Cover Art

Adler
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.

Lowell Milken

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.

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 Hebraeica, and author of various articles, books, and monographs on Jewish music.
About the Composer

In that he has always devoted his gifts to Judaically related and general musical expression with equal emphasis, SAMUEL ADLER (b. 1928) is a unique phenomenon among those established mainstream American composers whose Jewish identities have informed a part of their art. Adler has long been in the forefront of both worlds, not only artistically as a composer (his primary endeavor), but also intellectually and academically as a lecturer, educator, and author. Among 20th-century American Jewish composers, perhaps only the life of Hugo Weisgall (1912–97) offers some parallels. Both had fathers who were learned émigré cantors in the Central European mold; both devoted substantial creativity to Jewish subjects while never circumscribing themselves parochially; both have been generally perceived as prominent in each field; both served on faculties of major universities and conservatories; and both established lifelong official affiliations with major American institutions of higher Jewish learning: Adler with the Reform movement, through his ongoing association with the School of Sacred Music of Hebrew Union College, and Weisgall with the Conservative movement and the Jewish Theological Seminary—as chairman of the faculty of its Cantors Institute and Seminary College of Jewish Music. But while Weisgall's oeuvre includes only one full-length synagogue service, Adler has written and continues to write prolifically for the Hebrew liturgy (in addition to his numerous nonliturgical Jewish works), and he has been a consistently active participant in the cantorial and Jewish musical infrastructure in America, especially—though not exclusively—within the Reform arena.

Adler was born in Mannheim, Germany, in the last years of the optimism and creative fervor of the Weimar Republic. His father, Chaim [Hugo Ch.] Adler, was a highly respected cantor at Mannheim's chief Liberale synagogue, where the orientation was the mainstream German-Jewish synthesis of tradition and modernity—most closely approximating the American Conservative movement's path in many respects. Chaim Adler was also an active liturgical composer. Within a year after the nationally orchestrated pogrom known as Reichskristallnacht, in 1938, and the realization of doom for German Jewry's future, the family immigrated to America, where the elder Adler obtained a position as a cantor in Worcester, Massachusetts. There the young Samuel Adler (originally Hans) displayed his musical talents at an early age. He became his father's choir director when he was only thirteen and remained at that post until he began his university

Selected Liturgical Works

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About the Composer

Young Samuel Adler (center) arriving in New York on the SS Manhattan, January 22, 1939

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After leaving Dallas to become professor of composition at the University of North Texas, and director of the Dallas Lyric Theater for four years.

Adler holds degrees from Boston University (B.M.) and Harvard (M.A.). He studied composition with Aaron Copland, Paul Hindemith, Walter Piston, Hugo Norden, and Randall Thompson, and studied conducting with Serge Koussevitzky at the Berkshire Music Center. Following his discharge from the United States Army, he was appointed music director of Temple Emanu-El in Dallas, a position he held from 1953 until 1966. He established an elaborate musical structure within that congregation, with five distinct choirs—four children’s and youth choirs, and an adult volunteer chorus that reached a membership of ninety. Under his direction they performed the works of most of the important American, English, European, and Israeli synagogue composers. They also premiered works from Fromm, Freed, Schalit, Helfman, Saminsky, Binder, Jospe, Starer, Avni, Orgad, Haidu, Alexander, Ben Haim, and Hugo Adler. During this tenure Adler composed three volumes of B’sha’arei T’filla and Shir Hadash— and soon developing his own style. At the same time, he benefited from exposure to the full gamut of Ashkenazi synagogue repertoire—particularly the western and Central European schools of the 19th and 20th centuries.

Adler's catalogue comprises more than 400 works in nearly all media, including six symphonies, twelve concerti, eight string quartets, five operas, many shorter orchestral works, pieces for wind ensembles and concert bands, other chamber music, and dozens of choral settings and songs—all in addition to his liturgical music. Some of these works are related to biblical and other Jewish historical subjects, and Adler has produced several collections of arrangements of Hebrew, Yiddish, and Ladino songs. His works have been performed by major symphony orchestras as well as in a wide range of liturgical settings, at first under his father's influence and soon developing his own style. At the same time, he benefited from exposure to the full gamut of Ashkenazi synagogue repertoire—particularly the western and Central European schools of the 19th and 20th centuries.
FIVE SEPHARDIC CHORUSES

In 1981 Adler and translator/lryicist Cantor Samuel Rosenbaum were commissioned by a consortium of more than twenty congregations to write a work commemorating both the expulsion of Jews from the Iberian Peninsula in 1492 and 1497 and the arrival of western Sephardi Jews in North America in 1654. The lengthy work that emerged was entitled Ever Since Babylon, and a number of choruses which performed it later asked Adler to extract portions from the oratorio that could be sung as a suite. The resulting work is Five Sephardic Choruses (utilizing the Greek form of the word, rather than the Hebrew expression), but numerous tunes exist in Ashkenazi, Sephardi, and other traditions.

The melody of Ein kelohenu in this suite comes from the Amsterdam—or western—Sephardi tradition. In the form used by Adler here, it is typical of the dignity and solemnity of many of the hymn tunes of that aggregate community. In Ashkenazi ritual, this text, which is attributed to mystical sources, occurs toward the end of the morning service on Yom Kippur, where God is addressed in terms similar to the overall theme of Adon olam. The musical version upon which Adler’s piece is based is from Sephardi tradition.

Ya ribbon olam is one of the Sabbath z’mirot—hymns traditionally sung at the table during or after the festive Sabbath meals. The text is by Israel Najara (c.1555-c.1628), but numerous tunes exist in Ashkenazi, Sephardi, and other traditions.

Zann’ri li is apparently Yemenite in origin, or by tradition. Although it does not appear in any diwan (poetry compendium) of the Yemenite Jews, its text refers to “the joy of Yemen,” and the tune is typically Yemenite in character. Its Yemenite provenance is further supported by the fact that its text is a paraphrase of another, similarly known Yemenite song, Saperi li yona. The first known version was transcribed some of those variants from communities throughout the Sephardi world, and scholars have transcribed some of those variants from communities such as Jerusalem and Salonika.

When I initially planned the setting of this lovely poem, I realized that the age of the daughter would be about twelve, for girls in that historical period were married at puberty. This set in motion a scheme for the composition, since my oldest daughter was thirteen at that time, and I used her psyche to give me direction. When a girl of twelve or thirteen thinks of a wedding, she is completely captivated by its frills—the dress, the party, the dancing. In her imagination, the reality of a husband or any kind of domestic responsibility would be nonexistent. Therefore, during the mother’s ardent pleas, instructions, admonitions, and even innuendos, the daughter’s mind wanders and dreams of dancing. Musically, the rather straight, somber rhythm and melody of the song are interrupted by an independent, faster dance speed of the bongos and by scattered fragments of an actual medieval Spanish-Jewish dance. At the point where the mother speaks of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous of sensuous marital problems, she herself becomes rapturous
unmoved, and she falls asleep. The mother calms her, then also closes her eyes.

THE BINDING (excerpt)
An Oratorio in Three Parts
For solo, chorus, and orchestra

[Editor's Note: The term akeda (binding), or akedat yitzhak (the binding of Isaac [for sacrifice]) refers to the biblical incident (Genesis 22:1–19) wherein God tests Abraham's faith by instructing him to prepare his son, Isaac, for ritual sacrifice. This story constitutes one of the central narratives in Judaism, both because it demonstrates Abraham's worthiness to be the founder of the Israelite people—through his unquestioning faith in God and His wisdom—and because its conclusion serves as an unequivocal admonishment against the practice, under any circumstances, of human sacrifice. At the same time, the narrative also illustrates Isaac's faith and devotion as the second Jewish patriarch. The akedat yitzhak is therefore frequently cited in the Hebrew liturgy. On Rosh Hashana, the Jewish New Year, when this biblical portion is read, the sounding of the shofar—the ram’s horn—is also, among other things, a reminder of the portion is read, the sounding of the shofar—the ram’s horn—is also, among other things, a reminder of the

When I was about to leave my professional positions in Dallas, in 1966, Temple Emanu-El, the Dallas Symphony Orchestra, and the Dallas Chamber Music Society commissioned me to write a work for performance in May 1967. I chose to use most of my father's text and to base my own work on that seminal story. But I asked my friend Rabbi Albert Freelander—they in residence in London—to write an English libretto that would also be based on both biblical and postbiblical sources. It emerged in three parts. The first is devoted to Mount Moriah, leaving their servants at the base camp and ascending to the top by themselves. The second part (featured in this recording) is based on Talmudic and Midrashic sources. Satan appears to both Abraham and Isaac to challenge the validity of Abraham's commitment. To differentiate Satan from Abraham and Isaac in musical terms, I have written his part strictly according to twelve-tone serial technique. This greatly contrasts the music associated with Satan with that of the other two characters, giving it a jagged and angular contour. Isaac may be sung by a boy soprano or a young woman. Throughout this second part, the orchestra, with brass and percussion juxtaposed against the more mellow sounds of strings and woodwinds, mirrors the angular parameter as well as the calmer moments. The final part addressed the fact that though Isaac was spared, our own human propensity to understand the word of God only conventionally, according to our own interpretations, will always lead to the sacrifice of our sons and daughters—until we try humbly to read God's word in a broader context. This work nonetheless concludes on a very optimistic note.

SELECTIONS FROM SAMUEL ADLER'S SYNAGOGUE MUSIC
El melekh yoshev is one of the principal supplications of the s'lihot, or penitential, liturgy, which is recited throughout Yom Kippur and daily during the s'lihot period preceding Rosh Hashana and leading up to Yom Kippur. The text belongs to the oldest portion of Yom Kippur. The text belongs to the oldest portion of s'lihot liturgy, thought to date to the Babylonian and Talmudic period (and perhaps known then in Palestine as well). It imagines God as the omnipotent King who sits on a “throne fashioned out of mercy”—and who, thus, by His very nature and essence, pardons His people according to the “thirteen attributes of God's mercy.” Those are contained within the text as well. Adler wrote this setting as part of a suite of High Holy Day liturgical pieces, entitled Nin'el Yom Kippur (Behold, the Day of Judgment!). In this one, his aim was to mirror the typical undertone of communal prayer recitation in orthodox and traditional synagogues. "I have always been fascinated by the sound of a praying congregation," noted the composer, "when everyone prays and recites at his own pace, typically in a murmuring 'singsong' that can appear to be mumbling. I have tried to simulate that effect at the beginning of this piece, with the chorus intoning the opening words at various speeds before the cantor's entrance. This is a very dramatic text, drawing an awesome picture of God as He judges each individual, yet always with mercy; therefore, I have tried to create a tension in the music, which is only partially resolved at the end in the prayer."

The setting here for cantor and organ of the evening prayer Ahavat olam, which refers to God's everlasting love for the House of Israel and His gift of laws by which to live, is taken from Adler's complete Sabbath eve service, Shiru Ladoni, which was written during the 1960s while he was music director at Temple Emanu-El in Dallas. The Reform movement was then beginning to envision the inclusion of women as officially invested cantors (the first female cantor was invested by the School of Sacred Music of Hebrew Union College in 1975). But Adler, along with many other composers and choirmasters, was quick to realize that most cantorial settings—even those without extended virtuoso tenorial idioms—were more suitable for male voices. In this service, therefore, Adler paid special attention to writing settings that would be at least equally appropriate for female and male solo voices.

While ahavat olam is recited at every evening service including weekdays, this setting is specifically for Sabbath eve. It is therefore based on the particular Ashkenazi prayer mode for that service, with its formulaic cadence at the conclusion and the b'rakha (benediction).

Ahavat olam
It is therefore based on the particular

The setting here of Sim shalom, the prayer for peace toward the end of traditional morning and afternoon services, is also from Adler's complete Sabbath eve service, Shiru Ladoni. Like his Ahavat olam in that service, this setting was written for either female or
The symphony begins the movement, and reminders of it pervade the entire symphony. It speaks of hope and peace in the face of hardship and gloom. In ternary form, the second movement is based on Jewish poetry that reflects aspects of Jewish experience throughout history. The source of the third movement is a short poem by Abraham Joshua Heschel (1907–1972). “God Follows Me Everywhere” (Got geyt mir nakh utetum) reflects man’s personal involvement with God. Musically, it resembles the second movement—slow and singing at first, then fast and fiery, at the close calm and quiet, with the words “Now and then, high above me, I catch echoes.” Yet the traditional echoes endure. The text of the finale is an English translation of a Yiddish poem by philosopher and theologian Abraham Joshua Heschel (1907–1972). “God Follows Me Everywhere” (Got geyt mir nakh utetum) reflects man’s personal involvement with God. Musically, it resembles the second movement—slow and singing at first, then fast and fiery, at the close calm and quiet, with the words “Now and then, high above me, I catch a glimpse of the faceless face of God.” (Note by Samuel Adler)

The special Jewish experience—through its centuries of struggle both intellectually and physically, with its many vicissitudes as well as victories—is reflected in the thoughts of the chosen poems: the Jewish idea of a personal relationship between man and his God; the burning conviction or even command that the Jews’ mission on earth is to be “a light unto the nations”; the nagging conscience that never lets him rest but calls him to continuous service to all mankind; as well as the ever-present hope and faith that basically man is good and “will overcome,” so that in the end of days all men will be brothers. With these ideas the text was gathered and the symphony fashioned.

**Texts and Translations**

**FIVE SEPHARDIC CHORUSES**

**EIN KELOHEINU (Note by Samuel Adler)**

Who is like our Lord? Who is like our King? Who is like our Saviour?
We will give thanks to our God;
We will give thanks to our Lord;
We will give thanks to our King;
We will give thanks to our Saviour.

Worshipped be our God;
Worshipped be our Lord;
Worshipped be our King;
Worshipped be our Saviour.

You are our God;
You are our Lord;
You are our King;
You are our Saviour.

**ADON OLAM (Note by Michael Winesanker)**

Lord of the world, who reigns even before form was created, At the time when His will brought everything into existence,
Then His name was proclaimed King,
And even should existence itself come to an end,
He, the Awesome One, would still reign alone.
He was, He is, He shall always remain in splendor throughout eternity.
He is “One”—there is no second or other to be compared with Him.
He is without beginning and without end;
All power and dominion are His.
He is my God and my ever living redeemer,
And the risk upon whom I rely in time of distress and sorrow.
He is my banner and my refuge,
The “Tribute of my life”—my cup of life
Whenever I call to Him.
I entrust my spirit unto His hand
As I go to sleep and as I awake;
And my body will remain with my spirit.
The Lord is with me: I fear not.

**ZAMM'RI LI**

Sing to me, innocent and pure dove, sing to me with the joy of Yemen:
Onward to Zion.

Sing to me, innocent and pure dove, holy God, who created all life—holy angels as well as mankind;
Be he great, or young, or like a child:
Sing to me with the joy of Yemen:
Onward to Zion.

God, You are the Master of the world—this and all worlds;
You are the King who reigns over all kings.
You perform powerful and wondrous acts,
And my body will remain with my spirit.
Be he great, or young, or like a child:
Sing to me with the joy of Yemen:
Onward to Zion.

**YA RIBBON OLAM**

God, You are the Master of the world—this and all worlds;
You are the King who reigns over all kings.
You perform powerful and wondrous acts,
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Be he great, or young, or like a child:
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**REPAIRN**

God, You are the Master ... 

**EIN KELOHENU**

There is none like our God;
There is none like our Lord;
There is none like our King;
There is none like our Saviour.
Who is like our God?

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He is my banner and my refuge,
The “Tribute of my life”—my cup of life
Whenever I call to Him.
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As I go to sleep and as I awake;
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I entrust my spirit unto His hand
As I go to sleep and as I awake;
And my body will remain with my spirit.
The Lord is with me: I fear not.

**ZAMM'RI LI**

Sing to me, innocent and pure dove, sing to me with the joy of Yemen: Onward to Zion.

**YA RIBBON OLAM**

God, You are the Master of the world—this and all worlds;
You are the King who reigns over all kings.
You perform powerful and wondrous acts,
And my body will remain with my spirit.
Be he great, or young, or like a child:
Sing to me with the joy of Yemen:
Onward to Zion.

**REPAIRN**

God, You are the Master ... 

**EIN KELOHENU**

There is none like our God;
There is none like our Lord;
There is none like our King;
There is none like our Saviour.
Who is like our God?
ABRAHAM
Be silent! Be silent! I know you, I know your word. Away from my side. The Holy One, Blessed be He, who was and who is, and who will be, in him I am confidant.

NARRATOR
Now Satan rushed over to the side of the lad in the form of a boy of the same age and said:

SATAN
Whither so early along this way?

ISAAC
I go to study great teaching today. 'Tis sweeter than honey, more precious than gold!

SATAN
Listen my boy! You are holding the hand of that old man there. He would lead you astray! A fantastic dream has become his way. An imagined God's word has designed you his prey. And you are doomed to be slaughtered in the course of this day!

ISAAC
Did he hear, O father? How heavy a burden for your soul to bear? Your righteousness extends to all creatures of flesh and spirit; but in death you will find the mystery. Your deeds reflect Your loving-kindness. You forgive Your people's iniquities— Putting each aside, one by one. You expand your boundless heart, and pardon for the transgression. Your righteousness extends to all creatures of flesh and spirit. You do not assign a full measure of punishment to those who err. God, You taught us that when in need of atonement, we are to recite Your thirteen attributes of mercy. Thus, today we ask You to remember us for our well-being. Remember: take note of Your covenant with us, which enumerates those thirteen attributes. You revealed all this to Your humble servant Moses centuries ago, as is recorded in Scripture. "And the Lord had descended in a cloud; He stood with Moses there..."

ISAAC
But where is the sheep for the offering?

ISAAC
Here I am, my son.

ABRAHAM
Ready to take us both. But it will be that God will provide a lamb for the offering. And his whispers reached Abraham through the dark trees.

ABRAHAM
God will provide the sheep for the offering, my son.

CHORUS
Thus did the two walk off together.

EL MELEKH YOSHEV
Sung in Hebrew
Translation by Rabbi Morton M. Leifman

God, King, You occupy a throne built on mercy. Your deeds reflect Your loving-kindness. You forgive Your people's iniquities— Putting each aside, one by one. You expand your boundless heart, and pardon for the transgression. Your righteousness extends to all creatures of flesh and spirit. You do not assign a full measure of punishment to those who err. God, You taught us that when in need of atonement, we are to recite Your thirteen attributes of mercy. Thus, today we ask You to remember us for our well-being. Remember: take note of Your covenant with us, which enumerates those thirteen attributes. You revealed all this to Your humble servant Moses centuries ago, as is recorded in Scripture. "And the Lord had descended in a cloud; He stood with Moses there..."

ISAAC
Father.

ABRAHAM
Here I am, my son.

ISAAC
Here is the firestone and the wood, but where is the sheep for the offering?

ABRAHAM
God will provide the sheep for the offering, my son.

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I. WE GO
Poem: Karl Weilfahrt (1869–1948)
Translation from the German by Carol North Valhope and Earnest Morritz

Do not ask: where? We go.
We go.
We have been told to go
From the days of our fathers' fathers.
We have been told to go
To His eternal law:
Again He dooms us
Again He drives us,
We go.
In the full flare of sun—
In a cry:
A sudden lightning and it cracked
In a cry:
Gone by, gone by!
In the full flare of sun—
We go.
Again He drives us,
Again He dooms us
To His eternal law
To go on!

II. EVEN DURING WAR
Poem: Muruch
Source: Rukeyser 1944

Even during war, moments of delicate peace
Arrive; ceaseless the water ripples, love
Speaks through the river in its human voices.
Through every power to affirm and heal!
The unknown world solicit the air and golden
Familiar flowers, and the brief glint of waves,
And dreams, and reads me always to the real.
Even among these calendars of fire.
Sings: There is so much to fear, but not our power.
The start over turn over, let us not fear the many.
All mortal intricacies tremble upon this flower.
Let us not fear the hidden. Or each other.
We are alive in an hour whose burning face
Looks into our death, death of our dear wish.
And time that will be eating away our flesh
Gives us a moment when blue settles on rose
And evening suddenly seems limitless silver.
Gives us a moment when blue settles on rose
And evening suddenly seems limitless silver.
For indeed You are a gracious and compassionate King.
You are worshiped, O Lord (he is worshiped, and his name is worshiped),
Who spreads the canopy of peace over us
And over all your people Israel, and over all Jerusalem. Amen.

Translation by Rabbi Morton M. Leifman
Sung in Hebrew

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.
Remove from our midst all enemies, plague, sword,
Violence, famine, hunger, and sorrow.
And also remove evil temptation from all around us,
Sheltering us in the shadows of your protecting wings.
For indeed you are a gracious and compassionate king.
Guard our going and coming, for life and in peace,
From now on and always. Spread over us
The sheltering canopy of your peace.
You are worshiped, O Lord (he is worshiped, and his name is worshiped),
Who spread the canopy of peace over us
And over all your people Israel, and over all Jerusalem. Amen.

SYMPHONY NO. 5: WE ARE THE ECHOES
Sung in English

I. WE GO
Poem: James Oppenheimer

III. THE FUTURE
Poem: James Oppenheimer
Source: Ausubel 1957

I alone am remembering the face of peace.
I have seen a ship lying upon the water
Rise like a great bird, like a lifted promise.
Mountains lift into night.
And I am remembering the face of peace.

Translation from Yiddish by Samuel Rosenbaum
Poem: Abraham Joshua Heschel

V. GOD FOLLOWS ME EVERYWHERE
Poem: Alaham Joshua Heschel
Translation from Yiddish by Samuel Rosenbaum

God follows me everywhere
Weaving a web of visions around me,
Blinding my sightless spine like a sun,
God follows me like an enveloping forest
And continuously astonishes my lips into
awesome silence
Like a child lost in an ancient sanctuary.
God follows within me like a trebor.
I want to rest; He demands, Come—
See how visions are scattered aimlessly in the streets.
I wander deep in my own fantasies, like a secret,
Down a long corridor through the world.
Now and then, high above me, I catch a glimpse of
The faceless face of God.

About the Performers

CANTOR ROSLYN JHUNEVER BARAK has served Congregation Emanu-El in San Francisco since 1987, a year after her graduation and investiture from the School of Sacred Music of Hebrew Union College-Jewish Institute of Religion. She received her vocal training at the Manhattan School of Music in her native New York City and has been the recipient of a number of awards. Before entering the cantorate, she was a concert and opera soprano, performing in the United States and in Israel, where she lived for three years and sang with the Israel National Opera.

CANTOR RICHARD BOTTON was born to Sephardi parents in the Bronx. His mother had come to America from Istanbul and his father from Salonica, Greece. As a child, he was immersed in the music and language of Ladino folk song, and he later pursued cantorial studies at the School of Sacred Music of Hebrew Union College-Jewish Institute of Religion. He served Temple Emanu-El of Long Beach, New York, from 1955 through 1974. After that, until his retirement in 1998, he was cantor and music director of Central Synagogue in New York City. Cantor Botton has also appeared in concert with the Robert Shaw Chorale, the Bach Aria Group, the Brooklyn Philharmonia under Lukas Foss, the Paul Whiteman Orchestra on Arthur Godfrey's television show, the Fort Worth Symphony, and on numerous opera stages. He sang in the premiere of Bernstein's Dybbuk.
Soprano PHYLLIS BRYN-JULSON was born in Bowdon, North Dakota, and trained as a pianist at Concordia College in Moorhead, Minnesota. Encouraged by Gunther Schuller, she undertook vocal study at Tanglewood, later studying at Syracuse University. In 1966 she made an acclaimed debut with the Boston Symphony Orchestra in Sergiu Celibidache’s recording of Beethoven’s Ninth Symphony. This success was followed by engagements with major orchestras throughout the United States, including the New York Philharmonic under Pierre Boulez. Although she has sung a wide repertoire, the purity of her voice, a three-octave range, and perfect pitch have made her internationally renowned as an interpreter of 20th-century music. She has sung the premieres of works—many written for her—by such composers as Leonard Bernstein, David Del Tredici, Ned Rorem, Phillip Rhodes, Charles Wuorinen, Krzysztof Penderecki, Heinz Holliger, and Boulez. In 1976 she made her stage début under Sarah Caldwell in Boston as Malinche in the American première of Roger Sessions’s opera Montezuma. She made a critically acclaimed début at the Proms in London the following year and has also appeared in opera at Covent Garden. She has toured throughout the world with the Ensemble Intercontemporain under Boulez and given recitals at the Salzburg and Warsaw festivals, as well as elsewhere in Europe, Israel, and North America. Bryn-Julson has also taught in many venues, including the San Francisco Opera Center, the Vancouver Opera, the Opera Company of Philadelphia, and the Skylight Opera, Milwaukee, she has appeared as Mozart’s Figaro, Guglielmo, and Don Giovanni, as well as Rossini’s Figaro, Belcore in L’Elisir d’Amore, and Marcello in La Bohème. His concert engagements have taken him to Carnegie Hall, the Kennedy Center in Washington, D.C., and Davies Symphony Hall in San Francisco. In a special celebration of Ned Rorem’s seventieth birthday, in 1993, Christopher sang War Scenes with the composer at the piano.

Originally from Mississippi, JOSEPH EVANS studied music at the University of North Texas. He has sung leading tenor roles at the New York City Opera, as well as in guest appearances with companies including those of Houston, Seattle, Baltimore, and Cleveland. In 2000 he created the role of Captain Vere in Britten’s Billy Budd at Seattle Opera. In 2002 he took first-place honors in the Metropolitan Opera National Council’s 49th Annual Regional Auditions. She has appeared with the New York City Opera, the Opera Theatre of St. Louis, and the Nashville and Minnesota operas. She has been featured in the Portland (Maine) Opera Repertory Theater as Countess Ceprano in Rigoletto and as Mrs. Nolan in The Medium. She is also a figure skater, pianist, and violinist.
Tenor MATTHEW KIRCHNER grew up in the San Francisco Bay Area. Among his teachers was Renata Scotto. In three seasons with Opera San Jose (1995–97) he sang Don José in Carmen, Alfredo in La Traviata, Lensky in Evgeny Onegin, Eisenstein in Die Fledermaus, Rodolfo in La Bohème, Canio in Pagliacci, and the title roles in Xerxes and Faust. A winner in the 1997 Opera Index Competition, he appeared as Calaf in Turandot with the Minnesota Opera in 2000 and as Don José with the Hawaii Opera Theater in 2002. Kirchner made his European debut with the Royal Danish Opera as Pinkerton in Madama Butterfly, a role he repeated with the Connecticut Grand Opera.

The KIRKPATRICK CHOIR is the premier mixed vocal ensemble at Rutgers University in New Brunswick, New Jersey, consisting primarily of music department students of the Mason Gross School of the Arts. Noted for the breadth of its repertoire, the choir performs major choral works from the late Renaissance to the present, including music by American composers Lukas Foss, Janice Giteck, and John Corigliano. In 1995 it presented a program of Bach cantatas with the Brooklyn Philharmonic, under Foss’s baton, as well as the East Coast premiere of selections from Lou Harrison’s La Koro Sutro at Manhattan’s Ninety-second Street Y. Conductor PATRICK GARDNER is director of choral activities at Rutgers University’s Mason Gross School of the Arts, where he conducts the Kirkpatrick Choir and Glee Club. He is also active as a exponent of the Ashkenazi cantorial tradition. He is a tenor solo in the world premiere of Samuel Adler’s The Challenge of the Muse, with the Juilliard Symphony Orchestra at Avery Fisher Hall in 2003.

The RUNDFUNK-SINFONIEORCHESTER BERLIN (Berlin Radio Symphony Orchestra) was founded in 1923 as the first radio orchestra in Germany. Its repertoire spans more than three centuries, but since its founding, the ensemble has been especially dedicated to contemporary music. Many of the greatest composers of the 20th century have performed their own music with this orchestra, either as conductors or soloists, among them Hindemith, Honegger, Milhaud, Prokofiev, Strauss, Schoenberg, Stravinsky, Weill, and Zemlinsky—and more recently Krzysztof Penderecki, Sir Peter Maxwell Davies, Berthold Goldschmidt, and Udo Zimmermann. Since 1956 the orchestra has performed in twenty countries, including China and Japan. It also records extensively for DeutschlandRadio, performed in twenty countries, including China and Japan. It also records extensively for DeutschlandRadio, founded in 1994, and many of its recordings have been awarded the German Record Critics’ Prize. In 2002 Marek Janowski succeeded Rafael Frühbeck de Burgos as principal music director.

Based in the historic capital Bratislava, the SLOVAK RADIO SYMPHONY ORCHESTRA was founded in 1929 as the first professional music ensemble in Slovakia, initially under the leadership of the renowned composer and conductor Oskar Nedbal. After Nedbal’s death, in 1930, the orchestra was conducted by František Dyk, and it has since worked under a number of prominent Czech, Slovak, and Yugoslav conductors, including Ondřej Lenárd, Krešimir Burikan, and Robert Stankovský, and has performed under such distinguished guest conductors as Bělsíslav Bakala, Karel Ančerl, Václav Smetáček, Václav Neumann, Zdeněk Kosler, Sir Charles Mackerras, and Oliver von Dohnányi. As its early conductors emphasized contemporary Slovak music in their programs, the orchestra has been closely associated with the works of such composers as Alexander Moyzes, Eugen Suchoň, and Jiří Cliko. It has accompanied such artists as Gidon Kremer, José Carreras, Peter Dvorsky, Václav Hudeček, Sherrill Milnes, and Eva Marton, as well as Ray Charles, Shirley Bassey, and Liza Minnelli, and has toured extensively abroad and made more than 150 recordings covering a wide range of musical repertoire. In 2001 the Canadian conductor Charles Olivieri-Munroe became the orchestra’s music director.
The Milken Archive of American Jewish Music would not be possible without the contributions of hundreds of gifted and talented individuals. With a project of this scope and size it is difficult to adequately recognize the valued contribution of each individual and organization. Omissions in the following list are inadvertent. Particular gratitude is expressed to: Gayl Abbey, Donald Barnum, Anja Beusterien, Paul Bliese, Johnny Cho, Cammie Cohen, Jacob Garchik, Stephanie Germeraad, Ben Gerstein, Jeff Gust, Scott Horton, Jeffrey Ignarro, Justin Inda, Brenda Koplin, Joshua Lessler, Adam J. Levitin, Tom Magallanes, Sabrina Meier-Kiperman, Eliyahu Mishulovin, Gary Panas, Nikki Parker, Jill Riseborough, Jonathan Romeo, Judith Sievers, Manuel Sosa, Carol Starr, Matthew Stork, Brad Sytten, Boaz Tarsi, Jessica Yingling, and Julie Zorn.

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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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