did this all via punctilious research into ancient music and its development through modern times. When he felt that what had become the traditional setting of a prayer was of false origins or inappropriate, he composed new settings. In a short but scathing essay, Glantz attacked the "traditional" Channukah holiday melody for *Maoz Tzur*, which he demonstrated was originated from German church melodies, and which he considered totally inappropriate for our "national song." In the same essay, he presented his new setting for the hymn, one that he stated was firmly rooted in traditional Jewish music.

In 1952, in a memorable keynote lecture to the American Cantors Assembly convention in New York, Glantz presented his theories for the basis of *Nusach*. According to Glantz, the origins of *Nusach* can be found in the cantillation systems for reading the Torah and other books of the Bible (i.e., the Prophets and the Megillot), what is commonly referred to as *Trope*. *Trope*, according to Glantz, is based upon a series of Greek scales, referred to as tetra-

chords, placed together to create scales of varying lengths. From those scales, various motifs and sub-motifs become apparent, which were used to create the *Trope*. Glantz was not the first scholar to discern the similarity between *Nusach* and *Trope*. Indeed Glantz credits the pioneering Jewish ethno-musicologist, A. Z. Idelsohn, for that observation. But Glantz's unique contribution is his description of *Nusach* as a scalar format, and demonstration of how the original Greek tetrachords also formed the Mixolydian and Pentatonic scales as well as the Harmonic and Dorian minor scales. Using well-known examples of traditional chants, Glantz demonstrated the relationship between *Nusach* and those scales. In doing so, Glantz historically placed the origins of *Nusach* as far back as the First Holy Temple in Jerusalem.

Glantz's innovative theory is of great value to the modern cantor. Reducing *Nusach* into scales enables a cantor to easily learn and understand the *Nusach*, and be capable of manipulating it. Since all modern music is based upon scales, and the motifs that flow from them, Glantz translated a musical tradition dating back over 2000 years into contemporary terms.

Glantz's theory was as controversial as it was pioneering. Jewish ethnomusicologists as well as cantorial pedagogues disagreed with him on two fronts. There were those, such as Max Wohlberg, a leading academic authority in the Conservative Cantorate, who rejected the notion that *Nusach* is based upon scales. In a lecture to the Cantors Assembly in 1954, Wohlberg laid out his motivic-based theory for explaining the formation and operation of the prayer modes. He disagreed with Glantz's theory, leading to a well-publicized scholarly dispute between these two cantorial greats who were actually very close friends. Other scholars, while accepting the relationship between *Nusach* and scales, disagreed with certain of Glantz's assignments of scales to *Nuschaot*. While these disputes have never been fully resolved, no practicing cantor can ignore the use of scales when dealing with *Nusach*.

Sadly, Glantz left this world too soon. Despite all his efforts, *Chazzanut* never achieved the prominent place in Jewish culture he envisioned for it. Even among the religiously observant, for whom prayer is a vital expression of fealty to G-d and His Torah, cantorial music is an anachronism to be appreciated perhaps at an occasional

concert, and even rarer yet, in the synagogue. The "Golden Age," when synagogues sought to outdo one another with their choice of cantors, is a bygone era, never to return. Those of us who love *Chazzanut* and draw religious inspiration from its hallowed tones carry the legacy of Glantz, his idealism and his passionate devotion to the music of prayer. Jerry Glantz's tribute to his father is a most significant contribution to this endeavor.

The book, which is best categorized as a *festschrift*, is divided into three sections. The first section contains a brief biography of Leib Glantz and a collection of personal vignettes about him written by former students, cantors and cantorial authorities. The second portion consists of a series of articles analyzing Glantz's contributions to *Chazzanut* as well as his music. The third section is Glantz's writings and transcriptions of several of his lectures, including the 1952 address to the Cantors Assembly, and some of his writings on Jewish music.

In the first section of the book, one is able to discern just how far-reaching is Glantz's influence on *Chazzanut*. Cantors from all walks of Jewish life, Ashkenazic, Sephardic, Israeli, American, Orthodox and heterodox all extol him and his pioneering work in the field. In these essays, the great respect for Glantz's creativity and innovation along with his absolute fealty to tradition is manifest. Indeed careful reading of these essays yields the resolution of the seeming paradox between innovation and tradition. Only a prodigy like Glantz could join the two together. His compositions are like nothing ever heard before he arrived on the scene or since he left us. Yet they are grounded in the musical tradition that began with the *Shirah* that was intoned in the Temple itself. Glantz labored, meticulously researching the true *Nusach* for every piece he composed. Every phrase, nay every note, had to satisfy his two-pronged test of contributing to the meaning of the text and of remaining true to *Nusach* before he placed it in the partitura.

The contributions in this section tend to be repetitive (indeed every one of them resorts to the same descriptives of Glantz as a "pioneer," an "innovator," a "genius"). Of particular note are those by cantors Chaim Feifel and Chaim Adler. Both were students of Glantz, Feifel having studied privately with Glantz and Adler at Glantz's cantorial academy. They reveal to us Glantz's pedagogy,

the way he sought to teach *Nusach* to his students. In the Feifel piece, along with describing Glantz's view on the use of ever ubiquitous *coloratura*, the long, multi-note, florid embellishments used in cantorial music, we learn that Glantz tailored his music lessons to the specific needs of his students, in order to bring out the best in each one. While Glantz had a preference for his own music, if the works of another cantor whom he respected were better suited to a student's voice or musical predilections, it was to be used. Chaim Adler demonstrates how Glantz considered *Chazzanut* to be an intellectual exercise, akin to textual exegesis. Only when the student had mastered the meaning of the text and sought to apply that meaning to music, did Glantz step in to offer his input. Students were not to be force-fed repertoire. Rather they were to be nurtured and encouraged to carefully think and look into their hearts and souls and thus create music to G–d's glory.

While this section is revealing and moving, there could be further detail. Although mention is made of Glantz's Zionism, precious few details are provided beyond listing the years he served as delegate to the Zionist Congresses. No mention is made of the position, if any, he occupied in the Zionist hierarchy; none of his Zionist writings are included, although we are informed that he regularly contributed to the Zionist press, both in Europe and in America. Only a few of the contributors to the book delve exclusively into Glantz's Zionism, or how it influenced his *Chazzanut*, his religious outlook and practices. Considering the sacrifices Glantz made in his career as a cantor in Israel out of loyalty to Labor Zionism, it would have behooved us all to learn more about what must have been a central facet of Glantz's persona. Additionally, scant attention is paid to Glantz, the man. Little is revealed about his family life and interpersonal relationships. There can be little doubt—considering that Glantz's son, Jerry, a successful businessman in his own right, went through considerable effort to publish this volume—that Glantz was a dedicated and superlative father. But beyond that implication, there is hardly a mention of Glantz's personal life. For example, we learn very little about his wife, Miriam. Even his relationship with his lifelong friend and agent, Sarah Wachs, is given mere passing mention. While the focus of the book is rightly on Glantz's contributions as a cantor, what was obviously

a compelling and multi-dimensional personality also deserves a more thorough treatment. By way of contrast, in the biography of his father, Yossele Rosenblatt, Rabbi Samuel Rosenblatt gave Yossele's personality considerable treatment. The result of that treatment was to confirm the myth that among the great "Golden Age" cantors, Rosenblatt was one of the few who was truly observant of Jewish law. There can be no doubt that Glantz was an accomplished Torah scholar. His interpretations of the prayers, particularly the mystical approach he takes to his composition *Ana B'Koach*, or sense of ennui coupled with triumph in his composition *B'Tzeit Yisrael*, reflective of many Midrashic statements about the Exodus from Egypt, demand great Judaic learning, both to conceive and to understand them. Moreover, aficionados of cantorial music have great interest in the lives of the cantors they adore. It would be most interesting to read about Glantz's Sabbath table, and how he celebrated the holidays. In his radio broadcast about the Passover *Seder*, Glantz shared certain family melodies sung at the *Seder*. Hearing him sing *V'hi She'Amdah* the way his grandfather sang it, more firmly placed Glantz in the traditional firmament of cantorial music. More of this type of information about him would only serve to further endear him to those who so greatly respect him. This first portion of the book will prove compelling to scholar and layman alike.

The second section of the book is the most scholarly portion. It is here that one can appreciate just how profound and complex a musician Glantz was. This section probes the depths of Glantz's music. The first article, by Amit Klein, Professor Edwin Seroussi and Professor Eliyahu Schleifer, serves as an excellent introduction to the theme of the book: how Glantz synthesized theory and creativity into *avant-garde* synagogue music that is grounded in tradition. Professor Joseph Levine's comparison of Glantz's music to that of Cantor Pierre Pinchik is of great interest. Many aficionados of cantorial music mistakenly lump Glantz and Pinchik together. Indeed both hailed from the same Russian Chassidic *milieu* and had similar training. Among the fascinating photographs in the book is one of Glantz as a child in the same choir as Pinchik. Both were highly trained musicians, and both were very original in their compositions. Professor Levine dispels the myth that the comparison

between them goes any further. While Pinchik sought to integrate *Chazzanut* into Chassidic song, Glantz turned Chassidic song into *Chazzanut*. Professor Levine also makes a good case that Glantz's music was far more complex and nuanced than that of Pinchik.

It is to Jerry Glantz's great credit that he included an article by Professor Boaz Tarsi, which is critical of Glantz's application of his theories. In the article Tarsi suggests that Glantz manipulated *Nusach* to match his theories. Including this article was an act of great intellectual integrity on Jerry's part. I am sure that Leib Glantz would have responded to Tarsi's criticism just as he had responded to Wohlberg—in the spirit of *"Kin'at Sof'rim Tar'beh Choch'mah"*—competition amongst scholars leads to a proliferation of wisdom. Some of the material in this section may seem quite scholarly to the lay reader. It is, however, the intellectual powerhouse of the book. It is this section that places this book among the recent significant contributions to cantorial scholarship, and it will definitely be from this section that future scholars will quote. Hopefully the material herein will stimulate further research into *Chazzanut* in general and Leib Glantz in particular.

The final section of the book is Glantz's own words. Here we experience *"Mi'Pi Ha'Shmuah,"* directly from the source, Glantz's enthusiasm and love for *Nusach* and *Chazzanut*. The words jump off the page. One can hear Glantz speaking in these printed words. For those already versed in *Chazzanut*, this material, which constitutes primary sources when considering Glantz, is of great significance. It is one thing to read about a great thinker. It is quite another to read that thinker's words. Better yet would have been to include the recordings of Glantz's lecture—to the extent available—on the two wonderful compact discs that come with the volume. Assembling this material so that it is available in one volume is a great service to the student of *Chazzanut*. For those readers who are not serious devotees of *Chazzanut*, there can be little doubt that Glantz's enthusiastic and heartfelt love of our musical heritage will become manifest when reading his words. I am sure it will stimulate further inquiry into this field.

The appendices to the book are also of great value. The first is a section from Professor Wohlberg's 1954 lecture, wherein he addresses Glantz's theoretical basis of *Nusach,* and Glantz's rejoinder.

It is a wonderful example of scholarly debate. Wohlberg presented an excellent summation of the history of the musicological study of *Nusach* and offered a motivic-based theory, as opposed to Glantz's scale-based theory.

The Glantz discography is an invaluable aid to collectors of Glantz's recordings. But the most revealing material in the appendices is the list of the 216 pieces Glantz composed. Only about 100 of these compositions have been recorded or published. Imagine what additional insights we might have gained into Glantz's cantorial world if there were access to more of this material. In greater tribute to him, what new vistas in *Chazzanut* might be cleared by virtue of additional exposure to Glantz's compositions? Hopefully, we will see that day when all of Glantz's material, including both hitherto unknown recordings and written music, will see that light of day.

Accompanying the volume is a two-disc collection of remastered Glantz recordings. They follow Glantz's development as a cantor from the time he arrived in New York in 1926 through the end of his life. Listening to them, one can discern the maturation that Glantz underwent as a cantor. Indeed there are many ardent lovers of *Chazzanut*, admirers of Glantz among them, who admit they have a hard time understanding Glantz's music, especially his later, more abstract sounding material. There is no doubt that the entire corpus of Glantz's music compels serious thought about the music itself, about prayer, and about how we approach the Divine. Such spiritual intensity is certainly challenging, but well worth the effort. The recordings on these discs prove a most worthy aid in understanding what Glantz sought to achieve. Nisi Belzer, the great cantor of Berditchev and later Odessa, was said to construct his highly complex pieces in the form of legal arguments. The basses began with simple straightforward notes, i.e. points of law. The arguments gained in complexity with the addition of layer upon layer of voices, through the baritones, the second tenors, the first tenors and the cantor's super complex mellifluous renditions, culminating with young altos rising above them all with their innocent entreaties of G-d. Yossele Rosenblatt charmed G-d with sweet-sounding affectionate melodies. Zawel Kwartin and Gershon Sirota "stormed the castle" with their declarative demands of the Almighty. It was

Leib Glantz, however, who developed a romance with G-d over the course of his career as a cantor. Like any truly intimate relationship, as it developed and the love grew, an intimate language of that love and devotion between Glantz and G-d developed, reflected in the increasingly complex and seemingly abstract music. To really understand the end product, one has to recognize that it was the culmination of a decades-long journey of spiritual love and devotion. The compositions on these discs display the spiritual evolution in Glantz's *Chazzanut*. They serve as a testament to the power of music in Divine service.

This is a most significant work. *Chazzanut* stands at a precarious precipice. Synagogues find themselves unwilling or unable to support a professional cantor or a serious music program. Orthodoxy has all but eschewed *Chazzanut* as a serious vehicle of prayer. The numerous concerts marketed to the Orthodox community ring more of a death knell than a rejuvenation and celebration of classic synagogue song. The Conservative movement, long a safe refuge of *Chazzanut* and *Chazzanim,* is rapidly losing its classical cantors and not replacing them. Sadly, oh so sadly, two generations of Jews have been reared who are wholly ignorant of how spiritually satisfying and intellectually compelling the traditional music of prayer can be. Unless steps are taken now to remedy this sad state of affairs, the sweet song of Israel stands to further deteriorate into nothingness. Where there once was a noble tradition spanning two millennia, there will be nothing more than puerile sing-alongs, pandering to the lowest aesthetic denominator; and the bar is falling lower yet. The efforts of Jerry Glantz, the individual authors and all those who worked to bring this book to fruition are to be commended. Rather than allow this volume to serve as a final chapter in the history of *Chazzanut*, let us hope it will stimulate a new generation dedicated to resurrecting, preserving and cultivating the sacred field that is our music of prayer. That would be the most fitting tribute to Leib Glantz. ☙