

# Hanukka



## 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.

My personal interest in music and deep abiding commitment to synagogue life and the Jewish people united as I developed an increasing appreciation for the quality and tremendous diversity of music written for or inspired by the American Jewish experience. Through discussions with contemporary Jewish composers and performers during the 1980s, I realized that 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, the Milken Archive of American Jewish Music was founded in 1990. This project would unite the Jewish people's eternal love of music with their commitment to education, a commitment shared by the Milken Family Foundation since our founding in 1982.

The passionate collaboration of many distinguished artists, ensembles, and recording producers 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 genre.

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Lowell Milken

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](http://www.milkenarchive.org).

## A MESSAGE FROM THE MILKEN ARCHIVE 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 hundreds of original pieces—symphonies, operas, concertos, cantorial masterpieces, complete synagogue services, and folk, popular, and Yiddish theater 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 musicians, musicologists, cantors, and Judaic scholars who have selected works based on or inspired by traditional Jewish melodies or modes, synagogue or other liturgical functions, language, Jewish historical subject matter, role in Jewish celebrations or commemorations, and content of texts (biblical, literary, etc.), as well as their intrinsic musical integrity.

The initial dissemination to the public of the Archive will consist of fifty CDs devoted to particular composers and musical genres. In this first phase of the project, more than 200 composers in recordings of more than 600 works are represented. Additional components of the Archive, planned for release at a future date, include rare historical reference recordings, expanded analytical background information, contextual essays, and a special collectors edition—according to historical, religious, and sociological themes.

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.

A handwritten signature in black ink, appearing to read 'Neil W. Levin'.

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, director of the International Centre and Archives for Jewish Music in New York, music director of Schola Hebraica, and author of various articles, books, and monographs on Jewish music.

## A HANUKKA CELEBRATION

<p>RAYMOND GOLDSTEIN (b. 1953), based on melodies by Solomon Ancis (1873–1945), Joshua Lind (1890–1973), and Zeidl Rovner (1856–1943) Cantor Simon Spiro Coro Hebraeico Neil Levin, conductor</p>	<p>B'rakhot L'hanukka (Candlelighting benedictions)</p>	<p>4:56</p>	<p>SAMUEL ADLER (b. 1928)    The Flames of Freedom</p> <p>I.    Rock of My Salvation 2:55       (Ma'oz tzur)</p> <p>II.    The Lights We Have Kindled       (Hannerot hallalu)</p> <p>III.    For the Miracles       (AI hannissim)</p> <p>IV.    Who Kindled These Lights?       (Mi ze hidlik?)</p> <p>V.    Into the Temple Judah Came       (EI hammikdash ba y'huda)</p> <p>VI.    Who Can Retell?       (Mi y'mallel?)</p> <p>VII.    Candles in the Night 2:57</p> <p>VIII.    Rock of Ages       (Ma'oz tzur)</p> <p>New London Children's Choir Ronald Corp, conductor</p>	<p>1:47</p> <p>3:39</p> <p>1:36</p> <p>2:35</p> <p>1:12</p> <p>3:28</p>
<p>HUGO CH. ADLER (1894–1955) Carolina Chamber Chorale Zhou Jin, piano Tim Koch, conductor</p>	<p>Hannerot Hallalu</p>	<p>2:20</p>	<p>SOLOMON ANCIS (1873–1945)    Mizmor Shir</p> <p>Cantor Benzion Miller Hanukkat Habbayit Schola Hebraeica Neil Levin, conductor</p>	<p>3:46</p>
<p>AARON MILLER (1911–2000) Arrangement: Neil Levin Cantor Benzion Miller Abba Bogin, piano</p>	<p>Ma'oz Tzur</p>	<p>1:33</p>	<p>JUDITH SHATIN (b. 1949)    Nun, Gimel, Hei, Shin</p> <p>New London Children's Choir Ronald Corp, conductor</p>	<p>2:15</p>
<p>SAMUEL ADLER (b. 1928) University of Cincinnati College- Conservatory of Music Wind Symphony Rodney Winther, conductor</p>	<p>To Celebrate a Miracle</p>	<p>13:54</p>	<p>A. OLSHANETSKY (1892–1946)    Adonai Z'kharanu</p> <p>Arrangement: Neil Levin Cantor Moshe Haschel New London's Children's Choir Schola Hebraeica Neil Levin, conductor</p>	<p>4:23</p>
<p>LEO LOW (1878–1960) Arrangement: Larry Moore Coro Hebraeico Neil Levin, conductor</p>	<p>Likhtelekh</p>	<p>3:19</p>	<p>MICHAEL ISAACSON (b. 1946) Aspects of a Great Miracle</p> <p>I.    Light the Legend</p> <p>II.    A Hanukka Dreidl</p> <p>III.    Light</p> <p>IV.    Psalm 150</p> <p>Southern Chorale, University of Southern Mississippi Tim Koch, conductor</p>	<p>1:39</p> <p>3:03</p> <p>2:51</p> <p>2:25</p>
<p>ZAVEL ZILBERTS (1881–1949) Cantor Benzion Miller Abba Bogin, piano</p>	<p>Di Khanike Likht</p>	<p>3:15</p>		
<p>HERBERT FROMM (1905–1995) Rochester Singers Samuel Adler, conductor</p>	<p>Hanukka Madrigal (Mi y'mallel?)</p>	<p>2:22</p>		

## The Festival and Its Music

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HANUKKA, the postbiblical Festival of Dedication (actually, rededication), is an annual eight-day celebration of the Hasmonean-Maccabean victories of the Jews in 168–165 B.C.E. against the tyranny of the Greco-Syrian Seleucid Empire ruled by Athenian-born Antiochus IV (Antiochus Epiphanes), and of the people's fifteen-year struggle against the prohibition of Judaism and against enforced paganism. It is also known as *hag ha'urim*, the Festival of Lights, in commemoration of the rekindling of the candelabrum at the rededication of the Temple in 165—and the legendary “miraculous” eight-day duration of the single day's worth of undefiled illumination oil on hand after the Temple's cleansing and purification. The historical basis of the festival's eight-day duration, however, stems from its original connection to the “retroactively postponed” simultaneous celebration of the eight-day autumn pilgrimage Festival of Sukkot. This celebration was held belatedly as part of the Temple's rededication: The people had been prohibited from its observance for three years, and public memory of having to forgo Sukkot was still acute, since its actual date occurred less than twelve weeks earlier. Hanukka commences on the 25th day of the Hebrew month of kislew, the date assigned historically to the rededication and also accepted as the date on which pagan worship of Greek gods had been instituted forcibly in the Temple three years earlier.

During the period of these struggles, ancient Judaea was under the domination of the pagan Greeks of the Syrian-based Seleucid Empire, which they attempted to “civilize” by imposing their version of Greek culture, especially within Judaea and its capital, Jerusalem, which Antiochus aimed to transform into a Greek-oriented city—architecturally, socially, and spiritually. That late Syrian phase of Seleucid-imposed Hellenism, however, was a much-decayed and diluted Greek culture, representing the residue and debris of the former glories of classical Greek civilization and those attributes most prized by the West since the Renaissance. That debased guise of Hellenism was not the Greek culture of philosophers, poets, or artists, but of expeditionary armies, camp followers, and slave traders. Nor, obviously, should Seleucid Hellenism be confused with the legacies of earlier Athenian democracy, nor with the worthy contributions that define ancient Greece at its zenith.

Our historical knowledge of the Hanukka episode is derived from a variety of chronicles, legends, and Talmudic references and commentary—including much taken from the two Books of the Maccabees, which are the last two books of the Apocrypha. In the initial years of the Hellenization effort, a portion of Judaea's population was indeed attracted to things Greek—as perceived “progress”—and was ready to flirt with some of the enticements of introduced Greek values and

mores. But in 168 the Seleucid effort entered a brutal phase, when—partly to unify Judaea as its southernmost provincial outpost in its fortification against Egypt as a rival power—the fusion of all peoples in the empire was ordered. Judaism was outlawed and its practices forbidden as capital crimes in many cases; pagan worship of Greeks gods was established and required in the Temple and elsewhere by imperial authority and force; and sacred venues and artifacts were defiled or destroyed.

In Judaism, idolatry has always been considered among the most hideous of offenses, even requiring martyrdom rather than submission. By attacking so viciously the Jews' central system of sacred values at its core, Antiochus's Hellenization campaign now sowed the seeds of its own backfire. The revolt was begun and led by Mattathias, an elderly priest of the House of Hasmon, and his five sons—of whom Judah (to whom was subsequently attached the sobriquet Maccabee, “hammer,”) became the supreme commander of the partisan forces. Joined by bands of followers, the Hasmoneans-Maccabees conducted a three-year virtual guerrilla war against the Greco-Syrians as well as against their pro-Hellenistic Jewish supporters, and this involved insurgent operations as well as pitched battles. These led eventually to a truce and partial surrender, followed by an imperial edict rescinding the anti-Jewish measures and restoring freedom of Jewish worship and observance. Judah was permitted to reenter Jerusalem with his followers and retake control of the Temple, which, under his leadership, was purified and rededicated with elaborate music and Psalm singing. Therefore, the reference to miracles in the Hanukka liturgy concerns the unlikely victories of untrained resistance fighters as well as the legend of the oil lasting for eight days.

Some historians see in the Hanukka episode the first instance of a successful war for religious liberty and minority religious rights. From a narrower Judaic perspective, apart from its other extended theological, ethnic, and national-political connotations, Hanukka is essentially about resistance to Hellenism. It thus commemorates the spiritual survival of Judaism, and its revival after a period that had threatened to bear witness to its total disintegration and assimilation.



The celebration of Hanukka is a family event, and it is also present in the liturgy. The first three selections here, B'RAKHOT L'HANUKKA, HANNEROT HALLALLU, and MA'OT TZUR, are expressions of the principal musical manifestations of Hanukka—the kindling of the lights.

The Hanukka ceremony on each of the eight nights commences with the rabbinically ordained kindling of the Hanukka candles or oil-burning lights, preceded by three benedictions and ending with two succeeding liturgical texts (*hannerot hallalu* and *maot tzur*). The Hanukka lights were originally

kindled only in the home, but were later introduced into the synagogue as well. There, it occurs immediately following the *minḥa* (afternoon) service on weekdays.

The benedictions and liturgy are generally sung at home with the assembled family and guests. However, additional public candlelighting ceremonies are well-established events often associated with Hanukka concerts. The tradition of annual Hanukka concerts dates to pre-20th-century Europe and has been perpetuated and even enlarged in many American communities. Cantorial-choral settings of the candlelighting benedictions have thus been created by composers and arrangers throughout the 20th century, in a wide variety of styles.

Two benedictions are recited (preferably sung) before the lights are kindled. The first one praises and acknowledges God for enabling the Jewish people to attain holiness (closeness to God) through observance of His commandments, which in the context of Hanukka extend to the postbiblical legal requirement to kindle the lights. Since the Hanukka episode is itself postbiblical, there is no reference to it in the actual Torah. Yet the wording of the first benediction, "Who [God] has commanded us to kindle the Hanukka lights," is a reminder that religious obligations ordained by the sages—beginning with the "men of the Great Assembly" (*anshei knesset hag'dola*), the spiritual leaders in the period of Ezra the Scribe who are considered the prophets' successors—have the same force of divine commandment in Jewish law and practice as those stated in the Torah.

The second benediction praises and acknowledges God for His role in ensuring the victorious outcome of the Hanukka episode—for His having "wrought miracles for our forefathers in those former times at this same season" (i.e., this date on the Hebrew calendar for the rededication of the Temple following the Maccabean victory).

On the first night of Hanukka, the kindling ceremony includes a third benediction that is also recited on other occasions out of similar sentiment. It expresses gratitude for having been sustained and preserved thus far, and therefore able to reach and witness the current season.

Unlike certain other parts of the Ashkenazi liturgy, there is no single authoritative melody for the Hanukka benedictions. The *B'RAKHOT L'HANUKKA* (Benedictions for the Kindling of the Hanukka Lights) heard here is a setting for cantor and choir by Raymond Goldstein that utilizes unrelated melodies by three traditional cantorial composers—Solomon Ancis; Joshua Lind; and Zeid Rovner—the last two of whom were famous synagogue composers in the quintessential eastern European folk-oriented mold. Goldstein's paraphrase here as a single unified setting evokes a typical traditional Hanukka concert or public candlelighting, but it is cleverly fused with a more contemporary harmonic character.



Immediately after the lights are kindled, the assemblage sings *hannerot hallalu*, which underscores the exclusive function of the lights in recalling God's miracles and wonders and His deliverance. The admonition concerning the sanctity of the lights—and the prohibition of any profane or practical use other than simply looking at them—necessitates the use of a separate ninth flame (the *shammash*) to kindle the others. The present choral setting, Hugo Adler's *HANNEROT HALLALU*, with its contrapuntal sections juxtaposed against more homophonic treatments, is appropriate for a public candlelighting ceremony.



The candlelighting ceremony concludes with *ma'oz tzur*, probably the most widely known Hanukka hymn text, sung after each light appropriate to the particular sequential night has been lit. The poem is the creation of one "Mord'khai," apparently a 13th-century Ashkenazi poet whose name appears as an acrostic in the initial letters of each of the five stanzas.

The text refers to four principal instances of deliverance of the Jewish people from its oppressors. The fifth and final stanza offers a twenty-four-word summary of the Maccabean struggle, along with the traditional legendary account of the miraculously burning oil.

The singing of *ma'oz tzur* apparently was well established as part of the Hanukka candlelighting ceremony in western and west Central Europe by at least the early 15th century—and quite possibly much earlier.

Apart from two well-known versions, there are many alternative melodies for *ma'oz tzur* that have not gained wide currency. The present *MA'OZ TZUR* by Cantor Aaron Miller is familiar only among the contemporary Bobover Hassidim, to which dynasty he belonged. While not, strictly speaking, a traditional Bobover tune, it exhibits the quintessential Bobover conviction that there is at least some measure of joy to be found in every human experience.



The Hanukka festival has also generated a body of folksongs that are incorporated within several of the pieces here.

Samuel Adler's *TO CELEBRATE A MIRACLE*, for large wind ensemble, or wind orchestra, incorporates the melodies of nine of the most popular and best-known Hanukka-related songs and hymns (seven secular and two liturgical), creatively developing their constituent motives and phrases and judiciously exploiting the various timbres and technical possibilities of the individual instruments. The number nine

here was intended by the composer to represent the nine candles or lights in the Hanukka m'nora (candelabrum) on the last night of the festival. All but one—Y'mei ha'hanukka—are incorporated in Adler's choral work *The Flames of Freedom* (tracks 8–15).

Y'mei ha'hanukka was a 19th-century eastern European Yiddish folk tune to which Abraham Abrunin [Evronin] provided Hebrew lyrics. Apparently it was known earlier as a folksong about the Festival of Sukkot. It was also sung in eastern Europe as a Hanukka song, Hanukka, oy hanukka, a yom tov a sheyner, to a poem by Mordkhe Rivesman (1868–1924). That version remains popular among Yiddish cultural circles. During the first half of the 20th century, various English adaptations were circulated in America as well, especially for children.

Di khanike likht, the well-known poignant poem by Morris Rosenfeld (1862–1923) about the Hanukka lights—and their evocation of lament over lost Jewish sovereignty and the ensuing centuries of persecution and suffering—has served as the lyrics for many folksong versions as well as art and quasi-art songs and choral settings.

Sometimes called “the poet of the sweatshop,” Rosenfeld was one of the most important Yiddish poets in America during the early decades of eastern European immigration. A pioneering force for Yiddish poetry in the United States and a leading poet of the labor movement, he was born in Bolkshein, Russian Poland, but spent his youth in Warsaw and emigrated to New York in 1886. His poems became popular as songs sung by shop and factory workers and at mass protest rallies. His fame as a socialist poet spread back eastward to Europe, so that many of the poems he wrote in America became attached to European folk melodies and gained popularity there.

Rosenfeld also became attracted to the emerging Jewish national consciousness, and that side of his orientation is evident in this Hanukka poem, with its collective nostalgia for ancient nationhood, defensive military might, and valor. As lyrics, these lines are a marked departure from typical secular American Hanukka songs, where national aspirations, if present at all, are clothed in the context of the victorious Maccabean struggle for religious—not necessarily political—freedom.

Leo Low's LIKHTLEKH and Zavel Zilbert's DI KHANIKE LIKHT set to Rosenfeld's poem have both enjoyed popularity. Low's is presented here in a choral arrangement by Larry Moore, as it might have been heard in the past by Yiddish folk chorus presentations. Zilbert's is sung in its original version for voice and piano.

Herbert Fromm's SIX MADRIGALS is a series of contrapuntal a cappella choral pieces. In his preface, he wrote, “The work is grouped around the Sabbath and five Jewish holidays and combines secular with sacred selections, so that the term ‘madrigal’ (generally denoting secular content) is given a broader implication here.” For the HANUKKA MADRIGAL, Fromm chose *Mi y'mallei?* (Who Can Recount or Express?), one of the best-known nonliturgical Hanukka songs. Its lyrics are ascribed to Menashe Ravina [Rabinovich], who actually assembled them from biblical and Talmudic sources. The opening four words of the Hebrew lyrics, *mi y'mallei g'vurot yisrael?* (Who can recount the mighty acts of Israel?), are a paraphrase of a passage from Psalm 106:2, *mi y'mallei g'vurot adonai?* (Who can recount the mighty acts of the Lord?). The substitution of *adonai* for *yisrael* is indicative of the writer's secular Zionist orientation. The origin of the tune is undetermined.

Samuel Adler's THE FLAMES OF FREEDOM—A Hanukka Celebration is a cantata for three-part treble-voice chorus and piano, based on ten well-known Hanukka songs and hymns together with original music to two other liturgical Hanukka texts. It consists of eight short movements, each representing one of the eight Hanukka lights. Adler chose the three-part treble choral medium to provide a musical counterpart to Benjamin Britten's well-known Christmas work based on traditional carols, *A Ceremony of Carols*—given that the two holidays usually occur coincidentally within close calendar proximity, even though there is absolutely no religious or historical connection between the two (as there is, for example, between Passover and Easter); nor is Hanukka in any sense a Jewish counterpart to Christmas.

In the score, five movements are presented with the original Hebrew and English adaptations in the text underlay; three movements—two originally Hebrew and one originally Yiddish—are set to English words only. All but one of the English lyrics were written for this cantata by Samuel Rosenbaum, an American cantor best remembered for his many English librettos and translations from Hebrew and Yiddish. The English lyrics as sung here throughout represent liberal readings and paraphrases rather than actual translations.

1. *Ma'oz tzur*. Though the age and provenance of this melody is undetermined, we know that it was current as the “traditional” *ma'oz tzur* version among Ashkenazi Jews in Venice by the 18th century, when it was first documented as such in musical notation. Its melodic structure and rhythmic suitability to the poetic meter of the text allow for the possibility that it could have been an accepted *ma'oz tzur* version much earlier, even in German-speaking regions—perhaps as early as the 14th or 15th century, even before it would have been imported to Venice by Jews who resettled there.

The ma'oz tzur melody in this first movement of *Flames of Freedom* is one of eleven melodies noted by the Italian composer Benedetto Marcello (1686–1739) as he heard them sung among the Jewish community in Venice. For his use as *cantus firmus* sources in his series of original choral and orchestral settings of Italian paraphrases of the first fifty Psalms, *Estro poetico armonico* (Poetic-Harmonic Inspiration; Venice, 1724–26), Marcello culled those eleven melodies from both Ashkenazi and Sephardi traditions in Italy, and identified six—including this ma'oz tzur—as Ashkenazi.

2. *Hannerot hallalu* (the lights we have kindled). This is Adler's original setting.

3. *Al hannissim* (for the miracles and miraculous acts... [we thank You]) is the first of two texts inserted during Hanukka into the penultimate of the set of benedictions that forms the core of every traditional service, known collectively as the *amida* ("standing"), as well as in the *seder birkat hamazon* (grace after meals) during Hanukka. The "miraculous acts" in *al hannissim*, which call for additional gratitude, refer specifically to Hanukka.

The second insertion, *bimei matiyahu* (in the days of [the High Priest] Mattathias...), summarizes the Hanukka story from the traditional theological perspective. Its first half is also included within this third movement, where it is punctuated by recapitulations of the *al hannissim* section. The music in this movement is not drawn from any traditional source, but is Adler's original composition.

4. *Mi ze hidlik?* (Who kindled these [lights]?). According to the Israeli scholar Natan Shachar, this tune is ascribed to Shmuel Shapira, of kibbutz Ein-Harod, in Israel, who is said to have modeled it on an earlier Polish Hassidic melody. The words are by Levin Kipnis (the Ukraine, 1894–Tel Aviv, 1990), who wrote the lyrics of many of the most famous Israeli holiday songs for children. Like other Hanukka songs with lyrics stemming from Jewish Palestine, its wide dissemination in America as a children's song is probably a function of Zionist-oriented Hebrew cultural influence in the first half of the 20th century. However, Adler combines it contrapuntally with altered yet recognizable motives from another, unrelated children's Hanukka song, *S'vivan, sov, sov, sov* (Dreidl, Spin...)—a folk tune whose lyrics are also by Kipnis.

5. *El hammikdash ba y'huda* (to the temple Judah came). The circulation of this song in America dates at least to the early 1950s, for it appears in a 1955 children's anthology compiled by Judith Eisenstein and Freida Prensky, *Shirei y'ladim* (Songs of Childhood), where it is credited to Hava Greenberg.

6. *Mi y'malle?* (Who Can Recount or Express?). The English version of the first part of the song (the first two phrases) is by B. M. Edidin and has long been established in America. The rest of the song departs from Edidin's adaptation and is presumed to be Samuel Rosenbaum's own.

7. *Candles in the Night*. This movement is actually a well-known European folksong version of Morris Rosenfeld's famous Yiddish poem about the emotions evoked by the Hanukka lights, sung here to Samuel Rosenbaum's unrelated English lyrics—juxtaposed against an originally Hebrew song, *Hanukka, hag yafe kol kah* (Hanukka, Such a Beautiful Holiday!). The Hebrew lyrics to the latter are by Kipnis. An interesting device is the counterpoint in the sopranos to the Yiddish folk tune in the alto line in the opening measures, which appears subtly derived from the composer's own music for *al hannissim* in the third movement.

8. *Ma'oz tzur* (Rock of Ages). This eminently more familiar musical version of the same text found in the first movement is undoubtedly the Western world's quintessential melodic association with Hanukka—among both Jews and Christians. Modern research has revealed that this tune is a patchwork of motives and phrases borrowed from 15th and 16th-century German folksongs, one of which was coincidentally adopted for a Lutheran chorale. The tune extends beyond the single text by which it is commonly identified (*ma'oz tzur* in this case), to include its singing to many other prayer texts during the week of Hanukka and even in anticipation of it. Because of that function throughout Ashkenazi Jewry for so long, it may be considered one of the set of seasonal leitmotifs in *minhag Ashkenaz* known as *missinal* tunes, even though the "canonization" of most of the others in that group dates to the Middle Ages. By the Baroque era, dozens of original compositions—for various liturgical texts sung throughout the year—were also infused with motives from this ma'oz tzur melody to signify their rendition specifically during Hanukka. That practice has continued to the present day.

It is unlikely that this adopted hybrid melody was initially attached specifically, or even at all, to the poem *ma'oz tzur*, which, from the time of its introduction into the liturgy and probably until the 18th century, had other melodies. For one thing, the meter, syllabic scheme, and Hebrew accentuation of the poem do not conform ideally to the rhythmic features and contours of the melody; the tune does not fit this text as well as it does others.

One convincing thesis holds that this German melody was first adopted for the text of *shnei zeitim* (two olive branches), an older *piyyut* that at one time was sung on Shabbat Hanukka (the Sabbath of Hanukka). This poem's rhythmic scheme is better suited to the tune and matches its contours naturally.

The most educated estimates place the merging of the *ma'oz tzur* poem with this Germanic tune in the early 18th century—first for the home candlelighting ritual and then, later, in the synagogue. In German Reform synagogues of the early 19th century it became a standard hymn for the Hanukka season, sometimes with newly created German lyrics.



Various English paraphrases have been fashioned expressly for this ma'oz tzur melody. But the most famous one of all, still in use, is Rock of Ages. That text, whose style is now dated, was written by Rabbi Gustav Gottheil (1827–1903), an early Reform vocal advocate and promoter of Zionism in America.



During Hanukka, Psalm 30 is recited or sung in the synagogue, both because of its reference to deliverance and because it is thought to have been written or adopted for the original dedication of Solomon's Temple in Jerusalem, or perhaps the Second Temple.

MIZMOR SHIR HANUKKAT HABBAYIT is emblematic of Solomon Ancis's finely honed skill in writing for male voice choir, with its distinctive timbres and idioms, along with his appreciation for traditional cantorial style. It has been used frequently for Shabbat Hanukka services—Sabbaths that occur during the eight-day festival.



Hanukka observances have traditionally reserved a central role for children in the context of family celebrations. Over the course of centuries, various games were devised, especially for the duration of the burning Hanukka lights. These games serve dually as associative learning reinforcements and sheer entertainment. The most ubiquitous symbol of such Hanukka diversions is the dreidel (Yiddish, from *drei*, to spin or turn), or *s'vivan*, in Hebrew. This is a spinning top, on each of whose four sides appears the initial letter of one of the words of the sentence *nes gadol haya sham* (A great miracle happened there). Those letters are the Hebrew characters nun, gimel, hei, and shin. (In modern Israel, those initials are often adjusted to read nun, gimel, hei, pei, representing *nes gadol haya po*—a great miracle happened here.) The reference is of course to the miracles of Hanukka.

The latkes in the lyrics refer to flat cakes or pancakes (usually potato-based) fried in oil, which have become the most typical symbolic Hanukka food among Ashkenazi Jews. Although such customary Hanukka foods vary among different traditions and regions (in Israel, for example, the prevailing one is a type of doughnut, or *sufganiya*), the common element is the oil in which they are fried, recalling the lumination oil involved in the rededication of the Temple.

Judith Shatin's NUN, GIMEL, HEI, SHIN is a simple, gay-spirited roud, reflecting the dreid's momentum as it spins. The song's parts may be repeated at will, and the composer has also suggested improvised accompaniments—either in lieu of or in conjunction with the printed piano part recorded here. It is also published in an cappella version.



Hallel (praise) is a section of the liturgy that is made up of Psalms 113–118, or of verses from these Psalms. Adonai z'kharanu is the text incipit of verses 12–18 of Psalm 115. The Hallel—whose verses pertain to the theme of collective praise for God and His attributes of dependability, mercy, and ultimate wisdom—is recited or sung in the synagogue as part of the liturgy on festive or jubilant holy days—as well as on Hanukka.

Alexander Olshanetsky did not necessarily compose this setting of ADONAI Z'KHARANU exclusively for Hanukka, and indeed it achieved popularity through its performance on a Passover Seder recording by Moishe Oysher. Yet it is no more related to Passover than to Hanukka or any other occasion for Hallel. Its performance history includes both Shabbat Hanukka services and Hanukka concerts, some under Olshanetsky's baton.

Like much choral music written for traditional or orthodox synagogues in America during the first half of the 20th century, this setting draws unabashedly upon popular Jewish theatrical effects; yet those features, together with the overall popular choral style and emotionally evocative melodies, were prominent in the repertoire of many late-19th-century eastern European synagogue choirs—not, of course, in the sophisticated and relatively westernized choral synagogues in Russia, the Ukraine, or Poland, but in smaller communities and among celebrated itinerant choirs and cantors. In that respect, if it reflects Olshanetsky the popular Yiddish songwriter, it follows equally in the path of a number of eastern European immigrant synagogue composers whose work was devoted almost exclusively to the liturgy—such cantor-composers as Zeid Rovner, Joshua Lind, and Isaac Kaminsky, for whom both drama and uncomplicated melody were paramount concerns.

The rendition here, combining children's and men's voices for the SATB choral format but without women's voices, is aurally representative of a choral ambiance once typical of orthodox synagogues in America as well as Europe.



ASPECTS OF A GREAT MIRACLE, by Michael Isaacson, was assembled for a 1997 performance by the Los Angeles Master Chorale. Isaacson selected four of his individual SATB choral settings that had already enjoyed success, and reworked them into this larger format, each piece constituting a movement. He orchestrated them for seven brass instruments, harp, piano, timpani, and a battery of percussion.

The first movement, Light the Legend, is a setting of a lyric by Susan Nurenberg. He had suggested to her that A Carol of the Bells would serve as a good model for the “sparkling fast-paced setting” he envisioned for this Hanukka piece. The words for the second movement, A Hanukka Dreidel, were written by the composer “as an homage to Ernst Toch's Geographical Fugue.”

## About the Composers

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He later wrote about the piece as “a crackling, spinning out of the Hanukka story (the dreidl being a four-sided spinning top, but also with the connotation of a Jewish vocal melisma) for speaking chorus accompanied by percussion. I encouraged the singers to use wide-eyed, childlike vocal inflections to make the story come alive in a charming way.”

Light, the third movement, is described by the composer as a setting of Jeffrey Rake’s “shimmering lyric clothed in a gentle garb of a 6/8 meter. We wrote the song originally for a television film about a futuristic ‘virtual reality’ winter holiday theme park called X-MAS World.” In that imagined amusement park, children and their parents could board a fantasy ride that would take them through the cosmic “worlds of winter holidays.” Light was sung at the park’s “Hanukka experience.”

The fourth and final movement, Psalm 150, with its praise for God with a variety of diverse instruments used in ancient Israel, has been Isaacson’s favored Psalm text for his Sabbath services. Here it serves as a rousing, joyous finale.

—Neil W. Levin

Belgian-born cantor and composer HUGO CHAIM ADLER (1894–1955) was cantor of the Haupt-Synagoge in Mannheim, Germany, from 1922 until his emigration to the United States in 1939. In the United States, Adler was cantor and music director of Temple Emanuel in Worcester, Massachusetts, and in 1942 he was awarded first prize by the Central Conference of American Rabbis for his liturgical settings. He wrote many large-scale cantatas on biblical and other Judaic subjects, as well as two complete services.

SAMUEL ADLER (b. 1928) is unique among those established mainstream American composers whose Jewish identities have informed a part of their art. He has written prolifically for the Hebrew liturgy and has been consistently active in the American cantorial and Jewish music infrastructure. Adler was born in Mannheim, Germany, where his father, Hugo Chaim Adler, was a respected cantor. After the family’s immigration, he became his father’s choir director at the age of thirteen. Adler studied composition with Aaron Copland, Paul Hindemith, Walter Piston, and Randall Thompson, and conducting with Serge Koussevitsky, and he holds degrees from Boston University and Harvard. He was music director of Temple Emanu-El in Dallas from 1953 until 1966, when he became professor of composition (and later department chairman) at the Eastman School of Music. His opera includes more than 400 works in nearly all media, apart from his large liturgical output. Adler has served on the faculty of The Juilliard School since 1997, while remaining professor emeritus at Eastman.

SOLOMON ANCIS (1873–1945) was a cantor, choral director, educator, and composer whose most lasting contribution is his substantial body of liturgical settings for male-voice chorus. Born in Luba, Volhynia, in the Ukraine, he sang in cantorial choirs in that region and then in Odessa, where he worked with many great hazzanim. He immigrated to America in the early 1920s and settled in Los Angeles, where he was an active member and officer of the Jewish Ministers Cantors Association of California (the Hazzanim Farband). He conducted its chorus for a time, and wrote and arranged music for its concerts. Many of his settings became standard repertoire for orthodox cantors and synagogues in particular, although most of his music remains in manuscript.

HERBERT FROMM (1905–1995) was one of the seminal, and most prolific, synagogue composers in America from the 1930s on—especially in Reform circles. Born in Kitzingen, Germany, he studied at the State Academy of Music in Munich. He immigrated to the United States in 1937 and became organist and music director of Temple Israel in Boston, where he remained throughout his life. Fromm worked with Paul Hindemith at Tanglewood, and in 1945 he earned the first Ernest Bloch Award for *The Song of Miriam*. His many important sacred works include three Sabbath services and Atonement Music.

RAYMOND GOLDSTEIN (b. 1953) is associate conductor and resident composer-arranger for the Jerusalem Great Synagogue Choir, for whom he has written more than 550 settings. Born in Cape Town, South Africa, he has served since 1978 on the faculty of the Rubin Academy of Music in Jerusalem, and since 1991 at the Tel Aviv Cantorial Institute.

MICHAEL ISAACSON (b. 1946) earned his doctorate in composition at the Eastman School of Music, where he studied with Warren Benson and Samuel Adler. He then taught and conducted at Case Western Reserve University and the Cleveland Institute of Music, and in California at Loyola Marymount, California State University at Long Beach, and U.C.L.A. He also founded the Israel Pops Orchestra and has produced and conducted various recordings with them as well as other orchestras. Well known as a composer of both liturgical and secular Jewish music, Isaacson has published more than 400 works and produced more than 40 recordings.

LEO LOW (1878–1960) was one of the most prominent conductors of Jewish choruses in his era and the most celebrated champion of the Yiddish folk choral art in Europe and America. Born in Volkovysk, in the Grodno province of Russian Poland, he graduated from the Warsaw Conservatory in 1900. In 1908 he became choirmaster of Warsaw's culturally sophisticated Tlomacki Synagogue, where he also functioned as resident composer/arranger. Appointed to direct Warsaw's Hazomir Choral Society—Europe's most prestigious Jewish secular chorus—Low became the chief musical force within Warsaw's exciting Jewish cultural renaissance and introduced a powerful Yiddish folksong element into Hazomir's perspective. He immigrated to the United States in 1920 and became director of the Patterson, New Jersey, Choral Society and of the National Workers Farband Choir, the socialist/labor-oriented chorus in New York. He composed important Yiddish choral and solo settings and was equally involved with writing for the synagogue.

AARON MILLER (1911–2000) was born in Oswieçim (Auschwitz), Poland, to a family of Bobover Hassidim. As a child, he entertained at various Hassidic courts and ceremonies, sang in his father's cantorial choir, and then formed his own traveling choir. Immediately after the Holocaust, Cantor Miller immigrated to America and served a number of orthodox cantorial posts. His many compositions were based on his improvisations.

ALEXANDER OLSHANETSKY (1892–1946) was one of the most prominent composers and conductors associated with the American Yiddish theater. He was also highly regarded as a synagogue choir director, and he wrote a handful of (unpublished) liturgical music that is clearly theatrical in nature. Olschanetsky was born in Odessa, where he had a traditional Jewish and a modern Western-oriented Gymnasium education. He immigrated to the United States in 1922 and almost immediately became involved with the Yiddish theater—initially with Maurice Schwarz's Yiddish Art Theater, for which he wrote incidental music and the well-known song *Shiru*, and then with the popular “Second Avenue” medium, with which his name became ubiquitous from 1925 until his death. Two of his most famous Yiddish theater songs are *Mayn shtetele belz* and *Ikhn hob dikh tsuflib*.

Boston-born JUDITH SHATIN (b. 1949) holds a master's degree from The Juilliard School and a doctorate from Princeton University. Since 1979 she has been a professor at the University of Virginia, where she heads the Center for Computer Music. Shatin has an abiding interest in electronic music, but her opera includes many pieces for traditional instrumental and vocal media as well.

ZAVEL ZILBERTS (1881–1949) was equally acclaimed in his lifetime as a choral conductor and a composer. Born in Karlin, a suburb of Pinsk, Belarus, he began violin studies in childhood and also sang in his father's cantorial choir. In 1903 he graduated from the Warsaw Conservatory and in 1907 became music director of the Great Central Synagogue in Moscow. Zilberts immigrated to the United States in 1920 and was soon engaged as the director of the New York Hazzanim Farband Choir—the chorus of the Jewish Ministers Cantors Association—for whom he composed many large-scale works. In 1924 he organized the Zilberts Choral Society, which became a regular fixture of New York's cultural life. As a composer, he devoted himself to three genres: Hebrew liturgical music; folk-art and quasi-liturgical choral settings; and Yiddish lieder.

—Neil W. Levin

## B'RAKHOT L'HANUKKA

Sung in Hebrew

I. Praised be You, Lord (praised be He and praised be His name), our God, King of the universe, who has made us holy through His commandments and commanded us to light the Hanukka candles (lights). Amen.

II. Praised be You, Lord (praised be He and praised be His name), our God, King of the universe, who performed miracles for our fathers in their time at this very season. Amen.

III. Praised be You, Lord (praised be He and praised be His name), our God, King of the universe, who has kept us alive, preserved us, and permitted us to reach this [joyous] season and occasion. Amen.

Translation: Rabbi Morton M. Leifman

## HANNEROT HALLALLU

Hugo Ch. Adler

Sung in Hebrew

We kindle these lights to commemorate the miracles, the triumphs and wonders that You performed for our forefathers through Your holy kohanim (priests) in those days at this season. Throughout the eight days of Hanukka these lights are sacred; we are not permitted to make use of them, but to watch them, in order to give praise and thanks to Your great name for Your miracles, Your triumphs, and Your wonders.

## MA'OZ TZUR

Aaron Miller

Sung in Hebrew

### REBUILD THE TEMPLE, BRING ME HOME

My rock, my strength, my rescuer,  
it is a delight to praise You.  
Repair, restore my House of Prayer.  
There I will offer thanksgiving and sacrifice.  
When punishment overcomes villainous foes,  
I will chant again that ancient psalm,  
and dedicate anew Your altar.

### EGYPTIAN BONDAGE AND REDEMPTION

My soul became gluttoned with horrors,  
my strength was destroyed by grief,  
my life embittered by hardship—  
I'd become a slave in Egypt—that "Kingdom of the Calf."<sup>1</sup>

<sup>1</sup> Because the ancient Egyptians worshiped calves, the Midrash sometimes calls that country the Kingdom of the Calf.

But with Your mighty arm  
You delivered Your special folk,  
and in the midst of the Sea of Reeds  
Pharaoh's legions and Pharaoh's seed  
sank like stones into the deep.

### BABYLONIAN EXILE AND REDEMPTION

God brought me to His holy sanctuary.  
Even there I found no rest.  
Oppressors came and exiled me,  
for I worshiped foreign gods  
and drank impure wine in strangers' shrines.  
I almost passed from history's stage,  
but Babylonian exile could really end.  
In seventy years came Z'rubavel  
and brought me back to my cherished home.

### HAMAN'S THREAT AND ITS RESOLUTION

In Persia, Haman the Agagite<sup>2</sup>  
sought to cleave God's cypress tree—<sup>3</sup>  
that is, to slay all Jews in Persia's realm.  
But this plot became Haman's snare,  
his stumbling block.  
You stilled his cruel arrogance,  
and led Mord'khai, of Benjamin's tribe  
to save God's folk.  
You blotted out Haman's name.  
His followers—hanged, destroyed, and gone.

### [MACCABEAN VICTORY

In the days of the Hashmoneans  
pagan Greeks rallied to subdue me.  
They breached the walls of my Temple's towers,  
and defiled the oil reserved for worship.

You provided a miraculous feat  
for Your fragrant flower, Your people Israel:  
a remnant cruse of sacred oil  
overlooked by the pagan spoilers,  
sufficient for but one day's use,  
lasted till new oil was found.  
Eight nights of light shone  
for the Jews,  
the product of that one small cruse.

Then, teachers of wisdom, folk of discernment,  
issued a decree  
establishing a new festival for Jews:  
Eight days, eight nights of Hanukka.  
Eight days, eight nights of lights.  
Eight days, eight nights of song, of joy, of hope.]

Translation: Rabbi Morton M. Leifman

<sup>2</sup> Name of Haman's tribe.

<sup>3</sup> In the Midrash, the Jewish people are sometimes compared to a cypress tree.

LIKHTELEKH (Little Lights) Leo Low  
DI KHANIKHE LIKHT (The Hanukka Lights) Zavel Zilberts  
Sung in Yiddish  
Words: Morris Rosenfeld

Oh, you little candles  
You tell stories  
Tales on end;  
You tell of struggle,  
Valor and courage, of  
A wondrous past.

When I see you flickering,  
A sparkling reverie arises.  
An old dream speaks:  
"Jew, you warred once;  
Jew, you were once victorious."  
God! It seems unbelievable now!...  
God! I can hardly believe it!...

"You had a state,  
To me you were a nation,  
Once you governed:  
Once you had a country,  
Once you had power!"  
Oh, how deep the ache now!

Oh, you little lights!  
Your stories  
Awaken my pain;  
It stirs something deep within my heart,  
And with tears it asks:  
"What will be now?..."

Note: There are six additional stanzas in the poem.  
Translation: Elyahu Mishulovin / Moshe Zeilingold

<sup>4</sup>This stanza is sung only in Low but not in Zilberts.

HANUKKA MADRIGAL  
Herbert Fromm  
Sung in Hebrew and English

MI'Y'MALLEL?  
Who can retell the deeds of Israel,  
Who can count them?  
Each generation gives a redeemer,  
one great name.  
Hark! At this season in those ancient days,  
Maccabee won all his people's praise,  
And today, as once they dreamed,  
Israel united rises up to be redeemed.

THE FLAMES OF FREEDOM  
Samuel Adler

I. MA'OZ TZUR

Mighty Lord, O Rock of my salvation, I come before Thee to give thanks and sing Thy praise. Build once more Thy holy house, Thy Temple, and there I will come and bow down and praise Thy name. Let songs unbounded sound again; let freedom echo in every heart. May Thy will prevail and peace now resound in this our ancient land. When foe did strike in days of Hasmoneans brave, the Temple they despoiled and the altar did defile. Now rose up Judah Maccabee and fought for the glory of his people Israel. They made an end to weeping and cleansed anew the holy place. And they did ordain the feast of Hanukka for eight days of joy and dedication.

II. HANNEROT HALLALU

These shining lights we have kindled, they will remind us of wonders Thou didst perform so long ago, Which Thou didst perform for our fathers at this season in days so long ago. On all eight nights of Hanukka, these shining lights are holy all eight days, and we may not use them, but to look at them alone. So that we may praise Thy Holy Name for the miracles and for all the wonders Thou didst perform in ancient time in days so long ago.

III. AL HANNISSIM

We praise Thy name for the wondrous deeds, for miracles wrought, for victories won. For Thy power which sustained us in those days of old at this season. It was in the time of the priest Mattathias the Hashmonean and his sons when there fell upon Israel Antiochus the evil Greek king. He forbade us the laws of Thy Torah and from obeying Thy commandments and from following after Thee. And then Thou in Thine infinite kindness didst stand up for them, didst stand up for them in their time of trial. We praise Thy name for the wondrous deeds, for miracles us in those days of old at this season, at this season.

IV. MI ZE HIDLIK?

See how they shine all in a row. They bring us joy and good cheer. They spread the word for all to know that Hanukka is here. S'viven turn, turn, turn; Spin the dreidl, spin and turn. Who will win, who will lose? Soon the dreidl tells the news.

La La La ...

These tiny lights they burn so bright; each light a star in the night. They tell of battles and of wonders of heroes who fought for the right.

La La La ...

Joy, joy, joy without end.

#### V. EL HAMMIKDASH BA Y'HUDA

Hallelujah. Into the Temple Judah came, found the oil,  
and lit the flame. Come all ye people, praise the Lord,  
join this day in one accord.

#### VI. MI Y'MALLEL?

Who can retell the things that befell us, who can count  
them? In every age a hero or sage came to our aid.  
Hark! At this season in those ancient days, Maccabee  
won all his people's praise. And today again, as once they  
dreamed, Israel united rises up to be redeemed.

#### VII. CANDLES IN THE NIGHT

Hanukka is here! Candles shining in the night, children  
singing with delight. In the glow of golden light, see the  
faces smiling bright. All eight candles in a row, like flames  
so long ago, tell us God is near. They tell us of Judah  
Maccabee, who fought to set his people free, banish gloom  
and fear. When the foe was overcome, and when freedom  
had been won, Temple cleansed once more. Then they  
praised the God of Might, as we do this festive night, and  
forevermore. Hanukka, Hanukka, what a holiday!  
Hanukka, Hanukka, time to sing and play;  
Hanukka, Hanukka, see the dreidl turn, round and round,  
round and round as the candles burn.

#### VIII. ROCK OF AGES

Rock of Ages, let our song  
Praise Thy saving power;  
Thou, amidst the raging foes,  
Wast our sheltering tower.  
Furious, they assailed us,  
But Thine arm availed us,  
And Thy word  
Broke their sword,  
When our own strength failed us.

Kindling new the holy lamps,  
Priests approved in suffering,  
Purified the nation's shrine,  
Brought to God their offering.  
And His courts surrounding,  
Hear, in joy abounding,  
Happy throngs,  
Singing songs,  
With a mighty sounding.

Children of the martyr race,  
Whether free or fettered,  
Wake the echoes of the songs,  
Where ye may be scattered.  
Yours the message cheering,  
That the time is nearing,  
Which will see  
All men free,  
Tyrants disappearing.

#### MIZMOR SHIR HANUKKAT HABBAYIT

Solomon Ancit  
Sung in Hebrew

#### Psalm 30

A Psalm of David. A song for dedication of the house.

I extol You, O Lord,  
for You have lifted me up,  
and not let my enemies rejoice over me.

O Lord, my God,  
I cried out to You,  
and You healed me.  
O Lord, You brought me up from Sheol,  
preserved me from going down into the Pit.

O you faithful of the Lord, sing to Him,  
and praise His holy name.  
For He is angry but a moment,  
and when He is pleased there is life.  
One may lie down weeping at nightfall;  
but at dawn there are shouts of joy.

When I was untroubled,  
I thought, "I shall never be shaken,"  
for You, O Lord, when You were pleased,  
made [me] firm as a mighty mountain.

When You hid Your face,  
I was terrified. I called to You, O Lord;  
to my Lord I made appeal,  
"What is to be gained from my death,  
from my descent into the Pit?"

Can dust praise You?  
Can it declare Your faithfulness?  
Hear, O Lord, and have mercy on me;  
O Lord, be my help!"

You turned my lament into dancing,  
you undid my sackcloth and girded me with  
joy,  
That [my] whole being might sing hymns to  
You endlessly;  
O Lord my God, I will praise You forever.

JPS Tanakh

## NUN, GIMEL, HEI, SHIN

Judith Shatin  
Sung in Hebrew

Nun, Gimel, Hei, Shin  
Spin the dreidl,  
Nun, Gimel, Hei, Shin  
Plenty of latkes.

A great miracle took place there.

## ADONAI Z'KHARANU

Alexander Olshanetsky  
Sung in Hebrew

Psalms 115:12-18

The Lord is mindful of us.  
He will bless us;  
He will bless the house of Israel;  
He will bless the house of Aaron;  
He will bless those who fear the Lord,  
small and great alike.

May the Lord increase your numbers,  
yours and your children's also.  
May you be blessed by the Lord,  
Maker of heaven and earth.  
The heavens belong to the Lord,  
but the earth He gave over to man.  
The dead cannot praise the Lord,  
nor any who go down into silence.  
But we will bless the Lord  
now and forever.  
Hallelujah.

JPS Tanakh

## ASPECTS OF A GREAT MIRACLE

Michael Isaacson  
Sung in English

### I. LIGHT THE LEGEND

Words: Susan Nurenberg

Candles flashing in the night, tapers gleaming diamond bright,  
golden arabesque of light—Hanukka, Hanukka. Sparkling  
facets shimmering flame, gaily dance a fiery game, celebrate  
the ancient name Hanukka, Hanukka. Light the candles,  
say the blessing, tell the age-old story. Maccabees went to  
battle, now we praise their glory. Shining beacons pierce the  
dark, beaming joy in every spark, bright reflections on the  
Ark—Hanukka, Hanukka. Shadows dancing on the wall, waxen  
sentries ten feet tall, light the legend for us all, Hanukka,  
Hanukka. Light the candles, say the blessing, tell the age-old  
story. Maccabees went to battle. Now we praise their glory.  
Candles flashing in the night, tapers gleaming diamond bright,  
golden arabesque of light. Hanukka.

### II. A HANUKKA DREIDL

Words: Michael Isaacson

Dreidl spinning, one great miracle happened there, happened  
here, happened where? Whirling whirling, swirling, twirling.  
In Judea, Maccabees fought and won Antiochus in one  
hundred and sixty-five B.C. Busy, busy ... Clean the Temple of  
the idols, make the worship pure again. Shemen, shemen, oil,  
oil. Where's the oil for the kindling? Of the holy candelabra?  
M'nora for the holy candelabra, where's the oil? Where is the  
oil? Where is the oil? Shemen ... where is the oil? Found some,  
I found some, found it, found it. Here's the oil, here is the uh-  
oh! Oh no! Oh no, oh no! None? Pure enough for just one  
day. Just one day? A single, solitary day. Just one single day.  
"Rededicate," said Judah Maccabeus, "and celebrate if for  
only just one day." Dreidl whirring, blurring, reeling, turning,  
spinning out the miracle of oil only for one day. A tiny little  
cruse of oil, small enough for just one day, lasted two, four,  
six, eight days. Eight days! Energy! Illumination, incandescent  
brilliant light, bright in the night, lighting up the Temple's  
darkness eight days, eight days. A tiny little cruse of oil. Little  
better than the darkness, did the job alone and proudly lit  
the Temple for eight days! Two, four, six, eight. Astonishing,  
a miracle! Amazing wonder happened there, happened here,  
happened where? In Judea, in the Temple, Judah let the  
Maccabees. Always! Always, always time to try again, always  
time to win a victory, always time to light the darkness, even,  
even if just for one day. Hanukka elation, Hanukka creation,  
Hanukka sensation, Hanukka rededication. Dreidl, spinning,  
winning candles burning in the night. Light the m'nora, sing  
of Judah and the fight for what is right! Celebrate Hanukka!  
Hanukka!

### III. LIGHT (A Song for Hanukka)

Words: Jeff Rake

Light, light night star shining brightly piercing through a moonbeam, decorates the night for all to see gloriously. Light, light gleams from each m'nora, dances on the candles, shines in every home so joyously and gloriously, lighting the darkness of cold despair, blessing tomorrow with warmth to share. Light, light ... radiant as a beacon blazing through the dark skies, piloting the way so all may see gloriously glorious light.

### IV. PSALM 150

Halleluyah, halleluyah.

Praise God in His sanctuary.

Praise Him in the firmament of His power.

Praise Him for His mighty acts.

Praise Him according to His abundant greatness.

Praise Him with the blast of the horn.

Praise Him with psaltery and harp.

Praise Him with the timbrel and the dance.

Praise Him with the instruments and pipe.

Praise Him with the loud sounding cymbals.

Praise Him with the clanging cymbals.

Let everything that has breath praise the Lord.

Halleluyah, halleluyah ...



## About the Performers

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Argentine-born CANTOR MOSHE HASCHEL received his cantorial and Judaic training in Israel. He presently serves London's prestigious orthodox St. John's Wood Synagogue and is generally acknowledged as London's leading cantor.

Known for perpetuating the great virtuoso cantorial tradition, CANTOR BENZION MILLER, whose father, grandfather, and great-grandfather were all cantors at the courts of the Bobover rebbes, has been cantor of Temple Beth-El of Boro Park in Brooklyn since 1981. He is heard here singing the music of his father, Aaron Miller.

London-born CANTOR SIMON SPIRO comes from a combined family background of Hassidic, Yiddish, and cantorial traditions, and is a leading interpreter of cantorial art. His repertoire ranges from classical renditions to popular Yiddish song, and from contemporary Jewish styles to popular entertainment.

The twenty-six-member CAROLINA CHAMBER CHORALE, based in Charleston, South Carolina, debuted to critical acclaim at the 2000 Piccolo Spoleto Festival.

The COLLEGE-CONSERVATORY OF MUSIC WIND SYMPHONY of the University of Cincinnati was founded in 1930 and has released more than a dozen critically acclaimed recordings. RODNEY WINTHER, its conductor since 1997, is director of wind studies and professor of music at the Conservatory.

Founded in 1991 by RONALD CORP, the NEW LONDON CHILDREN'S CHOIR is now a fixture of London's musical life. Its extensive discography includes works by Tchaikovsky, Shostakovich, Prokofiev, and Ravel, among others. It is also heard on the sound track of Star Wars: Episode I—The Phantom Menace, indicative of its versatility. English conductor and composer Ronald Corp is also music director of the New London Orchestra, the London Chorus, and the Highgate Choral Society, for whom he wrote his first major piece of Jewish music, Adonai Ehad (2001).

Founded in 1985 by its present music director, Neil Levin, New York-based SCHOLA HEBRAEICA is the world's only fully professional male-voice chorus devoted to Jewish music of many styles. It tours regularly throughout North America and has appeared in England four times since 1990. CORO HEBRAEICO is the larger mixed-voice ensemble with Schola Hebraeica at its core. Donald Barnum has been chorusmaster of both groups since their founding.

The SOUTHERN CHORALE is the touring ensemble of the University of Southern Mississippi, Hattiesburg, and performs throughout the United States and Europe.

A champion of contemporary choral music, TIMOTHY KOCH was the director of choral activities and opera at the University of Southern Mississippi from 1994 to 1999.

NEIL LEVIN earned his doctorate in Jewish music at the Jewish Theological Seminary of America, following his B.A. and M.A. degrees from Columbia University. His conducting debut in London was in 1988, and he debuted at Lincoln Center in 1997.

1. RAYMOND GOLDSTEIN: B'rakhot L'hanukka

Publisher: Milken Archive of American Jewish Music

Recording: All Saints Church, East Finchley, London, UK, July 2001

Recording Producer: Simon Weir

Recording Engineers: Campbell Hughes, Morgan Roberts

Assistant Recording Engineer: Andreas Hamza

Recording Project Manager: Neil Levin

2. HUGO CH. ADLER: Hannerot Hallala

Publisher: Transcontinental

Recording: New Tabernacle Baptist Fourth Church, Charleston, NC, June 2001

Recording Producer: David Frost

Recording Engineer: Robert Rapley

Assistant Recording Engineer: Amanda Aronczyk

Recording Project Manager: Richard Lee

3. AARON MILLER: Ma'oz Tzur

Arrangement: Neil Levin

Recording: Lefrak Concert Hall/Colden Center for the Arts, Flushing, NY, December 2001

Recording Producer: Tim Martyn

Recording Engineer: Tom Lazarus

Recording Project Managers: Richard Lee, Neil Levin

4. SAMUEL ADLER: To Celebrate a Miracle

Publisher: Transcontinental

Recording: Werner Recital Hall/College Conservatory of Music, University of Cincinnati, OH, January 2000

Recording Producer: David Frost

Recording Engineer: Rob Rapley

Assistant Recording Engineer: Marc Stedman

Recording Project Manager: Richard Lee

5. LEO LOW: Likhtelekh

Arrangement: Larry Moore

Publisher: Milken Archive of American Jewish Music

Recording: St. Paul's Church, Knightsbridge, London, UK, July 2001

Recording Producer: Simon Weir

Recording Engineers: Campbell Hughes, Morgan Roberts

Assistant Recording Engineer: Andreas Hamza

Recording Project Manager: Neil Levin

6. ZAVEL ZILBERTS: Di Khanike Likht

Recording: Lefrak Concert Hall/Colden Center for the Arts, Flushing, NY, December 2001

Recording Producer: Tim Martyn

Recording Engineer: Tom Lazarus

Recording Project Managers: Richard Lee, Neil Levin

7. HERBERT FROMM: Hanukka Madrigal

Publisher: Transcontinental

Recording: Kilbourn Hall/Eastman School of Music, University of Rochester, NY, May 1992

Recording Producer: Michael Isaacson

Recording Engineer: David Dusman

8.–15. SAMUEL ADLER: The Flames of Freedom

Publisher: Ludwig Music Publishing

Recording: St. Paul's Church, Knightsbridge, London, UK, March 2001

Recording Producer: Simon Weir

Recording Engineers: Campbell Hughes, Morgan Roberts

Recording Project Manager: Neil Levin

16. SOLOMON ANCIS: Mizmor Shir Hanukkat Habbayit

Recording: New West End Synagogue, London, UK, July 2001

Recording Producer: Simon Weir

Recording Engineer: Morgan Roberts

Assistant Recording Engineer: Andreas Hamza

Recording Project Manager: Neil Levin

17. JUDITH SHATIN: Nun, Gimel, Hei, Shin

Publisher: Colla Voce Music on Henry Leck Series

Recording: The Warehouse, London, UK, March 2001

Recording Producer: Simon Weir

Recording Engineers: Campbell Hughes, Morgan Roberts

Recording Project Manager: Neil Levin

18. ALEXANDER OLSHANETSKY: Adonai Z'kharanu

Arrangement: Neil Levin

Recording: New West End Synagogue, London, UK, July 2001

Recording Producer: Simon Weir

Recording Engineer: Morgan Roberts

Assistant Recording Engineer: Andreas Hamza

Recording Project Manager: Neil Levin

19.–22. MICHAEL ISAACSON: Aspects of a Great Miracle

Publisher: Eggcream Music

Recording: First Presbyterian Church, Hattiesburg, MS, April 1999

Recording Producer: David Frost

Recording Engineer: Marc Stedman

Recording Project Manager: Neil Levin

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