

Cover Art

GERSHON KINGSLEY

A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



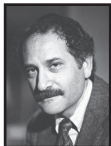
Dispersed over the centuries to all corners of the earth, the Jewish people absorbed elements of its host cultures while, miraculously, maintaining its own. As many Jews reconnected in America, escaping persecution and seeking to take part in a visionary democratic society, their experiences found voice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

My personal interest in music and deep abiding commitment to synagogue life and the Jewish people united as I developed an increasing appreciation for the tremendous diversity of music written for or inspired by the American Jewish experience. Through discussions with contemporary Jewish composers and performers during the 1980s, I realized that while much of this music had become a vital force in American and world culture, even more music of specifically Jewish content had been created, perhaps performed, and then lost to current and future generations. Believing that there was a unique opportunity to rediscover, preserve, and transmit the collective memory contained within this music, the Milken Archive of American Jewish Music was founded in 1990.

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

Lowell Milken
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.



Gershon Kingsley



VOICES FROM THE SHADOW (1997)

1. Ver zenen mir?	2:59
2. Eyner aleyñ	3:54
3. Come to Me	2:17
4. Bombardiers	2:21
5. My number Is 434	1:49
6. Ich möchte gerne ...	1:25
7. Kindermärchen	0:43
8. Theresienstädter Kinderreim	1:26
9. Ein Brot	1:21
10. The Butterfly	2:12
11. Shlof mayñ kind	3:40
12. Jeu d'enfant	1:40
13. Na swojskã nutę	1:45
14. Di eybike trep	1:46
15. Segen der Nacht	2:30
16. Shpalt zikh Himl!	1:44
17. Máj 1945	2:09
18. Finale (Ver zenen mir—reprise)	1:18

JAZZ PSALMS (1966)

19. Hashkivenu	8:07
20. Yism'hu	4:18

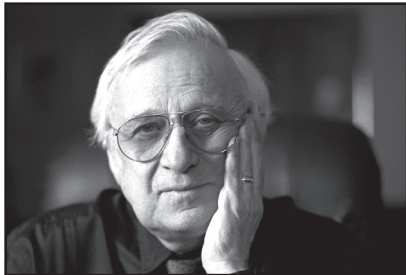
SHABBAT FOR TODAY (excerpts) (1968)

21. Bar'khu	2:23
22. Sh'ma yisra'el	1:52
23. Mi khamokha	2:28
24. V'sham'ru	1:57
25. May the Words of my Mouth	1:56
26. S'u sh'arim	1:57

SHIRU LADONAI (excerpts) (1970)

27. L'kha dodi	5:17
28. Hashkivenu	3:35
29. Silent Devotion and Yih'yu l'ratzon	2:39
30. Vay'khullu	1:04
31. Kiddush	2:49

⚡ About the Composer



"Chaos versus organization" is how **GERSHON KINGSLEY** (b. 1922) once described his overall artistic approach, which he has applied to a diverse array of musical genres. Perceiving his own creative world as one in which "Mozart dances with the Beatles and Carl Jung struggles to reconcile the opposites of our human soul," he has focused equal energy on both secular and religious theatrical or theatrically oriented works. He has also achieved extraordinary success in the commercial field as a composer for radio, television, and motion pictures, earning an Emmy for *New Voices in the Wilderness* as well as two Clio awards—the advertising industry's highest mark of recognition. Indeed, despite numerous major works to his credit, Kingsley is probably still best known to many as the composer of the international hit song "Popcorn," first released in 1969 as part of a Kingsley solo LP album entitled *Music to Moog By*. "I have always been sitting between two chairs in my music," the composer has reflected. "I try to bring classical and pop together."

Born Goetz Gustav Ksinski in Bochum, Germany, Kingsley spent most of his childhood in Berlin, where, when he was sixteen, his response to the increasing persecution after 1933 under the National Socialist regime was to join the Zionist youth movement. He went to a training **8.559435**

camp in Hamburg that was at least partially funded by American Zionist organizations, where young, idealistic boys and girls were prepared for the tasks of rebuilding a Jewish homeland in Palestine. Following *Kristallnacht* (*Reichskristallnacht*), the national pogrom throughout the Third Reich on 9 November 1938, he went with a group of fifty young veterans chosen from the Hamburg Zionist youth camp to begin a new life in Palestine. This group was on one of the last sealed trains from Berlin to Italy, from where they sailed for Haifa. Kingsley's parents tried unsuccessfully to obtain visas for themselves for the United States, and eventually they found their way there only via Cuba and various South American ports.

Under the sponsorship of an American Jewish foundation, Kingsley spent two years on a Labor Zionist kibbutz, where, in addition to working the fields and learning agriculture, he taught himself to play piano and began studying orchestral scores he had brought from Germany. As his musical interests solidified and he sought more formal instruction with a view toward professional goals, he decided to abandon the kibbutz, and he left on his own for Jerusalem. There, sometimes interrupted by auxiliary military service that included guarding against Arab marauders at another kibbutz, he studied at a conservatory. He also played jazz in Tel Aviv and Jerusalem in a band with four Arab musicians. In 1946 he emigrated to the United States and, after a short stay in New York, went to Los Angeles, where his first employment was as an organist in a Reform synagogue. "They asked me to write a small liturgical setting—for *bar'khu* or *sh'ma*," he recalled more than fifty years later, "so I became a 'Jewish composer' by default!" That was the first of his many liturgical compositions. Meanwhile, he earned a degree from the Los Angeles Conservatory (now the California Institute of Arts), performed in supper clubs, and began conducting for summer stock theater productions. He went on to establish himself as a theatrical conductor, eventually directing music for the Joffrey Ballet, for Josephine Baker, for the highly acclaimed television special *The World of Kurt Weill* starring Lotte Lenya, and for a number of Broadway

shows. As a staff arranger for Vanguard Records, he arranged and orchestrated for major artists, including Jan Peerce, who engaged him as his accompanist for American and European concert tours.

In 1948 Kingsley spent a summer in residence 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 Helfman (1901–63), one of the seminal figures in Jewish music in America. The program there provided a rich and exciting forum for Jewish arts by bringing established Jewish musicians, dancers, and other artists of that period together with college-age students in an effort to broaden their creative horizons in the context of contemporary Jewish expression. Young musicians, for example, were able to benefit from interaction with such composers as Mario Castelnuovo-Tedesco, Julius Chajes, Eric Zeisl, and Heinrich Schalit. New artistic possibilities that Kingsley had encountered in Palestine—inherent in the modern Jewish cultural consciousness ignited by the Zionist ideal and its enterprise of national restoration and rejuvenation—were expanded and reinforced for him. Among other students in residence during the institute's five-year existence were such future distinguished composers as Yehudi Wyner, Charles Davidson, Jack Gottlieb, Simon Sargon, and Ray Smolover—all of whom have acknowledged the powerful impact of that experience. Like so many other alumni of the Arts Institute as well as the camp, Kingsley has always credited Helfman with exerting a lasting influence on his own musical course and with inspiring him to explore the aesthetic as well as dramatic possibilities of the Hebrew language.

In the late 1960s, encouraged by that period's nearly rebellious road to the relaxation of traditional formal expectations and restraints, as well as by the heightened sense of receptivity to vibrations of contemporaneous youth-oriented popular culture that the political and social climate of the '60s fostered in some American

synagogue circles, Kingsley began to devote serious attention to expanding the boundaries of synagogue music. He became widely recognized for his use of contemporary popular and even quasi-commercial idioms in liturgical contexts, and his name became linked—perhaps disproportionately—to the then experimental and revolutionary reliance on synthesized electronic sounds in the search for new modes of expression in Jewish worship. In addition to the liturgical works represented on this recording, he has written many other sacred and quasi-sacred ones, some of which he characterizes as “scenic cantatas.” Among these are *A Prophet's Song of Love; What Is Man?; Simcha; Friday of Thanksgiving; They Never Had a Chance to Live*, a Holocaust-related dramatic musical presentation based on the poetry of a young Jewess whose murder in a concentration camp at the age of eighteen represents in this work the one million Jewish children slaughtered by the Germans; *The Fifth Cup*, a staged Passover seder that has been broadcast nationally, in which the ritual foods are represented by corresponding songs; *The Flood According to Ham*; and *The Letter to the Russian Pharaohs*, an interpretation of a Sabbath eve service from modern Israeli-Hassidic perspectives. His popular choral anthem *Shepherd Me, Lord* (with lyrics by a cantor) generated nearly two million sheet music sales to southern Baptist congregational choirs, who were attracted to its gospel style.

Kingsley's increasing immersion in synthesized music dates coincidentally to the 1960s as well, when he became enchanted with the intriguing array of seemingly endless fresh aural possibilities of the new electronic medium, and with the unprecedented degree of control it appeared to afford composers. Electronic music—which should be understood as a technical tool and an expressive medium, as well as a technique, but neither as a genre nor as any specific musical type or style—refers both to electronically generated and acoustic sounds (whether from musical instruments, from nature, or from any other nonelectronic sound source) that are collected and then modified and manipulated electronically. These

sounds are assembled into an ordered sonic format by means of magnetic tape or, more commonly today, with computer editing software. The resulting piece can be offered to its audience either in fixed prerecorded mode or by live performance (for example, on programmed modules, keyboards, or computers). In either mode, the electronically synthesized or manipulated sounds can, if the composer chooses, also occur in combination with unmanipulated traditional musical instruments. In principle, electronic music can embrace all genres or types—commercial, popular, or “classical” art music.

In 1966 Kingsley was introduced to tape splicing and looping techniques by the French composer Jean-Jacques Perrey, and they collaborated on an experimental album entitled *The In Sound from the Way Out*, which combined those techniques and sounds with others produced by live studio musicians. The album scored an immediate success with the advertising industry. Kingsley acquired one of the first commercially available and now legendary Moog synthesizers, designed by Robert Moog in collaboration with composers Herbert A. Deutsch and Walter Carlos. “It looked like a telephone switchboard,” Kingsley later reminisced, “and I got hooked on it; I had to get to know it.” The album, *Kaleidoscopic Visions*, which exposed the potential of the Moog synthesizer, contained one of Kingsley’s earliest electronic pieces, *Baroque Hoedown*, which is still featured as part of the accompaniment for the Main Street Electrical Parade at Disneyland and Disney theme parks. By the late 1960s, following the success of Carlos’s LP recording *Switched on Bach*, which was recorded completely with the use of Moog synthesizers, the Moog had already become an important instrument for commercial and commercially popular music, used in the pop world by such celebrities as the Beatles and Mick Jagger. Kingsley made use of it for everything from classical to pop, from commercial jingles to theater and even religious music. During most of the time Kingsley was writing for the Moog, there were probably fewer than 300 synthesizer installations in the United States. He came to view electronic music as the “bridge between ‘serious’ and ‘nonserious’ music,”

and in 1970 he founded the First Moog Quartet—a four-keyboard ensemble. That same year, it gave the first-ever live electronic music concert at Carnegie Hall as a full evening, presented by the adventurous impresario Sol Hurok. The program that evening, which Kingsley describes as “from the sublime to the ridiculous,” included arrangements for Moog of Rossini’s *Wind Quartet* no. 1, Bach’s G-minor fugue from *The Well-Tempered Clavier*, songs of Lennon and McCartney and Simon and Garfunkel—and, of course, the hit “Popcorn,” which became the quartet’s standard encore number on its national tour of colleges and universities. That Carnegie Hall concert inspired Arthur Fiedler, the conductor of the Boston Pops Orchestra, to commission Kingsley’s *Concerto Moogo* for synthesizer quartet and symphony orchestra, which was premiered at Symphony Hall in Boston in 1971 and televised nationally.



Kingsley conducts the Moog Quartet, 1971

Kingsley was attracted to electronic music not only for the uncharted and potentially infinite territory of its new sonic world, nor merely for its newness or its place in the avant-garde, to which he nonetheless aspired. Equally important for him was the control it promised a composer, at least in theory, over the final product heard by an audience. Ideally, this could pertain to all aspects of the actual realization of a composer's ideas and intentions after the completion of a piece "on paper," without having to rely on unrelated or separate performers. He relayed his enthusiasm in a 1970 CBS radio interview with Harry Reasoner.

For the first time in the history of music, the composer doesn't have to take a backseat to the other arts, in that he can be personally responsible not only for the original idea, but for the final result as well. Instead of going through the process of first conceiving the idea, then orchestrating it, then having it played on an instrument, now a musical work can be created entirely in the studio environment.... With the advent of the electronic synthesizer, a composer can now function the same way as a painter or a sculptor.

Until the 1990s, Kingsley worked extensively with the Munich Radio Orchestra (Munchner Rundfunkorchester) and other European and American orchestras. At the same time, he continued to produce a number of major musical-dramatic works for American audiences. His operatic musical *Cristobal*, written to commemorate the 500th anniversary of Columbus's voyage to the New World, was presented at New York's Union Square Theatre in 1992; and an opera on the same theme, *Tierra*, was premiered in Munich. In 2004 he completed an opera based on the story of the Swedish diplomat Raoul Wallenberg, who saved thousands of Jewish lives during the Holocaust as a personal mission, only to be abducted, imprisoned, and eventually murdered by the Soviets following the German surrender.

— Neil W. Levin

Program Notes

VOICES FROM THE SHADOW

The question arises: Is it possible to write songs about Auschwitz, or, even more important, is it permitted to do so? The answer may be unavoidably dialectical. No, nothing can be written about Auschwitz. Still, one can write about the silence that surrounds the Holocaust: the silence of guilt, the silence of shame, the silence of horror, and the futility of it all.

One can unlock that silence.

One CANNOT write about Auschwitz.

One MUST write—write and write—about Auschwitz and the Holocaust.

It seems that when we are forced to walk that corridor between Life and Death, sources of creativity become readily available, and Life is compelled to express itself.

Those spontaneous personal and conflicted sentiments were incorporated by Kingsley into his dramatic narration for *Voices from the Shadow*, a musical-theatrical work. Behind its artistic concept and the impetus to compose it lie a series of coincidental event-related circumstances, to which I am pleased to have had the opportunity to be a party in some minuscule peripheral way.

Long before the genesis of this work, its composer's name and some of his liturgical pieces were naturally familiar to me—especially from the late 1960s throughout the 1970s, when my own involvement in Judaically related music was taking form and rapidly expanding. In those days, Kingsley and his accomplishments were mentioned frequently among circles interested in contemporary synagogue music. I was present, in fact, at the Park Avenue Synagogue in New York for the world premiere of his *Shiru Ladonai*, and I recall having to sit among an overflow crowd in another room, since the sanctuary was completely filled.

But it was not until 1988 that I first met Gershon Kingsley, in Oakland, California, at an annual convention of the American Conference of Cantors, the professional cantorial association of the Reform movement. I was there to present a lecture on 19th- and early-20th-century German synagogue music, and we suddenly found ourselves without an accompanist for its live cantorial-choral illustrations, which, in the context of the German *Liberale* tradition, are heavily dependent on the organ parts. In the frantic search for a substitute accompanist, someone observed that Kingsley was at the convention too and that we might ask him—since obviously he could easily sight-read those parts. I was doubtful that a composer and conductor of his stature would indulge us, especially at the last moment. Then too, this was a very conservative traditional repertoire, mostly Lewandowski and his 19th-century circle—hardly the style that Kingsley championed or in which one could have expected him to take much interest. To the contrary, however, he found the proposition intriguing, remarking afterward with nostalgic sighs how vividly it evoked memories of his youthful synagogue experiences in Berlin. So the basis for a musical dialogue between us was established.

A few years later we began a series of frequent discussions about recording Kingsley's music for the Milken Archive; and to that end I began studying his Jewish works in earnest. Just around the same time, it happened that the Jewish Theological Seminary, in partnership with its cosponsor, Hebrew Union College, was preparing for an international Jewish music conference in New York, devoted to the musical culture of German Jewry. That conference was originally scheduled for 1994, to commemorate the 100th *yortsayt* (anniversary of a death) of the most famous and influential of all German—and perhaps all Ashkenazi—synagogue composers, Louis Lewandowski. As artistic director of that conference, I had designed one of the several constituent concert programs to feature contemporary postwar works by German Jewish refugee composers from the Nazi era, as well as new pieces based on musical or literary elements

connected to the German Jewish cultural legacy. In the course of our recording discussions, I invited Kingsley to write a new work to be premiered at that concert and later recorded for the Milken Archive. We began exploring possible media, subjects, and texts. At that stage we did not, however, even consider any Holocaust-related themes. In fact, our original policy was to avoid focusing on the Holocaust in this conference, since our real purpose was to highlight and deliberate on the extraordinary artistic creativity of German Jewry—which included Jewish-German cooperation—during the centuries prior to the aberration of the 1930s and 1940s.

That changed, however, when the conference was postponed until 1997, with new dates that encompassed the anniversary of *Kristallnacht*, on the ninth of November—which also turned out to coincide with the date of our contemporary composers' concert. In that case, we felt that it would be inappropriate to ignore this anniversary in the context of any consideration of German Jewry, and that we would even be remiss were we not to give it artistic attention—even though I share (and shared then) Kingsley's conflicts and concerns about exploiting the Holocaust, even unintentionally, in the name of artistic expression. In that spirit, our discussions turned to poetry that had been written in the concentration camps, or, following liberation, by inmates who had survived. Neither of us knew how much suitable poetic material there might be, apart from the well-known literature relating to the Jewish resistance and Partisan fighters—which was not our primary concern in this project. Nor did we know whether the quality of such poetry would justify a serious musical work. Still, I had suspected for some time that this was one area composers had not yet explored properly.

Kingsley almost instantly seized on that course, seeing its dramatic possibilities and the challenge of subtly and tastefully shaping a work that—from both musical and theatrical perspectives—would provoke and disturb rather than entertain or please its audience. “I am, after all, a theatrical composer,” he confirmed,

envisioning from the outset a musical-theater piece. The first task was to assemble a pool of such poetry to study and from which to select, and that same day in New York he telephoned a Jewish bookseller he knew in Munich. It happened that she had quite a number of volumes containing the type of poetry he described, and they were largely unknown or unavailable in the United States. The books were shipped to New York the following day, and Kingsley began mining them for the new project. Once he had selected the poems and had begun to set them (all but one came from those books), I was occasionally shown sketches and treated to his own keyboard demonstrations of individual songs in their working stages along the road to completion of the work as a unified piece.

It was in Munich, however, where at that time he was living and working roughly half of each year, that Kingsley actually began sketching out some of the music, composing in the basement of his home there. He later recalled that he tried to identify with the poets and to feel some sense of what they must have been experiencing as they wrote those words inside the confines of the concentration camps. He became so overcome with emotion and preoccupied with grief that it became increasingly difficult to acquit himself of his artistic task—and at one point he nearly abandoned it. He came to feel some spiritual connection to each poet as he set his or her words to music.

Voices from the Shadow ultimately emerged as much more than a series of connected songs, and its unveiling revealed a truly dramatic stage presentation. Its full live production includes a spoken narration (not included in this recording) that links the songs by their historical, spiritual, and emotional contexts, into which Kingsley also ingeniously interwove summary meanings of those songs that are sung in their original languages. It is thus possible for an English-speaking audience to have at least some understanding of what those texts convey, even without recourse to the complete translations that normally would be found in the concert program

booklet. But the spoken parts also create by themselves an important dramatic element, further propelled by calling for the singers to function dually as actors, each of whom assumes the persona of one of the poets—in some cases even offering biographical background in the first person. Live performances therefore require four singer-actors, albeit with classical vocal timbres, as well as a director and theatrical lighting.

* * * * *

There are some composers who—though drawn initially to artistic confrontation with the paradox contained in the mass murder and attempted annihilation of the Jewish people by the most highly educated and cultured nation on earth—eventually succumbed to philosopher Theodor Adorno's initial reaction in 1949 that no poetry [i.e., art] can be written after the Holocaust (Auschwitz). Perhaps they found it impossible to grapple with the question of whether or not art, in its classical sense of beauty, truth, and imagination, is inherently incompatible with the ultimately repugnant, obscene, and unimaginable. Yet others have been unable to resist the power of art as a vehicle to express the incomprehensible. In this work, Kingsley too has found a way out of that seemingly irresolvable conundrum, and he has created a valid artistic expression in which the very mystery of unalloyed evil appears to have evoked a legitimate musical response. And the listener is in a sense forced to confront that which, ideally, he might rather not.

Any initial misgivings or fears about the dangers of inadvertently trivializing the Holocaust by writing any music about it ("Is it even permitted to do so?") surely evaporated at the conclusion of the world premiere performance on 9 November 1997 at Merkin Concert Hall in New York, when the entire audience rose to its feet in a unanimous ovation. Indeed, this standing audience included a significant number of Holocaust refugees, survivors, and former camp inmates—some of whom had lost entire families to that bestial orgy of hatred.

— Neil W. Levin

About the Poets

RIVKA BASMAN (*Ver zenen mir?*; *Di eybike trep*) was born in Vilna in 1925 and was educated at the Yidishe Folkshule as well as at the local Gymnasium (Lithuanian Gymnasium). She began writing poetry at the age of seven. In 1941, at fifteen, she was confined in the Vilna Ghetto and later was deported to various German concentration camps. *Ver zenen mir?* and *Di eybike trep* were both written in the Lager Kaiserwald camp, where she was assigned, with other Jewish female inmates, to cleaning stairs. She was liberated from the Toruner camp in 1945 and worked thereafter with Zionist organizations in encouraging and assisting immigration to Palestine and the future State of Israel. A widely published poet, she lives as of this date (2004) on Kibbutz Hama'apil in Israel.

JOSEF ROGEL (*Eyner aleyn*; *Shlof mayn kind*) was born in 1911 in Tarnow, a small town east of Krakow, Poland, whose Jewish population prior to the First World War is estimated to have exceeded 25,000. By the 1960s the Jewish inhabitants numbered thirty-five. Rogel had a religious and a western secular education, studying at local *yeshivot* (talmudic academies) as well as at the Polish Gymnasium there, and his first poems were published in Lemberg (Lvov) in 1929. During the first year of the German occupation of Poland, in 1939, Rogel was among many Tarnower Jews to be deported to the concentration camp in Pustkow, near the Dembitzer Ghetto (Geto Debica). Although freed for a brief time, in 1941 he was returned there and remained an inmate until 1944. He later described that second deportation and the murder of his family:

On January 12, 1941, I was abducted by the Germans on Lvavske Street and, together with other Jews, transported in trucks to the Pustkower concentration camp. From that day on, a bloody wall of death has forever divided me from my home, my father, my mother, three sisters, a brother, other relatives and friends. Bloody, I lay in the truck with my head

twisted between my legs. The one thing I had with me, sewn into a jacket pocket, was a photo of my family and a few stanzas of what eventually became the poem "Believe!" which I wrote in Auschwitz.

Upon arrival I was ordered to relinquish my photo; the guard ripped it up and trampled on it in front of my eyes. I felt a thousand times guilty. After many weeks in the camp, we came to one resolution: to eat at least once again until we were full, and then ... I suffered from double hunger: for bread to eat and for paper on which to write.

In 1944 Rogel was transferred to Auschwitz-Blechhammer. After its liberation by the Red Army in 1945, he returned to Tarnow for a few years, but emigrated to Canada in 1948. His 1973 collection in English, *Poems to My Mother*, was published in Montreal. He died in Canada in 1989. Fellow Yiddish author and poet Jacob Glatshteyn described Rogel's poetry as "a direct echo of an insoluble Jewish period, relaying the tragedy of individual and community." Originally written in Yiddish—Rogel spoke both German and Polish as well—*Eyner aleyn* is one of a cycle of poems dedicated to his fellow camp prisoners, to whom he refers as *gläubigen Brüdern* (faithful brothers), although *Eyner aleyn* is specifically dedicated to the famous poet Itzik Manger. *Shlof mayn kind* is among the poetry he wrote in Auschwitz, which he dedicated to the memory of his parents, Hersh and Esther, both murdered by the Germans.



SELMA MEERBAUM-EISINGER ("Come to Me"; "My Number Is 434"; both written originally in German) was born in 1924 in Czernowitz, the Ukraine (then part of the U.S.S.R.), and wrote her first poem in 1939, shortly before the German invasion of Poland and the beginning of the Second World War. She was murdered by the Germans in 1942 in the Michailowska concentration camp, where she

died of typhus, and she is counted among the more than one million children slaughtered among the six million Jews. Her book of poetry was later smuggled out of the camp by one of her friends. Meerbaum-Eisinger left nearly sixty poems that have been collected in various editions, including *Blütenlese Gedichte* (1979) and *Ich bin in Sehnsucht eingehüllt* (1994). Her poems about love—more fantasy than reality—were dedicated to a friend who was later killed en route to Palestine. “Come to Me” is an English translation of her poem *Schlaflied für dich*.

FANIA FÉNELON (“Bombardiers”) was born Fanny Goldstein in 1909 in Paris, where she studied voice and piano at the Paris Conservatory. While working as a cabaret singer during the Vichy regime following the German occupation, she was also an informant for the Resistance. She was eventually discovered and sent to Auschwitz in 1944. She became a member of the women’s orchestra at Auschwitz-Birkenau, where she was used as a composer-arranger of music to entertain the SS. In 1945 she was transferred to Bergen-Belsen, where she wrote the poem “Bombardiers.” She had just learned that the Germans planned to shoot the surviving prisoners, and then, four hours before the appointed moment, the British arrived. Weighing sixty-five pounds when she was liberated, she returned to Paris and resumed her cabaret singing. She died there in 1983.

ERIKA TAUBE (*Ich möchte gerne ...*) (b. 1913) married the Viennese conductor Karl Siegmund (Carlo) Taube. In 1941 they and their only child were deported to Terezin and subsequently transferred in 1944 to Auschwitz, where they are presumed to have been murdered by the Germans in their gas chambers in 1944 or 1945. Her writings survived in a packet of letters, which contained approximately fifteen poems and seven drawings. *Ich möchte gerne ...* was written between 1941 and 1944 in Terezin, in German. Her poem *Ein Jüdische Kind* (A Jewish Child) was set to music by her husband and has often been sung at Holocaust memorial events.

FRITZ LÖHNER (*Kindermärchen*), a Viennese Jewish librettist and lyricist, was born in 1883 in Wildenschwert (now Ústí nad Orlicí, Czech Republic). Educated in law at the University of Vienna, he also wrote poetry that was published in various journals and books. After the First World War he was a staff writer at a music publishing company and a member of the Austrian Performing Rights Society (AKM), serving as its vice president in 1938. Under the pseudonym Beda he wrote libretti and lyrics for some of the most famous operetta composers of that time, such as Franz Lehár and Paul Abraham. Löhner’s works in that light operetta genre include *Friederike* (1929), *Viktoria und ihr Husar* (1930), and *Die Blume von Hawai* (1931). He also co-authored the popular song *Dein is mein ganzes Herz*, recorded as “Yours Is My Heart Alone” by such popular singers and entertainers as Sammy Davis Jr. and Ray Conniff, and by opera singer Plácido Domingo—as well as in a choral arrangement by the Robert Shaw Chorale. In 1938 Löhner was interned in Buchenwald concentration camp, where, together with Hermann Leopoldi (who survived the camp and the Holocaust), he wrote *Buchenwald Lied*. The children’s poem *Kindermärchen* was written there between 1939 and 1942, when he was murdered by the Germans.

ILSE WEBER (*Theresienstädter Kinderreim*) was born in 1903 in Vitkovice (now Ostrava, in the Czech Republic). She published children’s books prior to her internment at Terezin in 1942. At Terezin she worked as a nurse and wrote many poems, some of which she set to simple musical accompaniments, including *Ich wander durch Theresienstadt* and *Seven Songs*. In 1944 she and her youngest son were murdered by the Germans at Auschwitz. Weber’s *Tales for Jewish Children*, originally published in German in 1929 in Czechoslovakia, was published in a posthumous English translation in 2001.

HENIA KARMEL (*Ein Brot*) and her sister Ilona were taken from their home in Krakow, Poland, by the Germans and sent to Buchenwald in 1942. Between them, they wrote 140 pages of poetry while interned in the camp. Both survived the Holocaust and went on to become novelists.

Henia Karmel published *The Baders of Jacob Street* in 1971 and *Marek and Lisa* in 1984. *Ein Brot* was originally written in Polish and later translated into German.

PAVEL FRIEDMAN ("The Butterfly") was born in Prague in 1921. He was deported in 1942 to Terezin, where that same year he completed the poem *Motýl*—written in Czech but sung here in an English translation. He was later transported to Auschwitz, where he was murdered by the Germans in 1944. This poem is preserved in a typewritten copy in a collection of his that was donated to the Czech State Jewish Museum during its documentation campaign. The poem has been translated into several languages and been set to music by various composers.

MICHEL JACQUES (*Jeu d'enfant*), whose surname is unknown, wrote this poem while interned at Dachau. Another of his poems, which has been published in French anthologies of Holocaust poetry, is *Train de mort*. Little else is known about him, nor have dates been confirmed.

ZOFIA KARPIŃSKA (*Na swojską nutę*) joined the Polish Workers Party (PPR) in 1942 during the German occupation. That same year, she was deported to Pawiak Prison, near Majdanek, and later to the Ravensbruck concentration camp. Papers now in Krakow archives, which were found in 1945 in the Sachsenhausen camp, reveal her following description of Majdanek, where she wrote *Na swojską nutę* in 1943:

May 1943: The revolt continues in the Warsaw Ghetto. Thousands of Jews arrive daily at the Majdanek camp. The trampled earth surrounded by barbed wire is called "the Rosegarden" by the Germans. There is nothing to eat, and one waits for the inevitable "Final Solution."

.... I wished to tear myself free from this reality, so I wrote this song.

Karpińska survived the Holocaust.

GEORG KAFKA (*Segen der Nacht*), a distant relative of Franz Kafka, was born in 1921 in Teplitz-Schönau (now Teplice, Czech Republic). In 1942 he was interned at Terezin, where he began writing poetry. In 1944 he was deported to Auschwitz, where his mother had been sent as well. He was later transferred to the camp at Schwarzhilde, where he was murdered by the Germans at the end of 1944. He wrote the poem *Segen der Nacht* in German in 1943, while at Terezin.

DAGMAR HILAROVÁ (*Máj 1945*) was born in 1928 in Prague, from where, in 1943, she was taken to Terezin in the CV-190 transport. Following her liberation and her return to Prague, she devoted herself to writing. *Máj 1945* was written in her native Czech during her imprisonment at Terezin.

— Neil W. Levin

JAZZ PSALMS

In 1966 Cantor David Benedict, cantor at Temple Israel in Lawrence, New York, commissioned Kingsley to compose three liturgical settings utilizing jazz. At the time, Kingsley considered it a natural extension of his work in commercial music, even though jazz should properly be viewed as an art form rather than a commercial medium; and he saw the artistic possibilities of infusing sacred music with jazz expression. In connection with a subsequent recording of those pieces, Rabbi Joel Y. Zion wrote that it was altogether reasonable to make use of jazz, as a patently American idiom, in combination with other, peculiarly Jewish features:

Kingsley's compositions create an amazingly compatible fusion of American jazz idioms and traditional Hebrew character. The exciting syncopated rhythmic inventions of the composer, coupled with his use of the modal strains of Jewish music, result in a new 20th-century American Jewish musical expression.

The original title was *Three Hebrew Prayers in a Jazz Idiom*. Kingsley later excerpted two of the three settings and retitled the pair *Jazz Psalms*. The term *psalms* is used therein in its wider generic sense of “sacred song,” since these are prayers from the Hebrew liturgy, not texts from the biblical Book of Psalms. The Milken Archive recording was made with live jazz musicians, with no synthesized sounds.

SHABBAT FOR TODAY

In the late 1960s and during the 1970s, some progressive people within the American Reform movement, especially some of its younger rabbis, were attracted to the new sounds of electronically synthesized music. They were admittedly in the minority; and at first breaking ranks with the rabbinical establishment, if not inviting its ire, they were willing to entertain the notion of introducing that medium into the synagogue in connection with what they perceived as necessary innovative approaches to worship. And, at least on an experimental basis, a few such adventurous clergymen were also receptive to music influences from the world of “rock operas,” rock and folk-rock media, trendy and often politically-socially motivated “contemporary folk” styles, and the fashionable and sometimes quasi-psychedelic multimedia rage. Some of that attitude might have emanated from attempts to shed traditional synagogue formalities in response to antielitist echoes from the new “counterculture.” But a number of rabbis as well as cantors of that leaning were also seriously concerned about finding new ways to relate to elements of the so-called younger (college-age and immediately postcollege-age) generation, whose apparent disaffection from established synagogue ritual was disturbing, and for whom there seemed to be a diminished sense of connection as much with the musical solemnity and grandeur of classical Reform congregations as with the more Old World–oriented cantorial ambience still prevalent in traditional synagogues.

Part of that maverick search was also tethered to aspirations for acceptance by a youth-driven culture

that resonated with the forgettable slogan about never trusting anyone over the age of thirty, whose mantra of “relevance” for a time all but toppled conventional values and standards in academia, literature, and the arts. Rabbis and cantors in that small group might have been trying to demonstrate that they too could transcend the authoritarian image of their clerical robes, lofty oratory, and classically based singing, by transforming the pulpit into a stage.

A revolutionary and almost defiant Sabbath eve service cohosted by two upstate suburban New York Reform congregations in 1967, for example, featured gyrating dancers as well as rock singers, New Age phantasmal electronic sound tracks, accompanying synchronized film projections and intermittent slide shows, flashing strobe lights, taped electronic music improvised by Kingsley, and, in place of a rabbi, the non-Jewish extreme avant-garde composer John Cage on the pulpit—in a new form of sermon based on the words of Buckminster Fuller, which discoursed in confused and cryptic language on the proliferation of energy-distribution systems and the political ramifications of private versus public power vis-à-vis the supposed rationale for the invention of communications. Despite the expected mixed reaction, Rabbi Louis Frishman, one of the two hosts, responded with enthusiasm: “I feel that electronic music is something that must be brought into the synagogue,” he remarked afterward. “A service such as this also makes people reinterpret the words of the service.” Similar radical departures followed in other venues. Issachar Miron and Abraham Soltes’s interfaith oratorio, *Golden Gates of Joy*, was performed by the Ray Charles Singers and Orchestra and was broadcast nationally under auspices that included even the Jewish Theological Seminary, the academic center of the Conservative movement. Another service by Miron was titled *Rock ‘n’ Rest*.

Those events could not fail to incur the wrath not only of traditionally minded rabbis and cantors in all branches of American Judaism, but even of some of its leading proponents of new music—Cantor David Puttermann,

for example, whose celebrated annual commissions of new synagogue music had, since the 1930s, included overtures to some of the most progressive and forward-looking composers of the day, and who had not vetoed works overtly influenced by jazz and blues. In a scathing article against such attempts to “be with it” through the “decadence” of rock, Puterman warned, “Let those who wish to ‘rock the cradle of the Lord’ beware lest they rock the Lord out of His cradle.”

Similar experiments, generated by analogous clerical concerns, had already occurred in certain Christian churches across the United States—not only among those less-formalized denominations whose grassroots populist and folk traditions had long informed the music of worship, but in some of the so-called mainstream or established churches as well, Protestant and Roman Catholic. A liturgical commission appointed by New York’s Francis Cardinal Spellman, for example, encouraged musical experimentation to make the Mass more “relevant” to worshipers. Indeed, the liberal spirit of those Christian experiments sometimes served as a model for similar Jewish ones.

Still, some of that rabbinical and cantorial openness to the popular “sounds of the day,” and to the 1960s-1970s musical language of the postwar generation, did arise out of a genuine, non-agenda-fueled sense of aesthetic imagination on its own grounds. This, in turn, led to some expressions of considerable artistic merit by composers such as Kingsley. Among the first Reform rabbis to put that kind of legitimate imagination into practice was Rabbi Charles Akiva Annes, at Temple Sharey Tefil-Israel, then in East Orange, New Jersey. Already familiar with some of Kingsley’s music and with his predilection for contemporary sounds, Rabbi Annes invited him to compose a new Friday evening Sabbath eve service specifically geared “to the younger generation.” The result of that invitation was *Shabbat for Today* (subtitled on the original score *Sing a New Song unto the Lord*), written for cantor, mixed choir, and rock rhythm ensemble. It was premiered at that synagogue in 1968 by

Cantor Theodore L. Aronson and an all-black choir, with electric guitar, double bass, rhythm section, and organ. A Moog synthesizer was used in that first performance only as a soft background for the spoken parts, but not to accompany any of the singing. Shortly afterward, however, a recording was made that used the Moog for the entire service, replacing the live ensemble; and the work was associated thereafter with the Moog. On the Milken Archive recording, all instrumental parts were synthesized using a Moog and other, more recent sound modules.

Despite its more extreme antecedents on the fringe of the American Jewish mainstream at the time, the aesthetic concept of *Shabbat for Today* was still more than a little controversial in 1968. Kingsley recalls that although many congregants were fascinated by the new sound, that first performance—together with the publicity it generated—was even denounced by some rabbis and cantors as sacrilegious and irreverently sensational. But that controversy only added to the intrigue. Eventually the work gained wider acceptance for its “current sound” and received more than 150 performances in synagogues and on television—usually using the Moog and sometimes with additional multimedia elements. A telecast from Congregation Rodeph Sholom in New York City, for example, featured dancers on the pulpit. At the beginning of the 21st century there were still requests for its presentation, for which the tape is available for background accompaniment for live performances.

In the classical Reform service format typical of the decades leading up to the late 1960s (and followed in many Conservative synagogues as well), sung or recited Hebrew traditional prayers were often preceded by



rabbinical readings that explained them, or by their English translations. (That practice is still observed in many congregations.) The sung texts in *Shabbat for Today* are also from the established Reform liturgy as it appeared in the *Union Prayer Book* (the standard prayerbook of the American Reform movement at the time), which in turn was drawn from traditional liturgy. The integrated rabbinical narration or speaking part, however, includes—in addition to such bits of summary translation or capsules of explicatory interpretation—some new, fanciful poetic images and supposedly updated references of presumed “contemporary relevance.” In part, this was yet another typical attempt to “be modern”—to “relate” a very old, mostly medieval and ancient liturgy to 1960s and 1970s sensibilities, on the assumption that the established liturgy no longer spoke for itself, as it had been left to do for previous generations, all of whom were once young. Ironically, that theatrical updating—both its content and its mode of delivery—does tend to give the work a slightly dated “period piece” flavor now. But the composer felt that it was a necessary component, since, as he recalls, that was a time when some of the younger Reform rabbis were eager to be in the vanguard and appear “with it” and “cool,” rather than clerically authoritarian, by speaking the language and even adopting the lingo and expressions of the pop culture. Also, in practical terms, that narrative element provided a dramatic role within the work for the rabbi of a congregation—which could be an incentive for him to encourage its performance and facilitate its funding. As an artistic expression, however, the musical parameter of *Shabbat for Today* is still paramount, and it stands well on its own, with nothing dated about it.

In his post-premiere assessment of *Shabbat for Today*, Rabbi Annes’s remarks can seem contradictory. He appropriately observed that the originality of the musical substance—not its electronic medium or its mode of realization—constituted the important newness of the work. Invoking an overexposed phrase from Psalm 96, which is frequently expropriated out of its

historical-literary context to provide a musical viewpoint or advocacy that it may not originally have intended, he did note that in the long run of musical evolution, the only truly new aspect of this Sabbath service was “gifted talent singing a new song unto the Lord.” Yet, in offering a justification for the progressive perspective that *Shabbat for Today* represented, he presumed its role as *replacing* the traditional, rather than simply as adding a new and original liturgical interpretation. “It may well be that we have exhausted this [traditional, older] mode of worship,” Rabbi Annes commented in notes for a subsequent performance, “and should begin a serious study of other forms which express our faith in communal prayer.... I believe that *Shabbat for Today* comes close to fulfilling this new experience in prayer as emotion.” Here he appears to have missed the point, for art, by its nature, including art with liturgical function, transcends boundaries of time and relevance. Nor does the value of artistic creativity lie in the exhaustion of earlier modes of musical expression or of prayer itself, any more than Romantic 19th-century Mass settings need replace the resonance and relevance of earlier Renaissance polyphony in Christian contexts. On both musical and liturgical planes, appreciation of a work such as *Shabbat for Today*—or, for that matter, of Kingsley’s other liturgical works on this recording—does not require discarding classical western Hebrew choral settings, traditional eastern European cantorial styles, genuine centuries-old Sephardic chants, or any other constituent elements of an aggregate Jewish liturgical repertoire. The validity of this work is earned by its musical merit, and it is doubtful that its composer, as an artist, sought to replace anything. To the contrary, it is but one more serious individual expression that further enriches a living, expanding heritage.

* * * * *

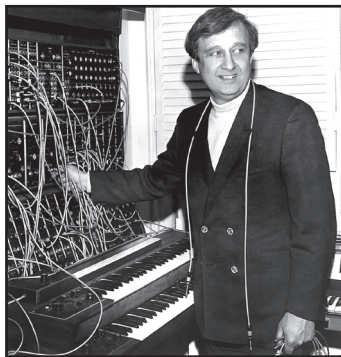
Tracks 25–26 of this recording contain a segue from one liturgical text to another, although they are otherwise unrelated in the order of service. *May the Words of My Mouth* is an English version of the concluding words of the silently recited series of prayers known in traditional

worship as the *amida* ("standing," since these prayers are thus recited while standing), which occurs toward the end of the service (*yih'yu l'ratzon*). In Reform as well as in some Conservative congregations it has often been sung in that English version. *S'u sh'arim*, however, is a Psalm text (24) that is recited in Sabbath and holiday morning services but is not part of the Sabbath eve service (unless the eve of Rosh Hashana falls on the Sabbath). It has been sung nonetheless in many Reform synagogues as an alternative text in the opening section of the Friday evening service, but it has no history as a concluding hymn, which is suggested by the juxtaposition here. Kingsley's preference for binding these two settings into a single piece represents a purely artistic decision, based both on his own interpretation of the poetry of the two texts and on their musical flow, and constituting a musical version of poetic license. He therefore recorded it this way, as the independent piece he now views it—especially when divorced from a performance of the entire service.

SHIRU LADONAI

Shiru Ladonai, a unified *kabbalat shabbat* (welcoming the Sabbath) and Sabbath eve service with the subtitle *Sing to God*, was commissioned in 1970 by Cantor David Putterman and the Park Avenue Synagogue in New York as part of its internationally celebrated program of commissioning and premiering new liturgical music on an annual basis. From the outset, Kingsley's artistic concept embraced the juxtaposition of a relatively traditional melodic approach, with attention to established prayer modes, against what he viewed as the "color potential" of synthesized orchestration. Unlike *Shabbat for Today*, this piece was composed specifically for organ and Moog synthesizer. The Moog was used to accompany all movements. But his inspiration to compose the work, as he freely commented later, came from his love of the poetry contained in the liturgy rather than from any personal attraction to formalized religious observance or ritual.

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Kingsley with a Moog synthesizer, 1970

For the Milken Archive, Kingsley recorded the orchestration using his own synthesizers. That required some reorchestration to remove some of the muddy effects of simply transferring the orchestral realization from the earlier technology of the 1970s; and some of the harmonies had to be given wider space.

The premiere at the Park Avenue Synagogue's Twenty-sixth Annual Service of New Liturgical Music, in May 1970, marked the first-ever usage of the Moog synthesizer for an entire service in any synagogue, as well as its first appearance at all in connection with worship in a Conservative congregation. That landmark was prominently noted on the program booklet. "I don't consider it a 'jazz' or 'rock' service at all," Kingsley has explained. "I think it's very traditional, except that all of the accompaniment is played by synthesizers." Indeed, immediately following that premiere, Cantor Putterman, who had just sung the solo part, remarked to Kingsley: "Gershon, it's a wonderful composition! But do you think we could do it without the Moog?"

— Neil W. Levin

VOICES FROM THE SHADOW

Sung in Yiddish, German, Polish, Czech, French, and English.
Based on poems from the German concentration camps of Germany, east central, and eastern Europe, 1939–45

1 VER ZENEN MIR? (Who Are We?)

Sung in Yiddish
Poem: Rivka Basman
Translation: Eliyahu Mishulovin

Who are we in these dark nights, rejected and despised,
Driven from our homes, abandoned and ridiculed?
Like hurried clouds that cannot catch up with
themselves,
Dispersed and dissipated in silence and without aim,
Who are we?

Who are we in these dark nights, forced to appear
merry?
To tear our hearts, spill our blood,
Forced to be merry and say, "It is good!"
Who are we?

Clouds of dust obscure the spring around us,
And someplace a heart is beating ... a bloom is
blooming.
And in the deep, dark night an echo rings,
A cry of lament ... silent night surrounds us ...
Who are we?

2 EYNER ALEYN (All Alone)

Sung in Yiddish
Poem: Josef Rogel
Translation: Eliyahu Mishulovin

Be here,
Be here with me
Until the night shall pass.
With your gentle hand cover the folds of my sorrow,
The folds of my sorrow, in night's abyss.

Be here,
Be here with me
That I can fall purified into the arms
Of your holy morning prayer.

Bring to me the dark gray shadows
That cradle me with deep longing,
With a deep longing for you.

Why did you leave and hide?
And the night has bolted the door in front of me,
And hung a lock on your entrance.

Scrape away the sorrow
That the night has piled so high on me.

Be here,
Be here with me!
Until the night will pass.
Reach out your hand to me and guide me through the
passage of the night
To the gate of your tent.
I am alone,
Lonely and alone.
Alone.

3 COME TO ME

Sung in English
Poem: Selma Meerbaum-Eisinger
Translated from the German "Schlaflied für dich" by Rabbi
Gunter Hirschberg

Come to me, I will caress you,
still your cries.
Come to me, and I will bless you,
close your weary eyes.
Come to me, I will caress you,
still your anguished cries.
Come to me, and I will bless you,
close your weary eyes.

④ BOMBARDIERS

Sung in French
Poem: Fania Fénelon
Translation: Louis Bloom

Three dead on the ground,
One yellow, one black, one white,
A big black hole in the ground,
A black hole, a crater.

A sparrow on a branch
Flutters and sings.
The leaves on the branch sway,
And the sparrow dances, sings,
And knows neither why nor wherefore,
Nor anything about the airplane down there
—the huge black sparrow.

Three dead on the ground ...

But the leaves on the branch sway
Back and forth,
And the sparrow dances,
Sings, and flutters.

⑤ MY NUMBER IS 434

Sung in English
Poem: attrib. Selma Meerbaum-Eisinger
Translated from the German by Rabbi Gunter Hirschberg

In Marie Theresa's fortress, captive behind the wall,
I dream I am wearing an organdy dress,
for I'm sixteen, at my first ball.
In my hair is a poppy, in my heart a thrill,
in my dream I float on a parquet floor;
then I wake from that dream and I'm still a captive!
My number is four thirty-four.

⑥ ICH MÖCHTE GERNE... (I'd Like ...)

Sung in German
Poem: Erika Taube
Translation: Gershon Kingsley

I'd like to listen again
to the sound of the train that takes me to distant places,
the sound of the tracks that sing of places far away,
again, someday.

I'd like to be a human being again,
and to be alone with you just anywhere at all,
looking at the sky, the moon, and the stars,
watching the stars—not behind these bars.

THREE VIGNETTES FOR CHILDREN

Sung in German
English translation from the German: Gershon Kingsley

⑦ I. KINDERMÄRCHEN (Fairy Tales)

Poem: Fritz Löhner

There once was a dragon
who had a big jaw
and teeth like a tiger
and hooves like a horse.
He was always so hungry
that he swallowed the whole town.

Swallowed whole countries and nations
and still did not have enough.
He ate and guzzled from early morning to late at night,
but after his last bite,
he exploded.

⑧ II. THERESIENSTÄDTER KINDERREIM

(Terezin Nursery Rhyme)

Poem: Ilse Weber

Mercy, mercy me!
We're riding in a hearse.
Mercy, mercy me!
We're riding in a funeral coach.

Here and there we stop off
to drop off a corpse or two.

Mercy me again!
Everything we had is down the drain.
Mercy, mercy me!
Dead and gone, you see.
Drop another coffin off,
Mercy, mercy me!
—to lighten up the coach, you see.

Mercy me, now what a fuss!
Now they have gone and harnessed us.
Mercy, mercy me!
To pull the coach ourselves, you see.
If they loaded our misery on top,
after three paces the coach would stop.
Mercy, mercy me!
Too heavy for the hearse, you see.

[9] III. EIN BROT (Bread)

Poem: Henia Karmel

I wish we had some bread,
a big loaf for ourselves alone,
still fresh and warm,
smelling of caraway seeds,
a crunchy crust, so brown and crisp—
one loaf of bread!

The teeth bite into it;
the tongue caresses the taste
that lingers savory on the gums
until we feel the way it satisfies and heals
the greedy stomach
with its unrelenting hunger
for a loaf of bread!

[10] THE BUTTERFLY

Sung in English

Poem: Pavel Friedman

Translated from the Czech by Louis Bloom

It was the last, truly the last one,
And all its coloring was bitter and blinding,
Like the tears of sunlight striking scattered on stone,
Such was its queer color.
How easily it fluttered,
Soared upward as if to kiss my vanishing world.
It is seven weeks that I am here,
Ghettoized.
My dearest friends have found me here.
Daisies are beckoning to me,
And the white branches of the chestnut tree of
the yard.
But a butterfly I have not seen,
That one was truly the very last one.
There are no butterflies here,
In the ghetto.

[11] SHLOF MAYN KIND (Sleep, My Child)

Sung in Yiddish

Poem: Josef Rogel

Translation: Eliyahu Mishulovin

Sleep, my child, my precious one, sleep.
Ay, li, li, li, li.
Around your home night has fallen;
Of your brothers—not one, not one remained....

Your mother used to sing songs
About every little flower and blade of grass in the field;
Now only the crow's song blooms—
As your mother's song is of homes destroyed.

Your mother would sing
Of golden stars and of the nightingale's melody.
Now your mother grieves like a bird at an empty nest;
Of your brothers— shadows of mounds of earth
remain....

So your mother remains all alone
On the wandering way, pitching her tent;
Every harbor and every shore is fenced off,
impenetrable.

And her song—a spider in the eye of the world ...

Sleep, my child, my precious one, sleep.

12 JEU D'ENFANT (Child's Game)

Sung in French

Poem: Michel Jacques

Translation: Louis Bloom and Gina Genova

The little Polish boy
from bunk number three
—befitting his age of eight,
plays hopscotch,
hopping on one leg
over the dead of the previous night,
laid out neatly
between two blocks.

13 NA SWOJSKĄ NUTĘ (An Old Melody)

Sung in Polish

Poem: Zofia Karpińska

Translation: Louis Bloom

The night lingers, the dream has flown
where the lilacs bloom,
behind the seventh, seventh river,
where you have your room.

Time stands still over the fields;
the night persists.
Confined behind barbed wire and iron bars
where not a bird flies by,
from Me to You is so vastly far.

From Me to You is somehow close,
but my brain is seething,
a hammering pounds in my temples,
and my lungs stop breathing.

The woods, so far away, are shrouded
in fog and dismal gloom,
but behind the seventh, seventh river
is where you have your room.

I give you my saddened heart,
my heavy dreams and fears.
I give you all my restlessness,
my suffering and tears.

14 DI EYBIKE TREP (Never-ending Stairs)

Sung in Yiddish

Poem: Rivka Basman

Translation: Eliyahu Mishulovin

The sun is bright, the sun is different,
Like stairs sunken from pain.
Every stair a wandering step
That drags me day in and day out.

Cemented, cold and gray—
They devour everything with a whiff of joy.
I drag myself, being dragged by my sorrows,
There in the morning, back at night.

All of life winding on stairs,
Like a curse, with no aim.
The snow has long melted.
I still walk on the steps like on the ground.

Will there be one spring when I will be able to
Stand on the last step
And scream from the depths of my heart,
“There are no more stairs to climb!”?

15 SEGEN DER NACHT (Night Blessing)

Sung in German

Poem: Georg Kafka

Translation: Gershon Kingsley

I am, beloved, God's small mirror
into which He glances at the end of the day.
My heart is His red signet ring
that He stamps upon the evening before it wafts away.

I am, beloved, God's silver chalice
from which He often drinks the ruby wine of sleep.
From its depths, as from a valley on the pale moon,
resounds a melancholy song, so sad, so deep.

I once was, beloved, God's silent mirror;
now, from far away, I sing soft lute songs to you
as all the stars ascend.
My heart was once God's sunset-red seal;
Now He speaks to me from the silence of the stars:
"In my garden you shall meet again ..."

[16] SHPALT ZIKH, HIML! (Split Open, Heaven!)

Sung in Yiddish
Poem: anonymous
Translation: Elyahu Mishulovin

Split open, heaven, let the sunrays
Brighten us with your spring light,
Let the winter and cold fall away,
Let our faces glow with joy.

Birds are coming, from a distance they're flying
With a greeting: the spring is already here!
Enough have we suffered from the cold,
Better times are upon us!

"You will live," the sunbeams tell us.
"You will live; do not lose hope.
With the spring new springs will gush.
Hear my call: it will one day be good!"

Split open, heaven!
One day it will be good!

[17] MÁJ 1945 (May 1945)

Sung in Czech
Poem: Dagmar Hilarová
Translation: Louis Bloom

It was May!

And all the blossoms opened;
blue swords of lilac wafted their fragrance.
The power of May assumed command;

everyone could touch freedom
like a blind person touching the face
of someone dear to him.

It was May!

Branches had hoisted flags
of blossoming buds.
Drunken bees flew around,
searching for their hives.
The bitter years were over.
The winds of spring
blew the last pain from our breast.

It was May!
And freedom blossomed everywhere!

**[18] FINALE
VER ZENEN MIR? [reprise]**

Who are we in these dark nights ...

JAZZ PSALMS

Sung in Hebrew
Translation: Rabbi Morton M. Leifman

[19] HASHKIVENU

Cause us, O Lord, our God, to retire for the evening in peace and then again to arise unto life, O our King, and spread Your canopy of peace over us. Direct us with Your counsel and save us for the sake of Your name. Be a shield around us. Remove from our midst all enemies, plague, sword, violence, famine, hunger, and sorrow. And also remove evil temptation from all around us, sheltering us in the shadow of Your protecting wings. For indeed You are a gracious and compassionate King. Guard our going and coming, for life and in peace, from now on and always. [Spread over us the sheltering canopy of Your peace. You are worshiped, O Lord (He is worshiped, and His name is worshiped), who spreads the canopy of peace over us and over all Your people Israel, and over all Jerusalem. Amen.]

20 YISM'ĤU

May they who observe the Sabbath and experience its delight rejoice in Your sovereignty. The people that hallows the seventh day will benefit from Your bounty and abundance. For You took pleasure in the seventh day and made it a holy day, calling it the most desirable day—a remembrance of creation.

SHABBAT FOR TODAY

Translation from the Hebrew by Rabbi Morton M. Leifman

21 BAR'KHU

Sung in Hebrew and English

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

22 SH'MA YISRA'EL

Sung in Hebrew and English

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

23 MI KHAMOKHA

Sung in Hebrew

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. Your children witnessed Your majesty, looking on as You parted the sea in the presence of Moses. "This is my God," they sang, and repeated, "The Lord shall reign for all eternity."

24 V'SHAM'RU

Sung in Hebrew

The children of Israel shall keep and guard the Sabbath and observe it throughout their generations as an eternal covenant. It is a sign between me and the children of Israel forever, that the Lord created heaven and earth in six days, and that on the seventh day He rested and was refreshed.

8.559435

25 MAY THE WORDS OF MY MOUTH

Sung in English

May the words of my mouth and the meditations of my heart be acceptable unto Thee, O Lord, my Rock and my Redeemer. Amen

26 S'U SH'ARIM

Sung in Hebrew

O you gates, raise up your heads! You ancient doors, get yourselves up! Let the King of Glory enter! Who then is the King of Glory? The Lord of Hosts is the King of Glory. *Sela*

SHIRU LADONAI

Sung in Hebrew

27 L'KHA DODI

Translation: Rabbi Morton M. Leifman

REFRAIN:

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

II. Let us go, indeed hasten to greet the Sabbath,
For she is the source of blessing.
From creation's primeval beginnings that blessing has flowed.

For on the seventh day—the end of the beginning of creation—God made His Sabbath.

But He conceived of her on the first of the days—
at the beginning of the beginning of creation.

[REFRAIN]

V. 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]

IX. 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]

28 HASHKIVENU

(See text for track 19, on page 21)

29 YIH'YU L'RATZON

Sung in Hebrew and English

May the words of my mouth and the meditations of my
heart be acceptable unto Thee, O Lord, my Rock and
Redeemer. Amen

30 VAY'KHULLU

Sung in Hebrew

Translation: *JPS Tanakh 1999*

The heaven and the earth were finished, and all their
array. On the seventh day God finished the work that
He had been doing, and He ceased on the seventh day
from all the work that He had done. And God blessed
the seventh day and declared it holy, because on it God
ceased from all the work of creation that He had done.

31 KIDDUSH

Translation: *Rabbi Morton M. Leifman*

You are worshiped, O Lord (He is worshiped, and His
name is worshiped), our God, King of the universe, who
has created the fruit of the vine. Amen.

You are worshiped, O Lord (He is worshiped, and His
name is worshiped), our God, King of the universe,
who has sanctified us through His commandments and
has taken delight in us. Out of love and with favor
You have given us the Holy Sabbath as a heritage, in
remembrance of Your creation. For that first of our
sacred days recalls our exodus and liberation from
Egypt. You chose us from among all Your peoples, and
in Your love and favor made us holy by giving us the
holy Sabbath as a joyous heritage. You are worshiped,
O Lord (He is worshiped, and His name is worshiped),
who hallows the Sabbath. Amen.

About the Performers



Soprano **AMY GOLDSTEIN** was born in St. Paul, Minnesota. She attended the Juilliard Preparatory Division and the North Carolina School of the Arts, and she studied at the Manhattan School of Music with soprano Adele Addison. In addition to her many opera roles, Goldstein is also known for her dedication to new works

and to Jewish music. An increasing part of her work is devoted to recitals of Yiddish song.

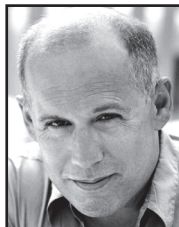
Soprano **MARY CATHERINE GEORGE** is a native of Valdosta, Georgia. She was a southeastern regional finalist of the Metropolitan Opera National Council and was given an award by the National Association of Singers for Georgia. She founded CreativeVoices to explore the process of innovation in music, and she is a co-founder of Play It By Ear and has worked with American Opera Projects in the development of new operas.



Baritone **MATTHEW WALLEY**, a Pittsburgh native, graduated from the Oberlin College Conservatory. A first-prize winner at the Metropolitan Opera Council District Auditions and a recipient of a Richard S. Gold Career Grant, he spent two years as a young artist with the Pittsburgh Opera Center. After moving to New York in 1995,

he performed the role of Tony in Terrence McNally's *Master Class* on Broadway.

Bass baritone **LARRY PICARD**, a native of Holyoke, Massachusetts, received his bachelor's degree from the University of Massachusetts, Amherst. He has worked with such innovators as Meredith Monk, Rhoda Levine, and Ann Baltz; and on the New York stage he played Isidor Straus in the musical *Titanic*; J. P. Morgan in *Ragtime*; and Calman Jacoby in *The Open Gate* (a musical adaptation of the Isaac Bashevis Singer novel *The Mansion*.)



Clarinetist **DEREK BERMEL** is also known as a composer, conductor, and jazz and rock musician. He has received many of today's most important awards, including the 2001 Rome Prize, Guggenheim and Fulbright fellowships, a Millennium Prize by Faber Music (UK), and several ASCAP awards. Bermel appears on this recording at the request of the composer, Gershon Kingsley.



Soprano **LISA VROMAN** has appeared with the San Francisco, Chicago, Utah, Vancouver, Detroit, and National symphony orchestras in a repertoire ranging from Broadway to Stravinsky, and she has collaborated with conductor Michael Tilson Thomas and composer Stephen Schwartz and toured with Keith Lockhart and the

Boston Pops Orchestra. She made her Hollywood Bowl debut in August 2004 with conductor John Mauceri, singing a medley from *Mary Poppins* with Dick Van Dyke. Vroman has recorded her first solo CD, *Broadway Classic*.

Legendary jazz flutist **HARVEY ESTRIN** (1929–2002) performed extensively in studios playing for television, films, and commercials, as well as with the Tommy Dorsey and Sauter-Finegan bands. He was named Most Valuable Player on flute by the National Academy of Recording Arts and Sciences four times.

Cantor **HOWARD M. STAHL** is a highly respected figure within the American Reform Judaism movement, not only as a cantor and clergyman but also as a creative educator and recipient of two national education awards. A graduate of the School of Sacred Music of Hebrew Union College–Jewish Institute of Religion, Cantor Stahl currently serves the pulpit at Congregation B'nai Jeshurun in Short Hills, New Jersey



Actor **HARRY GOZ** (1932–2003) played the role of Teyve in the Broadway and touring productions of *Fiddler on the Roof*. He also acted in *Prisoner of Second Avenue* and *Chess* and worked in television and film. Most recently he played the part of Captain Murphy on *Sealab 2021*, a comedy on the Cartoon Network that has become a cult hit.



Credits

GERSHON KINGSLEY (b.1922)

Voices from the Shadow (1997)

Publisher: Kingsley Sound

Recording: American Academy of Arts & Letters, New York City, March 2001

Recording Producer: David Frost

Recording Engineer: Tom Lazarus

Recording Project Manager: Richard Lee

Jazz Psalms (1966)

Publisher: Kingsley Sound

Recording: New York, NY, May 1992

Recording Producer: Michael Isaacson

Recording Engineer: Dave Baron

Recording Project Manager: Michael Isaacson

Shabbat for Today (1968)

Publisher: Kingsley Sound

Recording: New York, NY, May 1992

Recording Producer: Michael Isaacson

Recording Engineer: Dave Baron

Recording Project Manager: Michael Isaacson

Shiru Ladonai (1970)

Publisher: Transcontinental Music

Recording: New York, NY, May 1992

Recording Producer: Michael Isaacson

Recording Engineer: Dave Baron

Recording Project Manager: Michael Isaacson

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Credits

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

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

We express our special appreciation to Gina Genova for her valuable efforts in gathering obscure information regarding the poets represented in *Voices from the Shadow* and for her post-recording work with the composer in designing the selection of recordings featured on this CD and sorting out chronologies and other information.

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