

# Cover Art

## Bernstein

## A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



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

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

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

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**Lowell Milken**

## A MESSAGE FROM THE ARTISTIC DIRECTOR



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

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

A handwritten signature in cursive script that reads "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, music director of Schola Hebraica, and author of various articles, books, and monographs on Jewish music.*

## ◆ Symphony no. 3: *Kaddish*

Judaic liturgy has formed the basis for no small number of classically oriented concert works by American composers in the 20th century, and that list of composers includes some of the most easily recognizable names. Most such works, however, have reposed in relative obscurity following initial performances, almost as if they were “secrets” awaiting discovery by a venture such as the Milken Archive—which, indeed, continues to identify and resuscitate many forgotten or unknown compositions. When intensive repertoire research for the Archive was begun in the early 1990s, it was confirmed that, at most, only two serious works founded on Jewish liturgy could be said either to have entered the realm of so-called mainstream repertoire in the classical concert world or at least to have attracted general awareness: Ernest Bloch’s *Avodat Hakodesh*, or *Sacred Service* (1933); and Bernstein’s *Kaddish*, Symphony no. 3. (Even a full-length Sabbath service with symphony orchestra by so prominent a composer as Darius Milhaud, for example—which, like Bloch’s, can be viewed in some respects as a virtual oratorio for general audiences—was unknown to most of the knowledgeable music world, not to mention major conductors, and even Milhaud aficionados were unaware of his string quartet based entirely on Hebrew liturgical motifs.)

Whereas Bloch’s work—a setting of the Reform Sabbath eve liturgy—was conceived for actual worship and belongs at least partly to the orbit of sacred music, notwithstanding its equal merit as a universal artistic and humanistic expression, the *Kaddish* Symphony is a wholly nonsynagogal work, written exclusively for concert rendition and infused with theatrical parameters. Perhaps partly (if ironically) because this symphony falls outside the umbrella of sacred music, and certainly owing in no small measure to Bernstein’s

public persona coupled with the initial publicity surrounding the work, it is safe to imagine that it is the *Kaddish* Symphony that has introduced the broadest segments of the concertgoing public to any substantive aspect of Jewish liturgy in its original language—in this case, the prayer text, doxology, and affirmation of faith known as *kaddish*, which can only loosely be translated as “sanctification.”

Apart from a congregational response and the concluding sentence of the full *kaddish* text, which constitutes a petition for Divinely fashioned peace and which was probably included at a later date, the language of *kaddish* is Aramaic, the vernacular spoken by Jews for approximately 1,500 years following the Babylonian captivity (6th–5th century B.C.E.). Overall, *kaddish* embodies the supreme acknowledgment of God’s unparalleled greatness. It is the ultimate expression of unqualified glorification, praise, and worship of God throughout all eternity. Varying forms of the text are recited at specifically assigned points throughout the liturgy of every prayer service at which a quorum of ten (a *minyán*) is present.

Originally, *kaddish* was not related to the liturgy per se, but was recited at the conclusion of rabbinic discourses or lessons, perhaps as a way of dismissing the assembly with an allusion to messianic hope as well as to supreme faith. Because those discourses were delivered in Aramaic, the *kaddish* text, too, was composed in that daily language. It developed around its central communal response, *y’he sh’me rabba m’varakh l’alam ul’almei almaya* (May His great Name be worshipped forever, for all time, for all eternity), which derives from Daniel 2:20. Later, the *kaddish* was introduced into the liturgy to signal the conclusion of sections of a service, to divide such sections, or to conclude biblical readings or talmudic quotations. As the liturgical tradition developed, various forms of the *kaddish*—its full

recitation as well as versions either omitting certain parts or containing alternate passages—were assigned to different specific roles in the liturgical order. These various *kaddish* recitations and their individual text variants include *kaddish d'rabbanan* (scholars' *kaddish*), recited after the reading of talmudic or midrashic passages; *kaddish shalem* (the full *kaddish* text), recited by the reader or prayer leader at the end of a major section of a service; *ḥatzi kaddish* (half *kaddish*, recited by the prayer leader between sections of a service); and *kaddish yatom* (mourners' *kaddish*), recited by mourners and observers of a *yortsayt* (anniversary of a death) after a service and following recitation of certain Psalms. An expanded form of the mourners' *kaddish* is recited at the cemetery following a burial and is known as *kaddish l'athaddata*.

Recitation of *kaddish* (the *kaddish yatom* version) in memory of parents and siblings is certainly one of its assigned roles. The oldest evidence of this, however, is found no earlier than in a 13th-century prayerbook, even though Sofrim (a minor supplementary tractate of the Talmud) contains a reference to the pronouncement of *kaddish* at burials (19:12). But the *kaddish* text itself is in no way a "prayer for the dead," and even *kaddish yatom* concerns neither mourning nor death. Nor should that memorial function be construed as the primary role among its others. In fact, the direct role of *kaddish* vis-à-vis mourners may well have arisen as an indirect consequence of another, related practice, whereby mourners were assigned to study or participate in study of a sacred text. Such study was deemed an appropriate way of honoring deceased parents, and was also first mentioned in Sofrim (19:12). In that case, the leader (not the mourners themselves) would have recited a concluding *kaddish*—not for the departed ones, but simply to conclude the study session. According to that scenario, memorial recitation of *kaddish* directly by mourners and observers of *yortsayt* grew from the

custom of memorial study, and was instituted as an independent obligation only later.

Eventually, and without prejudice to the other, wider roles of *kaddish* in regular daily prayer services, the specific mourners' *kaddish* acquired an identity and *raison d'être* of its own. Various mystical, poetic, and allegorical purposes were attached to its daily recitation during the eleven-month mourning period for parents, and annually on the *yortsayt*. Although such supernaturally driven interpretative justifications are for the most part no longer accepted literally within the contexts of modern mainstream theological sensibilities, in earlier periods some believed that *kaddish* recitation had the power to redeem the souls of departed ones, to facilitate their "rescue" from suffering in the hereafter, and to mediate punitive torments. It has also been proposed that *kaddish* was adopted as a mourner's prayer because of a reference to messianic resurrection, which is found in a passage near the beginning that was later discarded in versions other than *kaddish l'athaddata*. Another messianic reference (unrelated to resurrection) remains, however, in the *kaddish* text of the Sepahrdi rite as well as among Hassidim (*nusah ari*).

More rationally grounded, sophic, psychologically reasoned, and currently acceptable interpretations are generally less tinged with eschatological concerns, and can be tied in principle to the concept of *tzidduk hadin* (justification)—viz., acceptance, of God's judgment. In this context, a mourner's almost defiant pronouncement of *kaddish* confirms his steadfast worship of God and undiminished acknowledgment of His ultimately benevolent supremacy even in the face of death and grief.

Bernstein's third symphony is built around intonations as well as dramatic recitations of the words of *kaddish*, which serve a dual role in this spiritual exploration.

*Kaddish* functions here in its broadest sense: confirmation of absolute, unswerving faith in God's incomparable, even if incomprehensible, quintessence of greatness—and, by extension in this personal interpretation, faith in the Divine manifestation and spark within man. Simultaneously, *kaddish* here is also partly a *kaddish yatom*—not yet an actuality, but a warning, a potential consequence, almost a threat. For in this worldview, mankind stands on the brink of a cataclysm, an ultimate crisis of reciprocal faith, and therefore an ensuing ultimate mourning—for Creation, for mankind, even for God. The necessarily two-way relationship between God and man is in jeopardy. If God does not return man's faith in Him with His own Divine faith in His own special creature, man, whom, Scripture relates, He created "in his own image," there may be one final *kaddish*. "I want to say *kaddish*, my own *kaddish*," the voice of mankind proclaims urgently in the invocation. "There may be no one to say it after me."

On yet another level, one may find a deliberate ambiguity about what the words of *kaddish* are meant to signify in the context of this encounter with God. Are they spoken to reassure us that faith and doubt, far from being mutually exclusive, might actually reinforce each other? Or is *kaddish* recited here out of fear—fear of an impending final mourning? Will that mourning be for man or for God? Will God find Himself reciting *kaddish* in memory of the mankind He fashioned but then allowed to destroy itself? Do the words of *kaddish* in this symphony justify, even legitimize man's grouse with the supreme Master of the universe—the repository of perfection—or are these words only to appease God in the context of man's brazen accusations? Does this *kaddish* nonetheless become a binding force in a rejuvenated relationship between man and God? Or have *all* these roles been assigned in this drama to the powers of the ancient Jewish doxology?

This voice of humanity now remonstrates and wrestles with God, and even reproaches Him. Yet there is an underlying mood of supplication and pleading about that reproach—at times furious, at times poignant, and at times sympathetic. Man rebels, or tries to rebel, but he rebels against the nature of the relationship, not against the supreme Divine authority. And so solid, so unshakable is his faith that, despite the fury of his disappointment, man emerges from the struggle with an even deeper, renewed sense of faith and partnership in an ever-evolving, unfolding Creation that is heralded by an exultant choral fugue. *Kaddish* is indeed the ultimate expression of that renewal here, for inextricable from its succession of lavish praises is fundamental hope.

The pursuit of this kind of altercation with the Almighty might, on its surface, seem unacceptably irreverent, if not blasphemous; and to concert audiences it might even reverberate as an attack on conventional assumptions about religion in general and about humanity's proper place in relation to Divine supremacy. Its understanding requires both a measure of theological imagination and some knowledge of Jewish spiritual history. Confrontations and disputations with God by men of intense faith are well rooted in a number of Jewish religious, folk, and literary traditions, beginning with biblical incidents. Abraham (over God's announced plans to destroy Sodom and Gomorrah); Moses (numerous times—for example over his appointment by God to lead Israel out of Egypt and then at God's anger over the Golden Calf incident); and Job (at his unwarranted suffering)—all of them remonstrated and resisted. Hebrew liturgy, especially for the High Holy Days, is filled with gentle but clear reminders to God of *His* promises—of forgiveness, of rescue, of protection, and of redemption. But it is in 18th- and 19th-century Hassidic tradition and thinking, with its emphasis on serving God through intense love, ecstatic clinging, and

joy, rather than fear, that this theme was most fully developed. So close was their perceived rapport with God on a complicated mystical plane, so unimpeachable was their loyalty, and so fervent was their intimacy in the communication of prayer, that many *tzaddikim* (righteous Hassidic masters) and *rebbe*s (paternalistic, spiritual, and charismatic leaders of Hassidim—their followers—usually belonging to a particular group or dynasty) are said to have reproached God on occasion on behalf of the Jewish people, reminding Him of His part in the covenant with Israel and even expressing a love-born anger at the delay in its fulfillment. These engagements, of course, especially as part of folklore, must be understood more in poetic than in literal terms, even when and if they were actually voiced. The scenario of a *rebbe* or *tzaddik* representing and pleading on behalf of the Jewish people before the Divine court “in heaven” and directly before God became a cherished popular folk image among many Hassidim—and sometimes a literally held belief as well.

Of all such *rebbe*s and *tzaddikim*, however, it was Levi Yitzhak of Berdichev (ca. 1740–1810, also known as the Berdichever), one of the most illustrious as well as popular Hassidic personalities, who acquired the broadest reputation as the adversarial advocate and “defender” of the Jewish people before that “heavenly tribunal”—and before God as the supreme Judge. His putative confrontations with God—his admonitions, his interventions, his negotiations and bargains, his rebukes, his testimony, and his mock dramatic, quasi-judicial challenges, in which he would pretend to summon God to account and to demand fulfillment of the Divine obligations of justice—became legendary.

Folk tradition (based in at least some instances on kernels of historical occurrence, as well as on second- or thirdhand eyewitness accounts) ascribes to Levi Yitzhak a number of “songs” whose Yiddish lyrics,

combined with references to Hebrew liturgy, embody his conversations with God on the people Israel’s behalf. Some of these songs have been preserved through oral tradition and transmission, each of which has accumulated multiple variants and embellishments over time. Some are also extant in printed sources with musical notation that was, of course, accomplished long after the fact. (The actual sources of the melodic skeletons to which these various lyrics have been sung, despite their occasionally assumed attribution to Levi Yitzhak as well, cannot be known.) By far the most famous of these songs today is generally called *A din torah mit got* (a “court session” with God), but it is also known variously as “The *Kaddish* of Levi Yitzhak of Berdichev” and “The Berdichever’s *Kaddish*.” In real life, a *din torah* is a judicial proceeding analogous to a civil hearing or trial, which is convened to adjudicate a dispute between two Jewish parties. This is pursued according to Jewish law, but also according both to *sekhel hayashar* (common reasoning) and to Judaically accepted norms of fairness and righteous behavior. It was to just such an imaginary, poetically convened proceeding that Levi Yitzhak is said to have summoned God, as both defendant and Judge, to argue the case of the Jewish people’s plight and to demand Divine reconsideration and intervention. That incident, which is the subject of this song, is known consciously to have informed Bernstein’s overall dramatic conception of the *Kaddish* Symphony as well as specific aspects of it; and, indeed, the second movement is titled *Part II: Din Torah*.

According to one version of the legend, this song originated at the pulpit during services on Rosh Hashana—the Jewish New Year, which is also known as *yom hadin* (the Day of Judgment)—during a service at which Levi Yitzhak was serving as cantor. It is reported that he invented this song as a spontaneous preamble to the *kaddish* recitation he was about to

sing in its regular liturgical order (not a mourners' *kaddish*). Before commencing the *kaddish* itself as the congregation would have expected, so the story goes, he began by improvising aloud this interchange with God, as if proclaiming to God on that annual Day of Judgment: "I will not begin the service—and the congregation will be forced to wait—until I have an answer and until I can know why Israel, who is more loyal and more steadfast to You than any other people, still waits for your rescue from its suffering" (or, in 21st-century terms, "until I've spoken my piece and clarified our position"). Of course, Levi Yitzhak then proceeded immediately to segue into the usual *kaddish*, without any such answer—reconfirming his and his people's unqualified commitment.

Following is one possible translation of a reasonable composite of the best known variants of *A din torah mit got*:

Good morning, Sir, Lord, Master of the Universe.  
 I, Levi Yitzhak, son of Sarah of Berditchev,  
 have come before You with a *din torah*  
 demanded by  
 Your people Israel.  
 What do You have against Your people Israel?  
 And what more is it that You would demand  
 of them?  
 For every little thing, You say [in the Torah]:  
 "Speak to the children of Israel ..."  
 And if there's something You want from us,  
 You say [in Scriptures]:  
 "Command the Children of Israel ..."  
 And at every turn, You say:  
 "Tell the children of Israel."  
 Dear Father! Think how many nations  
 there have been in the world:  
 Babylonians, Persians, Edomites ...  
 If one asks the Germans who is king,

they reply, "Our king is the king";  
 And if one asks the Russians, they reply,  
 "Our Czar, our Emperor, is the ruler."  
 And if one asks the English, what do they say?  
 "Our king is the sovereign."

And I, Levi Yitzhak, son of Sarah of Berditchev,  
 What do I say [on Rosh Hashana]? I say:  
*hamelekh hayoshev al kisei ram v'nisa*—  
 The King is You who sit on the exalted  
 throne on high.  
 And I, Levi Yitzhak, say:  
*el melekh yoshev al kisei raḥamim*—  
 God, the King who occupies a throne  
 built on mercy.

And I, Levi Yitzhak, son of Sarah of Berditchev say:  
 "May God's great Name be even more exalted  
 and sanctified in the world that He created  
 according to His own will.... May His great Name  
 be worshipped forever ... over and beyond all  
 the words of worship ever before uttered in  
 this world...."

And I, Levi Yitzhak, son of Sarah of Berditchev, say:  
 "From my stand I will not budge,  
 and from my place I will not move,  
 until You put an end to all this."  
*YITGADDAL V'YITKADDASH SH'ME RABBA...*  
 Only Your Name is exalted and sanctified....

Bernstein, of course, relied on Levi Yitzhak's monologue more in principle than in specific content. "They [Abraham, Moses, and the Prophets] argued with God," he observed in a 1985 interview, "the way you argue with somebody who's so close to you that you love so much, that you can really fight.... The more you love someone, the more you can get angry with him, and when you have a reconciliation, the more close

you become than ever. Something like that happens in the course of this piece....” But he expanded greatly upon the theme, giving it universal perspectives and relating it to a paramount concern of the early 1960s: survival under the threat of both atomic annihilation and spiritual and moral self-destruction as a result of ignorance and bigotry. Here, it is not the Jewish people alone that requires intervention and a reconsidered relationship with God, but all humanity; and the accusations concern the perilous state at which the Divine authority has permitted mankind to arrive. Nonetheless, like Levi Yitzhak’s diatribe, the symphony concludes resolutely and optimistically with the reiterated words of *kaddish*.

Bernstein wrote the text himself, after frustrated attempts to collaborate with such poets as Robert Lowell (who actually wrote three poems for the work that went unused) and Frederick Seidel. “Collaboration is impossible on so personal a work,” he wrote to his sister, Shirley. But he was unhappy with it. “In my fervor to make it immediately communicative to the audience, I made it over-communicative,” he said in a 1967 interview in Italy. “There are embarrassing moments.... I did enormous cutting. But it’s still too much and it’s still too—corny, is the only word I can find. And I do wish I could revise it or find somebody who could revise it well and cut it down.” Indeed, he made many subsequent revisions, and a final version was premiered in 1977. The text has experienced further evolutionary changes, with performances featuring his daughter, Jamie (as Speaker), who has added autobiographical elements.

About the revised version of his third symphony, the composer, during a press conference held in Berlin in August 1977, commented:

LB: I was not satisfied with the original. There was too much talk. The piece is essentially the same,

only better. It is tighter and shorter. There are some cuts, some musical rewriting and a lot of rewriting of the spoken text.

Q: On your first recording there is a woman speaker ...

LB: It’s my wife [Felicia Montealegre].

Q: ... and now it’s a man who speaks. Why did you change?

LB: Well, I did not change it from a woman to a man. I made it so that it can be for either one. The original idea was that it be a woman because she represented *das Ewig-Weibliche* (the “Eternal Feminine”), that part of man that intuitively feels God. But then I realized that this was too limiting. Hence, the alternate possibility.

For the 2004 Liverpool performances from which this recording was made, Calum MacDonald, one of Great Britain’s leading writers on music, offered the following additional thoughts in the program notes:

It is relevant to ask how much of a “symphony” *KADDISH* is. Clearly, it stands in some relationship—even if partly a parodic one—to such vocal-orchestral professions of faith (and doubt) as Beethoven’s Ninth and Mahler’s Eighth symphonies. Formally speaking it hints at the familiar symphonic shape of slow introduction and allegro, slow movement, scherzo and finale, but this is subverted by the way the argument swings between the principal choral sections and the interventions of the Speaker, whose role is more reminiscent of more recent expressions of Jewish faith and crisis such as Schoenberg’s *Kol Nidre* and *A Survivor from Warsaw*. And the music takes on, from Bernstein, the consummate man of theatre, a distinctly “theatrical” aspect: in a sense



the symphonic form is hardly there for its own sake, but as a kind of stage set, in front of which a dramatized debate—or interior monologue—takes place. In this *KADDISH* already points the way to Bernstein's *Mass* (1971), which is an outright theatre piece and religious choral work all in one.

A work that seeks to encompass so much rightly spans a large stylistic gamut, from spiky 12-note serialism through jazz inflections, a pellucid neoclassicism recalling Bernstein's friend Aaron Copland, even simple diatonic melody. Despite all the angry words and argumentation, the music's tendency is in fact towards greater clarity and simplicity as it proceeds. The 12-note row of the first movement gives birth to diatonic tunes in the later ones, and the symphony closes in a peaceful F major. Probably the finest and most memorable music in the work, however, is the *Kaddish II* section, sung by solo soprano and children's choir—an ecstatic lullaby invention through which we can plainly hear, in the doubter and disputant who dominates much of this unusual symphony, the composer of *West Side Story* and the *Chichester Psalms*.

Bernstein considered the *Kaddish* Symphony the most striking example of his own 12-tone writing. He once recalled that a group of young, self-styled avant-garde composers had been enormously impressed with the work at a rehearsal they attended en masse, until they heard the completely tonal lullaby in the second movement. "They threw up their hands in despair," Bernstein described, "and said, 'Oh, well, there it goes.'" He went on to explain that he had intended that the agony expressed by the 12-tone music give way to tonality and even diatonic writing, so that the concluding and triumphal affirmation of faith is deliberately tonal.

The score calls for four flutes (including piccolo and alto flute), two oboes, English horn, E-flat clarinet, two B-flat clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, one trumpet in D and three trumpets in C, three trombones, tuba, an unusually large and imaginative battery of percussion, and strings.

The *Kaddish* Symphony was originally a joint commission by the Koussevitzky Music Foundation and the Boston Symphony Orchestra. The world premiere, however, was given in Tel Aviv in December 1963—at Bernstein's request—by the Israel Philharmonic under his baton, with mezzo-soprano Jennie Tourel as the soprano soloist and Hanna Rovina, an actress with the Habima Theatre in Israel, as the Speaker. The entire text had been translated into Hebrew. The American premiere occurred the following month, performed by the Boston Symphony conducted by Charles Munch, also with Jennie Tourel, but this time with Felicia Montealegre, Bernstein's wife, in the Speaker's role. The American premiere of the revised version was given in Dallas in 1977, following its world premiere in Germany. Bernstein conducted the first recording, with Tourel and Montealegre, the New York Philharmonic, the Camerata Singers, and the Columbus Boychoir (now the American Boychoir), as well as the second recording, with Montserrat Caballé in the soprano role, Michael Wager as the Speaker, the Vienna Boys Choir, and the Israel Philharmonic Orchestra.

Bernstein learned of the assassination of President John F. Kennedy just as he was completing the orchestration, which prompted him to dedicate the work to his memory. Its world premiere in Israel less than three weeks later was also a memorial there for the American president, and the words of *kaddish* acquired yet another significance.

—Neil W. Levin

## *Chichester Psalms*

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Just as Bernstein's third symphony has provided much of the musically interested general public with its initiation into Judaic liturgy through its focus on the Aramaic text of the *kaddish*, his *Chichester Psalms* remains for much of the choral world its principal if not sole encounter with Hebrew choral music. Indeed, for the hundreds of amateur as well as professional and university choruses throughout the world that have delighted in singing this work during the past four decades, and for non-Jews among audiences from America, Europe, and the British Isles to the Far East, *Chichester Psalms* has often constituted their exclusive experience with the Hebrew language. Notwithstanding the recently proliferated but far more circumscribed attraction among early music ensembles and aficionados to the early-17th-century Hebrew liturgical settings by the Italian-Jewish composer Salamone Rossi, no choral work in Hebrew apart from *Chichester Psalms* can be said to have attained the status of "standard repertoire" within the Western canon.

In addition to its recurrent renditions simply as a choral work on its own purely artistic merits, *Chichester Psalms* is often programmed with the explicit aim of illustrating a nexus between Christian and Judaic liturgical traditions that flows from their common reliance on the biblical Book of Psalms. From the earliest days of the Christian Church, the Psalms played a central role in the formation and development of its liturgies; and ancient psalmody (the logogenic, formulaic manner of intoning the Psalms, as well as other similar texts), which had become an established and formalized part of the Levitical Temple ritual in Jerusalem, figured prominently in the musical development of the early Church and its chant traditions—albeit probably

indirectly through transmission via synagogues in surrounding Near Eastern communities. In medieval Christianity, apart from basic elements of the Creation story in Genesis, the Book of Psalms was the most familiar part of the Hebrew Bible. Illuminated manuscripts of that era (Psalters, Bibles, breviaries, and Books of Hours) frequently included accompanying illustrations relating to Psalms and Psalm-singing—for example, King David, who is reputed by legend and tradition to have composed many of the Psalms, playing on various musical instruments. The Book of Psalms was also among the first biblical books to be translated into vernacular languages in Europe and England (an Anglo-Saxon version appeared as early as the 8th century). From the early 16th century on, the Book of Psalms engendered many important English literary and creative adaptations and translations, including metrical versions that remain in use.

Almost immediately following its publication, *Chichester Psalms* also became one of the most obvious works to which choruses turn whenever they seek to include a substantial piece of contemporary "Jewish"—viz., Judaically related—music on concert programs.

The Cathedral of Chichester, in Sussex, England, after which Bernstein titled this work, is the seat of a cherished sacred music legacy that dates to the tenure of its honored organist and composer, Thomas Weelkes (ca. 1575–1623), one of the leading avatars of the early-17th-century English madrigal genre and a pioneer in the development of Anglican Church music in its formative period. Each year since 1960 the Cathedral of Chichester has collaborated with its neighboring cathedrals in Winchester and Salisbury in the production of a summer music festival, though the tradition of the annual meeting of the Cathedral Choirs actually dates to 1904.

In 1965, the Dean of Chichester Cathedral, the Very Reverend Dr. Walter Hussey, commissioned Bernstein to compose a work based on the Psalms for that summer's Southern Cathedrals Festival. Dr. Hussey, who has been called "the last great patron of art in the Church of England," was well known as a visionary and enlightened champion of the arts in general. First in his capacity as Vicar of St. Matthew's Church, in Northampton, and then as the Dean of Chichester, he also commissioned works for the Church by such serious composers, painters, sculptors, and poets as Benjamin Britten, William Walton, Marc Chagall, W. H. Auden, Graham Sutherland, and Henry Moore. As he later recalled, the seed for Dr. Hussey's approach to Bernstein had been planted in his imagination the previous year by the Cathedral's organist and choirmaster, John Birch, who had recommended inviting a composer to write a choral piece for the Festival in a "slightly popular" yet still manifestly artistic style. That almost immediately prompted Dr. Hussey to think of the composer of *West Side Story*, whom he had met only briefly in New York in the early 1960s; John Birch concurred.

In his initial correspondence with Bernstein, Dr. Hussey suggested a setting of Psalm 2. But Bernstein then proposed a "suite of Psalms, or selected verses from Psalms," with the tentative title *Psalms of Youth*—in view of his conception of the music as "very forthright, songful, rhythmic, and youthful." He subsequently abandoned that title in favor of the present one. As he commented in a letter to Dr. Hussey, the music turned out to be far more difficult to perform than the word "youth" might suggest—notwithstanding the fact that it requires a professional caliber boy or children's choir.

Dr. Hussey was apparently concerned lest Bernstein feel restricted by the ecclesiastical parameters of the festival or the awesomeness of the Cathedral venue.

In an effort to emphasize that he was not seeking a more narrowly liturgical piece in the traditional sense, nor a conservative work of more typically reverential High Church aesthetics, he encouraged Bernstein to write freely, without inhibitions. He even expressed the wish that the music might incorporate some of the composer's Broadway side, telling Bernstein, "Many of us would be very delighted if there was a hint of *West Side Story* about the music."

Although it may seem now that Bernstein's celebrity and international visibility in the twin worlds of theatrical and concert music made him a natural candidate for so important a commission, this invitation may also be viewed as adventurous, if not courageous, for its time. In retrospect, however—on another plane—it might not have been so far-fetched (even if unprecedented) for the Dean to commission a transparently and avowedly Jewish composer—whose most recent work had been based not only on Judaic liturgy in its original language but on a personalized Jewish theological interpretation with Hassidic foundations—to write for an Anglican cathedral setting. Nor should the very positive response there to its Judaic parameters have been completely unexpected.

This event was preceded by a history of English curiosity about Jews and Judaism dating to the Puritan era of the Commonwealth and Protectorate in the 17th century, with some antecedents in much earlier ecclesiastical scholarship—although motivations were neither always completely benign nor unalloyed. More recently—despite alternating and ambivalent attitudes toward Jews that could range from outright anti-Semitism to, in some assessments, a curiously English brand of philosemitism—ancient and medieval Judaic history in particular appears to have ignited episodes of interest among some 19th-century English intellectual, literary, artistic, and even religious circles. Much of that interest

could be viewed in relation to less than benevolent agendas. Still, on at least some levels, it could also transcend geopolitical or evangelical considerations.

Theological as well as ceremonial and patrimonial aspects of Jewish antiquity seem to have had a special appeal at various periods. A few vestiges of that fascination can still be detected in the coronation ceremony of the English monarch—who, of course, is also the supreme head of the Church of England. A fair number of Christian English scholars, especially since the 18th century, have produced academic works concerning Judaic texts. And romanticized visual depictions of the Second Temple and other scenes of ancient Jerusalem were fashionable during the Victorian era—for example, among Pre-Raphaelite expressions.

The Church of England has witnessed recurrent strains of preoccupation with the ancient Temple rituals and with Hebraic antecedents of Christian liturgy. These considerations often provided perceived areas of common ground between the Church and its Judaic roots, which could offer a sense of historical underpinning as well as theological continuum and legitimacy. And there still remain the perceived, even if mythical and now more poetic than real, links to the biblical Davidic monarchical line of succession—manifested, for example, in the anointing rite at coronations. The Book of Psalms, however it might be interpreted artistically by a 20th-century Jewish composer who, in the case of Bernstein, might be expected to reflect some degree of Jewish sensibility in his work, represented—more so than any other liturgical or biblical text—just such common as well as neutral ground. Indeed, Dr. Hussey is reported to have told Bernstein that he was especially excited that the Psalms “came into being at all as a statement of praise that is ecumenical.”

Moreover, the sprouting ecumenical spirit of the mid-1960s was beginning to find its reflection in some Anglican Church circles, and the prospect of Psalm settings by the composer of the *Kaddish* Symphony probably seemed timely as well as perfectly appropriate to its more liberal elements. (Similar strains of receptivity to ecumenical considerations and Judaic roots could also be found—then, or shortly thereafter—in some progressive congregations within the American Episcopal Church, the American branch of the worldwide Anglican Communion. At New York’s Cathedral of St. John the Divine, for example, the seat of the American Episcopate, regular worship services—even on Christmas eve—have included the pronouncement in its original biblical Hebrew of the Judaic monotheistic credo, *sh’ma yisra’el* ...)

Once he had arrived at his artistic conception of a “Psalm suite,” Bernstein realized that he could “think of these Psalms only in the original Hebrew.” His concern over whether this would be considered appropriate for the Cathedral was immediately put to rest by Dr. Hussey. He organized diction and pronunciation coaching for the choirs by the Priest-vicar at Chichester, who had studied Hebrew. The premiere there of the original version, in the language of the Bible, was received enthusiastically, and Bernstein later published the work exclusively in Hebrew—i.e., without an alternative English text underlay. The Bishop of Chichester is said to have remarked that he had envisioned David dancing before the Lord—a reference to the account in II Samuel 6, wherein King David, following one of his military campaigns against the Philistines, has retrieved the Holy Ark from them and brought it back into Jerusalem with enormous joy and celebration, dancing without inhibitions “before the Lord with all his might.”

The offer of the Chichester commission came during Bernstein's sabbatical year from the New York Philharmonic, just as he was in the throes of disappointment over the miscarriage of a project on which he had been working, a Broadway musical show based on Thornton Wilder's play *The Skin of Our Teeth*. "The wounds are still smarting," he wrote to fellow American composer David Diamond in the beginning of 1965. "I am suddenly a composer without a project." He thus welcomed the opportunity the Chichester commission provided, and he proceeded to compose the work in New York in the spring of that year. The result appears not only to have leaned melodically and rhythmically on its composer's Broadway proclivities, but, as Dr. Hussey had assured him would be welcome, on actual moments of his earlier stage music. As Bernstein's biographer Humphrey Burton and others familiar with Bernstein's theatrical music have observed, the second movement contains, in the lower voices, an adaptation of a passage from the Prologue to *West Side Story*, which is heard now to the words of Psalm 2 (*lama rag'shu goyim ul'umim yeh'gu rik?*). And material derived from his recently shelved drafts and sketches for the aborted *Skin of Our Teeth* project was recycled and accommodated to Psalm verses in all three movements. Moreover, Burton demonstrated that Bernstein's choice of specific Psalms and verses was informed by their potential adaptability to the rhythm and cadence of lyrics that had already been written for that musical show by the celebrated team of Betty Comden and Adolph Green.

As he did for the *Kaddish* Symphony, Calum MacDonald also furnished program notes for the Royal Liverpool Philharmonic performance of *Chichester Psalms* in 2004. His apt comments are enlightening with regard to the musical progression of the work:

Each of the three movements contains the full text of one Psalm and an extract from another, but the relationship between the two texts, both in their meaning and in their musical treatment, is different each time. The work opens with an exhortation to praise the Lord: the mood is triumphal and authoritative, like a proclamation. This is the trigger for the main part of the movement, an ebulliently dancing (and in places jazzy) scherzo-like setting of Psalm 100, where the array of percussion is much to the fore in "making a joyful noise."

The second movement begins with the boy soloist, accompanied by harp, serenely setting forth the opening lines of Psalm 23. As the Psalm is taken up by female voices, however, Bernstein has the male section of the chorus sing verses from Psalm 2 ("Why do nations assemble, and peoples plot ..."—a text familiar to British audiences through Handel's *Messiah*) to much more angular and agitated music, in which the noise of the percussion takes on a sinister meaning. This contrasted music of peace and war proceeds in uneasy counterpoint throughout the rest of the second movement.

The final movement—which is also the longest—begins with a passionate and elegiac introduction for the strings. This leads into a warm, assuaging setting of Psalm 131, to a long and intensely memorable melody in 10/4 time, which is first cousin to the love-songs of Bernstein's stage shows. Finally the chorus, unaccompanied, intones a verse from Psalm 133 as a vision of peace before the closing Amen.

The composer, reviewing his experiences of 1965 in humorous verse, wrote of the piece:

*These Psalms are a simple and modest affair.  
Tonal and tuneful and somewhat square,  
Certain to sicken a stout John Cager,  
With its tonics and triads in B-flat Major.*

Of the Chichester premiere itself, he noted:

*July: To Chichester, en famille, to hear  
My Psalms in the place for which they  
were written. Smitten ...  
In Chichester I heard angels sing.*

(Excerpted from "... And What I Did,"  
*New York Times*, Oct. 24, 1964)

Bernstein offered his own assessment of the work upon its completion: "It has an old-fashioned sweetness along with its more violent moments," he wrote to Dr. Hussey, also characterizing it in general as "popular in feeling." Although that "popular feeling" seems to have triggered some negative critical response to the premiere at the Cathedral (one reviewer deemed it shallow and slick), for the critic writing in the London *Sunday Times*, the work showed Bernstein as a composer whose music was certainly consonant with the Cathedral setting and even with worship—a religious composer, in fact, "of the kind Luther must have had in mind when he grudging the devil all the good tunes." *Chichester Psalms* soon became Bernstein's most frequently sung choral work—one that rarely if ever fails to communicate its artistic message to its audience, but also one that choruses themselves adore.

The orchestration of *Chichester Psalms* calls for six brass (three trumpets and three trombones), two harps, a large percussion section, and strings. The original

conception or "version"—in which form the work was given its premiere at *Chichester Cathedral* at the end of July 1965—is for a chorus exclusively of men and boys, with the boys' voices on the soprano and alto lines. (This follows the German, or continental European choral tradition, rather than the established English Church format that calls typically for boys only on the soprano line with adult countertenors on the alto part.) Two weeks earlier, however, Bernstein conducted the actual world premiere at New York's Philharmonic Hall (now Avery Fisher Hall), with the New York Philharmonic and the Camerata Singers—a mixed choir with women's voices substituting for boys on the soprano and alto parts. Performances since then have been given in both formats. But Bernstein stipulated in a note to the published score that the long alto solo in the second movement, which is unsuited to the timbre of the female—and certainly an adult female—voice, must always be sung either by a boy (which is generally preferable) or a countertenor.

"I think the Psalms are like an infantile version of *Kaddish*," Bernstein reflected in a 1965 interview shortly after the premiere. "They are very simple, very tonal, very direct, almost babyish in some ways, and therefore it stands perilously on the brink of being sentimental if wrongly performed." The present performance, with its judicious reserve that manages nonetheless to preserve the buoyancy and vibrancy of the music, would most certainly have assuaged Bernstein's concern.

—Neil W. Levin

## About the Composer: A Tribute

### LEONARD BERNSTEIN (1918–1990): A JEWISH LEGACY

by Jack Gottlieb



At the 1969 funeral of Leonard Bernstein's father—at Temple Mishkan Tefila in Chestnut Hill, Massachusetts—Rabbi Israel Kazis eulogized Samuel J. Bernstein as one who was completely involved in worship by always having “his mind in contemplation, his heart in love, his voice in song and his limbs in dance.” Like father, like son.

Early on, critics often were distracted by the maestro's dancelike style as a conductor. But was this deliberate conduct? He said no, and certainly never for the show-off reasons faultfinders may have ascribed to him. His podium manner must have arisen out of a burning need to communicate the composer's thought process to both orchestra and audience, whatever the physical means required to make it manifest.

At times it was as if he were—as in the title of one of his songs from *On the Town*—“Carried Away.” One is reminded of Psalm 35:10, *kol atzmotai tomar'na!* (All my bones shall express [the Lord's greatness].) This is the article of faith by which Leonard Bernstein lived his life and created his works.

It is one thing to be carried away as a performer—and quite another matter as a composer. A conductor displays his art with a finished product; a composer is concerned with the yet-to-be, the making of that product. There are, of course, red-hot jazz improvisers or cantors possessed by spiritual fervor who can achieve

the best of both worlds simultaneously, as creator and re-creator, and Bernstein, in his own compositions, worked mightily to realize that paradoxical state of controlled spontaneity above all else.

His earliest memory of music took place somewhere around 1926 at Mishkan Tefila (then located in Roxbury, Massachusetts), where, to quote him from a 1989 interview, “I felt something stir within me, as though I were becoming subconsciously aware of music as my *raison d'être*.” In fact, his first surviving completed piece was a setting of Psalm 148, which he recalled as having been written between 1932 and 1935. During the following decades he was to write some twenty works on Jewish themes—about one quarter of his orchestral works and half of his choral compositions, as well as songs and other pieces that have had broad appeal for Jews and non-Jews everywhere.

The greater part of Bernstein's output was sparked by the interaction of his American conditioning and his Jewish heritage, as in *Symphony no. 3 (Kaddish)* and *Chichester Psalms*, both written in Hebrew-Aramaic but with a touch of his *West Side Story* sound. Other Jewish works are electric with American kinetic energy, even though they are concerned with events that took place “over there.” Among them, *Jeremiah*, his 1942 symphony written in response to early reports of German massacres of Jews, and *Halil*, his flute “rhapsody” about young lives laid waste in the Israeli Yom Kippur War of 1973.

More fascinating is how some of his non-Jewish works are flavored with “Hebraisms,” including his musical comedy *On the Town*. Two songs from that show, “Ya Got Me” and “Some Other Time,” are redolent of an Ashkenazi prayer mode known as *adonai malakh*. Other examples are to be found in the finale of his *Symphony no. 2, The Age of Anxiety*, and in *Mass*, his

theater piece based on the Roman Church rite, imbued with hidden Jewish symbolism.

Many people pleaded with Bernstein to write a complete synagogue service. His setting of a single prayer text from the Sabbath evening liturgy, *Hashkivenu*, was his only such accomplishment. However, I have come across some undated notes he jotted down about a work he was contemplating.

#### A Cantata on Hebrew- Yiddish Materials That Move Me

What are the Jewish roots I long for? Nostalgia for youth? Guilt towards my father? First real cultural exposure? First real music I heard (Braslavsky! [Solomon G. Braslavsky, the organist and music director during Bernstein's youth at Temple Mishkan Tefila, and an accomplished synagogue composer previously active in Vienna.]). Seeking a larger identity— with a race or creed?—with a supernatural force? (But the latter word doesn't account for so many "Yiddish" responses.) Seeking *any* identity? Common roots with siblings? Speaker (English), the singer (Heb. & Yiddish).

He concluded with prayer titles and Bible and Haggada passages: *Yigdal*, *Shalom aleikhem*, Judith, Psalms (proud humility), Song of Songs, "And it came to pass at midnight" (*Vay'hi bahatzit hallay'la*), or *dayenu* (It would have sufficed).

It is regrettable that he never wrote that cantata, but elements from the above-cited texts do exist in various works of his.

Bernstein was an unabashed eclectic, an ecumenical lover of the world, which loved him in return. This too was part of his Jewish nature, for Judaism is based on communal experience. (Jewish prayer, for example,

is largely on behalf of *k'lal yisra'el*—the entire people. There are many fewer Hebrew prayers for the individual.) Bernstein was fiercely loyal to lifelong friendships that took precedence over his work. On the other hand, idleness made him melancholy. Music was his fix, and he experienced it as few of us ever will. It is no accident that he identified himself so keenly with the youthful fiddler who drives his listeners to frenzied ecstasy in the Yiddish poem *Af mayn kha'sene* from *Arias and Barcarolles*.

I recall how drained he was after a performance of Tchaikovsky's *Pathétique* Symphony in the late 1980s. He said he was "on the brink," meaning he was transported to a place that had no beginning or end. At such enviable moments Bernstein was suspended—as in the subtitle of Anski's classic play *The Dybbuk*—between two worlds. In that timeless void, he must have achieved the Hassidic ideal of spiritual fusion with the divine spirit, known as *d'vekut*—a kind of cosmic glue that leads one toward a sphere where mystical powers dwell, where joy is its own reward. Some of that transcendent uplift can be sensed in the opening of his *Dybbuk* ballet.

Bernstein may not have been traditionally observant of Judaic religious practice, but he was deeply Jewish in every other way. He once described himself as a "chip off the old *Tanakh*" (the Hebrew acronym for the Bible). As a teenager, he even flirted briefly with the idea of becoming a rabbi. As it turned out, he did become a kind of rabbi, albeit without portfolio, and in fact, Hebrew Union College awarded him an honorary degree. He was a thoroughly imbued, inbred, and—as he labeled his "Diaspora Dances" from *Jubilee Games*—a "socio-cultural, geo-Judaic" Jew by being: a practitioner of and believer in *tz'daka* (charitable giving and sharing as an obligation); a benefactor for a host of students, endowing scholarships, providing



instruments, and sponsoring talented youngsters; a fierce devotee of book learning, central to Jewish culture, and a master of wordplay as well; a champion of the State of Israel even before its founding, as performer and artistic ambassador; a musician-soldier who performed in the field during wartime conditions under threat of military attack; an eloquent sermonizer on nuclear disarmament from synagogue and church pulpits; a defender of causes for the oppressed and disenfranchised in his benefit concerts for Amnesty International and for victims of AIDS in Music for Life concerts; an inspiring teacher, in the talmudic style, for a generation of music lovers, many of whom were first introduced to the delights of music through his televised concerts; a counselor to the troubled, and a source of Solomonic wisdom, which he freely dispensed to anyone within earshot (sometimes, truth to tell, not always welcome); and one of the few celebrated 20th-century composers whose catalogue consists in large proportion of works on Jewish themes.



Bernstein with his wife, Felicia Montealegre, in Jerusalem, 1953

No question about it, Leonard Bernstein was one of God's blessed ones. When I was a music major in college, I wondered what it would have been like to have known Mendelssohn, Liszt, Mahler, and Gershwin. Now I know. Lenny was a bit of all of them and more. He was my mentor, and I was privileged to be in his company. May his memory be for a blessing throughout eternity.

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## Texts and Translations

### **KADDISH: Symphony no. 3**

Sung in Hebrew; spoken in English

Speaker's text by the composer

Leonard Bernstein Music Publishing Company LLC, Publisher

Translations: Rabbi Morton M. Leifman

#### **I.**

#### **1 INVOCATION**

##### **SPEAKER:**

O, my Father: ancient, hallowed,  
Lonely, disappointed Father:  
Betrayed and rejected Ruler of the Universe:  
Angry, wrinkled Old Majesty:  
I want to pray.  
I want to say *kaddish*.  
My own *kaddish*. There may be  
No one to say it after me.

I have so little time, as You well know.  
Is my end a minute away? An hour?  
Is there even time to consider the question?  
It could be here, while we are singing,  
That we may be stopped, once for all,  
Cut off in the act of praising You.  
But while I have breath, however brief,

I will sing this final *kaddish* for You,  
For me, and for all these I love  
Here in this sacred house.

I want to pray, and time is short.  
*yitgaddal v'yitkaddash sh'me rabba ...*

## 2 KADDISH 1

### SPEAKER:

MAGNIFIED ... AND SANCTIFIED ...  
BE THE GREAT NAME ... AMEN.

### CHORUS:

*yitgaddal v'yitkaddash sh'me rabba (amen),  
b'alma div'ra khirute,  
v'yamlikh malkhute,  
b'hayyeikhon uv'yomeikhon  
uv'hayyei d'khol beit yisra'el,  
ba'agala uvizman kariv,  
v'imru: amen.*

*y'he sh'me rabba m'varakh l'alam ul'almei  
almaya.*

*yitbarakh v'yishtabbah v'yitpa'ar v'yitromam  
v'yitnasse v'yithaddar v'yitalle v'yithallal  
sh'm d'kud'sha b'rikh hu.  
l'ella min kol birkhata v'shirata,  
tushb'hata v'nehemata, da'amiran b'alma,  
v'imru: amen.*

*y'he sh'lama rabba min sh'mayya,  
v'hayyim aleinu v'al kol yisra'el,  
v'imru: amen.*

### Translation:

[May God's great Name be even more exalted  
and sanctified in the world that He created

according to His own will;  
and may He fully establish His kingdom  
in your lifetime,  
in your own days,  
and in the life of all those  
of the House of Israel—  
soon, indeed without delay.  
Those praying here signal assent  
and say, "amen."

May His great Name be worshipped forever,  
for all time,  
for all eternity.

Worshipped, praised, glorified, exalted,  
elevated, adored,  
uplifted, and acclaimed be the Name of the  
Holy One,  
praised be He—  
over and beyond all the words of blessing  
and song,  
praise and consolation ever before  
uttered in this world.  
Those praying here signal assent  
and say, "amen."

May there be abundant peace for us  
and for all Israel;  
and those praying here signal assent  
and say, "amen."]

### SPEAKER:

Amen! Amen! Did you hear that, Father?  
"Sh'lama rabba!" May abundant peace  
Descend on us. Amen."

Great God,  
You who make peace in the high places,  
Who commanded the morning since the

days began,  
And caused the dawn to know its place,  
Surely You can cause and command  
A touch of order here below,  
On this one, dazed speck.  
And let us say again: Amen.

**CHORUS:**

*ose shalom bimromav,  
hu ya'ase shalom aleinu  
v'al kol yisra'el  
v'imru: amen.*

(He who maketh peace in His high places,  
May He make peace for us  
And for all Israel;  
And say ye, Amen)

**II.**

**3 DIN TORAH**

**SPEAKER:**

With Amen on my lips, I approach  
Your presence, Father. Not with fear,  
But with a certain respectful fury.  
Do You not recognize my voice?  
I am that part of Man You made  
To suggest his immortality.  
You surely remember, Father?—the part  
That refuses death, that insists on You,  
Divines Your voice, guesses Your grace.  
And always You have heard *my* voice,  
And always You have answered me  
With a rainbow, a raven, a plague, something.  
But now I see nothing. This time You show me  
Nothing at all.

Are You listening, Father? You *know* who I am:  
Your image; that stubborn reflection of You  
That Man has shattered, extinguished, banished.  
And now he runs free—free to play  
With his newfound fire, avid for death,  
Voluptuous, complete and final death.  
Lord God of Hosts, I call You to account!  
You let this happen, Lord of Hosts!  
You with Your manna, Your pillar of fire!  
You ask for faith, where is Your own?  
Why have You taken away Your rainbow,  
That pretty bow You tied round Your finger  
To remind You never to forget Your promise?

“For lo, I do set my bow in the cloud ...  
And I will look upon it, that I  
May remember my everlasting covenant ...”  
Your covenant! Your bargain with Man!  
Tin God! Your bargain is tin!  
It crumples in my hand!  
And where is faith now—Yours *or* mine?

**CHORUS (Cadenza)**

Amen, Amen, Amen ...

**SPEAKER:**

Forgive me, Father. I was mad with fever.  
Have I hurt You? Forgive me;  
I forgot You too are vulnerable.  
But Yours was the first mistake, creating  
Man in Your own image, tender,  
Fallible. Dear God, how You must suffer,  
So far away, ruefully eyeing  
Your two-footed handiwork—frail, foolish,  
Mortal.

#### 4 KADDISH 2

My sorrowful Father,  
If I could comfort You, hold You against me,  
Rock You and rock You into sleep.

#### SOPRANO SOLO and WOMEN'S CHOIR:

*yitgaddal v'yitkaddash sh'me rabba (amen),  
b'alma div'ra khirute,  
v'yamlikh malkhute,  
b'hayyeikhon uv'yomeikhon  
uv'hayyei d'khol beit yisra'el,  
ba'agala uvizman kariv,  
v'imru: amen.*

*y'he sh'me rabba m'varakh l'alam ul'almei almaya.*

*yitbarakh v'yishtabbaḥ v'yitpa'ar v'yitromam  
v'yitnasse v'yithaddar v'yitalle v'yithallal  
sh'm d'kud'sha b'rikh hu.  
l'ella min kol birkhata v'shirata,  
tushb'hata v'nehemata, da'amiran b'alma,  
v'imru: amen.*

*y'he sh'lama rabba min sh'mayya,  
v'hayyim aleinu v'al kol yisra'el,  
v'imru: amen.*

*ose shalom bimromav,  
hu ya'ase shalom aleinu  
v'al kol yisra'el  
v'imru: amen.*

#### SPEAKER:

Rest, my Father. Sleep, dream.  
Let me invent Your dream, dream it  
With You, as gently as I can.  
And perhaps in dreaming, I can help You  
Recreate Your image, and love him again.

### III.

#### 5 SCHERZO

#### SPEAKER:

I'll take You to Your favorite star.  
A world most worthy of Your creation.  
And hand in hand we'll watch in wonder  
The workings of perfectedness.

This is Your Kingdom of Heaven, Father,  
Just as You planned it.  
Every immortal cliché intact.  
Lambs frisk. Wheat ripples.  
Sunbeams dance. Something is wrong.  
The light: flat. The air: sterile.  
Do You know what is wrong?  
There is nothing to dream.  
Nowhere to go. Nothing to know.  
And these, the creatures of Your Kingdom,  
These smiling, serene and painless people—  
Are they, too, created in Your image?  
You are serenity, but rage  
As well. *I know*, I have borne it.  
You are hope, but also regret.  
*I know*. You have regretted me.  
But not these—the perfected ones:  
They are beyond regret, or hope.  
They do not exist, Father, not even  
In the light-years of our dream.

Now let me show You a dream to remember!  
Come back with me, to the Star of Regret:  
Come back, Father, where dreaming is real,  
And pain is possible—so possible  
You will have to believe it. And in pain  
You will recognize Your image at last.

Now behold my Kingdom of Earth!  
Real-life marvels! Genuine wonders!  
Dazzling miracles!...  
Look, a Burning Bush!  
Look, a Fiery Wheel!  
A Ram! A Rock! Shall I smite it? There!  
It gushes! It gushes! And *I* did it!  
I am creating this dream! *Now*  
Will You believe?

I have You, Father, locked in my dream,  
And You must remain till the final scene....  
Now! Look up! High! What do You see?  
A rainbow, which I have created for You!  
My promise, my covenant!  
Look at it, Father: Believe! Believe!  
Look at my rainbow and say after me:  
MAGNIFIED ... AND SANCTIFIED ...  
BE THE GREAT NAME OF MAN!

The colors of my rainbow are blinding, Father,  
And they hurt Your eyes, I know.  
But don't close them now. Don't turn away.  
Look. Do You see how simple and peaceful  
It all becomes, once You believe?

Believe!

Believe!

### 6 KADDISH 3

**BOY CHOIR:**

*yitgaddal v'yitkaddash sh'me rabba (amen).*

**SPEAKER:**

Don't waken yet! However great Your pain,  
I will help You suffer it.

O God, believe. Believe in me  
And You shall see the Kingdom of Heaven  
On Earth, just as You planned.  
Believe ... believe.

See how my rainbow lights the scene.  
The voices of Your children call  
From corner to corner, chanting Your praises.

**BOY CHOIR:**

*b'alma div'ra khirute,  
v'yamlikh malkhute,  
b'hayyeikhon uv'yomeikhon  
uv'hayyei d'khol beit yisra'el,  
ba'agala uvizman kariv,  
v'imru: amen.*

**SPEAKER:**

The rainbow is fading. Our dream is over.  
We must wake up now, and the dawn is chilly.

### 7 FINALE

**SPEAKER:**

The dawn is chilly, but the dawn *has* come.  
Father, we've won another day.  
We have dreamed our *kaddish*,  
and wakened alive.  
Good morning, Father. We can still be immortal,  
You and I, bound by our rainbow.  
That is our covenant, and to honor it  
Is our honor ... not quite the covenant  
We bargained for, so long ago,  
At the time of that Other, First Rainbow.  
But then I was only Your helpless infant,  
Arms hard around You, dead without You.  
We have both grown older, You and I.  
And I am not sad, and You must not be sad.  
Unfrown Your brow, look tenderly again

At me, at us, at all these children  
Of God here in this sacred house.  
And we shall look tenderly back to You.

O my Father, Lord of Light!  
Beloved Majesty: my Image, my Self!  
We are one, after all, You and I:  
Together we suffer, together exist,  
And forever will re-create each other.  
Re-create, re-create each other!  
Suffer, and re-create each other!

**SOPRANO SOLO, BOY CHOIR, and CHORUS:**  
*y'he sh'me rabba m'varakh l'alam ul'almei almaya.*

*yitbarakh v'yishtabbah v'yitpa'ar v'yitromam  
v'yitnasse v'yithaddar v'yitalle v'yithallal  
sh'm d'kud'sha b'rikh hu.  
l'ella min kol birkhata v'shirata,  
tushb'hata v'nehemata, da'amiran b'alma,  
v'imru: amen.*

*y'he sh'lama rabba min sh'mayya,  
v'hayyim aleinu v'al kol yisra'el,  
v'imru: amen.*

*ose shalom bimromav,  
hu ya'ase shalom aleinu  
v'al kol yisra'el  
v'imru: amen.*

## Chichester Psalms

Sung in Hebrew  
*English translations from the JPS Tanakh (1999)*

**8 I**

### **PSALM 108:3**

Awake, O *nevel*<sup>1</sup> and *kinor*<sup>2</sup>!  
I will wake the dawn.

### **PSALM 100**

Raise a shout for the Lord, all the earth;  
worship the Lord in gladness;  
come into His presence with shouts of joy.  
Acknowledge that the Lord is God;  
He made us and we are His,  
His people, the flock He tends.  
Enter His gates with praise,  
His courts with acclamation.  
Praise Him!  
Bless His name!  
For the Lord is good;  
His steadfast love is eternal;  
His faithfulness is for all generations.

**9 II**

### **PSALM 23:1–4**

The Lord is my shepherd;  
I lack nothing.  
He makes me lie down in green pastures;  
He leads me to water in places of repose;  
He renews my life;  
He guides me in right paths  
as befits His name.  
Though I walk through a valley of deepest  
darkness, I fear no harm, for You are with me;  
Your rod and Your staff—they comfort me.

1. A type of stringed instrument in the biblical era.

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

**PSALM 2:1–4**

Why do nations assemble,  
and peoples plot vain things;  
kings of the earth take their stand,  
and regents intrigue together  
against the Lord and against His anointed?  
“Let us break the cords of their yoke,  
shake off their ropes from us!”  
He who is enthroned in heaven laughs;  
the Lord mocks at them.

**PSALM 23 (continued): 5–6**

You spread a table for me in full view of my  
enemies;  
You anoint my head with oil;  
my drink is abundant.  
Only goodness and steadfast love shall pursue me  
all the days of my life,  
and I shall dwell in the house of the Lord  
for many long years.

**10 III**

**PSALM 131**

O Lord, my heart is not proud  
nor my look haughty;  
I do not aspire to great things  
or to what is beyond me;  
but I have taught myself to be contented  
like a weaned child with its mother;  
like a weaned child am I in my mind.  
O Israel, wait for the Lord  
now and forever.

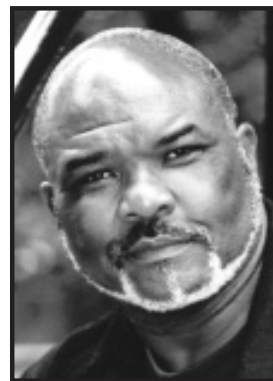
**PSALM 133:1**

How good and how pleasant it is  
that brothers dwell together.

## About the Performers



Born in Sydney, Australia, **YVONNE KENNY** made her operatic debut in London in 1975 as Donizetti's *Rosmonda d'inghilterra*. After winning the Kathleen Ferrier Competition, she joined the Royal Opera House Covent Garden. She has sung with opera companies throughout the world, and she returns frequently to sing in her native Australia. Kenny also appears regularly in concert throughout Europe and North America and has appeared at the Edinburgh, Salzburg, and Aix-en-Provence festivals and at Carnegie Hall, and she is a regular guest at the BBC Promenade concerts. She is internationally recognized for her recordings of the bel canto repertoire for the Opera Rara label. Kenny was made a Member of the Order of Australia for Services to Music in 1989, and in 1999 she was awarded an honorary doctorate of music by the University of Sydney.



Bass baritone **SIR WILLARD WHITE** was born in Kingston, Jamaica, where his vocal gifts were noticed by the wife of conductor Sir John Barbirolli during a concert trip there. The young singer won a scholarship to The Juilliard School and in 1974 made his professional debut as Colline in *La Bohème* with the New York City Opera. Two years later he joined the English National Opera in London. His large repertoire now includes the roles of Nick Shadow in the Peter Sellars production of

*The Rake's Progress*; the title role in *Boris Godunov* for the Welsh National Opera; and Joseph in the world premiere of John Adams's oratorio *El Niño* under Kent Nagano. His concert program *An Evening with Willard White—A Tribute to Paul Robeson*, for jazz ensemble and narrator, continues to be a huge success at festivals and has been produced for BBC television and issued on CD. Operatic engagements during the 2004–05 season include Wotan in *Das Rheingold* conducted by Sir Simon Rattle; Fotis in *The Greek Passion* for the Royal Opera; Nekrotzar in *Le Grand Macabre* for San Francisco Opera; Mephistopheles in *La Damnation de Faust* with the Atlanta Symphony and the New York Philharmonic; *On the Town* for the English National Opera; and Tchélió in *The Love for Three Oranges* for the Netherlands Opera. A resident of Great Britain for nearly three decades, White was awarded the C.B.E. (Commander of the Order of the British Empire) in 1995 and was knighted in the Queen's Birthday Honours in 2004.

**MICHAEL SMALL** began playing the piano and recorder at the age of seven. He joined the Liverpool Philharmonic Youth Choir in 1999 and has sung in many of the choir's performances, including James MacMillan's *Quickenings* and Mahler's Symphony no. 3, with the Royal Liverpool Philharmonic Orchestra. Small is a member of Birkenhead School Chapel Choir, with which he served as head chorister. He sang *Chichester Psalms* with the Choral Arts Society of Washington, D.C., at the Harrogate Festival in July 2002.

With its 150-year tradition, the **ROYAL LIVERPOOL PHILHARMONIC CHOIR** has always been central to the life of the Royal Liverpool Philharmonic Society. Its repertoire covers all periods and styles, from Bach to newly commissioned works, with full symphony orchestra and a capella, and it also plays a leading role in the famous Liverpool Carol Concerts. Ian Tracey, organist and Master of the Choristers at Liverpool

Cathedral, has been chorusmaster of the Choir since 1985. The RLPC appears regularly in the BBC Proms in the Royal Albert Hall. Abroad, the Choir has toured to Spain, France, Germany, and the Netherlands.

The **LIVERPOOL PHILHARMONIC YOUTH CHOIR** is dedicated to providing young singers with the opportunity to achieve musical excellence through a comprehensive program of vocal training and first-class performance experiences. It consists of about fifty young people between the ages of twelve and eighteen. Formed in 1995, the choir performs regularly at Philharmonic Hall with the Royal Liverpool Philharmonic Orchestra and Choir. Simon Emery became music director in 1998. Besides the annual Christmas Carol Concerts, recent performances include Mahler's Symphony no. 3, Orff's *Carmina Burana*, David Fanshawe's *African Sanctus*, and the European premiere of Daniel Brewbaker's *Fields of Vision*.

The Liverpool Metropolitan Cathedral of Christ the King, under its music director Keith Orrell, has a thriving music tradition, and the **LIVERPOOL METROPOLITAN CATHEDRAL CHOIR** plays an important role in the cathedral and the city. The choristers are educated at the Cathedral Choir Schools—St. Edward's College and Runnymede St. Edward's (Junior) School. The Gentlemen of the Choir comprise both lay clerks and choral scholars from local higher education establishments. The Choir's repertoire includes music of all periods, reflecting the great heritage of Roman Catholic and Anglican Church music as well as that of many other traditions. It has made a number of recordings and has toured Europe and North America.

One of the oldest concert-giving organizations in the world, the **ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA** dates back to 1840. In 1957 it was granted royal patronage, one of 111 British organizations to



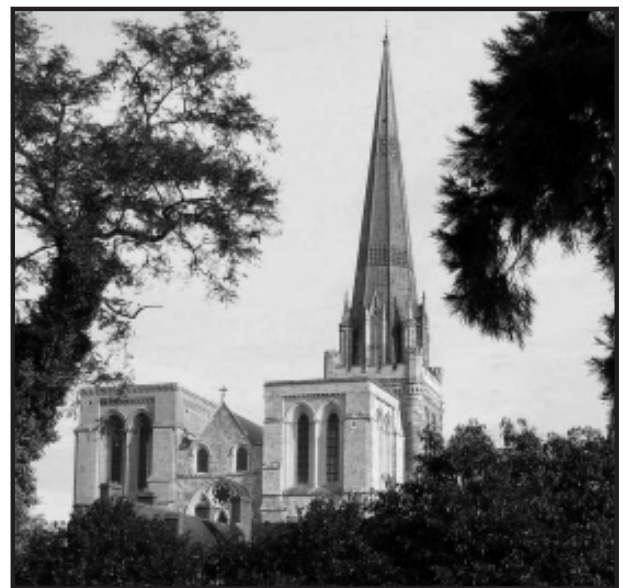
hold this honor, only two of which are orchestras. The RLPO gives more than sixty annual concerts at Liverpool's Philharmonic Hall and presents concerts throughout the United Kingdom, and it has recently traveled to the Republic of Ireland, the Netherlands, and the Czech Republic for the Prague Autumn Festival (2005). In 1998 the Orchestra launched its own recording label, RLPO Live. Gerard Schwarz was appointed music director in 2001.



**GERARD SCHWARZ** was born in Weehawken, New Jersey, in 1947. He began piano lessons at the age of five and trumpet at eight, and he attended the National Music Camp in Interlochen, Michigan, and New York's High School of Performing Arts (now La Guardia High School of Music & Art and

Performing Arts). He first heard Leonard Bernstein conduct the New York Philharmonic at Carnegie Hall in 1959, and the experience had a profound effect on him. From 1962 to 1968 he continued his trumpet studies with William Vacchiano, longtime principal trumpet of the New York Philharmonic, and he played in the American Brass Quintet (1965–73), with which he toured internationally. Completing his training as virtuoso trumpeter at The Juilliard School, he received his bachelor's degree in 1972 (and later his master's degree), and at the age of twenty-five he joined the New York Philharmonic, succeeding Vacchiano as co-principal trumpet and frequently playing under Bernstein's baton in the early 1970s. Within a few years, Schwarz found himself increasingly attracted to conducting, and in 1977 he resigned from the Philharmonic to pursue a full-time podium career. In 1977 he co-founded the New York Chamber Symphony

(originally the "Y" Chamber Symphony), serving as its music director for twenty-five seasons. From 1978 to 1985 he was music director of the Los Angeles Chamber Orchestra; in 1981 he established the "Music Today" Contemporary Music series in New York; and in 1982 he became director of Lincoln Center's *Mostly Mozart Festival*. In 1985 he was appointed music director of the Seattle Symphony, and in 2001 he also became music director of the Royal Liverpool Philharmonic Orchestra. Schwarz's many honors include the Ditson Conductors Award from Columbia University and honorary doctorates from numerous colleges and universities. In 2000 he was made an honorary fellow of John Moores University in Liverpool, and in 2002 he received the ASCAP award for his outstanding contribution to American contemporary music. Schwarz is a founding member of Music of Remembrance, an organization dedicated to remembering Holocaust victim musicians. In 2004 he was nominated by President Bush to serve on the National Council on the Arts, the advisory body of the National Endowment for the Arts.



The 900-year-old Chichester Cathedral, West Sussex, England

## Credits

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### **Leonard Bernstein (1918–1990)**

#### ***Kaddish, Symphony no. 3 (1963, rev. 1977)***

Publisher: Universal Polygram International Publishing, Inc.

Recording: Liverpool Philharmonic Hall, May 2004

Recording Producer: Michael Ogonovsky

Recording Engineer: David A. Pigott

#### **Chichester Psalms (1965)**

Publisher: Universal Polygram International Publishing, Inc.

Recording: Liverpool Philharmonic Hall, May 2002

Recording Producer: Michael Ogonovsky

Recording Engineer: David A. Pigott

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# Back Pg Art