

Cover Art

Jack Gottlieb

A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



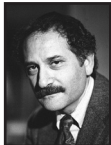
Dispersed over the centuries to all corners of the earth, the Jewish people absorbed elements of its host cultures while, miraculously, maintaining its own. As many Jews reconnected in America, escaping persecution and seeking to take part in a visionary democratic society, their experiences found voice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

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

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

Lowell Milken
Lowell Milken

A MESSAGE FROM THE ARTISTIC DIRECTOR



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

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

Neil W. Levin
Neil W. Levin

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.

Jack Gottlieb (b. 1930)

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|--------------------------------------|--|-------|-----------------------------|--|-------|
| Three Candle Blessings (1972) | | | Shout for Joy (1967) | | |
| 1. | Blessing I | 02:08 | 15. | I. Psalm 95 | 02:53 |
| 2. | Blessing II | 01:51 | 16. | II. Psalm 84 | 07:13 |
| 3. | Blessing III | 02:23 | 17. | III. Psalm 81 | 02:24 |
| | Tovah Feldshuh, reader | | | <i>The New York Motet Choir</i> | |
| | <i>Rachel Gottlieb, soprano</i> | | | <i>Metropolitan Brass Ensemble</i> | |
| | <i>Kirsten Chavez, mezzo-soprano</i> | | | <i>Harry Huff, organ</i> | |
| | <i>Carolina Chamber Chorale</i> | | | <i>Stephen Sturk, conductor</i> | |
| | <i>Margery Dodds, organ</i> | | | | |
| | <i>Timothy Koch, conductor</i> | | | | |
| 4. | Shalom Aleikhem with
Candle Blessing (1975) | 03:15 | 18. | Psalm 150 | 01:33 |
| | <i>Cheryl Bensman Rowe, soprano</i> | | 19. | Psalm 100 | 01:29 |
| | <i>Neil Farrell, tenor</i> | | 20. | Psalm 133 | 01:15 |
| | <i>The New York Motet Choir</i> | | | II. Mysteries | |
| | <i>Metropolitan Brass Ensemble</i> | | 21. | Psalm 146 | 01:20 |
| | <i>Stephen Sturk, conductor</i> | | 22. | Psalm 23 | 03:11 |
| | | | | III. Jubilations | |
| | Love Songs for Sabbath
(excerpts) (1965) | | 23. | Psalm 98 | 01:52 |
| 5. | I. Organ Prelude | 01:58 | 24. | Psalm 113 | 01:51 |
| 6. | II. L'kha dodi | 06:33 | | IV. Wonderments | |
| 7. | III. Bar'khu | 02:04 | 25. | Psalm 24:1–6 | 01:46 |
| 8. | IV. Sh'ma yisra'el | 01:19 | 26. | Psalm 24:7–10 | 01:57 |
| 9. | V. Organ Interlude (V'avahva) | 03:19 | | V. Envoi | |
| 10. | VI. Mi khamokha | 04:49 | 27. | Psalm 121 | 04:26 |
| 11. | VII. Mourners' Kaddish | 02:38 | | <i>The Southern Chorale and Jazz Ensemble,</i> | |
| 12. | VIII. Adon olam | 03:14 | | <i>University of Southern Mississippi</i> | |
| 13. | IX. Organ Postlude (Y'avarekh'kha) | 01:39 | | <i>Timothy Koch, conductor</i> | |
| | Tovah Feldshuh, reader | | 28. | Y'avarekh'kha (1977) | 02:47 |
| | <i>Karl Dent, tenor</i> | | | <i>Cantor Robert Abelson</i> | |
| | <i>Choir of Texas Tech University</i> | | | <i>The New York Motet Choir</i> | |
| | <i>Lisa Rogers, percussion</i> | | | <i>Stephen Sturk, conductor</i> | |
| | <i>Sarah Graves, organ</i> | | | | |
| | <i>Kenneth Davis, conductor</i> | | | | |
| 14. | Set Me As a Seal (1991) | 03:07 | | | |
| | <i>Choir of Texas Tech University</i> | | | | |
| | <i>John Haspel Gilbert, violin</i> | | | | |
| | <i>Clinton Barrick, piano</i> | | | | |
| | <i>Kenneth Davis, conductor</i> | | | | |



Even though the music on this recording embraces a span of four decades, I am struck by the distinct symmetries that link the pieces. The contemplative music of the first half of the CD is balanced by the lively music of the second, clearly separated by the introduction of the piano for the first time in *Set Me As a Seal*. Settings of candle bless-

ings are grouped together at the beginning, as are Psalm settings at the end. The somber “And you shall love your God,” recited by the reader in *Love Songs for Sabbath*, is counterbalanced by the joyful version of this text in *Set Me As a Seal*. The threefold prayer in the Postlude of *Love Songs for Sabbath*—which completes the first half of the recording—is echoed by the independent setting of that same text, *y’vearekh’kha*, at the very end.

It should be noted that in preparation for publication, some of the music has been revised since these recordings were made. These revisions were done to accommodate subsequent adjustments in the texts that reflect more recent, alternative, and interpretive approaches to translation. Thus, for example, the first line of Psalm 150 is sung here as “Praise the Lord, praise God in His sanctuary”—as it was set in the very first version of the piece (1980). But this line has been altered in the most recent piano-vocal version to be

sung “Praise to God, praise to You in Your sanctuary,” and its voicing also has been revised for mixed chorus. Another instance of such revision is a verse from Psalm 100, sung here in its original as “Never forget that the Lord is God; He made us, and we belong to Him.” The subsequently revised version reads “Never forget that we come from God, who made us; and we are made in the image of God.” Obviously, all these that have undergone such text changes also required corresponding musical alterations in the vocal lines. It has always been my experience that the really difficult work of composing music, and of setting words, lies in the rewriting. I cannot think of a single large work of mine that has not needed revisions.

Although only nine of the nineteen sections of *Love Songs for Sabbath* were recorded, some cross-references in the music remain. For example, the closing Postlude alludes to the opening melody of the organ Prelude; and the theme of the Interlude carries over into the opening of *Mi khamokha*. Similarly, out of fifteen movements that constitute *Psalmistry*, there is a feeling of connectedness among the ten recorded ones. The quotation from the traditional eastern European Ashkenazi tune (also predominant in America) for the *b’rakha* recited in connection with the reading of the Torah, for example, which is heard at the opening of the first movement, also introduces the second, fourth, and fifth movements.

I hope that my efforts at realizing music through a blend of feeling and thought will attain a degree of intimacy with the listener, as I know it did with the artists.

—Jack Gottlieb

About the Composer

JACK GOTTLIEB (b. 1930) has contributed his considerable creative gifts to a broad spectrum of musical endeavor that spans high art, Judaically related, functional liturgical, and theatrical musical expression—as well as music criticism and scholarship of American popular idioms. He describes his own music as “basically eclectic,” in the American tradition of Copland. His pungent rhythms, inventive harmonic colors, clarity, and refreshing directness bespeak a manifestly urban American influence, often also informed by Jewish musical traditions and, where applicable, by the natural sonorities and cadences of the Hebrew language.

Gottlieb grew up in New Rochelle, a suburb of New York City, and initially played the clarinet in marching bands. Throughout his youth he was conditioned by much of the music heard generally in America—especially on radio, which he recalls as very formative for him at that time: jazz, Broadway, and other emblematic American styles. During his later teen years he taught himself to play the piano, but the defining moment in his musical development and in his Jewish musical awareness came during his summer residences at the Brandeis Arts Institute, a division of the Brandeis Camp Institute in Santa Susana, California, where the music director was the esteemed and charismatic choral conductor and composer Max



The composer in 1970

Helfman (1901–63), one of the seminal figures in Jewish music in America. Like so many other alumni of both the camp and its more specialized arts institute, Gottlieb was permanently inspired by Helfman, whom he regards to this day as his “spiritual father.” The arts institute program brought together college-age students as well as established Israeli and American Jewish composers and other artists of that period in an effort to broaden the Jewish artistic horizons of young musicians. “I was still raw and not yet very musically developed” (when he entered the program), Gottlieb later recalled. But at the Brandeis Arts Institute he was introduced to new artistic possibilities inherent in modern Jewish cultural consciousness. The experience gave him lasting artistic direction.

Gottlieb earned his bachelor’s degree from Queens College in New York (part of the City University system). There he studied with Karol Rathaus, whom he also credits as having had a major impact on him. At Brandeis University, where he earned his master’s degree, his principal teacher was Irving Fine. The atmosphere there was further enriched for Gottlieb by composers Harold Shapero and Arthur Berger, also on the faculty at the time. Fine’s own music, in addition to his formal teaching, made an invaluable impression on Gottlieb. “That’s when I was bitten by the so-called Stravinsky-Copland bug,” he later reminisced in a Milken Archive oral history project session. He received his doctorate from the University of Illinois (Champaign-Urbana), where he studied with Burrill Phillips and taught courses as a graduate assistant. He also worked with Aaron Copland and Boris Blacher at Tanglewood. During his years of undergraduate and graduate study, his compositions embraced a variety of media and subjects, but during that same period he also became increasingly attracted and devoted to music of Jewish experience.

From 1970 until 1973 Gottlieb was the music director of Temple Israel in St. Louis, one of the major Reform congregations in America, where he instigated and supervised much creative musical programming; and during the 1970s he was a professor of music at the School of Sacred Music of Hebrew Union College—Jewish Institute of Religion, in New York, where he was also composer-in-residence. From 1958 to 1966 he was Leonard Bernstein's assistant at the New York Philharmonic, and later he became publications director of Amerson Enterprises (the Leonard Bernstein Office), which manages the Bernstein musical legacy. Recognized as a leading authority on Bernstein's music, Gottlieb was the editor of Bernstein's books, including *Young People's Concerts*, and he currently edits *Prelude, Fugue & Riffs*, the Bernstein newsletter.

Gottlieb's music has been performed by ensembles and artists from the Boston Symphony and the Vienna Philharmonic as well as by Seiji Ozawa and the Chicago Symphony Orchestra; Sixten Ehrling and the Detroit Symphony; Bernstein; Jennie Tourel; Adele Addison; John Reardon; and a host of cantors, synagogue choirs, and other choral groups throughout the United States and Canada. In addition to Fine and Helfman, he believes that the most important musical influences on his style have been Copland, Stravinsky, Bernstein, and Bartók. But his musical approach has also been profoundly affected by the most sophisticated elements of Broadway and other American popular song styles. An imaginative sense of theater on the highest level permeates many if not most of his works. With its rhythmic vibrance, eclectic spirit, openness, and general mood of optimism, Gottlieb's music has the thorough ring of a quintessentially American composer.

In addition to the pieces on this recording, Gottlieb's many large-scale works include *Articles of Faith for*

Orchestra and Memorable Voices; Tea Party, a one-act opera that won both an Ohio State University opera competition and a National Federation of Music Clubs Award; *Monkey Biz'nis; After the Flood*, a musical based on the story of Noah in Genesis; *The Canterville Ghost*, a one-act opera; a piano sonata; a string quartet; *In Memory of ...*, a cantata that won first prize at a Brown University Competition (his first published work); and *Sharing the Prophets—a Musical Happening*. He has also written numerous songs in both art and popular styles, other chamber music for instrumental and vocal combinations, and a large body of synagogue music.

Gottlieb is an authority, author, and lecturer on the influence of Jewish popular, folk, theatrical, and even liturgical music traditions on the rise of American popular music, to which he has devoted many years of study and research. His acclaimed presentations include "From Shtetl to Stage Door" and "The Yiddisha Professor: The Early Songs of Irving Berlin." His lecture-entertainment, "Funny, It Doesn't Sound Jewish," has been presented at venues ranging from the Library of Congress and the Smithsonian Institution to the Village Gate in New York. Gottlieb's recent book (2004) bears the same title, and is subtitled *How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway and Hollywood. Songs of Godlove*, a two-volume set of solos and duets, was also published in 2004.

One of the most outspoken critics of populist inroads into American synagogue music, Gottlieb has been a vocal proponent of reforging a connection between learned cantorial training and aesthetic standards in American synagogues. His biting polemics against the post-1960s and 1970s fashion of replicating guitar-strumming summer-camp song and hootenanny experiences in adult synagogue services—thus

replacing liturgical music more appropriate to the dignity of prayer and the sophistication of the Hebrew liturgy and impeding the continuum of serious liturgical composition—have earned him considerable respect among like-minded colleagues.

Gottlieb's fiftieth birthday was celebrated in 1980 with a gala concert of his music at Merkin Concert Hall in New York, in which fifty musicians participated. Leonard Bernstein, who both performed and spoke, hailed Jack Gottlieb as "one of the most important talents on the American musical scene."

—Neil W. Levin

Program Notes by the Composer

[Editor's Note: The prayer that begins with the liturgical formula *barukh atta adonai* (You are worshiped, Lord) is called a *b'rakha* in Hebrew. In the context of this formula, the term *b'rakha* has no acceptable English equivalent, though it has frequently but erroneously been translated as "blessing." This inadvertently and incorrectly implies that it is in the domain of man to bless God. The term *b'rakha* (plural *b'rakhot*) is therefore herein left in the original Hebrew.—N.W.L.]

THREE CANDLE BLESSINGS (1972)

In 1970, shortly after I completed my *New Year's Service for Young People*, I wrote the first of *Three Candle Blessings*. The simplified musical language that I used for the Rosh Hashana service spilled over into this piece. First performed in the autumn of 1970 at Temple Israel in St. Louis, where I was the music director, it was dedicated to Mary Gallatin, a dear friend and colleague—now deceased—who was

the music director at Temple Emanuel there. Mary and I, along with other community organists and cantors, were founders of the St. Louis Circle of Jewish Music, an organization that embraced all three major branches of American Judaism.

The first *b'rakha* has become one of my most frequently performed pieces—both to my pleasure and to my dismay, since the other two *b'rakhot*, written two years later, have been overshadowed. These were also premiered at Temple Israel, during the 1972–73 season, and were dedicated respectively to Linda Kramer, on the staff of Temple Israel, and to Patti Teper, a friend and local radio personality. I mention these dedications only to point out that the *b'rakha* over the Sabbath candlelighting is—in terms of its requirement—the domain of women, one of the few prayers to be so designated. This lovely ceremony, traditionally performed at home before sunset, has been incorporated into the American Reform Friday evening service in many synagogues. To capture the delicacy of the rite, I was fortunate to be able to use for the cover of the published score an enchanting painting by Harriet Gross, a St. Louis artist, of a young girl looking up at the hands of her mother, who is murmuring the *b'rakha*.

There is a formal design to these three settings in that the first is to be sung by a soprano, the second by an alto and soprano duet, and the last by an alto solo. The midsection duet of the second *b'rakha* is based on a contrapuntal fragment written by Harry Coopersmith, which is found in *The Songs We Sing* (1950), his landmark anthology. The readings, added since the work was composed, are often recited in the Reform rite on Sabbath eve (Numbers 1 and 2); the third is for the Sabbath as well as other holy days. If there is a whiff of the style of Gabriel Fauré in this last piece, I happily plead guilty.



SHALOM ALEIKHEM WITH CANDLE BLESSING (1975)

In traditional Jewish homes on the eve of the Sabbath, just prior to sunset, the *b'rakha* is recited over two candles after they have been lit. As the assemblage gathers around the dinner table, it is also customary to sing *shalom aleikhem*, which inaugurates the Sabbath in the home for the entire household and any invited guests. The text of *shalom aleikhem* belongs to a special category of Sabbath "table songs" or "table hymns" known as *z'mirot shel shabbat*, which are sung both before and after the meal; and it is the first in the traditionally prescribed order of those hymns.

Conjoining the texts of the candlelighting *b'rakha* and *shalom aleikhem* may thus be regarded as a natural alliance, since both serve an inaugural function. Both customs are also practiced in many American Reform synagogues during the actual Friday evening service. The *b'rakha* is not cited in the Talmud, but it does appear in the 9th-century prayerbook, *Seder Rav Amram Gaon*. The custom of two candles or lights is said to derive from the fourth of the Ten Sinaitic Pronouncements [commonly but erroneously translated as the Ten Commandments. Ed.], which mandates Jews both to "remember" and to "observe" the Sabbath.

The *shalom aleikhem* poem is generally ascribed to 17th-century kabbalists in Safed. Something close to folk superstition characterizes the words of this four-stanza hymn, since angels appear to be described—or might be interpreted—as intermediaries between God and man. Indeed, some rabbinic authorities, such as the Vilna Gaon (1720–97), were dubious about its suitability on those grounds, and they originally

objected to parts of it. Others, however, endorsed the practice as a poetic ushering in of the Sabbath peace, and the custom has prevailed.

Shalom aleikhem is based on an allegorical passage in the Talmud (Shabbat 119B) in which a Jew is escorted home from the synagogue on the eve of the Sabbath by two angels—one evil and the other beneficent. If they find no Sabbath peace in the home, the evil angel exclaims, "May it [also] be thus on the next Sabbath!" But if they find the home properly prepared for the Sabbath and infused with the special Sabbath spirit of peace, the beneficent angel then expresses the wish that it also be the same there on the following Sabbath. Even the evil angel is then divinely compelled to give his assent by responding "amen."

This well-known melody for *shalom aleikhem* was composed by Rabbi Israel Goldfarb (1879–1956), who is said to have written it while sitting on a bench near the alma mater statue at Columbia University. It was first published in the volume *Friday Evening Melodies* (1918) and later appeared in Goldfarb's collection *Sabbath in the Home* (1953). Although many songs from the American Yiddish theater—as well as Yiddish labor-oriented and revolutionary songs—eventually achieved anonymous folksong status outside the United States, Goldfarb's melody is one of very few American liturgical tunes to gain standard acceptance and currency abroad. In the popular imagination it nearly swept away all earlier tunes for this poem that were known in America, except among certain Hassidic circles; nor have any subsequent *shalom aleikhem* melodies shaken its predominance. And even where other *shalom aleikhem* melodies are currently part of many family repertoires, such as in England, Goldfarb's is often familiar as well. There is a story about a Jew in India who believed it was a tune handed down from his ancestors.

Although the form of this tune is A-B-B-A, it has sometimes been performed mistakenly as A-B-A-B, a matter that is discussed by Cantor Pinchas Spiro in his article "Israel Goldfarb's Shalom Alechem" (*Journal of Synagogue Music*; xvi, 1980). In his watershed scholarly anthology, *Hebräisch-Orientalischer Melodienschatz* (Hebrew-Oriental Melodies, Leipzig, 1932), musicologist Abraham Zvi Idelsohn erroneously attributed the melody to "S. Goldfarb" (ix, no. 707)—Samuel Eliezar Goldfarb, Israel's brother. Samuel Goldfarb was a liturgical composer and Jewish music educator in his own right, and the brothers did collaborate on other occasions, especially on songsters for synagogue, home, and school use.

In Goldfarb's original tune, the word *elyon* is set exclusively on the supertonic, on which it remains. But I have followed the popular habit, perpetuated by oral transmission, of extending it melodically up a fifth. (That dominant pitch, however, is present in Goldfarb's accompaniment at that point.) To facilitate congregational singing, there are other small notational differences as well.



Gottlieb with conductor Stephen Sturk, 1990



LOVE SONGS FOR SABBATH—Friday Evening Service Celebrating the Holiness of Time (1965)

The ultimate flowering of art music for the American Synagogue occurred in the mid-20th century, due in no small measure to the pioneering efforts of Hazzan David Putterman at the Park Avenue Synagogue in New York City. At Putterman's instigation and under his leadership, prominent or soon-to-be prominent American composers (native as well as European-born émigré)—such as Leonard Bernstein, David Diamond, Jacob Druckman, Morton Gould, Roy Harris, Darius Milhaud, Lukas Foss, and Kurt Weill, as well as some Israeli composers such as Paul Ben-Haim—were commissioned to write either complete Sabbath services or individual prayer settings to be introduced at that synagogue's annual service of new music. For more than twenty-five years, those special services were keenly anticipated by an increasingly curious and musically discerning audience of congregants, as well as by members of the general public.

In 1965, I was privileged to join the roster of those distinguished composers when on May 7 my *Shirei Ahava L'Shabbat* (Love Songs for Sabbath) was given its first performance by Cantor Putterman, with the synagogue choir conducted by Harold Aks, and McNeil Robinson at the organ. It was through me that the supremely gifted Robinson was engaged for this premiere, and he was subsequently hired as the synagogue's full-time organist—a position he holds to this day.

Cantor Putterman was a benevolent taskmaster who insisted that "a service is not a concert." In other words, he pleaded for *gebrauchsmusik* (functional, or practical music). But I resisted and indeed composed

a concert-service, which required extra rehearsals and therefore could be performed only occasionally. This was the largest work I had attempted up until that time, and I was not about to be dissuaded. Consistent with the prestige attached to those annual services, the famous Yiddish theater composer and musical personality Sholom Secunda reviewed the premiere in *The Jewish Daily Forward*:

The more I heard, the more overwhelmed I was by the young composer's talents and his dramatic music and all the more forgot where I was: in a synagogue, or in an opera house? In comparison with the other presentations of the Park Avenue Synagogue, the Gottlieb service is a great achievement and success... this time the music was *echt* and by a gifted composer.

Secunda went on at great length to praise the music as drama, but not as worthy for worship. This of course has always been an ongoing debate in writing music for any liturgy. At the time, however, I believed that if great composers of the past could write works of dimension for the church that were impractical for weekly liturgical use, why couldn't composers write concert-services for the Jewish ritual? Nevertheless, I learned an important pragmatic lesson from the experience, and in later years I came to write more functional synagogue music.

Following the premiere, Cantor Raymond Smolover of the Jewish Community Center in White Plains, New York, persuaded me that the theatricality of the service would be further enhanced by introducing poetic readings as well as a dancer to interpret a few liturgical passages. In May 1966 the work was performed in White Plains in this new version, performed by Cantor Smolover, with Felicia Montealegre (Mrs. Leonard Bernstein) as the reader and choreography by Anna

Sokolow. Thereafter, other performances featured such readers as singer Adele Addison and actress Mildred Natwick.

The most thrilling of those latter-day performances were the ones in May 1967—under joint Roman Catholic–Jewish auspices in a church on the campus of the College of St. Catherine, in St. Paul, Minnesota. The stations of the cross and the altar were covered, for that was, as far as I have been able to determine, the first time a full-length Jewish service was presented in its entirety under such patronage. The artists included Cantor Jacob Goldstein from Temple of Aaron, the combined student choirs of the Colleges of St. Catherine and St. Thomas under the direction of Sister Lucina, a member of the faculty, and others. The event caused much upheaval in the local press, both in favor and against; there was even an ominous telephone call to the participating rabbi's elderly mother, as well as a bomb threat. After all these years, I would like to believe that because of this unique interfaith encounter, the students who participated, now adults, are intolerant of such bigotry when and wherever they encounter it.

In the program booklet for the premiere, I commented that the lines from a poem by the great medieval Spanish-Hebrew poet Yehuda Halevi, which form the spoken text in the *Organ Prelude*, are an expression of what I have tried to convey in the music.

The service is dedicated to the beloved memory of my teacher Max Helfman, a masterly servant of Jewish music and the one who first encouraged me to compose. In the *Mourners' Kaddish* I quote the words of Helfman's setting of Carl Sandburg's poem "Mill Doors." I allude to the melody for two reasons—because the words are about parting and loss, and because of the dedication:

You never come back.

I say good-by when I see you going in the doors,
The hopeless open doors that call and wait ...

In addition to the movements presented on this recording, the remainder of the service comprises the following: *Ma tovu*; *Psalm 96: Shiru ladonai*; *Hashkivenu*; *V'shamru*; *Cantillation Chorale* and *Half-Kaddish*; *Silent Meditation* and *May the Words*; *Vay'khullu*; *Kiddush*; and *V'ananu* and *V'haya adonai*.



SET ME AS A SEAL (1991)

In 1975, I was awarded a grant from the National Foundation for the Arts in order to complete a setting of the entire biblical book Song of Songs, based for the most part on the Jerusalem Bible translation. Since my concept was a hybrid of opera and oratorio, I conceived a so-called "operatorio" and called it *The Song of Songs, Which Is Solomon's*, after the opening lines of the text. The singers include the Shulamite (soprano), the Shepherd (tenor), the King (baritone), and the Daughters of Jerusalem (a women's chorus). The work was written at the MacDowell Colony in Peterborough, New Hampshire, and in three other cities between 1968 and 1976. Various excerpts have been performed since 1969, but the full work has never been produced.

The poetry has often (but not universally) been regarded in terms of spiritual love from a theological perspective. But it may also be understood in terms of physical love—the literal reading. Both views function in my work, either in mutual antagonism or as complementary forces. The role of the Shepherd is identified with idealism, while that of the King

(Solomon) is associated with materialism, symbolizing the erotic aspect. The Shulamite as the beloved requires both the King and the Shepherd, since they represent this dual nature of love. At the end she must choose both of them, which is actualized in *Set Me As a Seal*, during which both men wrap her and each other in *t'fillin* (phylacteries, in the Greek). These consist of two small leather boxes, to each of which is attached a long leather thong. *T'fillin* are a sine qua non of the weekday morning prayers, when one box is wrapped around the forehead and the other is placed on the left arm. Each box contains bits of parchment on which are inscribed four quotations from the Torah. These include the passage from Deuteronomy, "And you shall love the Eternal One, your God, with all your heart, with all your soul and your might"—for which I have used a familiar festive Sephardi melody from the Amsterdam Portuguese tradition. That passage from Deuteronomy and words from Song of Songs are then combined.

Although I am not aware whether anyone else has ever set the complete book, parts of this exotic section of the Bible have long attracted composers, for both its sensual poetry and its inherent drama. During the course of my composing labors, a particular favorite of mine—*Song of Songs* by Lukas Foss—was always in my mind's ear. Therefore I made a conscious effort to do the opposite of what Foss had so beautifully consummated. For example, whereas he set "Awake, O north wind" as if it were a blustery swirl, I turned my setting into a gentle breeze; and whereas his interpretation of *Set Me As a Seal* was austere, I created my piece as a lively dance.

This work is dedicated by a grateful worker in the field of musical art to Dr. Steven F. Horowitz, a compassionate and devoted practitioner in the arts of healing.



SHOUT FOR JOY (1967)

In the late 1960s, when these Psalm settings were written, ecumenicism was very much in vogue, and so they were designed for synagogue or church use, and for either concert or worship venues. For the church version, marked by a cross in the printed score, the texts are distributed in such a way as to compensate for the words of the Doxology ("Glory be..."), which can either conclude each movement if it is presented by itself, or can come at the end of the last Psalm if all three movements are performed as a unit. The synagogue version, however, heard on this recording, is marked by a Star of David in the score. The Psalms are numbered according to the Hebrew system.

The chamber group for the first and third movements consists of brass sextet (with bass trombone), two flutes, organ, and piano. The middle movement is scored for only organ and flutes. These flutes not only offer commentary on the music, they also comment on the text, so that when the choir sings about birds, the flutes employ flutter-tongue technique in imitation of birds' chirping or other communicative sounds; and at the mention of "springs," the flutes imitate rippling waters. The three tuned drums (high, middle, and low) that appear in the first and third settings are intended to convey a sense of excitement, dance, and joy. This is particularly transparent in the final shouts of "amen," where there is a smidgen of aleatoric choice. The choir may select any one of the five pitches of the pentatonic scale (formed by the black keys on the piano), and the pianist is instructed to slap the black keys with his palm and then with his forearm.



PSALMISTRY (rev. 1999)

Psalmistry, a word defined in the dictionary as "the singing of Psalms," is a complete overhaul of a work written in 1971, titled *Family Torah Service*. The revision, accomplished in 1979, retained only two of the Psalm texts from the earlier work; and even these were modified. Musical materials from the 1971 work were used, but only as points of departure. Not only was the instrumentation completely new, but the musical content was drastically altered and expanded in virtually every way. In effect, it became a new composition.

Nevertheless, one significant vestige of the earlier work remains: the occasional utilization of familiar and/or traditional synagogue chant fragments and liturgical melodies, treated unconventionally. These are so stylized and abstracted that for the most part, their synagogue music association may not be apparent. For me, however, these motives and tunes acted as catalysts to the creative process. By the same token, they should have meaning, as unifying elements, for the listening process.

Originally, the music was written to be performed by vocal soloists, with occasional full choral sections. In the most recent revision in 1999, however, which is reflected in this recording, that equation has been reversed, so that now the chorus predominates. The first performance of the full original version was given in October 1980 at Merkin Hall in New York City.

Following this recording of the *Psalmistry* selections, Timothy Koch directed the first live public performance of the revised version with the South Carolina Symphonic Society in October 2001 at the Eastminster Presbyterian Church in Columbia, South Carolina. That concert included additional selections from the work.



Y'VAREKH'KHA (1977)

In Numbers 6:24–26, God tells Moses to instruct Aaron and his descendants to confer the threefold priestly benediction upon all generations. When recited or sung in the context of the concluding part of a synagogue service, this text is sometimes preceded by the invocation “Our God and God of our fathers, bless us with the threefold blessing written in the Torah.” Additionally, each of the three benedictions is affirmed by the congregation by pronouncement of the words *ken y’hi ratzon*—“So may it be His will.”

I have striven to evoke the antiquity of the text by making use of parallel modal harmonies. The a cappella setting was first performed in April 1977 at Temple Beth El, in Great Neck, New York. It is dedicated “in memory of my brother-in-law, Judge Jair Shalom Kaplan.” His middle name, of course, represents the culmination of the benedictions.

—Jack Gottlieb

Texts

THREE CANDLE BLESSINGS

Recited in English; sung in Hebrew

Spoken texts adapted from *Gates of Prayer*

BLESSING NO. 1

Reader:

In every beginning there is darkness.
The darkness of chaos seems eternal,
Yet form emerges: light dawns, and life is born.
In every beginning there is darkness:
The darkness of ignorance, which smothers human dignity;
The darkness of fear, which chokes the creative will;
The darkness of tyranny, which stifles freedom.
The Most High said: Let there be light!

Soloist:

*barukh atta adonai eloheinu melekh ha'olam asher kid'shanu
b'mitzvotav, v'tzivanu l'hadlik ner shel shabbat.*

[You are worshiped, O Lord, our God, King of the universe, who has made us holy through His commandments, and who has commanded us to kindle the Sabbath lights.]

Translation: Rabbi Morton M. Leifman

Reader:

May God bless us with Sabbath joy.

Choir

Amen.

May God bless us with Sabbath holiness.

Amen.

May God bless us with Sabbath peace.

Amen.

BLESSING NO. 2

Reader:

Come, let us welcome *Shabbat* and give thanks for its light.
May our homes shine with the lights of *Shabbat*
And our hearts glow with *Shabbat* joy
This week and every week.

Soloists:

barukh atta ... shel shabbat.

Reader:

May the Eternal One bless us with Sabbath joy.

Choir

Amen.

May the Almighty One bless us with Sabbath holiness.

Amen.

May the Holy One bless us with Sabbath peace.

Amen.

BLESSING NO. 3

Reader:

It has been said:
“You shall keep the flame burning on the altar continually;
It shall not go out....”
In this spirit would we keep alive within us
The flame of faith.
And in this spirit we kindle the *yom tov* light.

Soloist:

barukh atta ... shel shabbat v'shel yom tov.

[You are worshiped ... to kindle the Sabbath and Holy Day lights.]

Reader:

May we be blessed with light.

Choir

Amen.

May we be blessed with joy.

Amen.

May we be blessed with peace.

Amen.



SHALOM ALEIKHEM WITH CANDLE BLESSING

Sung in Hebrew and English

You are worshiped, O Lord, our God, King of the universe, who has made us holy through His commandments, and who has commanded us to kindle the Sabbath lights.

Peace be to you, O messengers of peace,
Messengers of the Most High,
The Holy One blessed is He.

Enter in peace, O messengers of peace,
Messengers of the Most High,
The supreme and eternal King,
The Holy One blessed is He.

Bless me with peace, O messengers of peace,
Messengers of the Most High,
The supreme and eternal King,
The Holy One blessed is He.

Depart in peace, O messengers of peace,
Messengers of the Most High,
The Holy One blessed is He.



LOVE SONGS FOR SABBATH (excerpts)

Recited in English, sung in Hebrew

Translation of texts from the liturgy: Rabbi Morton M. Leifman

ORGAN PRELUDE

Sabbath Peace

Poem: Yehuda Halevi (ca. 1075–1141)

Reader:

How sweet to me the time between twilights,
To see the face of Sabbath, a new face.

O, come with apples, bring ye raisin cakes.
This is my day of rest; my lover, friend.
I sing to Thee, O Sabbath, songs of love....

Translation from the Hebrew by Nina Salaman

The Blessed Match

Poem: Hannah Szenesh (1921–44)

Reader:

Blessed the match that was burned and ignited flames.
Blessed the flame that blazed up in the secret places of the heart.
Blessed the heart that throbbed its last beat in honor.

L'KHA DODI

Cantor and Choir:

REFRAIN:

Beloved, come—let us approach the Sabbath bride
and welcome the entrance of our Sabbath, the bride.

STROPHES 1, 3, 5, 7, 9

God, whose very uniqueness is His essence,
Whose very name is "One,"

Had us hear simultaneously the two imperatives

in His Sabbath commandments:

"Guard the Sabbath," "Remember the Sabbath"—

Two words spoken at Sinai concurrently

Were heard by Israel as one command.

To our one and unique God, and to His name,

Let there be fame, glory, and praise.

[REFRAIN]

Jerusalem, sanctuary of God the celestial King

And temporal capital of human kings,

Rise up from the midst of destruction and ruin.

Enough of your sitting in a valley of tears;

God's great mercy awaits you—

Indeed His mercy awaits you!

[REFRAIN]

Awaken, awaken!

Your light has come.

Arise and shine,

Awake, awake—

Speak a song! Sing a poem!

The glory of the Lord is revealed to you.

[REFRAIN]

Those who plundered you

Will be put to ruin;

Those who devoured you

Will be far, far from you.

Your God will rejoice in you

As the bridegroom is joyful with his bride.

[REFRAIN]

Sabbath, you who are your Master's crown,

Come in peace, in joy, in gladness

Into the midst of the faithful of a remarkably special people.

Come, O Sabbath bride—

Bride, come!

[REFRAIN]

BAR'KHU

Rejoice, O Bridegroom!

Medieval text, poet unknown

Reader:

Rejoice, O bridegroom,
your bliss this assembly shall share, happy in you.
By grace of us all ascend, you and your goodly company.
Rise we, too, to our feet, lovingly to greet you.
One hope is now in all our hearts,
one prayer we utter:
Blessed be your coming in,
blessed be your going forth!

Translation from the Hebrew by Israel Abrahams

Cantor and Choir:

Worship the Lord, to whom all worship is due.
Worshiped be the Lord, who is to be worshipped for all eternity.
Amen.

SH'MA YISRA'EL

Cantor and Choir:

Listen, Israel! The Lord is our God.
The Lord is the only God—His unity is His essence.

ORGAN INTERLUDE

V'ahavta

Deuteronomy 6:5–9; Numbers 15:40

Reader:

You shall love your God with all your heart, with all your soul,
and with all your might. And these words, which I command
you this day, shall be taken to heart. Teach them diligently to
your children, and speak of them when you are at home and
when you are away, when you lie down and when you awaken.
Bind them as a sign upon your hands and place them as symbols
between your eyes. Write them upon the doorposts of your
house.
Do all my commandments that you may remember and be holy
unto your God.

Cantor:

adonai eloheikhem
[The Lord your God]

Choir:

emet
[True]

MI KHAMOKHA

Then Sang Moses

Exodus 15:1–2

Reader:

I will sing unto God, for You have triumphed gloriously.
Horse and rider You have hurled into the sea.
God is my strength and song, You are my salvation.
This is my God [whom I will glorify],
My father's God who shall be exalted.

Reader:

Who is like unto You, among the mighty?
Who is like unto You, glorious in holiness?
Fearful in praises? Doing wonders?

Choir:

mi khamokha ba'elim adonai,
mi kamokha ne'ddar bakodesh,
nora t'hillot ose fele.

[Who is comparable among the mighty to You, O Lord?
Who can equal the magnificence of Your holiness?
Even to praise You inspires awe, You who perform wondrous
deeds.]

Reader:

Your children saw Your majesty
and You parted the sea before Moses.

Cantor:

mal'khat'kha ra'u vanekha,
boke'a yam lif'nei moshe.

[Your children witnessed Your majesty, looking on as You parted
the sea in their presence and in the presence of Moses.]

Reader:

"This is my God!" they shouted.

Choir:

ze eili!
[“This is my God.”]

Cantor:

anu v'am'ru.
[They sang, and repeated]

Reader:

You shall reign forever.

Choir:

adonai yimlokh l'olam va'ed.
[“The Lord shall reign for all eternity.”]

Reader:

And it is said: “Indeed, the Mighty One delivered Jacob
and rescued him from a strong power.”

Cantor:

*v'ne'emar, ki fada adonai et ya'akov,
ug'alo miyyad hazak mimmenu.*

[And it has been said in Scripture: "For the Lord has rescued Jacob and liberated him from a most powerful foe."]

Reader:

Blessed are You, O God

Cantor:

barukh atta adonai

[You are worshiped, O Lord]

Reader:

Blessed are You, O God, and blessed is Your name.

Choir:

barukh hu uvarukh sh'mo.

[He is worshiped, and his name is worshiped.]

Reader:

Redeemer of Israel.

Cantor:

ga'al yisra'el

[You who redeemed Israel.]

Choir:

Amen.

MOURNERS' KADDISH**Autumn Day**

Poem by Rainer Maria Rilke (1875–1926)

Reader:

Lord, it is time. The summer was too long.
Lay now Thy shadow over the sundials,
and on the meadow let the wind blow strong.

Bid the last fruit to ripen on the vine;
allow them still two friendly southern days
to bring them to perfection and to force
the final sweetness in the heavy wine.

Who has no house now will not build him one.
Who is alone now will be long alone,
will waken, read, and write long letters
and through barren pathways up and down
restlessly wander when dead leaves are blown.

Translation from the German by C. F. MacIntyre

yitgaddal v'yitkaddash

[May God's great name be even more exalted.]

Meditation on Communion with God

Poem by Yehuda Halevi (ca. 1075–1141)

Speaker:

My thought awakened me with Thy name,
Upon Thy boundless love to meditate;
Whereby I came the fullness of the wonder to perceive,
That Thou a soul immortal shouldst create
To be embound with this, my mortal frame.

I sought Thee whilst I dreamed;
And lo, Thy glory seemed
To pass before me; as, of old, the cloud
Descended in his sight, who heard
The music of Thy spoken word.
Then from my couch I sprang, and cried aloud:
"Blest be Thy glorious name!"

Translation from the Hebrew by Solomon Solis-Cohen

ADON OLAM

Sung in Hebrew

Choir:

Lord of the world, who reigned 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 rock upon whom I rely in time of distress and sorrow.
He is my banner and my refuge,
The "portion in my cup"—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.

ORGAN POSTLUDE**Y'varekh'kha****Reader:**

y'varekh'kha adonai v'yishm'rekha,

May God bless you and keep you.

ya'er adonai panav elekha vihuneke.

May the face of God shine upon you.
yissa adonai panav elekha,
May God's countenance be lifted up unto you.
v'yasem l'kha shalom,
And give you peace.

Choir: Amen.



SET ME AS A SEAL

Sung in English

Songs of Songs 8:6

Set me as a seal upon your heart,
Set me as a seal upon your arm;
for love is strong as death,
for jealousy is cruel as the grave.
The power of love is a burning flame of God.

Deuteronomy 6:5-9

And you shall love the Eternal One, your God, with all your heart,
with all your soul and might. And these words which I command
you this day shall be upon your heart; and you shall teach them to
your children, and you shall speak of them when you are resting
in your house, when you are walking by the way, when you lie
down, and when you rise up. And you shall bind them as a sign
upon your hand, and they shall be frontlets between your eyes.
And you shall write them on the doorposts of your house, and
upon your gates.

Songs of Songs 8:7

Many waters cannot quench love,
nor can torrents drown it.



SHOUT FOR JOY

Sung in English

1. PSALM 95:1-7

Come, let us sing unto the Lord,
Let us make a joyful noise
Unto the rock of our salvation!
Come, let us greet Him with thanksgiving,
Let us shout for joy with psalms to Him.
For the Lord is a great God,
And a great King above all kings.
In His hand are the depths of the earth,
And the height of the mountains are His also.
The sea is His, and He made it;
And His hands formed the dry land,
And He formed it.
Come, let us bow down and bend the knee;

Let us kneel before the Lord our maker,
For He is our God:
And we are the people of His pasture,
And the flock of His hand.
Today if you would only listen to His voice.

2. PSALM 84

How lovely are Your dwelling places,
Lord God of Hosts.
My soul is longing and yearning for the courts of the Lord:
My heart and my flesh sing out for joy,
Sing out to God, the living God.
The sparrow has found a home,
And the swallow a nest for herself
Where she may lay her young by Your altars,
You are Lord of Hosts,
My King and my God.
They are happy who dwell in Your house;
Forever singing Your praise.
They are happy whose strength is in You,
In whose hearts are the roads to Zion.
As they go through the bitter valley,
They make it a place of springs;
The autumn rain covers it with blessings.
They walk with ever growing strength,
They will see the God of gods, in Zion.
They walk with ever growing strength!
Lord God of Hosts,
Hear my prayer;
Give ear, O God of Jacob.
Turn Your eyes, O God, our shield;
Look upon the face of Your anointed.
One day within Your courts is better than a thousand elsewhere.
I had rather stand at the threshold of the house of my God
Than to dwell in the tents of the wicked.
For the Lord God is a sun and shield;
He gives us His favor,
He gives us His glory.
No good thing will He withhold from them that walk,
That walk uprightly.
Lord of Hosts,
Happy the man who trusts in You, in You.

3. PSALM 81: 2-6

Sing joyfully to God our strength;
Acclaim the God of Jacob.
Take up a melody and sound the timbrel,
The pleasant harp, and sound the lyre.
Blow the trumpet at the new moon,
At the full moon, on our solemn feast day.
For it is a statute in Israel,
An ordinance of the God of Jacob,
Who made it a decree for Joseph

When he came forth from the land of Egypt.
Sing aloud unto God, to God our strength,
Unto the God of Jacob.
Make a joyful noise unto God!
Amen!



PSALMISTRY (excerpts)

Sung in English

I. PRAISES

Psalm 150

Praise the Lord!
Praise God in His sanctuary;
Praise Him whose power the heavens proclaim.
Praise Him for His mighty deeds;
Praise Him for His surpassing greatness.
Praise Him with trumpets;
Praise Him with harp and lute.
Praise Him with drums and dancing.
Praise Him with strings and pipe.
Praise Him with cymbals sounding;
Praise Him with cymbals resounding.
Let everything that lives and breathes praise the Lord.
Praise the Lord!

Psalm 100

Sing unto the Lord all the world!
Worship the Lord with joy!
Come before Him with happy songs!
Never forget that the Lord is God.
He made us, and we belong to Him;
We are His people, we are His flock.
Go within His gates giving thanks,
Enter His courts with songs of praise.
Give thanks to Him and bless His name!
The Lord is good; His love is eternal
And His faithfulness lasts forever.

Psalm 133

How wonderful it is, how pleasant,
For brothers to live in harmony!
It is like the precious anointing oil
Running down the head and beard of Aaron
Down to the collar of his robes.
It is like the dew on Mount Hermon,
Falling on the hills of Zion.
That is where the Lord has promised His blessing.
Life that never ends.

II. MYSTERIES

Psalm 146:1-4

Hallelujah!
Praise the Lord, my soul.
I will praise the Lord all my days.
I will make music to my God,
While I live, I will make music.
Put no trust in human leaders;
No human being can save you.
When they die, they return to the dust;
On that day all their plans come to nothing.

Psalm 23

The Lord is my shepherd, I shall not want.
He makes me lie down in green pastures,
He leads me beside the still waters.
He restores my soul.
He leads me in right paths for the sake of His name.
Even when I walk in the valley of the shadow of death,
I shall fear no evil, for You are with me;
With rod and staff You comfort me.
You have set a table before me
in the presence of my enemies;
You have anointed my head with oil; my cup overflows.
Surely goodness and mercy shall follow me all the days of my
life,
And I shall dwell in the house of the Lord forever.

III. JUBILATIONS

Psalm 98:4-9

Sing for joy to the Lord, all the earth;
Praise Him with songs and shouts of joy!
Sing praises to the Lord!
Play music on the harps!
Blow trumpets and horns,
And shout for joy to the Lord, our King.
Roar, sea, and every creature within you;
Sing, earth, and all who live on you!
Clap your hands, you rivers;
Clap your hands, you hills,
Sing together with joy before the Lord!
Because He comes to rule the earth.
He will rule the peoples of the world
With justice and fairness.

Psalm 113

Praise the Lord!
You servants of the Lord, praise His name!
His name will be praised now and forever.
From the east to the west, praise the name of the Lord!
The Lord rules over all nations;
His glory is above the heavens.

There is no one like the Lord our God.
He lives in the heights above.
But He bends down to see the heavens and the earth.
The poor He raises from the dust;
He lifts the needy from their misery
And makes them companions of princes, the princes of his
people.
He honors the childless wife in her home;
He makes her happy by giving her children.
Hallelujah!

IV. WONDERMENTS

Psalm 24:1-6

The earth is the Lord's, and all its fullness,
The world and all who dwell there.
For He has laid its foundation in the depths of the sea,
And established it upon the oceans.
Who has the right to go up the Lord's mountain?
And who may enter His holy temple?
Those with clean hands and pure hearts,
Who never speak with malice,
Who never swear deceitfully.
They shall receive blessings from the Lord,
And justice from God, their Helper.
Such are the people who turn to Him,
Who seek the presence of the God of Jacob.

Psalm 24:7-10

Lift up your heads, O gates!
Lift yourselves up, O ancient doors!
That the King of Glory may come in.
Who is this great King?
He is the Lord,
He is strong and mighty,
He is victorious in battle.
Lift up your heads, O gates!
Lift yourselves up, O ancient doors!
That the King of Glory may come in.
Who is this King of Glory?
The Lord of Hosts is the King of Glory.
Sela!

V. ENVOI

Psalm 121

I will lift up my eyes to the mountains:
From where shall my help come?
My help shall come from the Lord,
Who made heaven and earth.
May He never allow you to stumble,
He who keeps you is always awake.
The Protector of Israel
Never dozes nor slumbers.
The Lord will protect you.

He is your shade,
At your right side He stands.
The sun shall not hurt you by day,
Nor the moon by night.
The Lord will protect you from all dangers,
And keep you safe.
He will guard you as you come and go,
From this time forth and forever!



Y'VAREKH'KHA

Sung in Hebrew

Translation by Rabbi Morton M. Leifman

Our God and God of our fathers, bless us with
the threefold blessing written in the Torah:
"May the Lord bless you and guard you.
(So may it be His will.)
May the Lord make His face shine on you,
and be gracious to you.
(So may it be His will.)
May the Lord turn His face toward you
and give you peace."
(So may it be His will.)



About the Performers



New York City native **TOVAH FELDSHUH** made her professional debut in 1971 at the Tyrone Guthrie Theater in Minneapolis in *Cyrano de Bergerac*, and her Broadway debut two years later in the musical version of the Rostand play. For her work on the New York stage—from *Yentl* (1975) to *Sarava!* (1978) to *Lend Me a Tenor* (1989) and *Golda's Balcony* (2003)—Feldshuh has won four Tony nominations for Best Actress, four Drama Desk awards,

four Outer Critics Circle awards, and the Obie and Theater World awards. In 2000 she starred off-Broadway as Tallulah Bankhead in a piece she wrote called *Tallulah Hallelujah!*, chosen as one of the ten best plays of the year by *USA Today*. She made her cabaret debut at the Algonquin Oak Room with her act *Tovah: Crossovah! From Broadway to Cabaret*, and she made a world tour with her one-woman show *Tovah: Out of Her Mind!* (1999). For television, she received an Emmy nomination for *Holocaust* and played the role of Katharine Hepburn opposite Tommy Lee Jones in *The Amazing Howard Hughes*. For her charity work, Feldshuh has

been honored with the Eleanor Roosevelt Humanities Award, Hadassah's Myrtle Wreath, and the Israel Peace Medal. *Golda's Balcony*, which won the Lucille Lortel award for Best Actress Off-Broadway, moved to Broadway and received the Drama Desk award for Best Solo Performance.



Brooklyn-born baritone **ROBERT PAUL ABELSON** is a noted cantor and cantorial teacher within the Reform movement, and he has achieved recognition as a concert and opera performer and song recitalist. For many seasons a member of the New York City Opera, his orchestral appearances have included the Philadelphia and Dallas symphony orchestras and the Mostly Mozart Festival at Lincoln Center. Abelson has always shown a special devotion to Yiddish song, art and theatrical, having studied under the distinguished Yiddish art-song composer Lazar Weiner. He has been an active performer in film, television, and theater, especially in Yiddish productions. Abelson received his cantorial investiture from the School of Sacred Music of Hebrew Union College—Jewish Institute of Religion, in New York, where he has served on the faculty for many years. He is the cantor of Temple Israel in New York and a member of the American Conference of Cantors.



CHERYL BENSMAN ROWE, soprano, has sung in premieres of works by Steve Reich, Ingram Marshall, Michael Torke, and William Bolcom, and she has performed with the New York Philharmonic and the Israel Philharmonic, among many others. A former member of the Waverly Consort and the Western Wind Vocal Ensemble, she has also performed with the Folger Consort, the Smithsonian Chamber Ensemble, and

the Pomerium Musics. A Grammy award winner in 1999, she is codirector, with Paul Rowe, of the Madison Early Music Festival.

Mezzo-soprano **KIRSTEN CHAVEZ** won the Metropolitan Opera national council grand finals in 1999 and the prestigious Jensen Foundation competition for opera singers in 2001. She sings with the New York City Opera and many other notable opera companies in the United States and abroad.

Tenor **KARL DENT**, born in Houston, Texas, received his master's degree in vocal performance from the University of North Texas. Dent performs extensively in oratorio, concert, and recital. He has appeared with the New York Philharmonic and the symphony orchestras of San Francisco, Houston, San Antonio,



and Washington, D.C., as well as in opera. He was a soloist in the late Robert Shaw's Atlanta Symphony recording of Rachmaninoff's *The Bells*, which won the Grammy as Best Choral Recording for 1997, and he sang in Shaw's Atlanta recording of Janáček's *Glagolitic Mass*, which received a Grammy nomination for Best Choral Recording in 1990. Dent is artist-in-residence and associate professor of music

at Texas Tech University, in Lubbock.

Tenor, composer, and arranger, **NEIL FARRELL** is one of New York City's most diversified singers. As a regular member of Pomerium, the New York Virtuoso Singers, Voices of Ascension, and Musica Sacra, he moves from style to style, singing early to contemporary music, including works by Milton Babbitt and Charles Wuorinen. Farrell's compositions have been performed by the Choir of St. Ignatius Loyola, for whom many of them were written.

RACHEL GOTTLEB serves the pulpit of Temple Beth El in Bloomfield Hills, Michigan. Committed to performing new works, she was the soprano soloist in premieres of *Ever Since Babylon* and *Reconciliation* by Samuel Adler, as well as *Leave Song* by Steve Ricks, featured at the 2000 conference for the Society of Composers. Gottlieb received a master of music degree in voice performance from University of Michigan, with degrees from Eastman School of Music and Interlochen Arts Academy.

Soloist, recitalist, and chamber music collaborator, violinist **JOHN HASEPIL GILBERT** performs regularly throughout the United States and Europe. A frequent interpreter of contemporary music, in 2002 he gave the world premiere of the Violin Concerto by Colorado composer Peter Fischer. Appointed to the faculty of the Texas Tech University School of Music as artist-performer and professor of violin in 1995, he is concertmaster of the Lubbock Symphony Orchestra, and he has been a member of the BRAVO! Summer String Institute faculty since 1991. He studied at the University of Minnesota, Louisiana State University, the Yale School of Music, the Eastman School of Music, and the Aspen Music School.

Pianist **CLINTON BARRICK** is director of programming at KOHM-FM, the classical music NPR/PRI radio station of Texas Tech University. He is also a staff accompanist for the T.T.U. School of Music, where he plays for the University Choir and performs recitals with faculty and select students. He has performed throughout the United States, Great Britain, continental Europe, and the Middle East. He made his Carnegie Hall debut in 1998.

MARGERY DODDS has served as accompanist for the Illinois Symphony Chorus and Opera Theatre of Springfield, Illinois. She holds a master of sacred music degree from Union Theological Seminary in New York City.

Organist **HARRY HUFF** studied at the North Carolina School for the Arts and at Yale University. He has been the director of music for Calvary Episcopal Church in Gramercy Park since 1984.

LISA ROGERS is assistant professor of music at Texas Tech University, where she received her B.M.E. and M.M. degrees, and she is currently pursuing the D.M.A. degree from the University of Oklahoma. She is a percussion section member of both the Lubbock and Roswell (New Mexico) symphony orchestras, and she performed for several years with the Oklahoma Panhandlers, the first independent steel drum band in Oklahoma.

The twenty-six-member **CAROLINA CHAMBER CHORALE**, based in Charleston, South Carolina, was founded in 1999 and debuted to critical acclaim with two programs at the 2000 Piccolo Spoleto Festival. Its first commercial recording, *The Unicorn, the Gorgon and the Manticore*, featured Gottlieb's *Presidential Suite* as well as music by Gian Carlo Menotti and R. Murray Schafer. Timothy Koch is the Chorale's founder and music director.



The **SOUTHERN CHORALE** is the vocal ensemble of the University of Southern Mississippi, Hattiesburg, performing frequently throughout the United States and Europe. In 1996 it performed at the Prague Spring Festival, the Legnica Festival in Poland, and in Leipzig at the Thomaskirche (St. Thomas). In 1998 the chorale made a tour of the United States East Coast that culminated in a performance at New York's Avery Fisher Hall. This ensemble has also performed with the New Orleans Philharmonic, the Illinois Symphony, the Mississippi Symphony, and other orchestras.



TIMOTHY KOCH, a champion of contemporary choral music, studied at Wesleyan University, the University of Illinois, and the Eastman School of Music. From 1994 to 1999 he was director of choral activities and opera at the University of Southern Mississippi, and he made his European debut in 1996 at the Prague Spring Festival. Koch has been music director of the Syracuse

University Orchestra, the Eastman-Rochester Chorus, and the Illinois Symphony Chorus. He also served as music director of the South Carolina Symphonic Chorale in Columbia, the Carolina Chamber Chorus in Charleston, and the Carolina Master Chorale in Myrtle Beach.

The **NEW YORK MOTET CHOIR** was founded in 1976 by conductor Stephen Sturk and was active in the New York metropolitan area until 1991, when Sturk moved to San Diego. Performing in venues throughout the city, the motet premiered more than seventy new compositions, some of which were commissioned by its director.

Conductor **STEPHEN STURK** is executive director of the Pacific Academy of Ecclesiastical Music (PACEM) and composer-in-residence at St. Paul's Episcopal Cathedral in San Diego. He is also a cofounder and conductor of Cappella Gloriana, a professional choral ensemble, founded in 1996 in San Diego. From 1993 to 1997 he served on the faculty of the University of San Diego, where he was director of the Choral Scholars Program. Prior to coming to California, in 1991, Sturk was music director of the New York Motet Choir and associate conductor of the choirs at the Cathedral Church of St. John the Divine. From 1980 to 1983 he was director of The Julliard Singers at The Julliard School. He is also a nationally recognized composer of church music.

The highly regarded **CHOIR OF TEXAS TECH UNIVERSITY** in Lubbock has appeared at numerous regional and national music conventions. In 1998 the seventy-member ensemble took part in a concert at New York's Lincoln Center, and recently it was invited to perform for the Association of British Choral Directors, in York.



KENNETH DAVIS, professor and director of the humanities program in the Honors College at Texas Tech, was director of choral activities in the School of Music from 1989 to 2000, during which time he conducted the University Choir, the Madrigal Singers, and the Lubbock Chorale. A native of Houston, Davis is a graduate of Georgia State University, the University of Tennessee, and the Eastman School of Music. He studied with Roger Wagner and in 1990 sang with the Robert Shaw Festival Singers in France.

JACK GOTTLIEB (b.1930)

Three Candle Blessings (1972)

Publisher: Theophilous Music, Inc.

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

Reading Recording: Clinton Recording Studio, New York, NY, May 2002

Recording Producer: David Frost

Recording Engineer: Robert Rapley

Assistant Recording Engineer: Amanda Aronczyk

Reading Recording Engineer: Tom Lazarus

Editing Engineers: Tim Martyn, Marc Stedman

Recording Project Managers: Richard Lee, Paul Schwendener

Shalom Aleikhem with Candle Blessing (1975)

Publisher: Theophilous Music, Inc.

Recording: Union Theological Seminary, New York, NY, October 1990

Recording Producer: Michael Leavitt

Recording Engineer: Mikhail Liberman

Love Songs for Sabbath (excerpts) (1965)

Publisher: Theophilous Music, Inc.

Recording: First United Methodist Church, Lubbock, TX, October 1999

Reading Recording: Clinton Recording Studio, New York, NY, May 2002

Recording Producer: David Frost

Recording Engineer: Tom Lazarus

Editing Engineer: Marc Stedman

Recording Project Managers: Richard Lee, Paul Schwendener

Set Me As a Seal (1991)

Publisher: Theophilous Music, Inc.

Recording: First United Methodist Church, Lubbock, TX, October 1999

Recording Producer: David Frost

Recording Engineer: Tom Lazarus

Recording Project Manager: Richard Lee

Shout for Joy (1967)

Publisher: Theophilous Music, Inc.

Recording: Union Theological Seminary, New York, NY, October 1990

Recording Producer: Michael Leavitt

Recording Engineer: Mikhail Liberman

Psalmistry (excerpts) (rev. 1999)

Publisher: Theophilous Music, Inc.

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

Recording Producer: David Frost

Recording and Editing Engineer: Marc Stedman

Recording Project Manager: Neil Levin

Y'varekh'kha (1977)

Publisher: Theophilous Music, Inc.

Recording: Union Theological Seminary, New York, NY, October 1990

Recording Producer: Michael Leavitt

Recording Engineer: Mikhail Liberman

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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, Paul Bliese, Johnny Cho, Cammie Cohen, Jacob Garchik, Stephanie Germeraad, Ben Gerstein, Jeff Gust, Scott Horton, Jeffrey Ignarro, Ernst Dieter Janotka, Brenda Koplin, Joshua Lesser, Adam J. Levitin, Tom Magallanes, Sabrina Meier-Kiperman, Eliyahu Mishulovin, Gary Panas, Nikki Parker, Armin Rafiee, Jill Riseborough, Jonathan Romeo, Manuel Sosa, Carol Starr, Matthew Stork, Brad Sytten, Boaz Tarsi, Jessica Yingling, and Julie Zorn.

Special recognition is due composer Michael Isaacson who served as a catalyst to the Archive's creation, and collaborated with the Milken Family Foundation in its work during the Archive's early years.

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