

Cover Art

Vienna Boys Choir

A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



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

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

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

Lowell Milken
Lowell Milken

A MESSAGE FROM THE ARTISTIC DIRECTOR



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

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

Neil W. Levin
Neil W. Levin

Neil W. Levin is an internationally recognized scholar and authority on Jewish music history, a professor of Jewish music at the Jewish Theological Seminary of America, music director of Schola Hebraica, and author of various articles, books, and monographs on Jewish music.

Introduction

How did one of Europe's oldest and most venerated choral ensembles come to record works of Jewish sacred music that originally were created for a chorus of Jewish youth in a relatively small midwestern American city hardly known in Europe? Why did a Viennese boys choir long associated with the Roman Catholic Imperial Chapel—a fixture for centuries in the glorious days of the Hapsburg emperors—become intrigued with American Jewish song and the music of the American Synagogue?

In 1971, Cantor Jerome B. Kopmar founded a children's chorus under the auspices of his congregation in Dayton, Ohio, for the dual purposes of elevating the musical format of its services and of offering concert performances for a broader general public. Known as the Beth Abraham Youth Chorale, the ensemble (at its peak some eighty members between the ages of nine and eighteen) was dedicated to serious rendition of Jewish and Judaically related music. It quickly attracted national attention—the only Jewish youth chorus to do so in the postwar decades—performed twice in Israel as well as in England, and toured various parts of the United States, all in addition to its annual spring concerts at home.

Establishing such a Jewish youth ensemble with a classical approach was in itself a courageous undertaking in the early 1970s, a time when the winds of Jewish musical fashion (in Israel as well as the United States)—especially with regard to youth involvement—were coming to be dominated by the allure of mass appeal and the features of pop and commercial sounds. The experiment proved successful nonetheless and validated the convictions of those

whose faith in the value and attraction of seriously cultivated sacred as well as secular Jewish choral music remained undiminished.

Beyond the valuable educational and artistic experience for the children involved and the aesthetic pleasure they brought to their audiences, the most lasting contribution of this all-too-brief episode in American Jewish cultural history is the body of new works commissioned for the chorale's repertoire and for its annual premiere offerings. Over a period of twelve years, until the dissolution of the chorale and Kopmar's retirement, full-length works and shorter individual pieces were commissioned from such composers as Issachar Miron, Charles Davidson, Morton Gold, Ralph Schlossberg, Abraham Kaplan, and Sholom Kalib—among others.

Both works recorded here by the Vienna Boys Choir were Beth Abraham commissions, and both received their premieres in Dayton by the chorale with orchestra, conducted by Kopmar: the Kaplan work in 1980, with Cantor David Lefkowitz singing the tenor solo part; Kalib's in 1978, with Cantor Moshe Taubé.

The Kaplan and the Kalib works were both written for three-part treble voice choir, as dictated by all the Beth Abraham commissions. However in 2000, in advance of the present recordings, Norbert Balatsch, then the director of the Vienna Boys Choir (*Wiener Sängerknaben*), suggested to the Milken Archive the addition of timbrel variety by having some movements of each work rearranged to include the adult men's Chorus Viennensis (in effect the alumni chorus of the boy choir) for these recordings. Accordingly, the Milken Archive commissioned the two composers to rework some of the settings to combine the adult men's with the boys' voices. In fact, the four-part SATB format, with boys singing soprano and alto and the adult men

on tenor and bass, was the typical medium of virtually all eastern European synagogue choral music.

Since the recording sessions for the Milken Archive, the Vienna Boys Choir have featured this music of American Jewish experience in its regular concerts and on its worldwide tours.

—Neil W. Levin

About the Composers



As a Jewish music scholar and as a composer and arranger, **SHOLOM KALIB** (b. 1929) has focused specifically on the eastern European cantorial and synagogue music tradition—in its American phase as well as in its original forms. He has championed its rejuvenation and perpetuation through both historical analysis and

the creation of new works based on its emblematic modes, stylistic idioms, and collective melos.

Kalib, whose uncle and grandfather were cantors in the traditional eastern European mold, was born in Dallas, Texas. His father taught him biblical cantillation along with the requisite skills of a *baal t'filla* (lay precentor) and schooled him in the rudiments of music. Young Kalib's initial exposure to cantorial choral repertoire came when he began singing at the age of eleven in a local orthodox synagogue choir, soon becoming something of a child-prodigy cantor. When his family moved to Chicago in 1942, he joined the choir of

Cantor Abraham Kipper (1900–52), one of the leading resident cantors of that city's orthodox community. Highly impressed with the boy's talent, Cantor Kipper engaged Kalib to prepare and conduct the choir for Kipper's audition for the coveted cantorial position for the 1943 High Holy Days at Chicago's Roumanian Synagogue (the *Rumeinische shul*), Shaarei Shamayim. In order to be considered for such important guest cantorial posts at that time, cantors had to demonstrate that they had first-class choirs. When Kipper received the appointment, Kalib became his choirmaster for those High Holy Day services—at the age of fourteen.

His tasks included notating Kipper's repertoire, most of which was a mixture of improvised chants and melodies known by rote or from memory—a not uncommon situation among many cantors of that era. Kalib had begun studying harmony and basic theory, areas that turned out to have a special allure for him in the abstract, and these became a lifelong academic pursuit. Dissatisfied with Kipper's primitive collection of two-part ditties and responses, he took the initiative to rearrange the entire repertoire into full-fledged four-part choral settings. That endeavor met with instant success, and soon Kalib was much in demand among cantors in the Chicago area who needed choral arrangements, or piano or organ accompaniments for cantorial concert numbers. He was frequently asked to notate other cantors' repertoires by dictation. Such projects later reached a zenith in Kalib's notation and publication of the accumulated but unwritten music of Cantor Todros Greenberg (1893–1976)—an effort that spanned a period of nearly forty years and provided a wealth of material for future generations of cantors and choirs. Meanwhile, Kalib gained a reputation throughout North America as one of the leading arrangers of cantorial and synagogue choral music, producing a large catalogue of settings both for his own use and on request from fellow cantors and

choirmasters. These exhibit a careful balance between freshness and historically authentic style, between idiomatic simplicity and appropriately restrained imagination—yet avoiding a common tendency among many arrangers toward excess and harmonic clutter.

During his early student years in Chicago, Kalib also organized and directed a choir under the auspices of the Chicago chapter of Hashomer Hadati, the cultural and educational youth organization of Hapo'alei Mizrahi, the religious (orthodox) Zionist group. That choir became an important part of Chicago Jewry's cultural life during the second half of the 1940s. Kalib worked with and directed various synagogue choirs as well, including that of the locally famous K'nesset Israel Nusah S'fard (the *Sefardishe shul*)—a fully Ashkenazi synagogue that employs the Sephardi rite (*nusah s'fard*) in terms of liturgical texts and order of prayers, not music—where the legendary cantorial giant Pierre Pinchik (1895–1971) officiated for many holyday and guest Sabbath services. Kalib also prepared the choirs for Jack Werblin, Pinchik's choirmaster for some of those services.

For a performance in Yiddish of Handel's *Judas Maccabaeus*, Kalib was the assistant choirmaster to Eugene Malek, director of the left-wing Yiddishist secular ensemble, the Jewish Peoples' Philharmonic Chorus—the local chapter of the *Freiheits Gezang Verein*. That concert—at Chicago's principal concert venue, Orchestra Hall, with Richard Tucker in the lead tenor role—was Kalib's first exposure to Western classical music. Meanwhile, in 1949 he assumed his first cantorial post, at the Vilna *shul* in Chicago.

At Roosevelt University in Chicago, Kalib was first introduced to the theoretical work of the foremost 20th-century music theorist Heinrich Schenker, whose approach he adopted and later applied to

his analyses of cantorial art and repertoire. After earning a bachelor's degree in theory, he received his Ph.D. from Northwestern University (also in theory) and then became a professor of music at Eastern Michigan University from 1969 until his retirement. Kalib also served cantorial posts in Detroit and in Flint, Michigan.

Kalib's choral arrangements sometimes cross the blurry line between arranging and composition, especially with those arrangements for which there is no preexisting choral element. Many of the Greenberg arrangements, for example, could be considered de facto compositions that use and incorporate—or are based on—Greenberg's cantorial lines and melodies. But even in his completely original pieces, such as those on this recording, Kalib faithfully has maintained typical eastern European cantorial idioms, traditions, and style, often adding new but carefully controlled harmonic elements and classical orchestrations for concert use.

In addition to *Day of Rest*, Kalib's larger works include *Rejoice and Sing*, a suite of eight Hassidic melodies, and *Days of Awe*, a concert setting of High Holy Day liturgy in four sections for cantor, chorus, and orchestra (the individual settings of which can also be rendered a cappella for actual synagogue use).

His five-volume historical-analytical work, *The Musical Tradition of the Eastern European Synagogue*—an encyclopedic discussion and documentation of virtually all aspects of the subject—represents four decades of research and investigation. The first volume was published by Syracuse University Press in 2002.



Born in Tel Aviv, **ABRAHAM KAPLAN** (b. 1931) first came to wide public attention in the United States following his American debut in 1962 as a young choral director and conductor. He subsequently gained recognition as a composer as well. His father, Shlomo Kaplan—the son of an eastern European cantor and choir conductor—came

to Israel from Poland in the 1920s and was a prominent choral conductor and music pedagogue in Israel. He taught at the Jerusalem Academy of Music and was head of the music department of the Histadrut (the United Federation of Labor Unions of Israel) prior to statehood and until the end of his life, in 1974.

Abraham Kaplan sang in his father's choirs as a young boy and soon became the leader of a choir at a kibbutz near the Lebanese border and a music teacher in high schools. He acquired his formal music education at the (former) Israel Academy of Music in Jerusalem, graduating in 1953, and he made his professional debut directing the Kol Yisrael (Voice of Israel radio) chorus in 1952 at concerts in Jerusalem, Haifa, and Tel Aviv. He was subsequently engaged as its permanent director, and he prepared it in 1954 for the world premiere of Darius Milhaud's opera *David*.

Kaplan came to America in 1954 on a scholarship to study at the Aspen Music School and for advanced studies at The Juilliard School, where he was awarded the Damrosch Prize in conducting and a postgraduate diploma in 1957. He also attended the Berkshire Music Center at Tanglewood (1956 and 1961) as both a choral and an orchestral conductor. His principal teachers were

William Steinberg, Hugh Ross, and Frederick Prausnitz for conducting; and Milhaud for composition. He returned to Israel during the 1958–59 season, but soon afterward he was invited to bring an Israeli chorus to New York for an "All-Israel" show at Radio City Music Hall. His decision to remain in America was bolstered by Juilliard's invitation to join its faculty as director of choral studies, a position he held with distinction from 1961 until 1977. He also taught during that period at the Union Theological Seminary in New York.

In 1962 Kaplan prepared the Juilliard chorus for its appearance at the opening night of New York's new Lincoln Center, at Philharmonic Hall (now Avery Fisher Hall), in an inaugural concert conducted by Leonard Bernstein. Many years of collaboration with Bernstein and the New York Philharmonic followed, with Kaplan preparing choruses for numerous concerts and recordings—including the premieres of such major Bernstein works as the *Kaddish* Symphony and *Chichester Psalms*. Kaplan conducted many important premieres of choral-orchestral works, such as Robert Starer's *Joseph and His Bretheren*, Vincent Persichetti's *Stabat Mater*, and George Rochberg's third symphony. He also founded the Camerata Singers, his own professional chorus, which he conducted both in New York and on tours for many years and with which he made a number of important recordings; and he directed New York's Collegiate Chorale as well.

During the 1969–70 season—which saw the founding of the Symphonic Choral Society of New York and the debut of the Camerata Symphony Orchestra, both under his direction—Kaplan was critically praised as an orchestral maestro as well as a choral conductor. During his career he has also guest conducted numerous ensembles, including the Israel Philharmonic, the St. Louis Symphony, the Calgary Philharmonic, the San Francisco Opera, and the Seattle Symphony.

In 1968 Kaplan became the director of choral activities at New York's prestigious Park Avenue Synagogue, where, over a period of more than thirty years, he conducted premieres of many new works by major composers at the synagogue's annual new music services. He also began composing his own liturgical settings for these services. In 1977 he relocated to Seattle to begin his tenure as director of choral studies at the University of Washington, and he was also associate director for choral activities of the Seattle Symphony.

In the early 1970s Kaplan began turning his attention with increasing intensity to composition. His first major work was his oratorio, *Glorious* (1973). Among his subsequent major works are *Arvit l'shabbat*, a complete Sabbath evening service; the *K'dusha Symphony*, which was recorded with soprano Roberta Peters; *Crystal Cathedral Psalms*; and *Psalms of Abraham*, heard on this recording. His college textbook, *Choral Conducting*, was published by W. W. Norton in 1985 (twice reprinted) and is widely used at conservatories and college music departments throughout the United States and Canada.

—Neil W. Levin

Program Notes

THE DAY OF REST

Sholom Kalib

The Day of Rest is a concert service comprising settings of texts from three sections of the Sabbath liturgy: for Friday evening (*kabbalat shabbat* and *arvit*), for Saturday morning (*shaḥarit*, the Torah service, and *mussaf*), and for the concluding service on Saturday evening. There are nineteen numbers in all, from which six have been excerpted for this recording.

The Day of Rest was intended deliberately to recall and incorporate cantorial idioms, melodic contours, modal practices and patterns, and an overall emotional ambience of the aggregate eastern European cantorial-choral tradition. That tradition developed gradually in large areas of the Czarist and Hapsburg empires from at least the 17th century and reached its zenith in the late 19th century. Aspects of it were transplanted in America by immigrant cantors and choirmasters from those regions, albeit not without a degree of dilution and even some corruption. The stamp of that tradition at its most sophisticated level is manifestly transparent in these settings. Yet in certain sections and passages there is also the discernible imprint of the imposing grandeur and majesty more commonly associated with the character of the 19th-century western Ashkenazi—or “German”—Synagogue. In particular, there are some stylistic resonances of the path forged by Salomon Sulzer (1804–90) in Vienna and Louis Lewandowski (1821–94) in Berlin—the two principal architects of a learned approach to modern synagogue music based on Western classical or art music models. That echo is especially evident here in the setting of *Uv’nuḥo yomar* in a seamless and symbiotic blend with other, more specifically eastern European features. The apparent admixture poses no stylistic conflict, however; nor does it undermine the composer’s claim to eastern European foundation, for both Sulzer’s and Lewandowski’s impact upon eastern European repertoires and tastes was formidable, even if not always popularly perceived. Indeed, the polarization between the two traditions was not always quite so distinct, nor the dividing wall quite so opaque, as is sometimes imagined. Extant choral books reveal that by the late 19th century, certain Sulzer and Lewandowski compositions were in use throughout the eastern Ashkenazi orbit, in conjunction with creations of local composers. Thus the overall flavor of Kalib’s *Uv’nuḥo yomar* is no less an indication of

eastern European practice than other, more typically eastern European melody types.

The composer has offered the following observations and remarks on these excerpts:

1. *Shalom aleikhem* is a four-stanza hymn of greeting to the angels who, according to Talmudic legend, accompany Jews home from the synagogue on Friday evenings following the Sabbath eve service. It is the first of a set of *z'mirot* (table hymns) sung as the assemblage gathers around the table prior to commencing the Sabbath eve meal. The text is set here in a joyous mood and tempo, which gives way by contrast in the third strophe to a slower, tranquil, and celestial tone to mirror the words, "Bless me with peace, O angels of peace ..."

2. *Uv'nuho yomar* occurs at the end of the Torah service—during the morning service—and is recited as the Torah scrolls are returned to the ark following the communal reading. The music here projects the contrasting moods within the text. Quiet majesty accompanies the opening lines; a didactic and devotional mood is accorded the succeeding section, which includes the words "For I have given you good teaching—forsake not My Torah"; and the words "It is a tree of life to those who grasp it" have been set in a declamatory style. The closing words, "Bring us back to You, O Lord," are intoned in a mood of nostalgic longing.

3. *Mimm'komo* (Ezekiel 3:12) is a constituent passage of the larger liturgical text recited during the *mussaf* service on Sabbath and holyday mornings, which is known as the

k'dusha (sanctification). The opening words are interpreted majestically in this setting, moving towards a mood of devotion in anticipation of the text that follows in reference to the required proclamation of the *sh'ma*—the basic credo of Jewish faith.

4. The instrumental prelude to the concluding service is based upon motives from the Sabbath afternoon service (*minḥa*). Its melancholy mood reflects the waning of the spiritually uplifting Sabbath day. Its minor mode drifts to another parallel one (major third phrygian) that is traditionally employed in the Saturday evening service, including the *havdala* text.

5. *Havdala* is the ceremonial benediction over wine, a lit candle, and aromatic spices, marking the departure of the Sabbath. Here the cantor begins the *havdala* with a recitative-type passage. In the spirited metrical tune that follows, to the words "You will draw water from the wells of salvation," the choral treatment involves tone painting to depict the flowing water. For the words that refer to trust in God's protective power—in essence praying for its assured presence during the coming new week—the cantorial recitative gives the feeling of supplication, and the succeeding phrases move towards a triumphal, joyous conclusion.

6. *Eliyahu hannavi* is a hymn for the departure of the Sabbath. According to tradition, the prophet Eliyahu (Elijah) is believed to be the future harbinger of the Messiah's arrival. The words are set here in the manner of a fugue, whose subject suggests a quasi-Hassidic tune. The traditional Yiddish greeting, *a gute vokh*

(May you have a good week...) is included towards the end, and the setting draws to a climactic close on the word amen in a resolute and triumphal spirit.

—S.K., 2003

In keeping with the Ashkenazi derivation of this work, the composer has set all of the texts according to classical Ashkenazi pronunciation and accentuation. This has been maintained in the present recording. Adjustment to modern Hebrew would require distortions of the rhythmic flow and consonant substitutions, and would preclude certain typical elisions—all of which would detract from the intended traditional eastern European flavor.

—Neil W. Levin

THE DAY OF REST

SHALOM ALEIKHEM

Peace be with you, O ministering angels,
Angels of the Most High,
From the King, King of Kings,
The Holy One, Blessed is He.

May your coming be in peace, O angels of peace,
Angels of the Most High,
From the King, King of Kings,
The Holy One, Blessed is He.

Bless me with peace, O angels of peace,
Angels of the Most High,
From the King, King of Kings,
The Holy One, Blessed is He.

May your departure be in peace, O angels of peace,
Angels of the Most High,
From the King, King of Kings,
The Holy One, Blessed is He.

UV'NUHO YOMAR

Numbers 10:36

And when it halted, he would say:
Return, O Lord,
You who are Israel's myriads of thousands!

Psalms 132:8, 9, and 10

Advance, O Lord, to Your resting place,
You and your mighty Ark!
Your priests are clothed in triumph;
Your loyal ones sing for joy.
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

Translation: JPS Tanakh 1999

MIMM'KOMO

Blessed indeed is the glory of the Lord emanating from His abiding place (Ezekiel 3:12). From that abiding

place may He turn to us in mercy, and be gracious to the people who with love proclaim His unity twice each day—morning and evening—saying the *Shma*.

Translation: Rabbi Morton M. Leitman

HAVDALA

Behold, God is my deliverance; I will trust, and will not be afraid; truly the Lord is my strength and my song; he has delivered me indeed. Joyfully shall you draw upon the fountains of deliverance. It is for the Lord to bring help; my God, thy blessing be upon thy people. The Lord of hosts be with us; the God of Jacob is our Stronghold. Lord of hosts, happy is the man who trusts in thee. O Lord, save us; may the King answer us when we call. The Jews had light and joy, gladness and honor. So be it with us. I will take the cup of deliverance, and will call upon the name of the Lord.

Translation: Birnbaum 1999

ELIYAHU HANNAVI

(Sung in Hebrew and Yiddish)

Elijah the Prophet, Elijah the Tishbite, Elijah the Gileadite—may he come speedily to us, together with [heralding] the Messiah, the son of David.

A good week and a [*mazl*] week of good fortune. Amen.

Translation: Rabbi Morton M. Leitman



PSALMS OF ABRAHAM

Abraham Kaplan

Psalms of Abraham is a cantata comprising twelve original settings of eleven Psalms (or excerpts) from the biblical Book of Psalms—so titled in honor of the Beth Abraham Youth Choir. The composer offered the following reflections on the work at its premiere in 1980:

¹ Plural for a type of stringed instrument in the biblical era, most likely plucked and analogous to a harp in postbiblical periods.

It is in the nature of things that emotions that fill our hearts and souls do not do so in an orderly fashion ... that we rarely are completely sad or totally happy. Most of the time we are somewhere between these two extremes, experiencing two or more emotions, which are intermingled or which occur in quick succession.

It is this aspect of human nature that is represented so well in the texts of the Psalms, and it is this aspect of the Psalms that gave me the courage to attempt a seemingly impossible task: to write twelve individual compositions to constitute a larger unified work.

Some of the various moods of the Psalms are recurrent in the themes of the twelve movements. The moods of the Psalms also dictated the orchestration as well as the texture of each one, thus contributing to the unity of *Psalms of Abraham*.

—A. K. 1980

PSALMS OF ABRAHAM

Sung in Hebrew

I. OVERTURE

II. AL NAHAROT BAVEL

PSALM 137:1–6

By the rivers of Babylon,
there we sat,
sat and wept
as we thought of Zion.
There on the poplars
we hung up our *kinors*¹,
for our captors asked us there for songs,

our tormentors, for amusement,
"Sing us one of the songs of Zion."
How can we sing a song of the Lord
on alien soil?
If I forget you, O Jerusalem,
let my right hand wither;
let my tongue stick to my palate
if I cease to think of you,
if I do not keep Jerusalem in memory
even at my happiest hour.

III. TOV L'HODOT

PSALM 92:2-4

It is good to praise the Lord,
to sing hymns to Your name, O Most High,
To proclaim Your steadfast love at daybreak,
Your faithfulness each night
With a ten-stringed instrument,
with voice and *kinor* together.

IV. HODU LADONAI

PSALM 118:1-6, 18

Praise the Lord, for He is good,
His steadfast love is eternal.
Let Israel declare,
"His steadfast love is eternal."
Let the house of Aaron declare,
"His steadfast love is eternal."
Let those who fear the Lord declare,
"His steadfast love is eternal."
In distress I called on the Lord;
the Lord answered me and brought me relief.
The Lord is on my side,
I have no fear.
The Lord punished me severely,
but did not hand me over to death.

² A type of stringed instrument in the biblical era.

³ A type of drum in the biblical era.

⁴ A type of stringed instrument in the biblical era.

V. HAL'LUYA

PSALM 150

Hal'luya.
Praise God in His sanctuary;
praise Him in the sky, His stronghold.
Praise Him for His mighty acts;
praise Him for His exceeding greatness.
Praise Him with blasts of the shofar;
praise Him with *nevel*² and *kinor*.²
Praise Him with *tof*³ and dance;
praise Him with *minim*⁴ and *ugav*.⁵
Praise Him with resounding *tziltz'lei* [*shama*];
praise Him with loud-clashing *tziltz'lei* [*t'rua*].
Let all that breathes praise the Lord.
Hal'luya.

VI. ESSA EINAI

PSALM 121:1-3

(Sung in Hebrew and English, trans. A. Kaplan)

I lift my eyes to the hills;
from whence cometh my help?
My help cometh from the Lord,
who made heaven and earth.
He will not suffer thy foot to be moved
thy keeper will not slumber.

VII. SHIR HAMMA'ALOT

PSALM 126:1-4

A song of ascents.
When the Lord restores the fortunes of Zion—
we see it in a dream—
our mouths shall be filled with laughter,
our tongues with songs of joy.
Then shall they say among the nations,
"The Lord has done great things for them!"

⁵ A type of piped instrument in the biblical era.

The Lord will do great things for us,
and we shall rejoice.
Restore our fortunes, O Lord,
like watercourses in the Negev.

VIII. HINNE MA TOV

PSALM 133: 1

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

IX. ENOSH KEHATZIR YAMAV

PSALM 103:15–17

Man, his days are like those of grass;
he blooms like a flower of the field;
a wind passes by, and it is no more,
its own place no longer knows it.
But the Lord's steadfast love is for all eternity
toward those who fear Him,
and His beneficence is for the children's children.

X. TOV L'HODOT

PSALM 90:2–4

It is good to praise the Lord,
to sing hymns to Your name, O Most High,
To proclaim Your steadfast love at daybreak,
Your faithfulness each night
With a ten-stringed instrument,
with voice and *kinor* together.

XI. HAZORIM B'DIMA

PSALM 126:5–6

They who sow in tears
shall reap with songs of joy.
Though he goes along weeping,
carrying the seed-bag,
he shall come back with songs of joy,
carrying his sheaves.

XII. ADONAI RO'I

PSALM 23

The Lord is my shepherd;
I lack nothing.
He makes me lie down in green pastures;
He leads me to water in places of repose;
He renews my life;
He guides me in right paths
as befits His name.
Though I walk through a valley of deepest
darkness,
I fear no harm, for You are with me;
Your rod and Your staff—they comfort me.
You spread a table for me in full view of my
enemies;
You anoint my head with oil;
my drink is abundant.
Only goodness and steadfast love shall pursue me
all the days of my life,
and I shall dwell in the house of the Lord
for many long years.

XIII. S'U SH'ARIM

PSALM 24:7–10

O gates, lift up your heads!
[Up high, you everlasting doors,]
so the King of glory may come in!
Who is the King of glory?
the Lord, mighty and valiant,
[the Lord, valiant in battle.]
O gates, lift up your heads!
[Lift them up, you everlasting doors,]
so the King of glory may come in!
Who is the King of glory?
the Lord of hosts,
[He is the King of glory! Selah.]
The Lord is my shepherd;
I lack nothing. Amen.

About the Performers

In 1498, when his court was transferred from Innsbruck to Vienna, the Hapsburg Holy Roman Emperor Maximilian requested twelve boy singers to join his court musicians. This event marked the official founding of the Vienna Hofmusikkapelle and the **VIENNA BOYS CHOIR** (Wiener Sängerknaben). The choir originally sang exclusively for the court at Mass, at private concerts, and on state occasions, throughout its history working with musicians such as Isaac, Hofhaimer, Biber, Fux, Gluck, Mozart, Caldara, Salieri, and Bruckner. Some of the musicians were choristers themselves, such as composers Gallus, Schubert, and, as substitutes, the brothers Franz Joseph and Johann Michael Haydn, as well as conductors Hans Richter, Felix Mottl, and Clemens Krauss.

In 1918, after the dissolution of the Hapsburg Empire, the Austrian government took over the Court Opera but not the choirboys. The Wiener Sängerknaben owes its survival to the initiative of Josef Schnitt, who became dean of the Imperial Chapel in 1921. Schnitt established the choir as a private institution, in



which the former court choirboys became the Wiener Sängerknaben and the imperial uniform was replaced by the sailor suit, the height of boys' fashion at that time. Funding was not enough to pay for the boys' upkeep, and in 1926 the choir started to give concerts outside the Chapel. Within a year it was performing in Berlin under Erich Kleiber, and in Prague and Zurich. Athens and Riga followed, then Spain, France, Denmark, Norway, Sweden, the United States (1932), Australia (1934), and South America (1936).



The boys warm up before the recording session.

The choir's repertoire has come to include everything from Gregorian chant to contemporary and experimental music. Benjamin Britten wrote the vaudeville *The Golden Vanity* for them and conducted its premiere at the Aldeburgh Festival in 1967. The choir is regularly asked to furnish soloists for large choral and orchestral works, and has sung under many of the world's foremost conductors.

Today, under its artistic director Gerald Wirth, the choir comprises some hundred choristers between the ages of ten and fourteen, divided into four touring choirs. The four choirs give more than 300 concerts and performances annually, each group spending nine

to eleven weeks of the year on tour. Together with the Vienna Philharmonic Orchestra and the Vienna State Opera Chorus, the Wiener Sängerknaben carries on the tradition of the Imperial musicians. It still provides the music for the Sunday Mass in Vienna's Imperial Chapel, as it has done since 1498.

CHORUS VIENNENSIS, a male voice choir consisting of former members of the Wiener Sängerknaben (Vienna Boys Choir), was created in 1952 by its director, Josef Schnitt. The repertoire of the adult choir covers works from many style periods. Though probably best known for its recordings of Schubert, it has also recorded works by Bach, Haydn, Mozart, Beethoven, Hindemith, Shostakovich, and Britten. As the *choralschola* of the Wiener Hofburg, members of the choir also specialize in the performance of Gregorian chant under the direction of Father Hubert Dopf. Former directors of Chorus Viennensis include Ferdinand Grossmann and Hans Gillesberger. From 1997 to 2001 the choir was directed by Raoul Gehringer. Gehringer was a Vienna boy chorister from 1981 to 1985, after which he attended the Vienna Conservatory, studying piano, clarinet, music pedagogy, and composition while singing with Chorus Viennensis. His choral conducting teachers were Herwig Reiter and Johannes Prinz.

CANTOR NAFTALI HERSTIK, Chief Cantor of the Great Synagogue of Jerusalem, was born in Salgótarján, Hungary, and emigrated with his family to Israel at the age of three. Descended from a long line of cantors, he showed early talent as a boy chorister and cantorial soloist. He first studied with his father, then with such other noted cantors as Leib Glantz, Shlomo Ravitz, and Moshe Koussevitzky, and he completed his education at the Royal College of Music in London, where he subsequently served for a number of years as cantor of the Finchley Synagogue. Acclaimed for the refinement and elegance he brings to cantorial



art and to prayer, Cantor Herstik has also sung in concert with the London Festival Orchestra, the London Mozart Players, the Jerusalem and Prague symphony orchestras, the Israel Philharmonic and Zurich Chamber orchestras, and many internationally noted choirs. His two historical recordings with Israel's Rinat Choir,

documenting the synagogue musical traditions of the former German cities of Königsberg (now Kaliningrad, Russia) and Danzig (now Gdańsk, Poland), were critically praised for their artistry and authenticity. His recording *Prayers from Jerusalem*, with the Brno Philharmonic Orchestra (Czech Republic) conducted by Elli Jaffe, was described by the *Jerusalem Post* as displaying a "golden voice [that] reaches directly to our heart," giving the feeling of "sitting in a synagogue and being part of a communal prayer in which the cantor transmits the feelings of the individual to God." In 1998 in London, Cantor Herstik sang the lead cantorial solo in *Vanished Voices*, an oratorio created and conducted by Neil Levin to mark the fiftieth anniversary of *Reichskristallnacht*; and in 1991 he was the principal soloist at a London concert commemorating Salomon Sulzer (the architect of modern cantorial art), with Levin conducting the English Chamber Choir in the inaugural event of the seven-city international Sulzer Congress, "A Voice for Our Time." Herstik is also a dedicated teacher of *hazzanut* at Israel's principal cantorial school.

CANTOR SHIMON CRAIMER, who has been called "the rising star of Jewish music in the United Kingdom" by the Chief Rabbi of the British Commonwealth, was born in London in 1978. During his student years at



London's Trinity College of Music, where he earned his degree, he sang in the college choirs, performing in many important concert venues. He has appeared with several of London's Jewish choral groups and as a member of the accompanying quartet for such popular cantorial performers as Avram Fried and Mordechai Ben-David. Craimer has also conducted the Hendon Adath Yisroel Congregation choir and served as a lay cantor at several orthodox synagogues in Greater London, and he has performed as soloist in cantorial concerts throughout Great Britain. He has also officiated as well as sung at concerts in Israel (with Avram Fried), the United States (with the Neginah and Neshoma bands), Gibraltar, Switzerland, Denmark, Belgium, and the Irish Republic. From 1999 until 2003 Craimer served as cantor of Edgware United Synagogue in London, succeeding such internationally well-known cantors as Joseph Malovany, and he officiates regularly at celebrations and special services in London's Jewish community. He currently serves as cantor of the Riverdale Jewish Center, in Riverdale, New York.

Founded in 1946, the **VIENNA CHAMBER ORCHESTRA** (Wiener Kammerorchester) was conducted in its early decades by Franz Litschauer, Heinrich Hollreiser, Paul Angerer, and Carlo Zecchi. Philippe Entremont was its chief conductor between 1976 and 1991, and as lifetime honorary conductor, Entremont continues to lead the orchestra on tours and in its subscription concerts at the Vienna Konzerthaus. His appearances as both conductor and soloist have started a tradition, as the orchestra has frequently invited such artists as Yehudi Menuhin, Heinz Holliger, and Heinrich Schiff to collaborate in a dual role. The tradition was maintained by Ernst Kovacic, who succeeded Entremont as chief conductor from 1996 to 1998. Many other artists have also left their mark in concerts with the orchestra, first and foremost among them Sándor Végh, with whom it had a long and fruitful collaboration up to his death, in 1997. It has also worked with conductors Adam Fischer, Sir Neville Marriner, and Peter Schreier; singers Cecilia Bartoli, Teresa Berganza, Thomas Quasthoff, Dietrich Fischer-Dieskau, Edita Gruberova, and Kiri Te Kanawa; and instrumental soloists Rudolf Buchbinder, Oleg Maisenberg, Vadim Repin, Thomas Zehetmair, Lynn Harrell, Elisabeth Leonskaja, Richard Stoltzman, Emmanuel Pahud, Gianluca Cascioli, and Friedrich, Paul, and Rico Gulda. The orchestra performs as much in the rest of Austria and all over the world as it does in its home city. During the 1998–99 season, for example, it visited Spain, Portugal, and Germany as well as North and South America. In October 1999 it was invited to give nine concerts throughout the United States under the direction of Philippe Entremont, and it toured there again in February–March 2002. In 1999 Christoph Eberle assumed the position of chief conductor, and he took the orchestra on a tour of Japan in July 2000. The orchestra is frequently heard on Austrian radio and has made a large number of recordings.



GERALD WIRTH, who succeeded Norbert Balatsch as the Vienna Boys Choir's artistic director in 2001, received his early musical training as a member of the Wiener Sängerknaben and at the Bruckner Conservatory in Linz, Austria, where he studied voice, oboe, and piano. From 1986 to 1989 he was a choirmaster of the Wiener Sängerknaben, in charge of one of the four touring choirs. He then turned his attention to opera, as chorusmaster of the Landestheater Salzburg. In 1991 Wirth moved to Canada to assume the post of artistic director of the Calgary Boys' Choir. In 1994 he became music director of the Calgary Civic Symphony and of Sangita, Calgary's professional vocal ensemble, and from 1997 to 1999 he was associate conductor of the Calgary Philharmonic Orchestra and appeared as a guest conductor in Australia, Hong Kong, China, Russia, and the United States. He is also active as a composer and arranger.

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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Milken Archive of American Jewish Music

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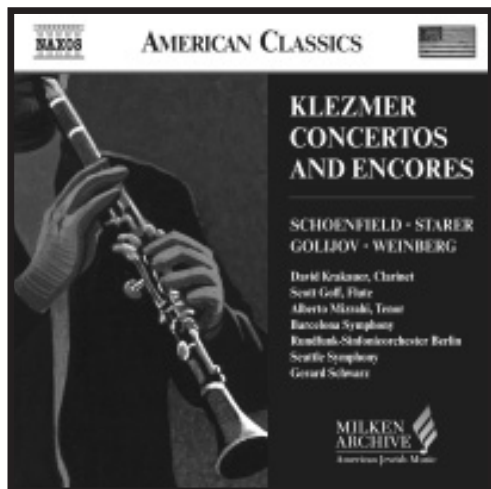
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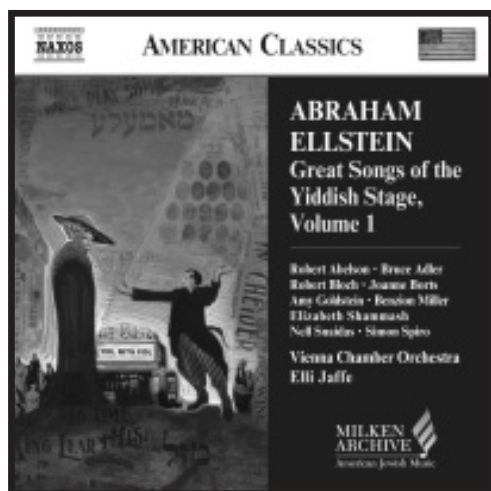
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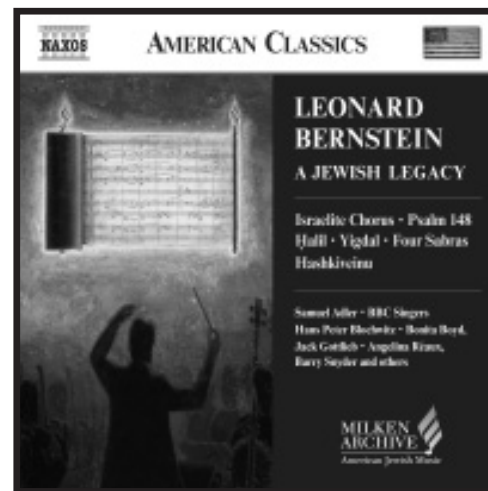
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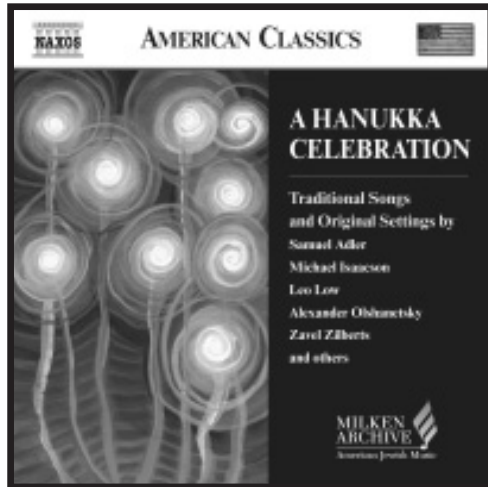
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