Cover Art

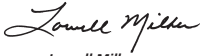
Cantor Simon Spiro

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

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

CANTOR SIMON SPIRO was born in London to refugees from German-occupied Europe. His father became a noted actor-singer in the Yiddish theater of London's East End, and his mother was an accomplished singer. A descendant through both parents of the Gerer Hassidic sect, originally from Poland, Cantor Spiro's path to his own calling emerged naturally from his family's combination of Hassidic and Yiddish cultures and the cantorial tradition of its earlier generations. He has become a leading interpreter of cantorial art, with a repertoire ranging from classical renditions of traditional European *hazzanut* to popular Yiddish song, and from contemporary Jewish musical styles to popular entertainment.

Cantor Spiro received his cantorial training at Jews College, London, where he studied with the prominent cantor Reverend Leo Bryll. His first cantorial pulpit was at London's famous orthodox St. John's Wood Synagogue, seat of the Chief Rabbi of the British Empire, and he has subsequently held positions at major synagogues in Canada and the United States. His concert tours have taken him to Australia, South America, Israel, South Africa, and the Far East—performing both cantorial and popular music. He is also an accomplished composer and arranger, and he has sung in musical theater productions, including the lead role in *Phantom of the Opera* in the Far East. He has appeared together with such well-known show-business personalities as Kenny Rogers, Cliff Richard, Sheena Easton, Johnny Mathis, Joan Rivers, Red Buttons, and Tim Rice, and he has represented the United Kingdom twice in the "Song for Europe" finals. He made his Lincoln center debut in 2003.

Cantor Simon Spiro

Cantor Spiro's arrangements of liturgical music are in great demand by cantors and choirs throughout the world. They can be heard on several highly successful recordings, including *Adon Olam*, which reached the pop charts in Israel in 1980, and *To Hear the Song and the Prayer*. The music presented here is drawn from the liturgies of the Sabbath and other holy days and festivals, the marriage ceremony, and Yiddish folklore.

About the Composers and Their Music

BA'AVUR DAVID

Joseph Rumshinsky and David Roitman (?)
arr. Simon Spiro

Ba'avur david is a setting of the latter part of the text (whose initial lines commence with the words *uv'nuḥo yomar*) that is recited or sung upon returning the Torah scrolls to the arc following the biblical readings in synagogue services. This passage derives from Psalms and Proverbs, and the final phrase, *hashivenu…*, is taken from Lamentations 5:21.

This well-known virtuoso cantorial expression has attained the status of a cantorial "warhorse," and it is one of the most familiar pieces in the American cantorial repertoire. Ironically, however, its origin and authorship remain uncertain. The melody for the last line (*hashivenu…*) is by **Joseph Rumshinsky** (1881–1956), one of the leading conductors and impresarios and one of the most well-known composers of the popular American Yiddish theater. Born in Vilna, where he sang in and directed synagogue choirs at a young age before going on to conduct the prestigious Hazomir Choral Society in Łódź, Poland, Rumshinsky immigrated to the United States in 1904 and eventually established himself as a powerful force on the Second Avenue Yiddish theater scene. His *oeuvre* comprises more than 100 Yiddish operettas and musical shows, which include some of the most enduring songs of that genre. Like some of the other prominent Yiddish theater composers, Rumshinsky also maintained his connection to synagogue music, and he composed a number of liturgical settings. His setting of the words *hashivenu adonai elekha* was not—insofar as we know—written for the text of *ba'avur david*. Rather, it is part of his unrelated published liturgical setting of the prayer *sh'ma kolenu*, for Yom Kippur, where those same words occur. This setting of *ba'avur david*, however, is intended for the conclusion of the Torah service on Sabbaths, Festivals, or High Holy Days. The musical material preceding the *hashivenu* section appears to be a pastiche of motifs that were gradually embellished and extended by various cantors. The composite piece was made especially popular through its recording by **David Roitman** (1884–1943), one of the cantorial giants of his era, who may also have been the first to adopt and include the Rumshinsky melody for the final (*hashivenu*) section. The entire piece is thus often attributed to Roitman and Rumshinsky jointly, although other cantors have also been cited as "composer" of the passages leading up to *hashivenu*—among them, Yehuda Leib Kilimnik. No published or printed "original" or otherwise authoritative version or edition exists.

Most early choral arrangements of *ba'avur david* have leaned toward pedestrian harmonization, deferring to cantorial interpolations and improvisations to build musical interest. This new arrangement by Simon Spiro, commissioned expressly for the Milken Archive, combines a variety of English, American, and eastern European choral timbres and idioms with a fresh harmonic approach and extended chord structures.

HA LAḤMA ANYA
Moishe Oysher
arr. Simon Spiro

The text of ***Ha laḥma anya*** is taken from the Passover Haggada (*haggada shel pesaḥ*), the fixed narrative and related liturgical and para-liturgical texts that are read, recited, and discussed at the seder—the home and family ritual that constitutes the central observance of this Festival through its retelling of the story of the Exodus from Egypt. This Aramaic text, which identifies the mandated *matza* (unleavened bread) as the "bread of affliction" or the "bread of poverty," over which the story is to be told, also establishes the central role of the *matza* as a dual symbol: of the ancient Israelites' slavery and of their—and the Jewish people's—freedom. The recitation of *ha laḥma anya* introduces the principal section of the Haggada, known as *maggid* (telling). It is generally assumed that this text was written after the destruction of the Second Temple. Aramaic was the daily spoken language of the people during those periods, and it was recited in Aramaic to extend the invitation for all to join, even those who didn't understand Hebrew. The phrase in the last sentence, *l'shana hab'a* (next year), however, is in Hebrew. This phrase—an expression of hope for the celebration of complete freedom in the land of Israel by the following Passover (i.e., restoration to the land)—would have been understood in common parliance. (Variant *haggadot* of Rav Saadia Gaon and Maimonides contain this last phrase in Aramaic as well.)

Moishe Oysher (1907–58) created this quasi-concert setting for his popular Passover LP recording during the 1950s. The LP was intended as both entertainment and an educational vehicle—with narration—for the general public. But many of the pieces on that recording have also been sung at community seders by cantors and even choirs. The original recorded version of this *ha laḥma anya* employed intruments as well. Simon Spiro's arrangement here has revoiced the piece for a cappella male-voice choir, suggesting the instrumental effects in the voices.

Moishe Oysher was celebrated as a serious and vocally gifted *hazzan* and also as an exciting stage and film performer. Born in Lipkon (Lipkany), Bessarabia, to a family that boasted six generations of cantors, he was drawn to the stage even as a child. In 1921 he joined a traveling Yiddish theatrical troupe in Canada, appeared with them in New York, and eventually led his own troupe on a South American tour. Still, he never abandoned his affinity for *hazzanut* or his extraordinary talent for highly emotional liturgical expression, and he created a sensation when he officiated as cantor for the High Holy Days at the prestigious pulpit of the First Rumanian Synagogue on New York's Lower East Side. His cantorial concerts at that synagogue also attracted a considerable public following, as did his numerous recordings, and he served other important pulpits in the New York area as well. Oysher starred in three major Yiddish films: *Der Vilner Shtot Khazn* (Overture to Glory), in which he played and sang the role of the legendary cantor known as "the *Vilner Balabesl*" (Hazzan Joel David Lowenstamm); *Dem Khazn's Zindl* (The Cantor's Son), based loosely on his own life; and *Yankl der Shmid* (The Singing Blacksmith), based on David Pinski's story.

SHALOM ALEIKHEM
Rabbi Israel Goldfarb
arr. Simon Spiro

Although it is but one of many extant tunes for this text, this particular ***shalom aleikhem*** melody—

composed by **Rabbi Israel Goldfarb** (1879–1956)—is unquestionably the best known and most widely sung version in the United States and Canada for this para-liturgical Sabbath poem. Since its introduction in the early part of the 20th century, it has become the almost exclusive version in America—especially among Ashkenazi Jews—replacing other earlier ones, except among certain Hassidic circles. It has acquired the status of a folk tune, and has also become known among Jews in the British Isles, South Africa, Australia, Europe, and even Israel. Even where other *shalom aleikhem* melodies are part of the repertoire, such as in England, Goldfarb's is often familiar as well.

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, during, and after the festive Sabbath meals. It is the first in the traditionally prescribed order of those hymns for the first Sabbath meal, the Friday evening one. It precedes the premeal *kiddush* (the acknowledgment, chanted over wine, of gratitude for God's having hallowed the Jewish people through His commandments and for His gift of the Sabbath as a perpetual heritage) and the other various *z'mirot* that are sung as the dinner progresses.

This is a four-stanza hymn based on an allegorical passage in the Talmud (Shabbat 119B), in which each person 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 expresses the wish that it also be the same there on the following Sabbath. The evil angel is then divinely compelled to give his assent by responding "amen." Hence the words in the final stanza: "May your departure be for peace, angels of peace!" (viz., peace for the following Sabbath as well).

Shalom aleikhem is of comparatively recent origin and apparently is the creation of 17th-century kabbalists. No specific attribution has been established, nor is any reference to the poem found in ancient or medieval sources. Some rabbinic authorities, in fact, such as Rabbi Yaakov of Emden (1697–1776) and the Vilna Gaon (1720–97), originally objected to some of the wording of *shalom aleikhem* because of its suggestion of angels as intermediaries. Others, however, endorsed the practice as a poetic ushering in of Sabbath peace in the home, and the custom eventually prevailed—not only among virtually all Ashkenazi Jewry, but even as an adopted practice in some Sephardi and other non-Ashkenazi circles as well.

Rabbi Israel Goldfarb (1879–1956), who was also a cantor, was born in Sieniawa, Galicia (now Poland), and immigrated to the United States in 1893. He graduated from Columbia University and attended the Institute of Musical Art (now The Juilliard School) as well as the Jewish Theological Seminary, where he later served on the faculty for more than twenty years as an instructor in biblical cantillation and basic prayer chants for rabbinical students. He was also the rabbi of an active traditional synagogue in Brooklyn for fifty-one years. But Goldfarb is best remembered today for his many contributions to synagogue music, especially with regard to compiling as well as creating congregational melodies and harmonized responses for the liturgy. He was one of the first in America outside specifically Reform circles to publish such songsters for the synagogue as well as for school and home use. Some of these were done in the 1920s in collaboration with his brother, Samuel Eliezar Goldfarb, a liturgical composer and Jewish music educator in his own right.

Israel Goldfarb's now famous tune for *shalom aleikhem* was first published in the volume *Friday Evening Melodies* (1918), and it later appeared in Goldfarb's collection *Sabbath in the Home* (1953). The melodic incipit is nearly identical to that of a much earlier tune version (for the same poem) that was part of the repertoire of the Bratslaver Hassidim in the Ukraine—the followers of Reb Naḥman of Bratslav (1772–1811), to whom one later source even attributed that older tune. But the remainder of Goldfarb's melody is unrelated.

YA RIBBON OLAM

Traditional
arr. R. Williams

Ya ribbon olam is also one of the *z'mirot shel shabbat*. The poem, written in Aramaic, is by Israel ben Moses Najara (1555?–1625?), whose first name (Yisra'el) appears in the acrostic. Residing primarily in Safed, although he was a rabbi in the town of Gaza for a time, Najara was profoundly versed in *kabbala* as a student of the mystic Isaac Luria. Najara's voluminous *oeuvre* includes secular as well as sacred writings in several languages—frequently in Aramaic, the language of the *Zohar*, a major kabbalistic text. Najara is credited with the composition of more than 400 poems.

Although full of religious sentiment, *ya ribbon olam* contains no actual reference to the Sabbath. It is nonetheless universally associated with the songs sung at the Sabbath table, and it is one of the most popular, appearing in virtually all *z'mirot* collections. Like all *z'mirot shel shabbat*, there are countless musical versions that have accumulated over time in various communities and family traditions. The concert arrangement recorded here is based on three distinct melodies, all of which are widely known among American Jewish families from a number of eastern European traditions and backgrounds. The origin, provenance, and authorship of these tunes, however, have not been established, except for the separate melody for the fourth strophe here (*p'rok yat anakh*), which has been identified as a traditional tune among the Modzitzer Hassidim (originally from Kuzmir, in Poland) and is also known to other Hassidic dynasties. The melody here for the final strophe (*l'mikddashekh tuv*) is also customarily sung at some Hassidic marriage ceremonies.

HAVEN YAKKIR LI EFRA'IM

Samuel Malavsky
arr. Simon Spiro

Haven yakkir li efra'im is a passage from the Rosh Hashana *mussaf* liturgy that quotes Jeremiah 31:19 (20?). In the context of the immediately preceding passage in that liturgy—a quotation from Ezekiel (16:60) that refers to God recalling, and thereby confirming, His early covenant with Israel despite its transgressions and failures—these words from Jeremiah refer to God's steadfast remembrance of the Jewish people and His unswerving assurance of compassion. The significance of this quotation within the Rosh Hashana service can be related to the concept of Rosh Hashana as *yom hadin*—the Day of Judgment—and the acknowledgment of God as the supreme but compassionate Judge.

Since ca. 745 B.C.E., before the time of Jeremiah, the term Ephraim was used to refer to the people of the Northern Kingdom of Israel, who, after the death of Solomon, were split from the Southern Kingdom of Judah. This was because of Ephraim's preeminence

among the ten tribes (see Genesis 48:19). In this prophecy, which occurred after the destruction of the Kingdom of Israel while the Kingdom of Judah was still standing, God assures the exiles that they too will be remembered. The allusion here takes the form of a poetic comparison to a parent-child relationship, where a beloved child, though he has provoked justifiable parental anger and even estrangement, is nonetheless remembered tenderly by his parent and is not ultimately loved any the less. In the Rosh Hashana liturgy, this promise extends to the entire Jewish people.

The liturgical portion from which this passage is excerpted is known as the *zikhronot* (remembrance), which, in turn, is the second of a tripartite section of the Rosh Hashana *mussaf* liturgy known as the *t'kiatot*. *T'kiatot* is the presumed plural of the Aramaic *t'kiata*, the term signifying each of those three parts, the first of which is called *malkhuyyot* (Divine sovereignty), and the third, *shofarot* (trumpetlike or shofar sounds heralding Divine revelation and fulfillment of the Divine promise for ultimate messianic redemption and liberation). Each of these three liturgical divisions concerns and illustrates one of the three central theological themes of Rosh Hashana.

The *zikhronot* addresses the theme of God as the Divine recorder of all acts and deeds, who therefore remembers all promises and covenants, in connection with which Rosh Hashana is also known as *yom hazikaron*—the Day of Remembrance. (In addition to its name of *yom hadin*, which is exemplified in the *malkhuyyot* division by its reference to God's absolute kingship and authority, Rosh Hashana is known by yet another name: *yom t'ru'a*—the Day of the Shofar Blasts, which heralded God's revelation on Mount Sinai when the Torah was given to the people through Moses and which will also herald the ultimate redemption. That theme is expressed is the *shofarot* division of the *t'kiatot*.)

Each of these three liturgical divisions contains ten biblical quotations that pertain to and support its theme: three from the Torah, followed by three from Psalms, then three from the Prophets (of which this Jeremiah verse is one), concluding with yet another from the Torah. This ritual and order is traceable at least to the 2nd century C.E., since it is mentioned in the Mishna (Rosh Hashana iv, 5–6), which dates to that period. At the conclusion of each division, the shofar is sounded according to a prescribed set of articulations, or shofar blasts. This practice, too, is cited in that same 2nd-century Mishna. Each of the ten sets of biblical quotations is also preceded by a prologue and followed by a prayer and its related *b'rakha*. The insertion of those texts is attributed to the 3rd-century scholar Rav, who founded the Sura Academy in Babylonia.

This passage from Jeremiah, *haven yakkir li efra'im*, is thus only one of twelve equally significant and musically inviting texts in the *zikhronot*—viz., the ten biblical quotations together with the prologue, *ata zokher ma'asei olam* (You, God, remember all that has transpired since the world's beginning) and the concluding prayer, *zokhrenu b'zikhron tov* (Focus on Your favorable memories of us). Yet these particular words have captured the imagination of American Jewry more than any other part of that liturgical division. Virtually all musically notated European cantorial-choral sources from the 18th through the early 20th centuries—printed volumes as well as manuscript compilations and even rare early recordings—treat this passage proportionately vis-à-vis the whole of the *zikhronot*, which in some cases is even set in its entirety as a continuous musical rendition. Indeed, there are many fine settings of *haven yakkir li* among those European sources (usually including the preceding two

passages as a single composition). But these are neither lengthy nor overly repetitive expositions of the type often prevalent in the American repertoire, and even in those eastern European synagogues where virtuoso cantors did sing moderately extended recitatives or improvisations for *haven yakkir li*, it would not have been to the exclusion of the other surrounding texts, and certainly not the sole musical emphasis within the *zikhronot*. To the contrary, there are many important extant European cantorial compositions for its other parts, and many other dramatic moments and images that lend themselves to cantorial expression.

In the American arena, however, the words of *haven yakkir li* appear to have been singled out for the peak moment in the *zikhronot*, often overshadowing the rest. From fairly early in the 20th century in America, cantors and synagogue composers—ironically, mostly European émigrés—seized upon the theatrical possibilities in these words, sometimes exceeding the usual boundaries of prayer in an appeal to popular tastes and enjoyment. As concert pieces, however, such boundaries need not apply.

This setting by **Samuel Malavsky** (1893?–1985) may be considered such a concert piece. Although he was a prominent traditional cantor in his own right, Malavsky is best known for singing with his six children, collectively known as the Malavsky Family Choir—a highly popular attraction for Jewish audiences especially during the 1950s and 1960s—and it is expressly for the family choir that he wrote most of his settings and arrangements.

Malavsky was born in Smela, near Kiev, in the Ukraine (dates have been given variously as 1893, 1894, and 1896, but in a 1999 interview his three daughters confirmed the first). In a typical scenario for late-19th-century eastern Europe, he sang as a child in synagogue and itinerant cantorial choirs throughout parts of the Russian Empire, often with important cantors. By the age of fifteen he had become known as a wunderkind *hazzan*. Shortly after he came to America, in 1914, he was "discovered" by the legendary and world-famous cantor Yossele [Joseph] Rosenblatt, who became his close friend and mentor. But while Malavsky's own cantorial delivery was often patterned after his mentor's, his later choral settings for the family choir departed drastically from Rosenblatt's classical, operatic, and more traditional European choral approach.

The Malavsky Family Choir sang for religious services, usually in independent venues, but it also appeared on recordings and radio and in concerts of liturgical music as well as Yiddish theatrical and popular numbers, which had the character of light entertainment. On some programs they even did "reenactments" of synagogue services, costumed with cantorial and choral garb and including ritual stage business. One of Malavsky's daughters has described her father as "equally an entertainer and a *hazzan*—the first 'stand-up' *hazzan*." The style of his compositions and arrangements, as well as their renditions, thus often exploited the undeniable theatrical elements in certain liturgical texts. Because the family choir was the inspiration for Malavsky's settings, the overall distinctive sound of that ensemble is usually associated with the music he created. The rendition on this recording, however, reflects an alternative, more classical approach.

Although this setting of *haven yakkir li* was often performed at Malavsky Family Choir concerts, the Malavskys and others have sometimes sung it for actual synagogue services on Rosh Hashana. In those worship settings, it is acceptable to abbreviate some of it and curtail some of the cantorial extensions. The version recorded here combines Simon Spiro's own

arrangement with modifications by other arrangers for the introductory section.

SHEVA B'RAKHOT

Sholom Kalib
Meyer Machtenberg
arr. Simon Spiro

Note: The prayer that begins with the liturgical formula *barukh ata 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.

The **sheva b'rakhot** are the seven *b'rakhot* that constitute the second and final part of a Jewish marriage ceremony, solemnizing the completion of the nuptials. The section recorded here is known as *seder nissu'in* (the order of the marriage service). It is preceded by a section known as *seder eirussin* (the betrothal service), which is a formula from antiquity that consecrates the institution of marriage and binds the couple in preparation for actual marriage. Originally, the betrothal rite was separated from the *nissu'in*, or actual wedlock, by a considerable amount of time—from a few months to as long as a year—during which time the couple was considered mutually bound except for cohabitation or marital relations. For many centuries, however, the two ceremonies have been combined as a single event.

In modern Jewish ceremonies, the recital of the *sheva b'rakhot* is preceded by the bridegroom's formulaic avowal of the marriage undertaking in the presence of qualified witnesses, which, since the 7th century, is accompanied by the placement of a wedding ring or band. This may be followed by the reading of the marriage contract (*k'tubba*), which the bridegroom has furnished the bride as evidence of his assent to the obligations set forth therein. The *sheva b'rakhot* are then intoned by the officiant (or distributed as honors among as many as seven individuals). These texts are quoted in the Talmud (K'tubbot 8a) as *birkat ḥatanim*. Like the preceding betrothal pronouncement, the first of the *sheva b'rakhot* is a prayer recited over wine, acknowledging God as the Creator of "the fruit of the vine." Wine is traditionally a symbol of joy in Jewish ritual and life; and ensuring joy at a Jewish wedding is considered a religious obligation.

Rabbi Dr. Joseph H. Hertz, the late Chief Rabbi of the British Empire (1872–1946), interpreted the recital of the *sheva b'rakhot* as a means of establishing each new Jewish home in relation to Creation, to Israel's entire history, and to the ultimate messianic hope of the people Israel. Thus, according to that perception, the second and third *b'rakhot* refer to God as the source of nature, the Creator of the universe, and, specifically, the Creator of mankind. The fourth *b'rakha* refers to the perpetual renewal of humanity in God's image. The fifth expresses hope that the same degree of joy now experienced by the bridal couple will soon be shared by all Israel in the context of the restoration of Zion ("Lord, who brings joy to Zion through her children"). The sixth compares the couple's joy to the initial happiness and contentment of God's creation in the Garden of Eden. The seventh and final *b'rakha* underscores the combination and interdependence of individual and communal aspirations. It intertwines the divinely mandated rejoicing of the bridegroom and bride with the hoped-for collective joy of Israel that will accompany messianic redemption. It is

a prayer both for the couple's happiness and for national exultation in an eventually restored Judea and Jerusalem, acknowledging God as the source of all rejoicing.

In Judaism—apart from whatever state legal requirements may apply—no rabbi or other ordained clergyman is required when it comes to officiating at or conducting a marriage ceremony. But a respected and Judaically knowledgeable Jew, clerical or lay—a *m'sader kiddushin* (marriage authority)—must be present to ensure that all matters are conducted in accordance with Jewish law; he may or may not be the officiant who intones the liturgical texts or pronounces the *b'rakhot*.

With regard to various requirements for officially sanctioned officiants, most states in the United States recognize the authority of bona fide cantors to fulfill that role. (The issue is moot in many European countries, where two entirely separate ceremonies may be required, usually in distinct venues: a civil one under state authority, usually followed by the independent Jewish one in which only Jewish law and custom apply.)

The aesthetic dimension of a traditional Ashkenazi marriage service provides a principal musical role for the cantor, ideally accompanied by a choir as a traditional adjunct to cantorial art. Apart from whatever other discretionary musical selections may be offered by way of introductory Psalms and other texts, the *sheva b'rakhot* have frequently been the primary vehicle for extended cantorial expression—whether improvised or formally composed. The aggregate cantorial-choral repertoire is replete with a wealth of wedding music, and many of the important 19th-century European cantorial compendiums contain multiple settings for the various texts of the marriage service. Beginning in the early 20th century, many American synagogue composers followed that example. In eastern and western Europe, throughout the 19th century and until the Second World War, choral participation was typical of weddings in both orthodox and nonorthodox synagogues wherever the resources were available. In America, too, up through the 1950s, choirs were a common feature at traditional weddings in many communities, far more so then than now. In the New York area during those years, for example, there were choirmasters who earned substantial portions of their annual incomes from marriage services, and on a typical Sunday, a single choirmaster and his own independent choir could perform as many as a dozen weddings. Among English orthodoxy, to this day, choral wedding services remain more the rule than the exception; and choirs for marriages in English Reform synagogues are also still frequent.

This elaborate arrangement of the *sheva b'rakhot* by Simon Spiro is based on two distinct earlier compositions. One, by **Sholom Kalib** (b. 1929), was written originally for cantor and organ (or piano). Kalib, a noted synagogue music scholar as well as an accomplished composer and arranger, has focused specifically on eastern European cantorial traditions. A native of Dallas, Texas, who spent much of his youth in Chicago singing in—and directing—synagogue as well as Jewish secular choirs, Kalib has for many years been in great demand by cantors throughout North America for his choral arrangements and keyboard accompaniments for cantorial pieces, as well as for his own compositions. In addition to his long tenure as a professor of music theory at Eastern Michigan University, he has also served cantorial pulpits in Detroit and in Flint, Michigan. Although Kalib's original setting of the *sheva b'rakhot* includes all seven *b'rakhot*, Spiro used only the first five for his new hybrid arrangement, and he liberally expanded

on Kalib's more straightforward and traditional harmonization.

For the last two *b'rakhot* and their surrounding text, Spiro turned to a composition by **Meyer Machtenberg** (1884–1979) that at one time was quite popular for traditional weddings in the greater New York area. Born in Vilna, where he grew up singing in choirs of several important cantors and at the Vilna Shtotshul (city synagogue), Machtenberg immigrated to the United States when he was seventeen. Eventually he became one of the finest and most-sought-after cantorial choirmasters on the Eastern Seaboard. At one time or another he worked with most of the great virtuoso cantors of his time, including Gershon Sirota, Mordecai Hershman, Yossele Rosenblatt, Moshe Koussevitzky, and David Moshe Steinberg. He also wrote many original settings, a number of which are performed regularly today. His partial setting of the *sheva b'rakhot* was composed for four-part choir, but Spiro has gone far beyond the original simple harmonic structure in his new arrangement, adding inventive chord structures and progressions. In addition to the Kalib and Machtenberg sources, Spiro has also incorporated other traditional cantorial phrases and passages, as well as material of his own.

KHANIKE LID
Joshua Lind

Khanike lid, by **Joshua Lind** (1890–1973), is a choral setting of a simple Yiddish poem (author unknown), to be sung at concerts or public ceremonies in connection with the festival of Hanukka—the annual celebration of the victory of the Maccabees over the Greco-Syrians in 168–165 B.C.E. in the struggle for religious liberty and against forced Hellenization.

Lind was a prominent cantor, a prolific composer of traditional synagogue music as well as secular Hebrew and Yiddish settings, and a teacher to many aspiring cantors. Born in Rawa Ruska, near Lemberg (Lwów), Galicia, where his father was the Lemberger *shtothazzan* (town cantor), he began singing in his father's choir as a young boy. He was soon invited into the traveling cantorial choir of the eminent *hazzan* and composer Zeidl Rovner (1856–1943), whom Lind later credited as his de facto teacher, and the style of Lind's hundreds of compositions bear the stamp of his years with Rovner.

Lind immigrated to America in 1913, where he was soon engaged as a cantor on New York's Lower East Side, beginning a long and productive career. At the onset of the Great Depression, Lind took his family on the road as the Lind Family Choir, performing throughout the United States as well as in Canada—including on "Jewish Day" at the 1933 Chicago World's Fair for an audience of nearly 80,000 at Soldier Field. He then settled in Chicago, where he became a fixture of that city's Jewish musical life, and where his three sons became prominent cantors.

Lind was instrumental in perpetuating what used to be known as a *volakh* style—an unassuming tunefulness associated with cantors and choirs in Volhynia—and his compositions retained typical eastern European flavors and idioms. Apart from Rovner's tutelage in cantorial art, Lind was completely self-taught in harmony, composition, and other musical skills, but he instinctively knew how to harmonize in a traditional and conservative way that nonetheless sustains musical interest. There is no pretension to high-art sophistication or 20th-century progressive harmonic language, but rather a tasteful expression of the emotional parameters of the texts, approached with warmth, charm, and wit. Lind had an interesting

sense of humor. When he wanted emotional intensity in a certain passage, he sometimes marked it with the musical symbol *mf*—followed by the words in parentheses "mit feeling."

RAḤAMANA D'ANEI

Zavel Zilberts

Raḥamana d'anei, an Aramaic prayer thought to have been written in Babylonia, occurs in the penitential liturgy toward the end of the Yom Kippur eve service and also in a similar place near the close of the *s'liḥot* services prior to the High Holy Days and between Rosh Hashana and Yom Kippur. It is part of the oldest layer of the *s'liḥot* (penitential supplications)—the pre-*paytanic* literature. The artistic setting by **Zavel Zilberts** of *raḥamana d'anei* is one of the most sophisticated expressions of this deeply emotional plea, and it is also one of its most classically constructed interpretations in the American repertoire.

Zilberts (1881–1949) was equally acclaimed in his lifetime as a choral conductor and a composer, but his legacy now resides more in the area of composition. He was the only major and substantially published American composer devoted to liturgical music who is known to have been a music director in an eastern European *khor shul* (choral synagogue)—in his case, the Great Central Synagogue in Moscow from 1907 until 1914. An important cultural institution of 19th- and early-20th-century eastern European and Russian Jewry, the *khor shul* represented the epitome of an eastern European brand of modernity and westernization—not in the sense of religious, liturgical, or institutionalized theological reform, but in terms of aesthetic sophistication, dignity, and formality. Although the choral parameter is historically inseparable from all traditional *hazzanut* (cantorial art), and although choirs of one level or another were nearly always part of cantorial rendition in synagogues of all shades and orientations throughout eastern and Central as well as western Europe, the cantorial and choral art of the *khor shul* was in some ways more restrained and musically learned than in other less cosmopolitan settings. Still, it was no less traditional. That experience and orientation, together with his directorship of prestigious secular Jewish choral ensembles such as the Hazomir chorus in Łódź, Poland, and his own Zilberts Choral Society in New York, helps explain much about Zilberts's musical taste and stylistic features.

Zilberts was born in Karlin, a suburb of Pinsk, Belarus, where his father was a noted cantor, and he began singing as a young boy in synagogue choirs. At the age of only twelve he officiated as a guest cantor in Kiev, and later he earned his musical diploma from the Warsaw Conservatory (1903). He immigrated to the United States in 1920, where, in addition to composing prolifically for both traditional and Reform synagogues and directing several choirs, he was the conductor of the Hazzanim Farband Chor—the large chorus of cantors affiliated with the Jewish Ministers Cantors Association in New York. Under his direction that chorus grew to more than 100 members, its annual concerts eventually held in such major venues as Carnegie Hall. He arranged and composed for that chorus and thus developed an acute sensitivity to the special sonorities and timbral requirements of the male-voice choral medium, and he perfected techniques for it. His natural affinity for grandeur and his sense of compass and overall arch are reflected in his shorter pieces as well—proportionally compressed. Zilberts focused on three principal genres: Hebrew liturgical music, folk-art and quasi-liturgical choral settings, and Yiddish lieder. But nearly all his

compositions are on the level of art music, and his choral pieces typically demonstrate a genuine polyphonic proclivity within a liturgical framework. He frequently employs abbreviated fugal techniques, or fugatos, at or near the conclusion of pieces to great effect—as in this setting of *raḥamana d'anei*. The erudite cantor Pinchos Minkowski (1859–1924), the last cantor of the famous *khor shul* in Odessa known as the Broder Synagogue, once referred to Zilberts as "the greatest star in the [Jewish] musical world."

Zilberts's *raḥamana d'anei* bears the stamp of his European choral experience as well as his work with the male-voice medium in New York. He may have composed it originally for concert use by the Hazzanim Farband Chor, but it has become part of the standard synagogue literature and is heard to this day at many traditional Yom Kippur and *s'liḥot* services.

STRANGE HAPPENINGS: The Holyday Calamities of Avremele Melamed
arr. Maurice Goldman

Strange Happenings: The Holyday Calamities of Avremele Melamed is a paraphrase of a familiar satirical motif in eastern European Jewish folklore. Recounting examples of his comical misfortunes while feigning commiseration, the song pokes fun at Avremele, a hapless village Jewish schoolteacher and elementary religious instructor who either manages to blunder or whose luck seems always to be against him at holy day times. Avremele—a diminutive for Avraham, or Abraham (little Avram), which itself suggests a note of condescension or mockery when applied to an adult in this context—is portrayed here as the typical mishap victim who might be described in contemporary terms as a loser or a fortune's fool, constantly finding himself in some predicament through no real fault of his own or owing to carelessness or absentmindedness. First, a bit of barley—one of the forbidden grains during the Festival of Passover—is discovered in the *matza* dumplings at the seder in Avremele's home on the first night of Passover. Next comes the Festival of Shavuot. In many regional traditions, cheese-filled crepes known as blintzes have long been a sine qua non for this holy day, when the custom is to eat dairy dishes. But the recipe for blintzes requires butter, and Avremele's cat has eaten the butter—apparently when it is too late to obtain more. On Rosh Hashana, a central commandment concerns hearing the sounding of the shofar in the synagogue—which occurs just after the completion of the morning service (*shaḥrit*) and the biblical readings and prior to the *mussaf* service. Avremele, however, has dutifully gone off to the *mikve* (ritual bath) after *shaḥrit*, apparently hoping in vain to return before the completion of the Torah reading and in time to hear the shofar blasts. And finally, his observance of a custom in connection with spiritual preparations for Yom Kippur on the day preceding it is thwarted when his rooster dies—again when there is no time to procure a replacement. This refers to an old custom known as *kapparot*—or *kapore* in Yiddish—whereby a fowl is substituted symbolically for one's sins. One "lays the sins" upon the head of a chicken or a rooster as a substitute for punishment and as a symbol of atonement. The fowl is then slaughtered for consumption at the meal on the eve of Yom Kippur, just prior to the fast. The reference here to a white rooster alludes to a common preference for white as the symbol of purity and holiness in connection with this holiest of days. This custom is not mentioned in the Talmud, and its origin has been described by some rabbis as a "pagan ritual." Some connect it to the scapegoat (*azazel*) ritual in antiquity in which a goat was sent from the ancient Temple in Jerusalem

into the desert on the day of Yom Kippur, symbolically carrying away the sins of the people (Leviticus 16:20–22). However, some rabbis opposed it on these same grounds, for after the destruction of the Temple, even symbolic animal sacrifice was forbidden. Although in the 16th century Rabbi Joseph Caro in his *shulḥan arukh* (Code of Jewish Law) called *kapparot* a "stupid custom," it seems to have gained wide currency in Jewish communities, and most rabbis have been reluctant to outlaw it. Some rabbis suggested that this exchange be done with something other than a live animal. In more recent times, many people observe the custom by substituting a token monetary sum that is then offered to charity.

The motif of Avremele Melamed and his misfortunes, as well as the basic melody of this piece, belong to Yiddish folklore. But there have been a number of song versions and settings. This concert arrangement, with its virtuoso solo element and its invitation for additional cantorial-type improvisation, is by **Maurice Goldman** (1910–1984). Goldman was a prolific composer of both Hebrew liturgical and Yiddish choral music—first in Cleveland, and then in Los Angeles, where he taught at the University of Judaism and directed several choruses, including the Los Angeles Oratorio Society. In addition to synagogue music, he wrote a number of cantatas and several chamber works, as well as film scores. He also wrote a number of arrangements for the Roger Wagner Chorale.

—Neil W. Levin

Translations

BA'AVUR DAVID

Sung in Hebrew
Translation: JPS Tanakh 1999

Psalm 132:10
For the sake of Your servant David
Do not reject Your anointed one.

Proverbs 4:2
For I give you good instruction
Do not forsake my teaching

Proverbs 3:18, 17
She is a tree of life to those who grasp her,
And whoever holds on to her is happy.

Her ways are pleasant ways,
And all her paths, peaceful.

Lamentation 5:21
Take us back, O Lord, to Yourself
And let us come back;
Renew our days as of old!

HA LAḤMA ANYA

Sung in Aramaic
Translation by Rabbi Morton M. Leifman

This is the "bread of affliction" [*matza*], which our ancestors ate in the land of Egypt. Let all who are hungry come and eat of it; all who are in need come and join in celebration of the Passover. This year we celebrate it here, but by next year may we be celebrating it in the land of Israel. This year we are still slaves [dispersed, aliens], but next year may we be a free people.

SHALOM ALEIKHEM

Sung in Hebrew
Translation by Rabbi Morton M. Leifman

Peace be upon you, angels of the Most High and Exalted One,
Of the King of Kings, the Holy One, praised be He.

May your coming be for the sake of peace, angels of peace, messengers of the Most High,
Of the King of Kings, the Holy One, praised be He.

Bless me with peace, angels of peace, messengers of the Most High,
Of the King of Kings, the Holy One, praised be He.

And may your departure be for peace, angels of peace, messengers of the Most High,
Of the King of Kings, the Holy One, praised be He.

YA RIBBON OLAM

Sung in Aramaic
Translation by Rabbi Morton M. Leifman

God, You are the Master of the universe—this world and all worlds; You are the King who reigns over all kings. You perform powerful and wondrous acts, and it is a joy for us to sing, to declare Your praise.

Let me arrange the singing of praises to You morning and evening, holy God, You, who created all life—holy angels as well as mankind, beasts of the field and birds of the sky.

[Refrain: God, You are the Master of the universe—this world and all worlds.]

Your works and acts are great and powerful, making humble the mighty, straightening those who are bent. Were people to live for thousands of years, they would yet be unable to comprehend the immensity of Your power.
[Refrain]

[God of honor and greatness] protect Your sheep from the lions, and bring Your people out of exile—the nation You chose from among all others.
[Refrain]

Return to Your holy Temple and to the "Holy of Holies," the place where the spirit and soul of Israel will rejoice and sing songs and praises: Jerusalem, the city magnificent.
[Refrain]

HAVEN YAKKIR LI EFRA'IM

Sung in Hebrew
Translation by Rabbi Morton M. Leifman

And it is said:
"Is Ephraim not my beloved son,
My dear child?
For even when I reprove him,
I remember him with love.
When I think of him,
My very innards turn over with emotion.
Surely I will have mercy on him.
So says the Lord."

SHEVA B'RAKHOT

(The Seven Wedding Benedictions)

Sung in Hebrew

Translation by Rabbi Morton M. Leifman

You are worshiped, O Lord (He is worshiped, and His name is worshiped), our God, King of the universe, who creates 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 created all things for His glory. (Amen)

You are worshiped, O Lord (He is worshiped, and His name is worshiped), our God, King of the universe, Creator of mankind. (Amen)

You are worshiped, O Lord (He is worshiped, and His name is worshiped), our God, King of the universe, who created mankind in His own image and prepared for humanity out of its very self a form eternal, a perpetual fabric of life. You are worshiped, O Lord (He is worshiped, and His name is worshiped), Creator of mankind. (Amen)

May she who has been barren (Zion) exult and celebrate as she witnesses her children gathered into her midst. You are worshiped, O Lord (He is worshiped, and His name is worshiped), who brings joy to Zion through her children. (Amen)

Give these loving companions the greatest measure of joy, as You did for our first ancestors in the Garden of Eden. You are worshiped, O Lord (He is worshiped, and His name is worshiped), who brings happiness to both bridegroom and bride. (Amen)

You are worshiped, O Lord (He is worshiped, and His name is worshiped), who created joy and gladness, bridegroom and bride, mirth and rejoicing, pleasure and delight, love, brotherhood, peace, and fellowship. Soon, Lord our God, may there be heard in the cities of Judah and the streets of Jerusalem voices of joy and gladness, of bridegroom and bride, jubilant sounds from under marriage canopies, and the sounds of singing and feasting of celebrating youths. You are worshiped, O Lord (He is worshiped, and His name is worshiped), who causes the bridegroom and bride to rejoice. (Amen)

KHANIKE LID

(Hanukka Song)

Sung in Yiddish

Translation by Eliyahu Mishulovin

Once upon a time there was a king;
His name was Antiochus.

He wanted to annihilate your people, Israel,
So God came to their rescue.

He sent the heroic Judah the Maccabee
To fight him [Antiochus] on the battlefield.

God helped Judah defeat them all.
The king with his heroes dropped like flies.

Who can forget the great miracle, who?
And the bravery of the Maccabees?

Kindle the Hanukka lights and sing a song of praise to the Creator,
For as long as God is with us, we have no one to fear.

Now celebrate, children, together with me.
And kindle the Hanukka lights for this beautiful holiday.

RAḤAMANA D'ANEI

Sung in Hebrew
Translation by Rabbi Morton M. Leifman

Merciful One, who answers the prayers of the poor, answer us! Merciful One, who answers the prayers of the brokenhearted, answer us! Merciful One, who answers the prayers of those of wounded spirit, answer us! Merciful One, answer us! Merciful One, have pity on us! Merciful One, save us! Merciful One, release us! Merciful One, have mercy on us—now, soon, in our own time!

STRANGE HAPPENINGS:
The Holyday Calamities of Avremele Melamed

Sung in Yiddish
Translation by Eliyahu Mishulovin

Avremele *melamed* … [Avremele the teacher]

In whose house was a grain of forbidden barley found in the *matza* balls on the first seder of Passover?

Avremele *melamed* …

Whose butter did the cat lick up on the first day of Shavuot, and who was thus left without blintzes?
Avremele *melamed* …

Oy, who went off to the *mikve* (ritual bath) on the first day of Rosh Hashana right after the early morning service and missed the sounding of the shofar?

Avremele *melamed* …

Whose white rooster died on the eve of Yom Kippur, leaving him without a *kapore* (symbolic expiatory sacrifice)?

Avremele *melamed* …

About the Other Performers

Schola Hebraeica at Lincoln Center in New York City

Founded in 1985 by its present music director and conductor, Neil Levin, New York based **SCHOLA HEBRAEICA** is the world's only fully professional male-voice chorus devoted to Jewish and Judaically related music. The ensemble's celebrated hallmark timbre derives in part from its battery of distinctive idioms and stylistic features once typical of traditional synagogue choirs—especially in America, as well as in communities within the British Commonwealth. Its repertoire, however, ranges from classical liturgical and cantorial works to Yiddish folksong, and also to contemporary settings in a variety of other languages.

Schola Hebraeica made its public debut at Madison Square Garden at a ceremony commemorating the Warsaw Ghetto uprising on its fortieth anniversay. Since then, in addition to its many appearances in the greater New York area, it has toured regularly throughout the United States and Canada as well as abroad—including four visits to Great Britain. Its London debut was in 1990 at the Royal Festival Hall, in the world premiere of *Voice of Jewish Russia*. In the United States it has sung with most of today's leading cantorial artists, and the choir made its Lincoln Center debut in 1997 in a program entitled *Voice of Ashkenaz*. In the summer of 1999 Schola Hebraeica was the only Jewish choir invited to appear in England at the international choral festival *Sacred Voices Music Village*, where it gave more than a dozen performances in venues throughout Greater London. The chorus is also featured on several recordings and is the resident chorus of the International Centre for Jewish Music. **CORO HEBRAEICO** is a larger, mixed-voice professional ensemble, also directed by Neil Levin, with Schola Hebraeica as its core, which made its Lincoln Center debut in 2003. Donald Barnum has been chorusmaster of both groups from their inception.

Curtain call: Conductor Neil Levin and soloist Simon Spiro at Alice Tully Hall, Lincoln Center, November 2003

NEIL LEVIN, artistic director of the Milken Archive of American Jewish Music, is also a professor of music at the Jewish Theological Seminary of America, director of the International Center and Archives for Jewish Music in New York, and vice president of the International Association of Jewish Music Institutions, based in Paris. Levin grew up in a musical family in Chicago. A pupil of the illustrious Swiss pianist Rudolph Ganz (1877–1972), Levin in his teens won local and national competitions and at fourteen played at the Ravinia Festival. He went to New York to study piano with Adele Marcus at The Juilliard School while pursuing a liberal arts degree at Columbia University. Influenced by the cantor at his family's congregation and later by the exposure to a number of great virtuoso cantors who were flourishing in New York synagogues, he developed a deep interest in synagogue choral music and cantorial art.

At Columbia, Levin studied conducting with Howard Shanet and composition with Jack Beeson and with Otto Luening, who became his mentor. After earning his B.A., he spent a year in Israel, where he studied Judaica and Jewish music and began to engage in field research. Returning to New York, he earned an M.A. in music at Columbia. It was at the Jewish Theological Seminary that he earned his doctorate in Jewish music and music history, with Hugo Weisgall playing a central role—as his teacher, mentor, advisor, and, when Levin joined the faculty in 1982, his senior colleague. Levin was also profoundly influenced by private study with two distinguished Jewish-music historians and musicologists, Eric Werner and Albert Weisser.

Levin studied choral conducting in Robert Page's master classes and workshops at the Aspen Music School and Festival in the 1970s, and from 1973 to 1978 he directed the Chicago Zimriya Youth Chorus. He is the creator of *Vanished Voices*, a Holocaust commemoration incorporating his research into the musical traditions of German-speaking Jewry, performed under his baton in 1996 at London's Barbican Centre and in Los Angeles. His Lincoln Center debut was in 1997, and in 1999 he directed more than a dozen concerts at the biannual *Sacred Voices Music Village* international festival.

A former editor of *Musica Judaica*, the journal of the American Society for Jewish Music, Levin has published numerous articles on Jewish music, several archival recordings, and books, including *Z'mirot Anthology* (1981). In 1982 the University of Vienna commissioned him to edit the complete works of Salomon Sulzer for the prestigious series *Denkmäler der Tonkunst in Österreich* (Monuments of Music in Austria). His historical study of music and cantorial education within the Conservative movement at the Jewish Theological Seminary was published in 1997 in the book *Tradition Renewed* (edited by Jack Wertheimer). He has also devised and directed four international academic conferences on Jewish musical topics.

Soprano **AMY GOLDSTEIN** was born in St. Paul, Minnesota, where her Brooklyn-born father, Cantor Jacob Goldstein, served one of the city's largest synagogues. After performing with the Goldstein Family Singers from early childhood, Goldstein discovered her "opera" voice at thirteen, and in 1980 she entered the Juilliard Preparatory Division. She attended the North Carolina School of the Arts, and 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.

The **NEW YORK CANTORIAL CHOIR** is composed of select students from the cantorial schools of the Jewish Theological Seminary (The H. L. Miller Cantorial School) and Hebrew Union College (The School of Sacred Music), and a chamber ensemble of the professional Jewish male-voice chorus Schola Hebraeica. The group is devoted to promoting Hebrew liturgical repertoire and comes together to rehearse and sing for special concerts and recordings, performing with many of America's best-known cantors. As dedicated students of cantorial art, these singers bring to their choral renditions the fruits of their studies of traditional liturgical styles and practices.

Founded in 1994 as the New Finchley Choir by its director, **MARC TEMERLIES**, together with Cantor Moshe Haschel and Jonathan Weissbart, the **NE'IMAH SINGERS** has become London's leading Jewish liturgical choir. In 2001 it appeared live on the BBC in England's inaugural Holocaust Memorial Day ceremony—this time together with the Prime Minister and the Chief Rabbi of the British Empire, as well as HRH Prince Charles.

Credits

Traditional: Ba'avur david
This arrangement copyright: Milken Family Foundation
Arranger: Simon Spiro
Recording: All Saints' Church, East Finchley, London, UK, July 2001
Recording Producer: Simon Weir
Recording Engineer: Campbell Hughes, Morgan Roberts
Assistant Recording Engineer: Andreas Hamza
Recording Product Manager: Neil Levin

Moishe Oysher: Ha laḥma anya
This arrangement copyright: Simon Spiro Organization
Recording: New West End Synagogue, London, UK, July 2001
Recording Producer: Simon Weir
Recording Engineer: Bertram Kornacher, Morgan Roberts
Assistant Recording Engineer: Andreas Hamza
Recording Product Manager: Neil Levin

Shalom aleikhem
This arrangement copyright: Simon Spiro Organization
Arranger: Simon Spiro
Recording: New West End Synagogue, London, UK, July 2001
Recording Producer: Simon Weir
Recording Engineer: Bertram Kornacher, Morgan Roberts
Assistant Recording Engineer: Andreas Hamza
Recording Product Manager: Neil Levin

Traditional: Ya ribbon olam
This arrangement copyright: Milken Family Foundation
Arranger: Roderick Williams
Recording: St. Paul's Church, Knightsbridge, London, UK, July 2001
Recording Producer: Simon Weir
Recording Engineer: Campbell Hughes, Morgan Roberts
Assistant Recording Engineer: Andreas Hamza
Recording Product Manager: Neil Levin

Samuel Malavsky: Haven yakkir li efra'im
This arrangement copyright: Simon Spiro Organization
Arranger: Simon Spiro
Recording: Riverside Church, New York City, February 2001
Recording Producer: David Frost
Recording Engineer: Tom Lazarus
Recording Product Manager: Neil Levin

Sholom Kalib and Meyer Machtenberg: Sheva b'rakhot
Publisher: Sholom Kalib and Meyer Machtenberg
This arrangement copyright: Milken Family Foundation
Arranger: Simon Spiro
Recording: All Saints' Church, East Finchley, London, UK, July 2001
Recording Producer: Simon Weir
Recording Engineer: Campbell Hughes, Morgan Roberts
Assistant Recording Engineer: Andreas Hamza
Recording Product Manager: Neil Levin

Joshua Lind: Khanike lid
Publisher: Dale Lind
Recording: St. Paul's School, Hammersmith, London, UK, July 2001
Recording Producer: Simon Weir
Recording Engineer: Morgan Roberts
Assistant Recording Engineer: Andreas Hamza
Recording Product Manager: Neil Levin

Zavel Zilberts: Raḥamana d'anei
Publisher: Transcontinental
Recording: New West End Synagogue, London, UK, July 2001
Recording Producer: Simon Weir
Recording Engineer: Morgan Roberts
Assistant Recording Engineer: Andreas Hamza
Recording Product Manager: Neil Levin

Strange Happenings: The Holyday Calamities of Avremele Melamed, arr. Maurice Goldman
Publisher: Transcontinental
Orchestrator: Larry Spivack
Recording: St. Paul's School, Hammersmith, London, UK, July 2001
Recording Producer: Simon Weir
Recording Engineer: Campbell Hughes, Morgan Roberts
Assistant Recording Engineer: Andreas Hamza
Recording Product Manager: Neil Levin

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.

The Milken Archive of American Jewish Music would not be possible without the contributions of hundreds of gifted and talented individuals. With a project of this scope and size it is difficult to adequately recognize the valued contribution of each individual and organization. Omissions in the following list are inadvertent. Particular gratitude is expressed to: Gayl Abbey, Donald Barnum, Sonia Baro, Anja Beusterien, Paul Bliese, Johnny Cho, Cammie Cohen, Jacob Garchik, Ben Gerstein, Jeff Gust, Scott Horton, Jeffrey Ignarro, Brenda Koplin, Joshua Lesser, Adam J. Levitin, Jesse Perez, Tom Magallanes, Eliyahu Mishulovin, Gary Panas, Nikki Parker, Armin Rafiee, Jill Riseborough, Jonathan Romeo, Maria Rossi, Judith Sievers, Matthew Stork, Brad Sytten, Boaz Tarsi, Eric Martin Usner, Anita Yarbery, and Jessica Yingling.

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