Cover Art

Ben-Amots

A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER

Dispersed over the centuries to all corners of the earth, the Jewish people absorbed elements of its host cultures while, miraculously, maintaining its own. As many Jews reconnected in America, escaping persecution and seeking to take part in a visionary democratic society, their experiences found voice in their music. The sacred and secular body of work that has developed over the three centuries since Jews first arrived on these shores provides a powerful means of expressing the multilayered saga of American Jewry.

While much of this music had become a vital force in American and world culture, even more music of specifically Jewish content had been created, perhaps performed, and then lost to current and future generations. Believing that there was a unique opportunity to rediscover, preserve and transmit the collective memory contained within this music, I founded the Milken Archive of American Jewish Music in 1990.

The passionate collaboration of many distinguished artists, ensembles and recording producers over the past fourteen years has created a vast repository of musical resources to educate, entertain and inspire people of all faiths and cultures. The Milken Archive of American Jewish Music is a living project; one that we hope will cultivate and nourish musicians and enthusiasts of this richly varied musical repertoire.

Lowell Milken

A MESSAGE FROM THE ARTISTIC DIRECTOR

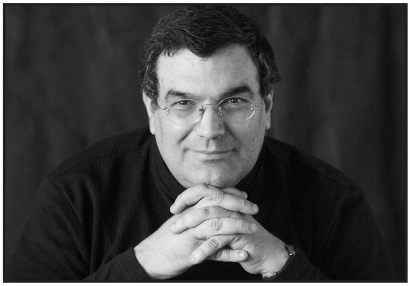
The quality, quantity, and amazing diversity of sacred as well as secular music written for or inspired by Jewish life in America is one of the least acknowledged achievements of modern Western culture. The time is ripe for a wider awareness and appreciation of these various repertoires—which may be designated appropriately as an aggregate "American Jewish music." The Milken Archive is a musical voyage of discovery encompassing more than 600 original pieces by some 200 composers—symphonies, operas, cantorial masterpieces, complete synagogue services, concertos, Yiddish theater, and folk and popular music. The music in the Archive—all born of the American Jewish experience or fashioned for uniquely American institutions—has been created by native American or immigrant composers. The repertoire is chosen by a panel of leading musical and Judaic authorities who have selected works based on or inspired by traditional Jewish melodies or modes, liturgical and life-cycle functions and celebrations, sacred texts, and Jewish history and secular literature—with intrinsic artistic value always of paramount consideration for each genre. These CDs will be supplemented later by rare historic reference recordings.

The Milken Archive is music of **AMERICA**—a part of American culture in all its diversity; it is **JEWISH**, as an expression of Jewish tradition and culture enhanced and enriched by the American environment; and perhaps above all, it is **MUSIC**—music that transcends its boundaries of origin and invites sharing, music that has the power to speak to all of us.

Neil W. Levin

Neil W. Levin is an internationally recognized scholar and authority on Jewish music history, a professor of Jewish music at the Jewish Theological Seminary of America, music director of Schola Hebraeica, and author of various articles, books, and monographs on Jewish music.

About the Composer



OFER BEN-AMOTS (b.1955), who was born in Haifa, Israel, gave his first piano concert at age nine, and at sixteen he was awarded first prize in the Chet Piano Competition. Later, following composition studies with Joseph Dorfman at Tel Aviv University, he was invited to study at the Conservatoire de Musique in Geneva, Switzerland, where he was a student of Pierre Wismer and Alberto Ginastera. He received degrees in composition, theory, and piano from the Hochschule für Musik in Detmold, Germany, and in 1987 he emigrated to the United States and began studies with George Crumb and Richard Wernick at the University of Pennsylvania, where he received his Ph.D. in composition (1991).

Ben-Amots's music has been performed by such orchestras as the Zürich Philharmonic, the Munich Philharmonic, the Austrian Radio Orchestra, the Brooklyn Philharmonic, the Moscow Camerata, the Heidelberg, Erfurt, and Brandenburg symphonies, the Filarmonici di Sicili, and the Colorado Springs Symphony. His works have been recorded by the Munich Chamber Orchestra, the Gewandhaus Orchestra of Leipzig, and the renowned Czech choir, Permonik. He has been commissioned by the Schleswig-Holstein Musik Festival, the Fuji International Music Festival in Japan, the Delta Ensemble in Amsterdam, and the Assisi Musiche Festival, among others.

Ben-Amots was the winner of the 1994 International Competition for Composers, in Vienna, where his chamber opera, *Fool's Paradise*, was premiered. He is also the recipient of the 1988 Kavannagh Prize for his composition *Fanfare for Orchestra* and the Gold Award at South Africa's 1993 Roodepoort International Competition for Choral Composition. His *Avis Urbanus,* for amplified flute, was awarded first prize at the 1991 Kobe International Competition for Flute Composition in Japan. Subsequently, *Avis Urbanus* became a required composition at the Kobe Flute Performance Competition. In 1999 he was awarded the Aaron Copland Award and the Music Composition Artist Fellowship by the Colorado Council on the Arts. Ben-Amots is a Jerusalem Fellow of the Center for Jewish Culture and Creativity, and he has been its artistic director for North America since 1997. Currently he is associate professor of music at the Colorado College in Colorado Springs. His work for soprano, klezmer clarinet, and men's chorus, *Mizmor: Seven Degrees of Praise*, an imaginative setting of Psalm 150, received its premiere performance at Lincoln Center in New York in November 2003 as part of "Only in America," an international conference-festival sponsored jointly by the Jewish Theological Seminary and the Milken Archive.

Program Notes

HASHKIVENU—SONG OF THE ANGELS

A Short Choral Cycle

(Note by the composer)

In 1979 I left Israel to continue my studies at the Conservatoire de Musique in Geneva. At a Sabbath evening service at a local synagogue there, I heard a tune I had never heard before, which was sung for the liturgical text *hashkivenu*—a prayer recited at every evening service, although this particular melody was reserved in that synagogue for the Sabbath. I was immediately inspired by its beauty and its mixture of dignity and melancholy. Although the synagogue was a traditional Ashkenazi one, I recognized from the tune's character that it could not be of Ashkenazi origin. Indeed, it turned out to be a traditional Sephardi version, known in Near Eastern Sephardi as well as Moroccan synagogues. But the Geneva rendition is a distorted variant of the tune, probably because those worshipers were removed from the mainstream of Sephardi liturgical practice. In any case, I memorized the tune as I heard it there and I resolved to use it in one of my next works.

About a year later I wrote *Hashkivenu Variations* for string quartet, employing this melody as the principal theme, but in the ensuing years I still felt that I had not explored sufficiently the full potential hidden in the inspiring tune. So in 1993 I returned to it for a series of short choral movements within my opera *Fool's Paradise*. In this comic opera, there is a role for some singers who pretend to be angels and who sing *hashkivenu* in celestial harmony. That new piece—for four-part mixed choir, percussion, and organ—offered a fresh perception by combining the essence of the *hashkivenu* prayer text with other Sabbath-related mystical images: (1) the Sabbath Queen—the *sh'khina*, traditionally understood as the feminine manifestation of the Divine Presence, who is welcomed into the midst of the congregants as the Sabbath approaches; (2) the kabbalistic image of the "Sabbath bride," who enters during the preliminary *kabbalat shabbat* (welcoming the Sabbath) service, which precedes the section of the evening service proper (*arvit*) during which *hashkivenu* is recited or sung; and (3) allegorical images of the angels who are perceived poetically as ushering in the peace of the Sabbath and even accompanying worshipers home for the evening meal following the service to ensure the blessing and presence of Sabbath peace. (According to a legend in an allegorical passage of the Talmud [Shabbat 119B], two angels, one good and one evil, escort each Jew or family home. When, upon seeing the home specially prepared for the Sabbath, the good angel expresses the wish that it may be the same on the following Sabbath, even the evil one is compelled to give his assent. Hence the words in the well-known Sabbath hymn *shalom aleikhem*, sung prior to commencing the meal: "May your departure also be with peace, angels of peace!"—viz., peace for the following Sabbath as well.)

In this newer choral version, I complemented the elements and fragments of the traditional tune as I heard it in Geneva with new, original material for the words in the *hashkivenu* text—*v'taknenu b'etza tova milfanekha* (Direct us in the right path through Your good counsel). The cycle ends with the angels' departure, recalling the dual image in the *shalom aleikhem* text, "Come with peace [also in the final strophe of *l'kha dodi* in the *kabbalat shabbat* service] and go with peace." The ending is a musical echo of the angels' entrance, but this time the wordless canon is accompanied by dark, distant cluster sounds in the organ.

— O. B.

CELESTIAL DIALOGUES

The composer views this work as a "stylistic confrontation" between a klezmer clarinet solo—deriving from the haunting virtuoso sounds typical of traditional eastern European Jewish bands—and cantorial vocal passages that emanate from age-old Ashkenazi liturgical ritual. The piece also constitutes what he calls "a dichotomy between song and dance, which at the conclusion become one and the same expression: a prayer." The strings—which function simultaneously as collective participant, audience, and echo—for the most part represent a worshiping congregation experiencing what a congregation engaged in true prayer would: a process of spiritual purification.

I. *AM KADOSH* (Holy Folk)

This is an introductory cadenza in which the two soloists make their initial entrances and musical statements. The movement's title, *Am kadosh* (Holy Folk), refers to a traditional call to Jews to arise for morning prayers—"to serve the Creator." It echoes an old common practice among Jews, especially in small towns and villages, or in certain religious neighborhoods in Israel (and previously in Palestine), particularly during the period of the *yamim nora'im* (Days of Awe)— during the days immediately preceding Rosh Hashana and the "ten days of repentance" between Rosh Hashana and Yom Kippur—when the *s'liḥot* liturgy (penitential prayers) is recited at the daily morning services (*shaḥarit*). The local *shammash* (beadle) would go from house to house at dawn, knocking on each door to awaken the inhabitants and calling on them to hasten to the synagogue to join the congregation for morning prayers. Thus did observant Jews begin each day in those traditional surroundings, as they still do.

II. *UV'YOM HASHABBAT* (The Sabbath Day)

The focus here is on the cantor's song. Its *nusaḥ hat'filla* (the prescribed traditional musical formulas and modes for specific prayers, sections of services, and specific days or holydays in Ashkenazi ritual) here is centered around a single principal focal pitch (the reciting tone of the chant), which is given a continuous rumbling sound in the cellos and basses.

III. *A GASN NIGN* (A Street Song)

In this movement the clarinet takes the lead in a purely instrumental tune reminiscent of Jewish bands in eastern European towns and villages—klezmorim—who typically played these type of melodies in the street, particularly when welcoming the guests as they arrived to participate in a wedding ceremony.

IV. *ADONOI MELEKH* (God, the King)

This is an emphatic proclamation of God's sovereignty, expressed by solid support from the entire ensemble. The marked, even exaggerated individuality of the solo parts, and the contrast between them, symbolize the individuality and uniqueness of each worshiper as a participant in the communal prayer. These three phrases affirming God's eternal sovereignty—past, present, and future—derive from the Bible and occur in this combination throughout the Hebrew liturgy.

V. *CELESTIAL FREYLEKH*

The instrumental peak of the entire work is this traditional eastern European Jewish wedding dance of joy, the *freylekh*. The movement begins with a solo recitative for the clarinet and continues with the orchestra as it becomes a perpetual-motion wedding dance, symbolizing a marriage between heaven and earth—between man and God, and between humanity and its Divine source.

VI. *DINEN* (Serve!)
The composer describes this concluding movement as "a quietly ecstatic setting" based on a Hassidic melody attached to a *piyyut* (liturgical poem) recited in the Yom Kippur liturgy and, in some traditions, every Sabbath. This prayer traverses the entire Hebrew alphabet in the acrostic of its strophes, punctuated after each one by the refrain "To You whose life is eternal." Ben-Amots has employed this melody as an illustration of the way in which the major mode is often reserved in Hebrew liturgy "for the most serene and solemn moments."

—Neil W. Levin

SHTETL SONGS

To Ofer Ben-Amots, and to many of his generation, it often seemed as if Yiddish were spoken only by elderly immigrants from eastern Europe who were, for the most part, Holocaust survivors. "Growing up in Israel just a few years after the state was born," remarked the composer, "Yiddish was known to me—especially as the son of a Bulgarian Sephardi mother and a father from Libyan Jewry—erroneously as a 'vanished tongue' of a bygone era and a distant place."

Indeed, many among the younger generations of Israelis then, like their predecessor *ḥalutzim* (pioneers) before them in Palestine, had attached to the Yiddish language the opprobrium of association with the "old order" and the Old World, and thus in their eyes it was a cultural artifact of bitter memories: exile, ghettos, pogroms, disenfranchisement, poverty, and helplessness. Those perceptions were at odds with the new spirit of youthful regeneration, a fresh start, national pride, and statehood, fostering the notion that Yiddish represented an encumbrance of the past that deserved shedding, if not extinction. Even the very sound of the language appeared in that naïvely arrogant perception to clash with the modern image of a proud, strong, and free *sabra*—a native of the "old-new" land.

There were also political overtones. Those among the establishment who had come from German Jewry sometimes had an aversion to Yiddish as the aural-cultural logo of eastern European Jewry. And to those, like Ben-Amots, from non-European backgrounds altogether—Sephardi, Yemenite, Persian, Babylonian, Syrian, Bukharan, and other Jews from the Arabic world and the Jewish orient—Yiddish and its culture were simply foreign.

"In retrospect," reflected Ben-Amots, "many of us chose simply not to be aware, or to let ourselves become aware, of the proud legacy of Yiddish culture and Yiddish-speaking Jewry during the previous hundred years—the defiance and assertiveness of the Jewish Labor Bund in eastern Europe; the sophisticated Yiddish artistic life that had reigned in many cosmopolitan European cities; the rich body of secular Yiddish literature; or the heritage of Yiddish song." True, there were small, cloistered resident circles of non-Zionist, and even anti-Zionist, Yiddish-speaking extreme orthodoxy in Israel then, including certain deeply pious Hassidic sects. For them Hebrew was exclusively a "holy tongue," not to be profaned by vernacular use—at least not until the messianic era arrived. Moreover, to them, modern Hebrew (as opposed to biblical or liturgical Hebrew) represented the secular parameters of the Haskala, or the Jewish Enlightenment, as well as the Zionist cause and its nonreligious state—the very developments to which they were opposed. But the Hassidic connection to Yiddish had to do with daily communication and

religious study, not Yiddish culture. And in any case, Ben-Amots's circles had little or no contact with those self-segregated groups. If anything, the very association of Yiddish with such intensely orthodox religious adherents only seemed to confirm to the majority of young Israelis their youthful misperception of the language as outdated, fossilized, and tied to backwardness.

Ben-Amots later reflected that—apart from those very pious religious circles—it seemed to these young Israelis that, even if some of the older generation of eastern European immigrants did speak Yiddish, they must have done so exclusively in private. For them, as for all who were committed to the Zionist ideal of resettling and rebuilding the ancient homeland, the *new* language—the symbol of long-sought nationhood—was modern Hebrew, and Hebrew was inextricable from the Zionist ideology of national rebirth.

Ironically for a young Jewish composer, it was in Germany, while he was a student there in the 1980s, that Ben-Amots really "discovered" Yiddish. "My introduction to German culture and language during that sojourn," he recalls, "provided me with the key to one of the two basic original linguistic components of Yiddish. I began to acquaint myself with that Jewish language as well, and soon I gained access to a wealth of eastern European literary works by poets, novelists, and playwrights such as Sholom Aleichem, Yehuda Leib Peretz, S. An-Sky, Isaac Bashevis Singer, Sholem Asch, Mendl Mocher Sforim, and so many others." It was also in Germany that Ben-Amots stumbled by chance upon an old, almost tattered copy of a collection of Yiddish folksongs that had been published in Europe decades before. He was intrigued by the simple beauty of those tunes and the mixture of pain and humor in the poems. His instinct as a composer was to rearrange the songs with a fresh artistic and personal interpretation. "In a way," he later remarked, "I felt as if I was doing my share not only to elevate these marvelous songs from their natural folklore milieu to an art form, but also to preserve them." The songs he selected became the material for his new song cycle, *Shtetl Songs*, which he completed shortly after his immigration to the United States. "This cycle thus became my first 'American work,' " he has said with great pride. He describes it as

> ... a musical tour of the enclosed Jewish neighborhood or small town in eastern Europe during the 19th and even early 20th centuries. The work portrays aspects of the daily life of those inhabitants, which encompasses their happiness as well as their pain and daily struggle, their hopes as well as their despair. Throughout the cycle one meets characters and situations typical of our perceptions of *shtetl* (market town) life.... I looked for the harmony and form suggested to me by each song. There is dissonance, and there are clusters and chromatically oriented runs in the piano part. Overall, the piece is far from being tonal in the traditional sense; but parts of it can be very modal, depending upon the tune.

The complete cycle comprises nine songs, of which six have been included on this recording. There is also a version for mixed chorus.

The charm of the first song, **Bay dem shtetl** (words by Zalmen Rozental, 1892–1959), resides in its simplicity. A poor but contented family lives in a small cottage. As he has done all his life, the father labors continuously, and he even manages to buy a number of animals for the family: a dog, a horse, a goose, and a hen. When the hen finally lays eggs, it is a major event and cause for rejoicing, and when the chicks are hatched, it seems

miraculous to the children. Like most folksongs, which, as folklore, were known exclusively by oral transmission long before any collector transcribed them, this song has many text as well as musical variants—probably only some of which are extant today.

Bistu mit mir broyges (Are You Upset with Me?) describes a typical moment in the interaction of a married couple in many religious or even quasi-religious circles of small-town eastern European Jewish life of that period—especially among those attracted by Hassidic beliefs and superstitions. The wife appears to be "out of sorts"—in low spirits or somehow distressed. Her husband, protesting that he doesn't know why she would be angry with him—or perhaps more out of classic concern for *sholem bayes* (household peace) and as a sign of his love and concern—suggests a visit to the *rebbe* (rabbinic-type leader of Hassidim) for counsel and to request the *rebbe's* prayers on behalf of their marriage, a common practice in that world regarding personal matters. The husband also tries either to defuse his wife's anger or to brighten her mood (depending on how one interprets the words) with promises of gifts. The piano part consists of a set of variations depicting the mood of each strophe.

The vagueness of the text could also invite other, complementary as well as colliding, planes of interpretation—including modern psychological, psychosexual, or sociological constructions. Gender-driven contemporary readings might intuit a cynical inference in the husband's attempt to placate his wife, and some might interpret the visit to the *rebbe*, and especially the suggestion of his supposed powers of intercession, not merely as an innocent reference to a common folk practice, but as a satirical jibe at what many outside the Hassidic world perceived as foolishness. Indeed, during the 19th and early 20th centuries—influenced especially by more rigorously academic rabbinic circles and *mitnagdim* (opponents of Hassidism), probably at first in Lithuania—a specifically satirical, so-called anti-Hassidic, Yiddish song repertoire accumulated. These songs mocked Hassidic ways and superstitions and poked fun in particular at the nonintellectual orientation and the alleged self-serving charisma of certain Hassidic *rebbes*.

In some cases the anti-Hassidic genesis of such songs is known; in others the message is transparent in the words. But the viewpoint or bias is not always so clear. It is not always certain whether the words actually bespeak a satirical agenda, whether they simply extol or even romanticize perceived Hassidic virtues or attributes—or whether the very ambiguity is itself part of the satire.

Some songs long assumed to be of anti-Hassidic genesis, however, have been subjected more recently to reassessment by folklorists. Sometimes such modern reexamination leans toward accepting the Hassidic references at face value. *Bistu mit mir broyges* presents us with these many possibilities.

Klip klap can be interpreted as a humorous interchange, in a slow waltz tempo, presumably between a young man and the woman he courts. He implores her to open the door and let him in from a rainstorm, but either she is too shy and hesitant or she thinks it improper—and improper for him to ask. On the other hand, perhaps they have had a quarrel and her response is purely sarcastic. One might also infer erotic overtones.

Typical of many European Hassidic songs, ***Royz, royz*** owes its origin to a non-Jewish secular song—in this case a Hungarian shepherd's love song—from which it was consciously adapted. This procedure was

consistent with a view espoused by certain Hassidic circles, and promulgated by some Hassidic masters, that the inner musical essence of even a profane tune is redeemable by Judaic spiritual and mystical appropriation, thereby transferring that musical element to a higher, or holy, purpose. The history of this song provides an illustration of the process by which such songs sometimes evolved from foreign, completely nonreligious ones to those encapsulating specifically Hassidic religious concepts. In *Royz, royz* the transferred idea concerns the intertwined relationship between the Divine Presence and the Jewish Diaspora, which is seen not only as a political-geographic and physical dispersion, but as a spiritual exile. Within that context, a long-held belief among certain Hassidic circles is that all tunes originated in the sacred music of the ancient Temple in Jerusalem—viz., that all music is inherently holy and originated as such, emanating from God. Accordingly, melodies—like the people Israel—were expelled from their source and dispersed "among the other nations and peoples." Far from perceiving the musical adoption process as either theft or imitation, "redeeming" such songs is said to restore them to their appropriate spiritual status, allowing them to regain their sanctity.

The Hassidic adoption and adaptation of the song now known as *Royz, royz* is attributed by legend to Rebbe Yitzhak Taub of Kaliv (Hungary), also known as the Kaliver Rebbe. According to the legend, he was walking in a field when, upon hearing a young shepherd singing this tune to the Hungarian words *Ruzha, ruzha, yak ti daleka* (Rose, rose, how far away you are), he discerned a profound sense of spiritual longing and pain deep beneath its outer layers. The Kaliver Rebbe gave a few coins to the lad as a symbolic ransom to redeem the song—and also to cause him to forget it permanently, which he did immediately. The *rebbe* then altered and adjusted the words to suit the deeper meaning he intuited in it, connecting it now to the *sh'khina* (the Divine Presence, or Holy Spirit) who is far away, and to the *galut* (Jewish exile) that seems so endless. In the Midrash—a collective body of interpretive commentary and explanatory literature on Scriptures that incorporates much teaching by way of allegorical, legendary, anecdotal, and parabolic means—the *sh'khin*a, seen as the "feminine manifestation" and merciful side of God's presence, is said to have joined the House of Israel as it was dispersed into exile. In the song's new guise, the shepherd's sentiments of worldly romantic longing have given way to a spiritual longing for the *sh'khin*a, almost as if the singer is challenging the *sh'khina* to demonstrate the reality of the Midrashic anecdote by shortening the exile. For if the *sh'khina* accompanied Israel into the exile of the Diaspora, how could it now appear to be so far away? And if the Divine Presence indeed were not so distant, the exile would not last so long. Yet in Hassidic perception it is this very longing for, and seeking to cling to, *the sh'khina* that will bring greater closeness and, ultimately, redemption and an end to exile.

Royz, royz is still a popular song—with many text variants and adaptations, including liturgical ones—among some contemporary Hassidic groups. These extant variants include one that combines Hebrew and Yiddish fused with the original Hungarian, and one that is a parody expressing marital longing. Ben-Amots was particularly interested in the wide range of this melody, which is unusual for folksongs. In its descent over a span of one and a half octaves, he heard a gathering lament.

The melody of ***Di dray neytorins*** is attributed to M. Shneyer (1885–1942). Its words, by the famous Yiddish poet and writer Yehuda Leib Peretz (1852–1915), describe the anguish and despair of three seamstresses

who work endlessly in a sweatshop, with no hope of normal married life and only eventual death to anticipate. The continuous clicking sound of the sewing machines is mirrored throughout the piano part in this setting.

Der rebbe tantst is a folksong that is also known by its text incipit, *Sha, shtil.* It is commonly assumed to have originated as one of the satirical anti-Hassidic songs, in this case mocking the dancing *rebbe* (rather than one who is studious or scholarly—although in another extant variant strophe the *rebbe* discourses on the Torah), his blindly devoted followers (his Hassidim), and their superstitious belief in his powers. But it could also be viewed—as it is by many Hassidim themselves—more benignly as a simple testament to the spiritual power of music and dance. In the present transformed setting, the successive strophes are presented as a set of variations on the principal theme. But Ben-Amots also has given this otherwise strophic song a through-composed treatment, whereby it gains in intensity and motion from beginning to end through continuous or developing variations.

—Neil W. Levin

PSALM 81

(Note by the composer)

T'hillim, the biblical Book of Psalms, is arguably the most "musical" book among the Holy Scriptures. Unlike the other books of the canon, *T'hillim* is not divided into *p'rakim*, or chapters, but rather into *mizmorim*—liturgical songs. In fact, the word *psalm* stems from the Septuagint's translation of the Greek, *psalmoi*, referring to "songs sung to [the accompaniment of] plucked string instruments." The Book of Psalms, comprising 150 individual texts, provides us with the largest body of original Hebraic liturgy. Moreover, from the principal content of a number of Psalms, and from their superscriptions, we learn something of musical performance practice in Jewish antiquity, and we are given indications of the variety of instruments during the First and Second Temple eras.

The text structure of the Psalms repeatedly reveals the literary technique of parallelism, which has a direct bearing on our knowledge of musical forms and vocal performance practices. Thus, a verse is often divisible into two subsections, each representing the same basic idea but with different words and even different poetic feet. Psalm 81 is an unambiguous example of such poetic parallelism. The phrase "Sing aloud unto God, our strength" has its parallel in the succeeding one: "Raise a shout for Jacob's God." Similarly, the phrase "For it is a law of Israel" is matched by the words "a ruling of Jacob's God." In Psalm 81 we also find another form of verse partition, a technique that may be described as "supplementary parallelism." In such cases, the second subsection of the verse goes beyond merely repeating the meaning of the first with similar but different wording, and it adds a new element, twist, or bit of new information to the initial statement. The obvious and simple process of expressing that parallelism musically involved either dividing the chorus into two groups (antiphony), or dividing the rendition of verses or subsections between soloist and chorus (responsorial rendition). Indeed, these "call and response" forms are among the earliest patterns to enter the early Church liturgy—in the Gradual, psalmody, and hymnody. The responsorial technique has remained an integral part of Hebrew liturgy and liturgical rendition in the interplay between precentor (*sh'liaḥ tzibbur*, or messenger of the congregation), or, later, *hazzan* (cantor), and congregation.

Psalm 81 is attributed to Asaf, the director of the choirs in the ancient Temple in Jerusalem. Inspired by the architecture of the text, the composition is structured as a large A-B-C-B-A "return" form. When I first examined Psalm 81, the very prospect of setting to music an original biblical Hebrew text intrigued me. My plan was to create a blend of excitement and mystery through a highly rhythmic treatment, with constantly shifting meters at a high rate of speed. This setting accentuates the unusual, irregular rhythm of ancient Hebrew, with poetic meters of 9, 11, 13, 15, etc. Second, I was interested in the parallelism of the text and its natural impact on musical form. Therefore, I chose to divide the choir into two parts and compose the Psalm setting as an antiphon. The frequent reference to musical instruments in the Psalm (drum, stringed instruments, shofar) was another inspiring element that triggered my imitation of the shofar call in the divided choir—a motive that can be heard clearly at the end of section A. In addition, I added timpani and a large batterie of other percussion to accompany the choir.

I found the concluding part of verse 6 the most intriguing: "When He went out through the land of Egypt, language I heard that I knew not." The implication of the Hebrew word *sh'ma* (listen) in this context is twofold: perceiving sound, a musical function; and understanding, or realizing. The mystical and apocalyptic facets of a sudden revelation or enlightenment expressed in these words became the central part of the work—a slow fugato, marked "adagio."

Texts and Translations

HASHKIVENU

Sung in Hebrew
Translation by Rabbi Morton M. Leifman

Cause us, O Lord, our God, to retire for the evening in peace
and then again to arise unto life, O our King,
and spread Your canopy of peace over us.
Direct us with Your counsel and save us
for the sake of Your name. Be a shield around us ….

CELESTIAL DIALOGUES

Translation: Eliyahu Mishulovin
(See page 12 for transliterations.)

AM KADOSH (Holy People)
Sung in Yiddish and Hebrew

Holy folk!
Wake up and go
Worship the Creator of the World.

I gave you good counsel;
Forsake not my Torah.

It is a tree of Life
To those who hold on to it steadily,
And all who uphold it find happiness.

Wake up and go
Worship the Creator of the World.

Holy folk,
A Holy People.

UV'YOM HASHABBAT (On the Sabbath Day)
Numbers 28:9—Sabbath liturgy
Sung in Hebrew

On the Sabbath Day—two yearling lambs without blemish
[for the additional sacrificial ritual in the Temple].

A GASN NIGN (A Street Tune)
(instrumental)

ADONAI MELEKH (The Lord Is King)
Sung in Hebrew

The Lord is King,
The Lord was King,
The Lord shall reign for all eternity.

CELESTIAL FREYLEKH
(instrumental)

DINEN (Serve)
Sung in Yiddish and Hebrew

Oh, serve!
Serve, we will serve,
Serve, we must serve.
Oh, serve!
Serve, we have to serve,
We will serve,
We must serve,
We have to serve,
The Creator of the World.

Glory and faithfulness [we ascribe]
To You whose life is eternal.

Oh, serve!…

Insight and blessings [emanate from]
You whose life is eternal.

Serve, we have to serve,
We will serve….

Grandeur and greatness [we ascribe]
To You whose life is eternal.

CELESTIAL DIALOGUES
(Transliterations)

AM KADOSH

am kadosh,
shteyt oyf un geyt
l'avodas habore.

ki lekaḥ tov nattati lokhem,
torati al ta'azovu.

etz ḥayyim he la'maḥazikim ba,
v'tom'khe'ha m'ushar;

shteyt oyf un geyt
l'avodas habore.

am k'doshim
am kadosh.

UV'YOM HASHABBAT

uv'yom hashabbat,
shney kh'vasim
b'ney shana t'mimim.

ADONAI MELEKH

adonoi melekh,
adonoi malakh,
adonoi yimlokh l'olam va'ed.

DINEN

oy dinen,
dinen vet men dinen,
dinen muz men dinen.
oy dinen,
dinen darf men dinen.
vet men dinen,
muz men dinen,
men darf dinen
dem boyre oylem,

ha'adderet v'ha'emuna
l'ḥay olamim.

oy dinen….

habina v'hab'rakha
l'ḥay olamim.

dinen, dinen, dinen….

hag'vura v'hag'dula
l'ḥay olamim.

SHTETL SONGS

Sung in Yiddish
Translation: Eliyahu Mishulovin
(See page 15 for transliterations.)

1. *BAY DEM SHTETL* (Near the Town)

Near the edge of town stands a cottage
With a little roof,
And around the cottage
Many little trees are growing.

My father with my mother,
Khanele and me,
All four of us have been living there
Together a long time.

And my father works and works
All his days,
And he buys and brings us
Nice, pretty things.

Buys a little horse that neighs
Whose name is *mutzik*,
Buys a puppy that barks
Whose name is *tsutsik*.

Buys a goose with a white neck
And feathers white as snow.
Buys a hen that cackles, cackles
Until she lays an egg.

Mother takes these eggs,
Oh, what a miracle!
She sits the hen on them
And we have beautiful chicks.

2. BISTU MIT MIR BROYGES (Are You Upset with Me?)

Are you upset with me?
I don't know why.
All day you walk around
With a long face.

Maybe you want to know
If I love you—
Let us then take a trip together
To see the *rebbe*.

We'll go to the *rebbe*
And give him a *pidyen* [token gift],
So that he should pray to God for us
That we may have a good life.

Oh, the *rebbe*
He will bless us
So that from now on both of us
Will live like people should.

And as we journey
Back from the *rebbe*,
We'll take a detour
Over to the Salva Market.

There I will buy for you
A watch and chain,
And a large, pretty piece
Of silk for a dress.

So don't be upset anymore,
And quickly set the table,
And sit down to eat with me,
And get a kiss from me.

3. KLIP KLAP (Knock, Knock)

Knock, Knock: Let me in!
Are you asleep? Tell me.

I might not be sleeping,
But I'm certainly not opening up the door!

Knock, knock on the golden door:
Open up for me, my love!

You should not be knocking.
I will not open for you!

Such a wind is blowing; such a rain is falling;
I will drench my silk outfit.

Take off your silk outfit
And lay it under the little trees.

With what should I cover myself?
And who will wake me?

The little tree will cover you;
The little bird will wake you.

4. ROYZ, ROYZ (Rose, Rose)

Rose, rose, how distant are you?
Forest, forest, how vast are you?
Were the rose not so distant,
The forest would not be so vast.

Divine Presence! how far are you?
Exile, exile, how long are you?
Were the Divine presence not so distant,
Exile would not have been so long.

5. DI DRAY NEYTORINS (The Three Seamstresses)

Red of eye and blue of lip,
Not a drop of blood in the cheeks,
Their foreheads are pale, covered with sweat,
Their breath is burning and heavy.
Three maidens sit and sew.

The shining needle, the snowlike fabric—
And one thinks: "I sew and sew.
I sew by day. I sew by night,
But I never got to sew myself a wedding dress.
What do I get out of my sewing?

"I neither sleep nor eat;
I should give to *meyer balanes*[1] charity box.
Maybe he will succeed in finding me
A widower, at least, an older Jew
With lots of little children."

The second one thinks: "I sew and knot.
I am knotting a gray braid for myself.
My head is burning, my temples are bursting,
And the machine bangs away to the tick of:
Tata ta tata ta tata ta.

"I understand that man's wink,
But there's no *khupe* [wedding canopy] and no ring.
It would be a play, a dance,
A love affair for one year.
But then what? Then what? Then what?"
The third one spits up blood and sings:
"I sew myself sick, I sew myself blind.
My breast is pierced with every stitch,
And he is getting married this week.
I wish him no harm.

"All things must pass:
The community will provide for my burial shrouds,
And a little tiny piece of earth.
I will sleep undisturbed.
I will rest, rest, rest …"

6. DER REBBE TANTST (The *Rebbe* Is Dancing)

Shh! Quiet! Don't make much noise:
The *rebbe* is about to dance again.
Shh! Quiet! Don't cause a commotion:
The *rebbe* is just about to dance.
And when the *rebbe* dances
The walls dance along.
Let us all clap our hands.

Shh! Quiet …

And when the *rebbe* dances
The table dances along too:
Let us all tap our feet.

Shh! Quiet …

And when the *rebbe* dances
They tremble in heaven:
Let none of us Hassidim make a tumult.

Shh! Quiet …

And when the *rebbe* sings
The sacred melody,
Satan drops dead.

[1] An alms box in honor of Rabbi Meir, legendarily regarded as a "worker of miracles" and traditionally associated with the great Rabbi Meir quoted throughout the Mishna, although some scholars question the association between the two.

SHTETL SONGS

(Transliterations)

1. BAY DEM SHTETL

bay dem shtetl shteyt a shtibl
mit a kleynem dakh,
un arum dem shtibl vaksn
beymelekh asakh.

un der tate mit der mamen,
khanele mit mir,
shoyn a lange tsayt in eynem
voynen ale fir.

un der tate arbet arbet
alle yoren zayne,
un er koyft undz un er brengt undz
zakhn sheyne fayne.

koyft a ferdl vos es hirzhet
mit dem nomen "mutzik,"
koyft a hintl vos es hafket
mit dem nomen "tsutzik."

koyft a gandz mit a vaysn haldz,
federlekh vays vi shney,
koyft a hun vos kvoket kvoket
biz zi leygt an ey.

nemt di mame ot di eyer,
oy iz dos a moyfes!
zetst zi oyf af zey a kvoke
hobm mir sheyne oyfes.

2. BISTU MIT MIR BROYGES

bistu mit mir broyges
veys ikh nit farvos,
du geyst a gantsn tog arum
aropgelost dem noz.
ta ra ta ra da da,
ta ra ta ra …

efsher vilstu visn
tsu ikh hob dikh lib,
lomir beyde ariberforn
tsu dem gutn yid.
tsu a gutn yidn
a pidyen im opgebm
zol er far undz got betn
af a gut leybn.
ta ra ta ra da da …

oy, der guter yid
er vet dokh undz bentshn
az mir veln beyde fun haynt on
vayter zayn mentshn.

un az mir veln forn
tsurik fun gutn yid,
veln mir beyde ariberforn
in salve afn yarid.
ta ra ta ra da da …

dort vel ikh dir koyfn
a zeyger un a keyt,
un a groyse sheyne shtik
zaydns af a kleyd.

to zay zhe mer nit broyges,
un greyt af gikh tsum tish,
un zets zikh mit mir esn
bakumstu fun mir a kush.
ta ra ta ra da da …

3. KLIP KLAP

klip klap efn mir!
shlofstu? to zog zshe mir!

shlofn, shlofn ikh aflie nit,
nor efenen vel ikh avade nit!

klip klap in goldn tir,
mayn libe efn mir!

klapn klapn zolstu nit!
efnen vel ikh dir nit!

sara a vint es veyt, sara a regn es geyt,
'khvel aynnetsn mayn zaydn kleyd.

dos zaydn kleyd vest du oyfheybn,
untern beymelakh avek leygn.

mit vos zol ikh zikh tsudekn?
un ver vet mikh oyfvekn?

dos beymele vet dikh tsudekn,
dos feygele vet dikh oyfvekn.

4. ROYZ, ROYZ

royz, royz vi vayt bistu?
vald, vald, vi groys bistu?
volt di royz nit azoy vayt geven,
volt der vald nit azoy groys geven.

shkhine, shkhine, vi vayt bistu?
goles, goles, vi lang bistu?
volt di shkhine nit azoy vayt geveyn,
volt der goles nit azoy lang geveyn.

5. DI DRAY NEYTORINS

di oygn royt, di lipn blo,
keyn tropn blut in bak nitdo,
der shtern iz blas, badekt mit shveys,
der otem opgehakt un heys.
es zitsn dray meydlekh un neyen.
es zitsn dray meydlekh un neyen.

di nodl blank, der layvnt shney,
un eyne trakht: "ikh ney un ney.
ikh ney bay tog, ikh ney bay nakht!
keyn khupe kleyd zikh nisht gemakht.
vozhe kumt mir aroys az ikh ney?
vozhe kumt mir aroys az ikh ney?"

"nit ikh shlof un nit ikh es,
ikh volt gegebn af meyer balanes.
efsher volt er zikh gemit
an almen khotsh an alter yid
mit kinderlekh a shok.
mit kinderlekh a shok."

di tsveyte trakht: "ikh ney un shtep.
ikh shtep mir oys nor groye tsep.
der kop er brent di shleyf zi hakt,
un di mashin klapt tsu tsum takt,
ta-ta-ta-ta-ta-ta-ta-ta-ta,
ta-ta-ta-ta-ta-ta-ta-ta-ta."

"ikh farshtey dokh yenems vunk.
on a khupe on a ring.
volt geven a shpil a tants,
a libe af a yor a gants,
nor dernokh, dernokh, dernokh.
nor dernokh, dernokh, dernokh."

di drite shpayt mit blut un zingt:
"ikh ney mir krank ikh ney mir blind.
es tsvikt di brust bay yedn shtokh,
un er hot khasene di vokh.
ikh vintsh im nit keyn shlekhts.
ikh vintsh im nit keyn shlekhts.

es fargeyt vos amol
takhrikhim vet mir gebn kool,
oykh a kleyntshik pitsl erd.
ikh vel shlofn umgeshtert.
ikh vel ruhn, ruhn, ruhn …
ikh vel ruhn, ruhn, ruhn …"

6. DER REBBE TANTST

sha, shtil, makht nit keyn geruder,
der rebbe geyt shoyn tantsn vider.
sha, shtil, makht nit keyn gvald,
der rebbe geyt shoyn tantsn bald.
un az der rebbe tanst
tantsn mit di vent,
lomir ale pliesken mit di hent.

sha, shtil, makh nit keyn geruder,
der rebbe geyt shoyn tantsn vider.
sha, shtil, makh nit keyn gvadt,
der rebbe geyt shoyn tantsn bald.
un az der rebbe tanst
tanst dokh mit der tish,
lomir ale tupen mit di fis.

sha, shtil, makh nit keyn geruder,
der rebbe geyt shoyn tantsn vider.
sha, shtil, makh nit keyn gvald,
der rebbe geyt shoyn tantsn bald.
un az der rebbe tanst
tsitert men in himl
lomir ale hasidimlekh nit makhn keyn tuml.

sha, shtil, mach nit keyn geruder,
der rebbe geyt shoyn tantsn vider.
sha, shtil, makh nit keyn gvadt,
der rebbe geyt shoyn tantsn bald.
un az der rebbe zingt
dem heylikn nign
blaybt der sotn a toyter lign.

PSALM 81

Sung in Hebrew
Translation: JPS Tanakh 1999

Sing joyously to God, our strength;
raise a shout for the God of Jacob.
Take up the song,
sound the *tof*,[1]
the melodious *kinor*[2] and *navel*.[3]
Blow the horn on the new moon,
on the full moon for our feast day.
For it is a law for Israel,
a ruling of the God of Jacob;
He imposed it as a decree upon Joseph
when he went forth from the land of Egypt;
I heard a language that I knew not.

[1] A type of drum in the biblical era.

[2] A type of stringed instrument in the biblical era, most likely plucked and analogous to a harp in postbiblical periods.

[3] Another type of stringed instrument in the biblical era.

About the Performers

As Great Britain's only full-time professional chamber choir, the **BBC SINGERS** occupies a unique position in British musical life. For more than seventy-five years the group has commissioned, premiered, and recorded new works by many of the 20th century's leading composers and worked with some of its most distinguished conductors. Soon after the company's organization in 1924, the BBC recognized the need for a permanent choir. The ensemble's pioneering daily live broadcasts of religious services, with much of the music delivered only minutes before broadcast time, helped develop its acclaimed musicianship and sight-reading skill.

Now world renowned for technical virtuosity, versatility, and tonal beauty, the BBC Singers is equally comfortable with Byrd, Bach, and Birtwistle. It broadcasts regularly on BBC Radio 3 and BBC Television and has a busy schedule of concert performances in the British Isles and abroad. Though the chorus's repertoire includes many liturgical and religiously inspired masterpieces and it has participated in a festival of Jewish music in London, the Milken Archive/World of American Jewish Music project has introduced the BBC Singers to an entirely new repertoire of Judaic works, both liturgical and secular.

The English organist **CHRISTOPHER BOWERS-BROADBENT** began his musical education as a chorister at King's College, Cambridge, and went on to study organ and composition in London at the Royal Academy of Music, where he became professor of organ in 1976. An important exponent of contemporary music, he has commissioned new additions to the organ repertoire and has given first performances of works by Arvo Pärt, Gavin Bryars, Henryk Górecki, Philip Glass, Stephen Montague, Robert Simpson, and Priaulx Rainier. Bowers-Broadbent, who is organist and choirmaster of Gray's Inn Chapel Choir in London, has made numerous recordings, including the works of Pärt, with which he has an especially close connection, as well as music by James MacMillan, Messiaen, Elgar, and Howells. Since 1973 he has also been organist of the West London Synagogue, Upper Berkeley Street, only the fourth person

to hold that position since the historic synagogue, home to Great Britain's first Reform congregation, opened in 1870.

A native of New York, **KENNETH KIESLER** studied at the Peabody Conservatory in Baltimore, the Aspen Music School in Colorado, and the Accademia Musicale Chigiana in Siena, Italy. At twenty-three he was the youngest conductor of a full production in the history of the prestigious Indiana University Opera Theater. He was accepted into the Leonard Bernstein American Conductors Program; won the silver medal at the 1986 Stokowski Competition at Avery Fisher Hall; received the Helen M. Thompson Award (in 1988); and in 1990 was one of four American conductors selected to conduct the Ensemble Intercontemporain in sessions with Pierre Boulez during the Carnegie Hall Centenary. Kiesler was music director of the Illinois Symphony Orchestra for twenty years, becoming conductor laureate at the end of the 1999–2000 season, and is now music director of the New Hampshire Symphony Orchestra. He has appeared as guest conductor with the National Symphony Orchestra and the Chicago Symphony, and he has conducted the Jerusalem and Haifa symphony orchestras in Israel. He has collaborated with such prominent musicians as Peter Serkin, Lorin Hollander, Joshua Bell, Sylvia McNair, William Warfield, Byron Janis, Sharon Isbin, and David Shifrin. Since 1995 he has held the positions of professor of conducting and director of university orchestras at the University of Michigan School of Music. Kiesler is also the founder and director of the Conductors Retreat at Medomak, Maine.

Clarinetist **DAVID KRAKAUER**, who grew up in New York City, is a graduate of The Juilliard School and the Paris Conservatoire. As a member of the Aspen Wind Quintet, he won the Naumburg Chamber Music Award in 1984. He is now a leading exponent of the eastern European "klezmer" idiom, as well as a major interpreter of the classical repertoire. He has been heard around the world with his Klezmer Madness! ensemble, and his compositions for the group, while firmly rooted in traditional klezmer-type folk tunes, also pay homage to jazz, rock, experimental classical, and funk. He has appeared as guest soloist with such groups as the Tokyo String Quartet, the Chamber Music Society of Lincoln Center, the Berlin Radio Orchestra, and in collaboration with the Kronos Quartet.

Krakauer's discography is extensive. His critically acclaimed release *A New Hot One* on the French jazz label Bleu was awarded France's prestigious Diapason d'Or. *Klezmer, NY* (1988), on John Zorn's Tzadik label, features Krakauer's suite *A Klezmer Tribute to Sidney Bechet*, commemorating the legendary jazz clarinetist's 100th birthday. Krakauer's other recordings include the groundbreaking *Rhythm and Jews* with the Klezmatics and *In the Fiddler's House* with violinist Itzhak Perlman and the Klezmatics. He has been profiled in *The New York Times*, *The New Yorker*, and the *International Herald Tribune*. In October 2000 the European arts television channel Arte aired a fifty-four-minute feature film about Krakauer's life and work. He is a member of the clarinet and chamber music faculties of the Manhattan School of Music and Mannes College.

CANTOR ALBERTO MIZRAHI, one of today's most prominent interpreters of the Hebrew liturgy as well as a versatile stage performer, is among the very few American cantors at home in both cantorial art and the classical secular repertoire. Born in Greece to a Sephardi family that emigrated soon afterward to the United States, Mizrahi has also distinguished himself as an exponent of the Ashkenazi cantorial tradition. He is a graduate of the Jewish Theological Seminary's Cantors Institute (now the H. L. Miller Cantorial School), where he studied with Hazzan David Kusevitsky and numerous other leading figures in Jewish music. After firmly establishing an international reputation, he became a protégé of the legendary cantor Moshe Ganchoff, from whom he received much of the transmitted tradition.

In addition to serving prestigious American congregations, Mizrahi has appeared as a guest cantor throughout the United States, Europe, and Israel. His extensive list of appearances includes a concert at the Capitol Rotunda in Washington and at Auschwitz liberation commemorations in Hanover and Hamburg. He has also made numerous recordings, including *The Voice of a People; Die Stimme der Synagoge; Chants Mystiques;* and *Songs for Jerusalem*.

The **BARCELONA SYMPHONY ORCHESTRA/NATIONAL ORCHESTRA OF CATALONIA** (Orquestra Simfónica de Barcelona i Nacional de Catalunya) was founded in 1944 as the Municipal Orchestra of Barcelona, and under the leadership of the Catalan composer-conductor Eduard Toldrá it became an integral part of the city's cultural life. After Toldrá's death, in 1962, Rafael Ferrer took over the ensemble's leadership until 1976, when he was succeeded by Antonio Ros Marbá. At that time the orchestra was known as the Barcelona City Orchestra, but this was officially changed to the present name in 1994. In 1994 Franz-Paul Decker was named guest conductor, and in 1995 Lawrence Foster was appointed music director. The orchestra has given numerous premieres over the years and made numerous recordings, featuring the works of Xavier Montsalvatge, Roberto Gerhard, d'Albert, Falla, and Bartók, among others. It has toured Europe and the Far East, has performed in Romania at the George Enescu Festival, and was recently invited to appear at the Pablo Casals Festival in Puerto Rico. Since April 1999 its home has been the modern concert hall l'Auditori.

Swiss conductor **KARL ANTON RICKENBACHER** was born in Basel in 1940 and studied with Herbert Ahlendorf at the Berlin conservatory and privately with Herbert von Karajan and Pierre Boulez. He began his career as a répétiteur and staff conductor at the Opernhaus Zürich (1967–69) and the Städtische Bühnen Freiburg (1969–75), during which time his development was decisively influenced by another great conductor, Otto Klemperer. Subsequently he shifted his activities to the concert hall and was appointed general music director of the Westphalian Symphony Orchestra in Recklinghausen (1976–85) and principal conductor of the BBC Scottish Symphony Orchestra in Glasgow (1978–80). At the same time, he began appearing regularly in Europe, North America, and Japan as a guest conductor. His large discography—chiefly in collaboration with the Bamberg, Bavarian Radio, Berlin Radio, and Budapest Symphony orchestras—includes a number of first recordings of works by Beethoven, Wagner, Bruckner, Liszt, and Mahler, as well as Humperdinck, Hindemith, Milhaud (awarded the Grand Prix du Disque), Zemlinsky, and Hartmann (Cannes Classical Award). In 1999 his recording of *Le Bourgeois gentilhomme* (with a text by Sir Peter Ustinov) won the German Echo Preis as Best Classical Recording of the Year. He won an Echo Prize again the following year for his recording of Messiaen's oratorio *La Transfiguration*, and another in 2001 for a CD in the *Unknown Richard Strauss* series.

Israeli soprano **RE'UT BEN-ZE'EV** holds a diploma from Mannes College of Music in New York, where she studied with Mignon Dunn and Trish McCaffrey. Her training as a singer-actress includes work with leading Israeli stage directors. She was introduced to the world of the Yiddish art song by the renowned interpreter Mascha Benya. Ben-Ze'ev, who was artist-in-residence of the Consulate General of Israel in Florida and Puerto Rico for two years, has performed in the United States, Israel, and Italy in recitals, concerts, and operas. Her appearances include a program of Yiddish songs by Lazar Weiner at Brandeis University—accompanied by composer-pianist Yehudi Wyner—and concerts with the Mannes Contemporary Music Ensemble, Heavy Music For Light People, and the New York Baroque ensemble I Musici di San Cassiano.

Pianist and composer **JOHN MUSTO** was born in Brooklyn and received his earliest musical training from his father, a jazz guitarist. Self-taught as a composer, Musto studied piano with Seymour Lipkin and Paul Jacobs. He was a

finalist for the 1996 Pulitzer Prize for his orchestral song cycle *Dove Sta Amore* and was awarded an Emmy for his score for the documentary film *Into the Light*. In 1999 he won another Emmy for his music to the documentary *Brick City Lessons* and was composer-in-residence at the Vail Festival. An evening of his works—including the world premieres of his song cycle *The Book of Uncommon Prayer*, for piano and vocal quartet, and a clarinet sextet commissioned by virtuoso clarinetist David Krakauer—was presented in 2001 at Columbia University's Miller Theater. As a pianist, Musto is sought after as a soloist and accompanist, often performing his own works, and he has made numerous recordings. From 1992 to 1994 he served as new music coordinator for the New York Festival of Song and has been a visiting professor at Brooklyn College and a guest lecturer at Juilliard and the Manhattan School of Music.

The **YOUTH CHOIR PERMONIK** is the main body of the Choral Studio Permonik, an organization at the Bedrich Smetana School of the Arts in Karvina, in the Czech Republic. The choir, which consists of some seventy young people, was founded in 1966 by its choirmaster, Eva Šeinerová, who is also the founder and artistic director of the Choral Studio and director of the School of the Arts. The Permonik was awarded first prize in choral competitions in Llangollen (Great Britain) and the Olomouc (Czech Republic) Song Festival and was invited three times to attend the Japan International Youth Musicale as the European representative. In recent years the choir has focused on premiere performances and recording works of contemporary composers. Among these compositions are Oratorio for Girl's Choir, Organ, Piano, and Percussion (Igor Vitaljevic Katajev), *Du Er Elska* (Magnar Åm), and *Singing from the Bottom of My Heart* (Masaru Kawasaki).

Credits

OFER BEN-AMOTS (b. 1955)

Hashkivenu
Publisher: The Composer's Own Press
Recording: St. Paul's Church, Knightsbridge, London, UK, June 2001
Recording Producer: Simon Weir
Recording Engineer: Campbell Hughes
Assistant Recording Engineer: Morgan Roberts
Recording Project Manager: Paul Schwendener
Coproduction with the BBC

Celestial Dialogues
Publisher: The Composer's Own Press
Recording: Sala Sinfonica del Auditori, Barcelona, Spain, June 2001
Recording Producer: Simon Weir
Recording Engineer: Bertram Kornacher
Recording Project Manager: Paul Schwendener

Shtetl Songs
Publisher: The Composer's Own Press
Recording: Lefrak Concert Hall/Colden Center for the Arts, Flushing, NY, December 2001
Recording Producer: David Frost
Recording Engineer: Tom Lazarus
Editing Engineer: Tim Martyn
Recording Project Manager: Richard Lee

Psalm 81
Publisher: The Composer's Own Press
Recording: 1998, Karvina, Czech Republic
Recording Producer: Základni umělecká škola B. Smetany Karvina, Sdruženi Permonik
Recording Engineers: František Mixa, Ivo Roubal

Photo Credit: Page 19: Ray Block

Credits

The Milken Family Foundation was established by brothers Lowell and Michael Milken in 1982 with the mission to discover and advance inventive, effective ways of helping people help themselves and those around them lead productive and satisfying lives. The Foundation advances this mission primarily through its work in education and medical research. For more information, visit www.milkenarchive.org.

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