

Appendix C

Interviews

Rabbi Lawrence A. Hoffman, interview by JB, New York, 15 October 2009.

On the contemporary cantor's voice:

I believe the community needs to find its voice. For most of the 1970s and 1980s, there was a big fight about 'sing-along' music, or 'music of meeting.' Once this community finds its voice, it gets boring to sing everything. You want to return now to get the full gamut of what music does. 'You have such a nice voice...it would be nice to listen once in a while.' Now we have the fullness of the whole thing, and it's very nice. The congregation here has found its voice, and student cantors still feel bound...they're sort of behind. They feel bound to demonstrate, "Hey we belong, we can sing along, we can do this stuff.' They're responding still to 5-10 years ago, when that was new. Now I'd like to see the cantorate challenge the community, having found its voice, to expand its sense of the sacred, in ways that only the cantorate can do. That's a tricky thing because you need to think through what music will work with them....

I'm interested in areas of human culture in which there's progress and development such that what you once did is outmoded (science is the most obvious example), versus areas where there is no progress, like philosophy. I'm interested in the arts. On the one hand, there should be such a thing as progress...I don't know that there's such a thing as progress in modern art. Musically, that doesn't seem to hold; once Bach does what he does, there's nowhere to go with that genre. There's a larger question, a theological question. We're raised on the sense of progress. We tend to think that life is all about contributing to the progress of the human race (*tikkun olam*), and science is our model. But if most of life doesn't have to do with progress, then you have to reanalyze what the purpose of life is. It becomes living in the moment. I'm just interested in what the goal of life is.

On JG:

Jack was a fish out of water [at HUC in the mid-1970s]. He was very lonely. It was a different era. We had a lot of Europeans still in the School of Sacred Music. There were no full-time faculty, there was no budget, they didn't get paid very much. It was not a professional school, so there were no professional rules. The curriculum got changed all the time, because during the summer the registrar would sit down and figured out what they hadn't taken yet. The goal was to have a big voice, and if you didn't have a big voice, you were in trouble.... The rabbinical school was completely oblivious as to what was going on [in the SSM]. He was purely engaged in the music part of it, not the prayer part of it, so he did not share the vision [to the extent there was any] of the cantorate. Because he worked with Bernstein, there was always this political agenda, "maybe he could introduce you to Bernstein." He was always very careful about that.

Jack Gottlieb, interview by JB, New York, 9 November 2009.

On compositional influence (a3.12):

As I've said elsewhere, instead of being acquainted with the three B's of Bach, Brahms, and Beethoven, I [got to know] Ben-Haim, Boscovitch, and Bloch, and that's because I grew up with Young Judaea. One of the awards of that was going to the Brandeis Camp Institute. There were three of them at the time: in Winterdale, PA; some place in North Carolina; and the main thing in Santa Susanna, CA, which was the Arts Institute. I got to know Max [Helfman]... and the Brandeis Foundation was right up here between Columbus and Amsterdam...it was a brownstone building on 88th or something like that...it was a walk-up, and on the top floor Max had his choir practice, and he would often have some fancy people there. I remember we did a Madison Square Garden extravaganza; in those days, Kurt Weill, for example, was doing a big fundraiser to save the remnant, *A Flag Is Born*, (a young Marlon Brando was in that)... semi-staged things with big choirs, and very...preaching to the already converted. That would be in the 1950s....

Max was really inspirational, a "pied piper" as I've described elsewhere: a sweet voice, a cantor in the old world. His style was very theatrical and dramatic, which appealed to me enormously. It was very rich, quite unlike, let's say, Herbert Fromm; I'd say they were the opposites of each other. [The style came] from the East European background, versus Fromm, who was Germanic. So Max just turned everybody on fire, he loved high voices...the skies and what have you. We got to know each other and for two years I became his assistant out in California. But before that – I think for four years – one year in Winterdale, and then after that at the Arts Institute... I was part of the Arts Institute, which included Wyner, Davidson, Kingsley. There were also pianists and artists and actors...and we had quite a faculty, including Chajes, Zeisel, Castelnuevo-Tedesco, Jospe, Schalit (he was very blind then), Rosowsky. It was stunning...but we always knew there was a difference between what one heard and sang on Friday night, because there were services there, in camp, which were wonderful. It was very Oneg Shabbat, all the boys and girls dressed in white, very homey, very sweet. We did [toradot, kitchen duty], and there was an Israeli gardener, and his wife who was a nurse... But we always knew to separate that [the service music] from the workaday tunes. Max...did a whole collection of Israeli songs, incredible arrangements, out of print now.

That's what's so curious about the whole thing, because it was summer camp. And then some years go by, and then Ray Smolover (from our generation, who worked with Max also) started to introduce some more folky things at the NFTY camp in NY, *The Edge of Freedom*...and from there, things went downhill. And we poo-pooed everything that was happening, and sure enough, it engulfed us, and we were out of the picture, to the extent that in 2006 (I was no longer president of ASJM)...I urged that we have this one last gasp, a last hoorah, at the *Lost Legacy* thing. And again, because there were not enough people to handle it – it was an extravagant three-day affair – it had its low points. For example, each composer was to have their own session up to them, a kind of "mini-workshop," and got to be quite self-indulgent, to the point where [a noted cantor emeritus] said on the website "we were all masturbating in public." And that just began to sour – not only wither my – like a [falling leaf]. What's the point, what's the use of doing all this work?

On songwriting vs. composing

Now, I have tried to bend and still be resilient with the tide. For example, I grew up very much under the influence of pop songs and Broadway, and some of that certainly filtered over into my music. But again, as I wrote in that article (2000), I make a big division between songwriting and composing. Songwriting is basically a lead sheet – a melody line, often with guitar chords on top. An Irving Berlin tune is songwriting – great songwriting. A Stephen Sondheim song is a composition, because he’s responsible from top to bottom, especially with the accompaniment. Now the accompaniment is more than an accompaniment. To accompany means to break bread. It’s the same root as company, companion – it’s what they all share. You break bread on an equal basis. So what seemed to me, maybe from my jaundiced point of view, was that tunesmiths who were not trained, were seeping into and gradually taking over the whole mishigas of encouraging congregational participation, which in principle and rationally I go along with. But I certainly don’t go along with it to the detriment of the older, “listening-to” kind of music....

Something took a turn – I guess it would be in the 1960s, I believe it started – and again, with Danny Freeland in charge of the music (who was also a songwriter), how could he not resist tooting his own horn? That was an unfortunate situation. I think Danny is a sweet, well-principled guy, but along with Larry Hoffman, they turned things around. And not the least of which – rarely, if ever spoken about is money! It’s far cheaper to have one guy/girl up there slinging a guitar than having to pay for four singers and an organist, to say nothing of special events, a music director, what have you. But worse than that is the concept that passive listening isn’t really active – meaning knowing how to listen to music. When I listen to music that I respect, I see notes. I don’t expect other people to go through that who don’t have that kind of training.... I can get carried away, because that is only one step [as in a Shir hama’alot Psalm]; you want to get to the higher step, where you achieve *d’veikut*, a kind of rapture, if you will. It rarely happens – I don’t know how often it happens in synagogue, but it certainly happens. Our ancestors really knew what they were doing when they said to fast on Yom Kippur, because by the time you’re hungry and starving and thirsty, all kinds of things start “kicking in” in your brain. You start to meld with what’s going on – become one with it. Maybe there should be more fasting on Friday night?

So that’s my problem, but unfortunately, it’s *my* problem. I don’t understand why there can’t be at least one piece from my generation that is required at every service. It puzzles me – even if it means you have to adapt a choral piece to a solo voice: something you just sit and listen to. We *need* meditation....

I had never met Ms. [Debbie] Friedman until we were awarded by the ACC some recognition. Simon Sargon introduced me to her – she was sitting in front of us – and she turned around and said, “Oh, he doesn’t like me.” And that was the end of our contact. I don’t know her personally, but I do find some of her tunes quite attractive. But that’s, again, not to shove out everything else. And I fear that’s what’s happened.

On being a synagogue music director:

I had four years off “for good behavior” from Lenny. He had just finished his directorship of the Philharmonic, a ten year stint. And I thought it was time for me to get

up and fly. About a year or so after, I was still doing freelance work with him – “Young Peoples’ Concerts” and the like. I just finished a memoir on Bernstein. Then, I don’t remember exactly how it happened—you’re triggering memories from the past—but I was invited to become music director of Temple Israel in Saint Louis, which is a behemoth of a place. I certainly didn’t know enough about temple politics and the routine, but I directed from the organ. It was in the loft, way in the back, and the bimah was like a mile away. It started off rather shakily, but I started to do more composing – that’s where I did my *Candle Blessings* and *New Year’s Service*. But the rabbi [Alvan Rubin] – and this was another problem – a “Jewish Cary Grant.” He would always gladhand everybody at the oneg afterwards, and once he came up to me [and said], “Oh great, great, Jack! [boisterously] It stunk. [sotto voce]” I remember...and of course he wanted this number and that number, and I wasn’t humble enough – didn’t have enough humility to just go with the tide. I resisted all that. [There wasn’t a cantor]. But we helped found the Circle of Jewish Music in Saint Louis...which was the first of its kind, because we had Orthodox, Conservative, and Reform cantors in the Circle. We would meet quite a few times during the year and have concerts, and they were quite popular.

So I became fed up with my “Cary Grant” and I was sick in the hospital, and got out and said, “I’m leaving....”

On being at HUC

Then [Alfred] Gottschalk heard about me, and I was invited to come to HUC, where there was a certain rabbi named Paul Martin Steinberg.... “Cary Grant” was a *doll* compared to this! So I lasted another two years or so, but I had to be adjudicated – you notice “ad-Jew-dicated” -- by the eastern seaboard, because I was full time. Which meant I had to run the concerts, the choir, teach class – it was a heavy job. And we had some really nasty students in there, who from Day One would call me by my first name, which was so insulting, and I had a big problem with that. They would have never done that with most of the others, especially Dr. Eric Werner, who turned out to be a champion of mine. And the adjudication, which also meant evaluation by the students, was so-so. I never claimed to be a great teacher. But a faculty member, who shall remain nameless, started discussing me in his classes, and a student came to me and told me about it. So I went to the dean and relayed this to him, and we had a *kumsitz*, where everything was denied, and this faculty member was closer to the dean than I ever would be, so that went nowhere. It was not a pleasant time. So my experience in the field itself was colored by the politics of the synagogue. That’s why talking about this is a delicate thing; some of the characters are still alive. But that’s the story; it is what it was, or was what it isn’t.

Jack Gottlieb, interview by JB, New York, 5 April 2010.

On birth and early impressionable years

[My name at birth was] Jacob. It’s unclear what my middle name is. It could have been “Sharon,” as in the former prime minister of Israel, but that looked on paper as if it were “Sharon” [the girl’s name] in this country, or it may have been “Sherin” – it was never made clear to me – named after a friend of my mother’s. I didn’t like Jacob when I was growing up – it made me uncomfortable. I thought it was “too Jewish,” and so everybody called me Jack or Jackie or Yankl at the time. And when I was about 7 or 8

years old, my father had to apply for Social Security benefits, and we found out that my birth certificate said that my name was Henry! Go figure that out. And at that time I had Jacob changed to Jack; it is a decision I have come to regret with much sorrow over the years. I would have much preferred to remain Jacob.... I learned of the great heritage that comes with that nomenclature. The other thing was I found out that Jacob meant “grabbing the heel” when he came out of the womb – grabbing the heel of Esau, which meant that he was sort of a “hanger-on” of some kind. And I didn’t quite like that either. But then I found out he was a “hanger-on” when he made battle with the angel of God, so let’s be grateful that he was stubborn and a wrestler.... The other thing was, with “Jack” and “S.,” too many people got away with calling me “jackass.” So I didn’t care for that either.

[I was born in] New Rochelle, New York, a suburb of New York City, a kind of a village-town in those days. And I was born on Columbus Day...October 12, and there was always a parade in my neighborhood, and I thought it was for me on my birthday.... [I went through] the elementary school system and.... [graduated from] Isaac Young High School in 1948. This was during the days of the warfare – that’s what we used to consider it – between Frank Sinatra and Bing Crosby. They were the heartthrobs and the kind of “camps” that existed in those days that one also applied to the Yankees versus the Dodgers, or some kind of sports team. You either were a Sinatra fan or a Crosby fan, and never the twain would meet.... I liked them both. I was very much influenced in those days by a show called *Your Hit Parade*, which every week would be like the top ten popular songs on Billboard, and they would go through ten hits and you’d wait to see what the latest hit was and what was #1. And I remember very much it was Sinatra with a song called “All or Nothing at All.” But it was that kind of music that infiltrated my consciousness a great deal in my impressionable years, because I didn’t know I was going to be a composer or a songwriter. In fact, I was following my brother who was into journalism, and I thought I’d be doing the same thing. Then I took guidance-counseling tests in high school – I don’t know if such things still exist – but it turned out that I was extremely high on the music curve. In fact, it was off the charts. So that persuaded me that I had to go into music. But by then I was in my mid-teens, and that’s very late to begin. I taught myself to play the piano, although I grew up playing the clarinet in both elementary school and high school. But teaching myself to play the piano as a teenager wasn’t the best way to go because my technique really was not, shall we say, the best, until I finally had some teachers. But I had already gotten into very bad habits at the piano.

On formative Jewish and musical experiences

That was sometime in the 1940s, I think just around graduation from high school, or the year before. There was in those days the Brandeis Camp Institute, which had three locations: one in Hendersonville, North Carolina; one in Winterdale, Pennsylvania; and a third one in Santa Susana, California. I went to Winterdale, and it was a very gung-ho, Zionist kind of indoctrination. And I got there through Young Judea, which I was very much into as a teenager. My parents were Yiddish-speaking. I am first-generation American Jewry, and my parents spoke Yiddish. We got to pick it up, but I never did fluently. But when they wanted to speak about us in our presence, they would speak in Polish or Russian. My mother’s English was broken, but she certainly knew how to

communicate.... I am the product of East European parentage, and that of course weighs heavy in my conditioning. I grew up with a lot of Yiddish folk songs in my household. My sister played the piano, my father played mandolin and violin; he was musical. But they weren't very encouraging about going into a musical career, and who could blame them? Because as the same thing happened to Leonard Bernstein, a musician was regarded as the "lowest of the low," a kind of beggar who comes around, at least in the East European milieu, looking for cash or some kind of food or some kind of overnight accommodation. They were itinerants, in other words. This was a conflict; my father would have preferred that I go into... at least a paying job, of some kind. This is very pronounced in Bernstein's career, by the way....

Now I'm a single man, but if I had children, they would have been raised, obviously, one step removed from the East European milieu, and their children, by now, would have been completely removed, it seems to me. And I think that's a reflection of what goes on in the American Jewish scene. So the interviews that you've been doing now on this project, with the older generation, comes from a different kind of sensibility than those who are now practicing Jewish music. And it's understandable and it's logical that it would develop this way. The latest, or the current, generation is going to be much more reflective of the American musical pop veneer of some kind, and so be it. But when I was in the camp experience... we knew how to make a separation between the two – that is, the secular and the sacred. The year after I was in Winterdale, I didn't know Max Helfman yet, but I came to know him here in New York. Only a few blocks north of here, the Brandeis Camp had its building. And Max had an ongoing choral program where we used to perform in Madison Square Garden and do a lot of extravagant fundraisers...[with] famous authors.... I remember once we had the actor John Garfield [come] in for a rehearsal; we were all very impressed by that.

I met Max after the Winterdale experience because we were so taken by the Zionist inculcation, and that's what it was. We were all impressionable, we were all looking for some kind of solidarity with other kids our age, and that was one of the most potent ways of reaching that kind of social life. Max and I got along terrifically, and I started to work for him, transcribing things. And Max, as I've described him elsewhere, was a Pied Piper; he was a kind of Svengali. He had such an incredible charisma that he could persuade people, just by sitting and talking with them. The way he talked was musical. He grew up as a *m'shor'rim* candidate in the choirs of Eastern Europe, and he had some cantorial background; it was such a sweet voice. So finally when we went to Santa Susana, California – and I think I was there two summers, maybe three, I know it was two summers – came Friday night, all the campers – 18, 19-year olds – we dressed in white, and we had our services in an assembly hall, in very comfortable country just north of Simi Valley, north of Los Angeles. And Max led the singing, and it was mostly his version... [the *Brandeis* service] was extremely influential for me. And then we would have our meal and an *oneg* with a lot of Israeli dancing, and Max also created the *BCI Songbook* with these wonderful sophisticated piano accompaniments of 30-40 songs that also were imprinted on me, as much as an animal being imprinted at birth. And that means that during those years, my three B's were Boscovich, Bloch, and Ben-Haim; they weren't Bach, Beethoven, and Brahms. And that both had its advantages and disadvantages. Willy-nilly, I knew more about the background of Russians like Alexander Krein and people like that, than I did about standard repertoire. And during

those summers, we had people visiting us from the Los Angeles area, like the well-known Mario Castelnuovo-Tedesco; Erich Zeisl, who was another Hollywood teacher; Julius Chajes came from Detroit, Erwin Jospe from Chicago. We had Solomon Rosowsky, the great innovator about cantillation (at least he knew how to transcribe it into a book), a very eccentric, lovable man who reminded us all of Albert Einstein. He looked like Einstein and sort of bumbled about like an absent-minded professor. We also had Heinrich Schalit...we had the cream of the cream.

Now, also with me in those camp days were colleagues that I'm sure you'll be interviewing, like Yehudi Wyner and Gershon Kingsley and Charles Davidson and one or two others. Interestingly, my colleagues, such as Gershon, Sam Adler, Yehudi, and perhaps Charles, all had musicians in their background. Their fathers either were composers or cantors – of course Yehudi had the extraordinary Lazar Weiner as his father. They had a different kind of conditioning than I did growing up, and they probably were more imbued with music throughout their childhood. I'm a late bloomer, and therefore my exposure to Broadway and standard Tin Pan Alley music was more pronounced, perhaps, than theirs. I think that's true. So there is a big difference on that side of the equation.

On personal sexuality

There's another big difference, and that has to do with something I'm not too eager to discuss, but nevertheless, I think it has a lot of bearing on this, and that has to do with my sexuality. I'm a gay man, and I knew I was gay as a teenager. And in those days, it was not an easy thing – not that it's that much easier these days, but at least it's much more apparent and easier to cope with. Even the words, "cope with," say a lot about how I have been dealing with this issue. Now why is it an issue? Because there always was this – and these are clichés I have to deal with – the secret I had to carry around with me, secret with my family, and secret with some of my friends, not all of them, and certainly a secret in a Jewish environment. Over the years, there were rabbis, there were cantors who I found out were having the same problem. Many of them were married, and that's what one did in those days. I never was able to do that, however I wasn't exclusively homosexual. I did have some heterosexual experiences late on – again, I was a late bloomer – which I found perfectly more than satisfying. But they were not lasting, and they weren't put into a kind of framework that I could deal with, a whole gestalt. I only seemed to be having a narrow focus: "this didn't work, so I'll go there"; "you tried this out, too bad." All right, so then when the traditional, forbidden taboos are imposed upon you, it doesn't make life any easier.

At the same time, I was in this bonding experience through Young Judea and through the Brandeis camp experience, and that helped propel me towards Jewish music, because it seemed to be a logical development out of the social experience; because I was "in" and regarded as an insider, instead of always looking in through the window with my nose up against the pane, trying to find out what was going on inside, you know, always the problem with going to prom dances and pretending to be one of the crowd. I was embraced in this experience. And that has a lot to do with why I embrace Jewish music in return.

On Max Helfman's influence

Max then guided me towards a man called Robert Strassburg.... He was the music counselor at the Hendersonville camp of BCI, and that's when I began to learn about fugue and counterpoint and so forth. But it was difficult starting so late, or at least maybe that's how I rationalize it. But I remember the day I understood what a common tone was in harmony, in chords. That was so thrilling to me – it was like finding the greatest solution to a crossword puzzle, or a very difficult crossword puzzle. It was like a breakthrough of some kind. And that propelled me even further.

My instincts were, however...I think the first thing I ever tried was a song called "Moonlight Escapade," which was just a ripoff of the kinds of things I was talking about on *Your Hit Parade* and those soupy ballads of the day. But I tried to write my own words and so forth. Max encouraged me, and I remember one day, years later, the phone rang and it was Max calling me and I didn't know who it was. And he started to sing some music of mine, or music that seemed to be mine. And I said, "Who is this?" And it turned out it was the first publication I had. It was a cantata on poems of Moses Ibn Ezra entitled *In Memory Of...*, and Max was singing it to me on the phone. And the dear man died shortly thereafter; that was my last contact with him. What a sweetheart he was, and what an influence he was over so many people, and he deserves much better than he got. When I say that, I'm talking about a man named Shlomo Bardin, who was the head of the BCI, who gave Max a hard time, much as rabbis do to a lot of cantors, which is an ongoing conflict even now.

The thing about Max, though: his music was and is very theatrical, very dramatic, uses high sopranos and lots of fortes and lots of very quiet moments, lots of contrasts. That was very influential to me. He paid attention to the text. Too much of the music that I came to learn is the traditional music in synagogue context seems to be interchangeable, that one piece of music could use a different text all the time, and I always fought against that. Text comes first. Now, can it come first with a sound that sounds "American" or not? That is a dilemma, because I was torn. I couldn't do the East European melismas and what we used to call Orientalisms – maybe it should be "Asian-isms" these days, to be more PC. That wasn't my shtick. I wanted, basically, melodies that would be memorable but at the same time I was learning how to deal with accompaniments, and accompaniments to me were as equally important. And I started to turn out what we euphemistically call art song music, rather than so-called "practical music," which means that a cultivated, trained singer had to learn these particular settings.

On philosophy of composition

Now when I say that the accompaniment is equally important, I guess I'm inveighing against the current scene that a lead sheet is more than enough to deal with when it comes to settings of Jewish music. In other words, just a melody line and words and guitar symbols above. That, to me, is the hallmark – and there's nothing wrong with it – of a songwriter, but not of a composer. There's a big difference between the two....

I search for beauty – beauty is a relative term. One man's dissonance is another man's consonance, years later – that's been the history of music. I am conservative. I am tonal. During my college years, I had to struggle against the usurpation, if you will, of the twelve-tone, Schoenbergian school of music, which became the "the thing to do" in my days, and if you didn't do that, you were dismissed. But I stuck with what I – not so much what I believed in, but what I could do, that I thought was the best, the best that I could

accomplish. That means, of course, that some compositions might have a tired sound – it's not for me to judge – because they seem to just go on the same train of thought as previous work rather than trying to be adventurous and seeking other ways of writing a piece. [Stephen] Sondheim, for example – all his shows seem to have a different problem that he poses that he tries to resolve. I think he probably is bored with trying to do the same old thing, and God bless him, I think he's probably the greatest composer we have on the American scene these days, or one of the greatest, certainly...among the top five, let's put it that way. I'm not able to do that. Each time I try to be more adventurous, or – I hate to use the word, avant-garde – I see that it's not going to work, certainly with liturgical music. Even when I try instrumental music, I can get a little more out there – “out-outer,” if you will – but I'm not totally convinced that I can do that all the way through. I did do it as a young composer; there are pieces of mine that you may not know, the *Songs of Loneliness* and the *Piano Sonata* that are pretty crazy, certainly in a different idiom than, if I am known for anything, what I am known for.

On career highlights

One of the highlights was a very unusual circumstance of my big Jewish sacred service [*Love Songs for Sabbath*] being done under Catholic auspices, in a church in Saint Paul, Minnesota, conducted by a nun, sung by Catholic students, with a Jewish cantor. The Stations of the Cross were all covered. It was a highlight because it turned into a big brouhaha: the cantor's elderly mother was threatened on the phone; there was a bomb scare; there were a lot of editorial matters in the newspapers. This came about because the summer before, I had taught what I thought I was an expert in – Jewish music, [but] I was far from [being an expert]. I taught nuns and priests at Loyola University in New Orleans, and one of the sisters, Sister Lucina, who was a stern but very musical lady, decided to do this music of mine during the college year the following year. It was quite thrilling, because whatever conceptions these Catholic youngsters had about Jews, I think it greatly influenced or changed their minds, and exposed them to something that they would have never received otherwise.

The biggest highlight, which was more than just a highlight, was the fact that I had the privilege and the honor of working with and for Leonard Bernstein for over three decades, perhaps the most accomplished, most versatile musician of the twentieth century.

On Leonard Bernstein, in brief

After I left Queens College, where I did my undergraduate work, I went to Brandeis University, which was then very young, mainly because I wanted to meet Bernstein. He was a visiting professor, and he came and that's how it basically began. Actually, I met him at Tanglewood, I think, the summer before, through a friend. Interesting experience, that, because he was writing *Candide* at the time, and he used *Candide* as a textbook syllabus, so whatever problem he was encountering at the time in the writing of the show, he would assign to us. So if it was battle music of some kind – “Write me some fight music!” or something like that, and he'd come back a month later and see what our solutions were versus his....[for more, see Chapter 7, “Teaching and Television” in *Working with Bernstein*]

All the highlights have to do, one way or another, with my career with Bernstein – I don't like the word "career" – with my alliance with him. That is, world travel – Europe, Russia, Japan; meeting many famous people, politicians, movie stars, and so forth. When I listen to a premiere of my works, I am so anxious about what I am listening to, I can't really enjoy it. So perhaps there have been highlights like that, but I am not particularly aware of them.

Trying to escape the orbit of Bernstein [was a challenge]. It's very much a conflict, and I don't want to sound like I'm feeling so sorry for myself, but I fear that if I do get my obituary, it will be "Leonard Bernstein's Right-Hand Man, Died at Age Whatever." Or it will be in the first sentence of some kind. So I do regret – or maybe I'm wrong – that my music cannot be featured first, and that that item could come in the second paragraph....

[Bernstein influenced me as a composer] – Oh yes, unfortunately. I remain smitten with his work. It is so imbued with Americanism and with Jewish-ism. I always question, am I dealing with an American Jew or a Jewish American? And I love that mixture, one direction or the other. Even in his non-Jewish works, some of them, there are hidden Jewish moments....

On American/Jewish identities

[Whether I am an American Jew or a Jewish American] varies, from time to time. When I do a piece that is strictly an American theme, like *Presidential Suite*, a choral piece based on the sayings of presidents, I guess I'm an American Jew. And obviously, if I'm writing synagogue music, I'm a Jewish American.

On other compositional influences

Stravinsky is my god, as is Copland. There are so many – all the great composers of the twentieth century dazzle me. I wonder who will be the equivalent of [Borodin] and Shostakovich and Berg and Ravel – you name it – in the century to come, or that we're in right now. I do wish I could be around to see what happens. But I was exposed to four days of rehearsals and four concerts for many years, ten years straight when Bernstein was in town working with the New York Philharmonic – I heard all of the repertoire, and then some. And I knew a great deal of what was going on in the scene at the time. And all of it has been a love affair, no doubt about it. But at times it was saturation – it was too much of it.

On "L'chah Dodi," from *Love Songs for Sabbath* (1965)

"L'chah Dodi" is a piece I wrote, or began to write, when I was very much a tyro, an amateur. And my father was still alive, and he heard the main tune and I remember it appealed to him a lot. And that always is my biggest memory and thrill, that at least he got to hear that...but the tune, the main tune, my pop heard and that's all I need to remember about it.... [I wrote the tune] a good five years at least [before the rest of the service]. He died in the early 1960s, and I think *Love Songs for Sabbath* was 1965, with Putterman....

I set the verses that I think I was instructed to set by David Putterman, and perhaps they're commonly set in the Conservative siddur.... I'm confident that that was

an instruction from the cantor....because I wasn't that conversant with liturgy to have made those choices....

On "Eitz Chayim," from *New Year's Service for Young People* (1970)

When I left Bernstein for the first time – I worked for him for ten years, something that I euphemistically call "I had time off for good behavior," – I became music director of a large Reform synagogue in Saint Louis. And I had to deal with bar mitzvah students...I was not cantorially trained, so I had difficulty learning the shop, so to speak. One of the things was dealing with the religious school, and they had a standard religious school service for kids during the High Holy Days, a booklet, and I decided I was going to create music for that service. That's how it came about....

[I remember] just that because it was for children, I tried to keep it as simple as possible. It has a kind of droning effect, and then it has a little, sort of Gershwin-esque riff in there, sort of Americanizing it. And the interesting thing for me was, "Eitz chayim hi..." and "Hashiveinu" [are the same melodic motif in reverse]. That was deliberate, the last half of the prayer text.

On *Hashkiveinu* (1975)

I can't remember anything in particular that motivated that, except that I was writing a lot of settings of big texts – the *V'ahavta*, the *K'dushah* – at HUC, during that period. And it came out, I would like to believe, "me." It's in major, it has sort of a yearning quality that's not keening in any way, and I certainly – when it came to "oyeiv, dever, cherev" and so forth – I believed passionately that those plagues had to be dramatized, even moreso in my large service, when I went overboard in my statement of those plagues....

Bernstein has one synagogue setting, his *Hashkiveinu*, which is a thrilling piece. He sets it in a very austere way, using the Phrygian mode, and when he gets to the cascade of terrible things rained upon us, he becomes very jagged, excited. He claims it was a Yemenite influence. And then he comes back to sort of the Phrygian mode at the end. When I did mine, I find it interesting – there's an 18th century children's prayer, people may think it's older, called "Now I Lay Me Down to Sleep." I think that's an echo of "*Hashkiveinu*" in that prayer. And I think that's what I tried to capture in my setting of it. That in the end, when I wake up, spread over me your peace, your Jerusalem, your wings and tabernacle and so forth....

On "Roll Call," "Jeremiah's Tirade" from *SHARING THE PROPHETS* (1976)

The Board of Jewish Education, a dear man named Richard Neumann, now deceased, commissioned me to write it, to my own text. And since this was the Board of Jewish Education, I tried to gear it for teens and under, to make it something palatable in the school sense. A lot of it, now, is very dated, I think, but there's also some very good stuff in there. I would like to hear more of it done; it's a big work. But there are folks who sneer at my need to be a punner. And of course, "sharing the prophets [profits]" seemed obvious to me at the time; nobody else was doing something like that. And a song called "Roll Call," we had found out over the years, was one way for kids to learn the names of all the prophets in a way that they could dig.... And even moreso, because

the “Roll Call” starts, “There’s never a depression...a recession...on Wall Street,” and it’s still valid today, alas, unfortunately....

When it came time to do a collection of my solos and duets called *Songs of Godlove* in two volumes, “Jeremiah’s Tirade” cried out for an update, because I was struck by *Eichah* – the lamentation of how solitary the city sits like a widow, with the terrible loss of our own Americans in the September 11 tragedy. And so I revised it to reflect Jeremiah having to have gone through that ordeal of our recent generation. And it’s still a tirade against American policy and imperialism, and yet I had hoped that it would be a lesson that...the more things change, the more they stay the same. It’s a bitter piece, and yet it is a statement that has to be made, using a biblical stature, if you will, an authority. “I’ve been through this before, ladies and gentlemen. Be warned – it can happen again and again....” There are clashes right at the beginning, and then when it goes into the chorus, it sort of is a takeoff on a Sousa march, on *The Stars and Stripes Forever*. It has to do with – I shouldn’t say American imperialism, as much as with the Yankee dogma of being top dog – I never thought of that pun – in the world, that only we can know what is right, and no one else does, kind of thing....

On traditional Jewish musical influences

There’s a setting in my sacred service called “Cantillation Chorale,” which takes the Ashkenazic version of cantillation and harmonizes it, maybe in a way that it had never been attempted before. It’s very small, it’s very brief. But more than that, I have a whole section of my *Song of Songs*, which I set the entire Bible setting in English, that’s based on variants of [Torah cantillations *tipcha-munach-etnachta*] all the way through. I’ve always been conscious of nusach of some kind, even though I don’t indulge in doing it too much. And hopefully it comes out on its own, from time to time. I would like to believe that. But as I said before – what was one man’s dissonance becomes another man’s consonance – what was one man’s nusach before becomes less so, and what was not considered nusach is considered nusach now – it’s so a fluid.

On a favorite composition

I can’t say that I do. I guess that my favorite piece – if I have to be put up against a wall – are those pieces that have not been performed. I have a little opera that I yearn to have performed, a song cycle, and among others, pieces that have only been performed once or twice, not nearly enough. I found that whatever works of mine that may have become repertoire took a long time to get there – my “Candle Blessing,” “Chatzi Kaddish,” “Eitz Chayim,” “Tzur Yisrael.” But it takes a long time, and I don’t know how to promote myself, or at least well enough. The big advantage these days with composers is that they can do everything online, Internet, get things going that way. And of course, if you have some kind of pop sensibility, folk sensibility, guitar sensibility, it’s much easier to get around.

On the state of music in American education

I think part of the reason my kind of music – that is, formal, organ, mixed choir music – has, if not altogether disappeared is secondary – has to do with money. It’s expensive to have an organist and a choir; often they aren’t Jewish, and there’s this burning desire to have Jewish musicians as part of the whole scene, and part of that

whole equation. It's the same desire to have the congregants participate, almost in everything. What really gets me, however, is that not everything has to be done that way! There are moments you need repose, and there are moments when a congregant needs to learn how to listen, and gain as much spiritual whatever – favor, gratitude, and awakening – from the listening experience! And that is not just the fault of the Jewish scene – it's the fault of our whole American education system now. What's the first thing to go? The frill things – music, gym – and maybe that's the way it has to be. I reluctantly say that, although music should be part of the ongoing disciplines of every educated person. From it flows everything else – architecture, mathematics, knowledge of history – you name it, music is there all the time. How foolish people are to dismiss it so cavalierly! Science? Well, it's the game we play. Who's going to be ahead of anybody else in the world?

On instrumentation

I'm most comfortable with keyboard and voice. I would love writing small chamber music also, varying combinations. As an ongoing older person – oh, just say it, as an old man – it's become more and more difficult to write, not so much because I'm played out as I can't even find subject matter to deal with, that appeals to me. And then – write a string quartet? Why? Maybe it will get one performance? A lot of it should always come out of need – your inner need. If you have to write it, you will write it. They will come – what was the baseball image? “If you build it, they will come.”

[Writing for voice and keyboard] comes out of my own body, out of my own physicality. I can test it directly on the keyboard. These days, of course, there are all kinds of computer attachments that do the testing for you. I was on just the cutting edge of the revolution that has taken over the music industry, meaning there's no more recording in the old sense because people have their own home studios and can produce their own. And more than that, there's no profit in it, because everyone can take off the Internet once it is recorded, either legitimately or not.... If I had the gizmos that would go with computer input, I think things would be different....

On writing Jewish music

As I said, it was a bonding issue that grew out of a way of relating to people my age, and was an offshoot of that. It seemed to be a natural development: outsider gets into the in-group, bonds with them, and what they reflected is a certain kind of cultural expression, and that's what one does. Certainly my parents, my father's background had a lot to do with it, although it was on the Yiddish, socialist side of things – Workmen's Circle, rather than Hebrew or liturgical.... I grew up in an Orthodox shul. Our rabbi was Newton J. Elephant, and he was a knuckle-cracker with a ruler, and we went to Hebrew school two or three days a week learning, in our pitiable way, how to read Hebrew and preparation for bar mitzvah. But as soon as that bar mitzvah was over, which I'll never forget, was in the *shetibl*, and my aunts were up in the balcony and throwing candies down on me...

On unique characteristics of his music

I just don't know. Can I say that it's melodic or that it sounds American or that it doesn't sound like anybody else.... Too often I've been compared to [Bernstein's music],

and not the other way around. Does it make it unique? I enjoy syncopated rhythms – I wish there were more fast music in my catalog, in the liturgical end of it. That’s a problem, I think, for all of us writing liturgical music. I wish there were something called “humor” in the music! Is there humor ever in liturgical music? It’s an issue I think one should explore. I use 7, 9, 13 chords; I try to find unusual spacings. Is that like Bernstein? I’m not sure. As I said before, I’ve always tried to be faithful to the text. Where my accents are wrong, somebody else usually corrects me. And maybe that is a distinction that is perhaps unlike some other of my colleagues, that if the text calls for petition, penitence, gratitude, praise, and so forth, I try to reflect that as best I can....

On a legacy

My legacy is my work, no different than most any other creative artist. I just hope there will be people who will guard it and not let it get buried in the shuffle of things. But it’s a very difficult thing to accomplish. There are wonderful composers from the 20th century who have been already lost, and recently William Schuman just had a resurrection. This was a very important composer of mid-20th century; why does he have to be resurrected? The same thing happened to Paul Hindemith. So even those with all of the credentials have had a hard time. I guess our civilization doesn’t allow for much room for too many things from the past, and that we are still bogged down, two centuries later, in music of the past – we feel most comfortable with that. And no wonder – I think so much stuff that gets done is just not memorable, and has no lasting value. So I hope my legacy will have some lasting value, and I hope that the scene in the synagogue is like a roller coaster: we have our ups and downs. And right now I’m in the down curve, and someday the more...what are the right words...accomplished settings will appear again with more frequency, and people will have the ability to balance between participation and listening – active listening! Amen is all I can say to that.

Jack Gottlieb, interview by JB, New York, 6 June 2010.

On the compositional process

The hook could be harmonic, it could be—if it's your own lyric—something that grabs you, that demands to be set to music. It could be an accompaniment figure. It could be just a little motif. But it's something that is like a match that you strike to light an oven, and finding that match is part of the big struggle....

On theology

The Almighty, to me, is the creative impulse. To create something out of nothing, where there had been nothing before, is a mystery, and always shall be to me. And to me, that's the divine process. It's the old childlike conundrum of something [having to] come from somewhere. And it's the old thing – what's in the back of the back of the back of the back of the back? And I guess that's what I believe to be the creative impulse, or the divinity, or God, however you want to describe it.

So God to me is a process. God is not a finite entity. God is adaptable. God has as many attributes as there are people who are feeding upon God. I guess – I don't know which philosopher this comes close to, maybe it's something like Spinoza. And there's even a lot of Buddhist empathy, I feel, within all of this, that there is the divine in everything. The fact that we live in a city of brick and mortar and cement and metal and we create these edifices, just absolutely amazes me. How did we come from mud and straw to these soaring towers? Not that that's a sign of progress or a sign of divinity – I'm contradicting myself – but it is the sign of creativity, of making do with what the possibilities are. And that's why I have still some confidence that we're going to get out of this oil spill, because we'll find something eventually. All my life has seemed to be that we're on the brink of total disaster and that civilization is going to go under. I mean, being a child of the Great Depression and World War II, which was immense and mobilized us like no other event that I know of in my lifetime. But there was always something going on, and with the Yidn, even moreso with this dreadful century that has just passed....

They're all part of the same thing. That little match, in the most gigantic macrocosm that you can conceive of – it was a little match that began the Big Bang of some kind. And that little match there might be your name for God. Also, I'm still disturbed by God being masculine.... It disturbed me after the feminist movement came in. For example, on the book [*Working with Bernstein*], it said "*Kol atzmotai tomarnah...*" (Psalm 35:10). The translation was "All my bones shall exult in the LORD." And I told my publisher, the editor, "No, I want to change 'LORD' to 'The Eternal One.' Because if some person sees that in a bookstore somewhere, they'll say, 'Oh, he's still in *that* mode,' because it's on the back of the dust jacket." And she said, "But it is masculine!" And I said, "Nevertheless, this is what I want." I said, "Yes, but because in this case it's out front for everybody to read, I want it changed accordingly...."

When one of the versions of *Gates* [came out with gender-neutral language] – when that began is when I began. It changed my consciousness. It's absolutely sensible; how could it be otherwise? But no, we all have to pigeonhole, and we have to categorize, and it just makes life easier to do that. In English we have no masculine/feminine forms,

which is kind of strange – we have that in other languages, and still we have this insistence....

We all revert to our childlike state when we're in pain, or in distress, or in trouble. The first thing that comes to mind is, "Oh, God," because this is how we've been conditioned growing up. We still retain an image, no matter how hard we try intellectually, of the Santa Claus up in the sky, with a big beard. And it's a struggle to try to keep it as abstract as possible and not make it anthropomorphic, if we can avoid that. But then again, we think of the Sistine Chapel, and that big image which sticks in our head like crazy – in fact, many jokes built on that image. Again, it comes down to mystery, and I'm not sure – if God is creative in a process, it helps me to explain the horrors of the Holocaust. In other words, God is not a mender or a fixer-upper or a carpenter who just comes in and plugs the holes and makes the repairs and what have you. That's not my conception of God, and that makes it easier. So, how to live in a century of destruction and near-annihilation – I see the two not necessarily dependent on each other, whereas I think most people do. I don't see that at all. I guess a lot of this is tied up with nature, and the Buddhist principle – God in everything, and it's diversity and the patterns that emerge and the variations are astonishing. But we're now dealing with evolution – we're dealing with process! Maybe I said progress before – no: process! It's a big difference.

I believe this century is going to be one of total inner direction. We've conquered the skies more or less; we're bungling the seas. I think it's in the human body that all the great discoveries are going to be happening, and people are going to be living longer and what have you, provided that there's nourishment that's still left on the planet.

Michael Leavitt, interview by JB, New York, 7 April 2010.

On meeting JG

I knew of JG's music before I met him. I was managing the Gregg Smith Singers; I was administrative director for them and managing their summer festival, the Adirondack Festival of American Music. I had a meeting with Gregg Smith, and I got to his apartment and he wasn't there yet, and on the piano desk was a score of some of JG's songs. Idly thumbing through them and playing on the piano, and got to know his music and admire some of his music before I actually knew him. I don't think I met him until – this must have been in the late '70s – and I don't think I met Jack until ten years later. I knew his music – several pieces long before.... It was a set of songs, and they were remarkably good, and I was surprised...to see this music and how good the settings of the pieces were.

On working with JG

We got to be friendly; he was the one who brought me into the ASJM. He was a board member at the time; he didn't become president until later. He brought me in not because I was particularly interested in Jewish music per se, but he brought me in because as a concert producer in NY, I knew how to produce concerts, and he felt that I could help. He began to talk to me about the Society and perhaps being on the board, and what really got me interested in the ASJM was, in talking with Jack, I realized there was a parallel track of musicology—I was in a doctoral program for musicology—and I saw

there was a parallel track of Jewish musicology, about which I knew nothing, and I became fascinated with it. As I became fascinated, and with Jack's pressure and his hand on the back of my neck, I eventually joined the board. Later I became treasurer for a number of years, and the Society's administrative functions were housed in my office, and then I became president in time. That was my association with Jack, and he was president for a number of years; he was succeeded by Hadassah Markson, and I'm Hadassah's successor. Jack was a wonderful president; he had ideas and he knew how to lean on people to get them done. The Society continued to grow under his leadership, and he's a well-organized guy, as you know, and attends to all the details, and that was much appreciated. When I first came on, before Jack was president, Cantor David Lefkowitz was the president, and Jack succeeded him.

He's a wonderful colleague, and he's always on top of details – sometimes more than you want, in a good way. He pushes you ahead, and manages to find the time to do things, and I think that model is a good model for anyone who's doing administrative work. Most importantly, particularly in the days he was president, he was devoted to Jewish music and to moving it forward. He had ideas about it from long experience, and for me, a comparative newcomer to Jewish music...that was very instructive, and still is. We are friends as well as colleagues now, over time.

On JG as composer of Jewish music

I think [JG's contributions to the Jewish music canon] are quite important, and I think his music, like music in which he is a part of the continuum, is undervalued nowadays. That was not always the case. There was a period called the Golden Age of Jewish Music – referring really to Jewish choral music, because the cantorial tradition has always been strong, and Jewish music often focuses more on the cantorial than the choral. But the Golden Age of Jewish Choral Music – the 40s, 50s, and early 60s – Jack is a successor to that. He's written a number of pieces...including his Sacred Service, which is kind of a traditional form that a number of composers turn to when writing Jewish music and the liturgy. But I think their music is undervalued right now. I know in reading your proposal that you're aware of the synagogue conference that was done in November 2006, in which the ASJM – and Jack was very much an important part of that...

On the "Lost Legacy" conference

It was really an idea of Jack's, which he discussed with me. The conference happened in November 2006; I would say we first talked about it in July 2005. It was kind of a year in the making. Ultimately, the conference was named "Reclaiming American Judaism's Lost Legacy: The Art of Synagogue Music," and its purpose was to bridge the gap between liturgical music history and current practice. It was designed as a conference for rabbis, cantors, temple musicians, administrators, lay leaders, and congregants. Basically, it was Jack's idea, and he and I and Dr. Mark Kligman, who came in later, kicked this idea around and massaged it until it took its final shape. I did most of the writing, taking Jack's initial drafts and revising them, and Mark Kligman was instrumental in shaping it into a kind of academic conference and brought his experience and good academic sense to it. Over that year's time, from July 2005 to July 2006, before it was announced, we discussed in great depth what we wanted to get out of the conference. In reading your proposal, I would take issue with only one statement you

made: you said there was poor attendance at the conference. Jack may have thought so—I don't know if that's where your information came from – but I think it was successful in terms of our projections with one exception. And that is we had hoped to involve rabbis, because as you have probably learned as a cantorial student, rabbis are key in the mix, as they are the CEOs of most synagogues. Really, the only rabbis that were involved were the rabbis that we invited. There was not an interest of rabbis in this conference, although we felt that there should have been, because so many rabbis make musical decisions. In many cases, there is no cantor, and rabbis make all the musical decisions, not in conjunction with a cantor. We had hoped to involve the rabbis; we were not successful in that. There were a few who attended, but most of the ones who attended were the rabbis whom we invited as moderators, as conferencees, and in that it was not successful. Otherwise, actually, almost all of our projections were met in terms of who we expected to attend. We combined the conference with the music committee from the [URJ]... they were meeting and we timed it so they could join us, because there were a number of people—including some rabbis—on that committee, which was a nationwide committee, who came into New York and they spent the first day of the conference with us, joining our sessions, so that in some ways it was more successful than we had hoped because of that combination. It enabled us to reach people who might not have come in on their own [particularly URJ representatives and rabbis]. They joined us, all 40 of them, for that particular day as our guests, so that felt useful and we got good feedback from them. Unfortunately, they could only take a certain amount of time, because they had their own business to take care of, but most of them came to the first concert that we did which was held at Park Avenue Synagogue on Sunday night. That was useful.

On rabbis' attendance at the "Lost Legacy" conference

They came from all over, from Florida, from the West Coast, but there were very few...a handful, half a dozen, maybe. As I said, that didn't work out in the way that we hoped it would, and I think it was our fault. We weren't able to jump the high hurdles to get rabbis to come to a music conference, and the balance between them was a difficult one. Just in assessing it with 20/20 hindsight, we didn't make a strong enough pitch to the rabbinic organizations that this was for them as well.... We sent them information about it, and we spoke to – and it did get out on their listservs and websites, but it wasn't pushed by them in a way that, with hindsight, we would do again. We would involve them in a much larger way. I still think it's an important and overlooked area. Many cantors complain about how their rabbi tells them they have to do it this way or that way, and ultimately makes the musical decisions, where the cantors are used as consultants but not the final word. That's a kind of administrative problem for the cantors, in that they are the ones who are educated in music, experienced in music, and their voice is not large enough—sometimes—in the synagogue when it comes to music. Or in some cases, there is no cantor, and the rabbi is making all the decisions, as I mentioned before, and the decisions aren't always, in my opinion, the best musical ones....

I don't think we would have repackaged the materials. I think what we would have done is cultivate the rabbinic organizations long before we did, involve them in other ways within the conference, and maybe even have parallel tracks for rabbis and cantors and others, and brought them together at some particular point. So it wouldn't

have been repackaging as refashioning what our approach was to different administrative parts of synagogues.

On JG 's role in the "Lost Legacy" conference

Jack was an important – maybe the key person involved. I'm not sure he was – and he can speak to this better than I – I'm not sure if he was as pleased with the conference results as Mark Kligman and I were, and other members of our board. I think he wrongly expected that the world would change because of the conference; he was very optimistic about that. Although we were not, we felt that one has to start someplace in introducing these ideas.

I didn't think it would change the world. One of the things we did, which was Jack's idea entirely, was called "Living Links." It was the concept of taking a distinguished, living composer – and we had a number of them who were participants in the conference – not only performing their music, but the music of their mentors, to establish the connection. The composers that we had at the conference were Samuel Adler, Charles Davidson, Jack Gottlieb, Michael Isaacson, Gershon Kingsley, Stephen Richards, Bonia Shur, Simon Sargon, Ben Steinberg, and Yehudi Wyner – all really personages in the choral field, and of a certain generation. Yehudi Wyner at the time had just won the Pulitzer. Each of them had a connection to a mentor who inspired, and also was on that continuum that I spoke of earlier in terms of Jewish music practice and tradition. Speaking of Yehudi – obviously his father, Lazar Weiner, was his mentor and predecessor as a composer, and others had their own mentors – some of them family members, like Sam Adler; his father was a cantor, and Sam continues in that tradition. Jack's mentor was Max Helfman, and so forth and so on. And so we wanted to use the conference in a certain way to document the living links with the past, particularly in a living generation that was aging – mostly in their 70s at the time – and try and inspire and cultivate younger composers who want to follow in that tradition, people like Gerald Cohen and Boaz Tarsi, both happen to be board members of the ASJM. So that was one of the ideas, and the concept of the "Living Links" being purveyors and continuers of tradition, was Jack's wonderful idea, and that worked out very well. But just documenting that – my feeling was that it wouldn't change the world. It would open many eyes, and I think it did. We had a great response from the people who participated in the conference – lots of letters and emails following the conference, particularly since these were well-performed pieces. You know, it's a very different thing to hear a piece written for 4-part mixed chorus performed by a quartet than to hear it performed by a full mixed chorus, and many people there really hadn't heard any of that music in the way it was supposed to be performed. The conference chorus was the Amor Artis Chorus under Johannes Somary's direction, and Maestro Somary has a long tradition of wonderful and distinguished music-making with the Amor Artis Chorus. The idea was to focus on music, of course, in well-rehearsed, well-performed performances, so that the music would do what it was intended to do, and realized in the way that it was written.

On how the "Lost Legacy" music was presented

There was a modified synagogue service: Kabbalat Shabbat and Ma'ariv. That was the focus of the Park Avenue Synagogue service which I referred to, and it was done as a model service. Rabbi David Lincoln, who was at Park Avenue at that time, and

Rabbi David Posner from Temple Emanu-El, shared the bimah, so it was done in that way. So we wanted to model it in a way that people could relate to it as the music was written.

On a follow-up to the “Lost Legacy” conference

Just as a sidebar to this discussion, we are in the planning stages right now of a second, follow-up conference, five years later, with the tentative title of “Revitalizing the Volunteer Choir in the Synagogue.” One of the things that was important when we speak of current practice in 2006...the focus was then – and still is – on congregational singing as opposed to choral singing as a primary vehicle for music in most synagogues, particularly Reform synagogues. We didn’t think that congregational singing and the listening experience with a professional or a non-professional choir were incompatible; we felt that there was a place for the traditional choral repertoire as well as the unison congregation singing that was done. My opinion on that has not changed at all. I feel that there is an important link between congregational singing and singing in a more structured setting, such as a chorus. If people like to sing, why not introduce them to choral music which is not only more structured, but in certain ways, as a choral singer myself, I think would be more rewarding to those people who really have an interest in singing, because they would be out of the crowd, so to speak, in a situation where there are parts, which would enhance the musical experience for them: make it more challenging as well as more interesting.

Just by the by, because of the economic times, except on High Holy Days there are very few professional choirs – maybe at best a professional quartet. This would be a way to bring another “lost” dimension to the synagogue – revitalizing the volunteer choir and taking advantage of people’s interest in singing which has been cultivated over the last decade and more in synagogues. Economically it works by happenstance, but it also works in terms of bringing an older but yet another dimension to current practice....

I think the next conference, it’s vital that the rabbis are involved. I have a notion that everyone laughs at, but I still have a notion that I would like to form a rabbinic chorus. Every cantor and pretty much everyone else is laughing at it, but I’ve identified already about six or eight rabbis who sing in choruses within New York City alone; I’m sure there are others out there who do that avocationally. But it’s ironic that they are singing in a chorus and not necessarily singing in a chorus in their own synagogues; they’re singing in an oratorio chorus. So I want to gather a bunch of rabbis and form them into a chorus prior to the conference, and have a rabbinic chorus....

I think it would demonstrate that there are rabbis that are interested in music, that if nothing else, participation is fun and uplifting and could be applied to a congregation. After all, if a rabbi can do it, why not a congregant? It doesn’t have to be professionals who make good music. The truth of it is, just observing the music world, people are interested in good music. There’s a great call for it, and why not in the synagogue? And I’m not saying that the often folk-like tunes that are sung by congregants are a bad example – they aren’t, in fact. But as a sole example, except on High Holidays, I think they leave something to be desired. It’s fascinating to me – I had a conversation with a vice president at the Union, right after the High Holidays a number of years ago – it must have been the High Holidays of 2007 – and he’s musically trained actually, and he was raving about how wonderful it was on the High Holidays because they had a volunteer

chorus in his synagogue of 35 people, and how much fun it was, and how wonderful it was, and how uplifting it was, and how much it enhanced the worship. But the gap to me was he didn't translate that into the whole year. He only thought of it as something very special for the High Holidays, and some form of it – maybe not 35 people, but why not – couldn't uplift every service, for every Shabbat, all year long?

On the purpose of music in the synagogue

I guess the purpose of music in the synagogue is the same as anywhere else in many ways, in that if you read a poem by itself or even prose by itself, and you add music, it adds another dimension, and the sum is far more than the parts. Music alone with words is more than one plus one, always. And in life, quite aside from the synagogue, I'm in the music business. I've been in the music business all my life, in one form or another. One of the things I would say about the music business that might surprise you and it might surprise others, is that the music business itself undervalues music – pop music, classical music, any kind of music. I'm not distinguishing; I'm a person who feels like Duke Ellington. Duke Ellington said there are only two types of music: there's good and bad. But if you walk down the street, particularly today when we have iPods and smartphones and music devices and all, you see so many people with their earphones plugged in, listening to music. And if you talk to people – if you walked out in front of where we're sitting now and grabbed twenty people off the street and said, "We're going to have a conversation about music," you would get, I am sure, a tremendous sense of how important music is to people – their music is to them. And I think you would be surprised about how important it is, and you would say, "Gosh, everyone is undervaluing the importance of music!" And I feel that we who are in the business ought to take even another look, and not just think about the money part of it, but also think about the human dimension, and apply this to the synagogue. Music can be a tremendously more important part of the service. I think one of the positive things about the introduction of folk music into the synagogue over the last thirty years has been that congregations have been engaged and involved in it. And one of the reasons I'm told that that happened was because they were at Jewish camps where they were sitting around the campfire or in some other setting, and they were introduced to songs that were fun to sing. And eventually these songs that were the style, which was kind of "folk musicky," found its way into the synagogues. Why? Because it was engaging and fun. And I have no problem with it at all. But as I said before, as a sole model of what music is in the synagogue, I think it's pretty narrow....

I don't belong to a synagogue, but I'm invited to many services and I do go, because of my being president of the ASJM. And prior to this conference, one of the things Jack Gottlieb and I did was a lot of synagogue hopping in many different settings: Conservative, Orthodox, Reform synagogues. We spent months going around and listening, not just to take people's word for what was happening, but actually to see what was happening.... [New York City] was the only place where logistically we could hop, but we did do a variety of places and different kinds of services and different settings, and that was quite instructive. From a choral perspective, interestingly enough, the best singing we heard was at an Orthodox service, with a professional men's choir of about 6-8 people with a conductor, all a cappella, and fabulously sung, very wonderfully done.

On including music like JG's into today's worship services

I think that there's an organizational part of it here. You can't jump from no choir to complex music. As a conductor or a leader of a chorus, one has to find the right music that works for the chorus, even if you were writing your own arrangements to do it. For many people who love to sing and sing well in a congregational setting, singing in parts or even reading music may be a first-time experience. I see [having a chorus] as an important step. I think the congregation, once it was established, would be interested. The challenge is the same as any school situation, and there's an old saying in the choral field, which is true: "As a conductor, you are the program." In other words, your enthusiasm, your hard work, your administrative abilities, your ability to find money for it, your ability to sustain it over time, to recruit – all these things are dependent, really solely on the conductor. The person who is the leader of this has a great responsibility and a long-term one, and I think that there are people out there who could do it. They may be better administrators than they are musicians, but hopefully one could find the right combination. And certainly the cantor could do it – but not alone, in terms of the administrative abilities, because there's a lot to do and cantors already often have an overload of work on their plates, so there has to be some sort of teamwork. It's not hard to put together a chorus – it's hard to sustain a chorus. You can say, "We're going to have a rehearsal." "Oh, I don't read music." You say, "Oh, don't worry about that, we'll teach you your part." You can get people to show up; whether you can get them to stay, in my opinion, is the real question. And frankly, music reading isn't so hard. There's a certain logic to it: the notes higher on the staff are higher. It's not, as they say, rocket science; kids all over the world learn solfeggio, and in every country – even here, a lot of Kodaly stuff is done, and it doesn't take long. Anyone who can think a tune in their head can sight-sing. If you can think about "Twinkle, Twinkle, Little Star" and how it goes, you can sight-sing. You just have to connect the dots, literally....

I think there's a tendency for all of us to get discouraged when you hit a roadblock, or you feel that you don't want to devote all your time to jumping that particular hurdle. But I'm basically optimistic that progress can be made, and that we can have a more diverse rendering of music in the synagogue. It's interesting to think about different religious traditions; the Jewish tradition, as we said earlier in the interview, is focused mostly on solo singing, on cantorial singing. And the Christian tradition is not; it's focused more on the congregational. But if you look at how the Christian tradition developed, it developed out of the same kind of congregational singing that's being done right now in synagogues. And these folk tunes – literally, they were – became the basis of 4-part settings of hymns, and that became core repertoire and hymnal. And the core repertoire is shared, certainly in the Protestant church, pretty universally, and much of that repertoire is in the Catholic church as well. But basically, a hymn is not a tune. A hymn is the words. And the tune is marked from "this" or from "that" – it has a name. And sometimes the tune is used for many different sets of words. In fact, in many hymnals, you will see that they are marked out by the number of syllables in the lines, so you might see a hymn that is 7.6.7.6, meaning 7 syllables in the first line, 6 in the second line, and 7 in the third line which probably rhymes with the first line, and 6 in the fourth line which probably rhymes with the second line, so you have a quatrain, a verse of a hymn. The hymns are the words; the tunes are separate. We have the tunes also, and in

fact when I was growing up in the Reform synagogue, we had a hymnal. And it was abandoned, I was told, as being “too Christian.”

Rabbi Daniel Frelander, interview by JB, New York, 14 April 2010.

On how composers' synagogue music gets used

[JG's music is] very romantic, it's very Broadway.... Think about any other American Jewish composer. The only ones who we know of are those people who had a platform. What's the platform? Usually the platform is the congregation or the College-Institute. So if it wasn't for Bonia Shur being at HUC, nobody would know any of his stuff. If it wasn't for Isadore Freed being at [his synagogue], he wouldn't have had a platform to play out any of that stuff. And if the question is why Jack's stuff wasn't more widely accepted – people need to hear it actually in use before they have the courage to try it. One of my responsibilities is worrying about Transcontinental Music. I realized that these great things were being published that I could see being usable in congregations, but I didn't know how to get people to actually try it. The first way we tried was to very carefully select the musical repertoire for the Biennials where we have most of our congregations present, and what we put out there – which we also put out on CD for people to hear – we would inevitably then publish the music for that Biennial. They'd hear it, and they'd say, “Oh, I like that,” and they'd take it home and they'd use it. But they had to hear it somewhere first. Or they go to a bar mitzvah somewhere, or a service where they hand out a sheet that says who composed each of the pieces, and you take it with you. Even choral directors today – we send out collections of choral music, and unless we do a CD with the piece recorded, so that they could listen to it in the car or whatever and decide what they like, people don't pick it up from looking at the score. Jack's material was always on paper – we didn't have recordings of it, and it wasn't widely performed. It wasn't widely performed in a liturgical setting, even though a lot of it would have worked in a liturgical setting. That's a source of sadness I have, but that's built into the system: only the practitioners – composers and congregations – are able to get their stuff spread....

Here's the sad truth: [composers] can't control their own legacies. The practitioners can, and we can influence the practitioners. I'd go back to identifying those handful of songs that we think have that lasting value. I'm having this ongoing discussion with Mati [Lazar] and Marsha [Edelman] right now about repertoire for the summer. There's a difference between something that's musically and chorally interesting versus something that every person's going to want to go home and do with their volunteer choir. I'm really interested in the second, because that's the longevity. It may not be as difficult....

All the choral stuff, all the great repertoire: the whole marketplace has changed where people will pay for it...as if what they want on the menu is different from what they wanted on the menu fifty years ago. But there's great stuff: how do we retain it? That's why congregational choirs are so important; it's a performance venue. That's why an annual concert is so important. But it's a limited repertoire that's going to survive. As you watch Xeroxing generations of music, who goes in the archives and finds those missing gems?....

Did [synagogue composers] writing Jewish music advance their ability to write? Because liturgical music is based on fixed text, so you know what you need to interpret, and you've already had some interaction with that text. You're not studying some piece of literature from scratch; it's very much tied up in who you are. I have to wonder if that influenced their later writing. Was Jewish music a "safe" place to start, reasonably early in their careers? With a canon they were already familiar with, and put their own spin on it? And then the text falls away, and the music becomes the medium of the text. If you look at the musical influences on Jack and the text – they come together in some of his Jewish compositions, and then he starts going in all sorts of directions. But musically, it's a continuum – the Jewish stuff is like a launching pad.

Ever wonder what the American nostalgia music will be like in fifty years? Contemporary music is more rhythmic than melodic. I watch carefully the contemporary Jewish music scene and the contemporary Christian music scene, and the contemporary Christian music scene is an exact parallel of whatever you hear on the radio. But the Jewish scene is not – it's stuck in a different time period, a more melodic time period. We're slow – we always drag 10-20 years behind secular society. And that's why people responded as strongly as they did to Debbie Friedman or to Klepper in the early 1970s: because they were there too quickly. By the time stuff gets to the late 1970s, early 1980s, there's nothing radical about them anymore.

But if you follow that theory, the time period in which Jack could have had the greatest success in congregations was really the mid-1960s through the late 1970s, because that's when the people who grew up in the early 1950s came to adulthood in the early 1960s, that's the music they listened to. That's what he's carrying forward. But by the time the kids of the late 1960s and early 1970s grew to adulthood in the 1980s and 1990s – they're already listening to different kinds of popular music. The one thing we know – there's nothing eternal about the sound of Jewish music. God knows how little of the 19th century repertoire is preserved, how little of the 20th century repertoire is still accessible – boy, there's a lot of it.

I was very conscious when we were doing *Sha'arei Shirah* – and I was a young kid -- that it would be a statement of time, and that would represent what was normative Jewish music in the 1980s. It would probably last for about twenty years and then go totally out of use, which is in fact pretty much where it is. I look at that book now sort of like when I was at HUC I looked at the *Union Songster*.... If the Six Day War hadn't happened, it would still be in use, probably. But the whole movement changed from Ashkenazic to Sephardic overnight.

On how to market JG's music

I could probably think of three or four things that I would do. First of all, I'd be very select: I'd pick three or four winners, things that you think are easy sellers. I'd go to his "Candle Blessing #1." When I was on the editorial board of *Sha'arei Shirah* in 1985-86, that was one of the two or three candle blessings that we put in there. But we didn't have a recording at the time, and so Binder's *de rigueur*: everyone does it over and over. Jack's is actually a better melody, and very accessible, and – "romantic" is really the word. How would I market it? I'd market it through cantorial students, and have a Gottlieb sales pitch, "Guys, I guarantee your congregations will love these four songs, and they're easily accessible. Here's how I'd approach them with a congregation. Let's

learn them, try them in your congregation, and give me feedback on how those are working. You've got to do it at least three weeks in a row, because then they'll think it's traditional, and I'd only put one Gottlieb piece at a time." The second thing might be doing an email to cantors with one song on it. Say, "I'm working on a project of Jack Gottlieb's music. Click here, and the melody will open. For any congregation that does this, we'll send you a free copy of the print music," or something like that. I'd also see if you can get something programmed at an ACC convention. Again, you can't do a whole concert of one person's music; you've got to do two or three selections. You can't afford to alienate the congregation. But if there's a certain number of new pieces, you can easily get them to love them if you do them over and over. Like the "Candle Blessing" -- I'd try to push for a Biennial, try to see if we can get 4000 people to sing it at once. But again, you've got to be really selective. There's an awful lot of really good stuff in there that I enjoy listening to, that are Choral Festival kinds of things. Jack's coming to Choral Festival this year. Good volunteer choir pieces -- that's a much more limited market, and you may want to talk to Jayson [Rodovsky] about picking two or three songs out of that for three-part, SAB, SATB -- as individual folios. If Jack can get over copyright stuff, send it around as a High Holiday gift for you to download and use with your choir.

He did not do a lot of arranging, but when he did, it was like having Bernstein arrange it. It's such an American sound, much more than, say, Charles Davidson, who's a really good arranger, but it's the Bernstein/Copland American sound...

On Jewish music camps

The camp experience -- it's sort of like the Tanglewood Music Center or any of those intense summer pieces. In the late 1960s, NFTY ran a program called Chagigah, or in the mid-1960s, there was a composers' program at Eisner that Ray Smolover chaired... Copland participated one summer, because it was right next to Tanglewood. Then Kutz picked up with a serious music program called Chagigah in 1966-1971, but it was like the East Coast answer to Brandeis-Bardin. These were collections of Jewish instrumentalists, composers, singers with adult Jewish role models -- who were really music role models, not so much Jewish role models, but it was in a Jewish context. It's not really very different from what we do at camps today. We don't do the arts stuff quite as seriously, and that's a terrible, terrible loss. What a perfect place to do a rehearsal of four-part choral stuff! Work on your musical skills and your Jewish skills! It's the same reason I run the Choral Festival every year; I've been doing it for twenty years now. It's summer camp for adults, but it's the same intensity as the Brandeis-Bardin experience was for Jack, or the Kutz experience was for me. It's being in a community where everyone loves music, with the extra overlay of Jewish music, and you are totally you. I think it happens in every generation; I don't think it happens as seriously today as we did in the late 1950s through the mid-1970s. We've lost something there, and I'd love to know how to recapture it. Financially, it's not a winner, but if we got funding for it, I think there would be plenty of musicians -- I don't know if we could recruit kids to come to it.... Songleading is easy; we still do that really well. But where we've lost our edge is choral singing, instrumental, composing; we used to do serious music skills. We teach songs and teach songleading skills very well. I got an email this morning that Hava Nashira is opening a second program in the fall, because they have so many people signed up for this summer.... I think there's a marketplace there. That's a core

community; I've done that a couple times. They're good musicians. They're not just good songleaders; they're good musicians. So again, it's one of the few things in Jewish life that still excites me.

On filming SHARING THE PROPHETS (STP)

Don Croll was very close to Jack when Jack was on the faculty, and he was one of the stars of STP.... I was very young; it was 1976, for the Bicentennial, so it was my first year back from Jerusalem. And Paul Steinberg asked me to videotape – what did I know from videotaping? He needed someone who would stand with the camera and zoom it in on the soloists, but I had never heard the piece before. So my first introduction to the piece was this live concert, and it's so rhythmic...you get carried away into it. So I started playing with the zoom lens in turn with the rhythm, like going to the gym, which was not...I thought back and realized, I told myself, I have to be the observer, not the participant. They did it with costumes...

On accompaniment during worship

I see that as the next issue we have not addressed significantly. We've been so melody-driven. But as we settle into pretty much the same songs week after week, one of the few things that keeps it interesting is to play with the accompaniment. And when people really know the melody line, then you don't have to be as supportive of the accompaniment, and you can play countermelodies and do weird and interesting things. And "*haMeivin yavin*" – their ears will perk up, and you can do it with guitar or you could do it with keyboard. And there's a lot of Jack's stuff – even his arrangement stuff will stand up. But we don't know how to market that at all. We don't talk about it. And we have a lot of good keyboardists out there, who instead of giving them interesting keyboard arrangements, we give them lead sheets. But only the most creative do anything interesting with them. So the question is, is there a market for good keyboard arrangements? Davidson was very interesting, because he wrote very complex arrangements [for *Sha'arei Shirah*] which we had to simplify for the [typical] keyboardist.

Dr. Philip Miller, interview by JB, New York, 4 May 2010.

On working with JG

I came to the College in New York in January of 1974, and he had come the previous September, I believe, as the Director of the School of Sacred Music. And he had a very, very hard time of it, because frankly his background is not hazzanut. I'm not sure how or why he came to the College – he may have come off [a stint as] music director of a synagogue in Saint Louis. I don't know if that worked out or not – we never talked that about it, and before that, of course, he had been Leonard Bernstein's assistant. And when he left the College, he went back to Leonard Bernstein.

His years here were not happy. He had trouble with the students. They didn't relate to him, and vice versa.... I was brand new in figuring out what I was doing there, and I know that the dean, Paul Steinberg...treated Jack poorly. He would call him "Mr. Gottlieb," in spite of the fact that he had an earned doctorate. He was "Mr. Gottlieb," and he would put things on him to do, like organize Sunday concerts, which were by the way,

wonderful. Almost every other Sunday, or maybe once a month, there was a student concert – a theme, or what have you. All the [cantorial] students came, some wonderful programs – I think the students themselves were proud to be able to show off their instruments, what they could do. I have some very, very fond memories of those Sunday afternoons, coming in with my wife. The hall on 68th Street was always filled; a lot of people from the community came. Don't forget: there were no security issues. And also there were free cookies afterwards, and there was always a mad scramble by the poor old bag ladies to dump the cookies into their purses and run away. I remember one time Jack made a perfectly beautiful party for Eric Werner on his 70th birthday – a beautiful, beautiful concert with a sit-down dinner afterwards for members of the faculty. It was really lovely.

I think – my own personal take, I knew Eric Werner very well – I think he liked Jack Gottlieb at a certain level, and didn't like him at another level. Because Eric could be a very difficult person, and Jack could be a very difficult person. Eric was a musicologist; Jack is a composer. Eric was a frustrated composer. He wanted to be a composer more than anything, and the stuff that we have is nice, but not inspired. And so I think there's maybe a resentment on Eric Werner's part that Jack, on one hand, had entrée to the likes of Leonard Bernstein, and... Of course, Werner could, but he operated on a totally different level. He was a musicologist with very, very serious views.

On JG's work relationships

Jack used the students – and I think they went willingly – to do productions. Like they did a Sunday production of *SHARING THE PROPHETS*.... If there was a reel-to-reel tape recorder, Izzy Goldstein might have some knowledge, because when he was the director of the SSM, he gave all those reel-to-reel recordings...that the College may have made, he gave them to Barry Sirota. And Jack, a couple of years ago, called me on the phone, really exorcised, "Izzy Goldstein *gave* those recordings – *gave* those recordings – to Barry Sirota! What was he doing? What was he thinking?" I said, "I don't know, Jack, I don't know." So there may be something in Chicago or in Israel – I don't know where his wife is now.... Izzy might know, but I know for a fact that Barry got some recordings from Izzy that were 68th Street concerts.

I myself didn't get to that Sunday performance. I saw it at a Friday night, produced at B'nai Jeshurun in Short Hills, New Jersey.... Norman Summers was the cantor at that time...and Jack got along very well with him. I get the impression that Jack got along pretty well with those adjunct cantors who came and taught, with maybe the exception of Larry Avery...

On JG's music

More than ten years ago, maybe fifteen years ago, somewhere on the East Side, just above Midtown, in this plaza between office buildings, they had some outdoor concerts in the summer. And I went there specifically because they were performing pieces of Jack's. I remember something had to do with a Japanese theme – cherry blossoms or something. Jack conducted, and it was very, very well-received. And it was really the one time I saw Jack away from the College – in fact, I think the only time I ever saw him conduct away from the College – and he was really in his own skin. And I went over to him afterwards and said something that pissed him off.... I said, "Jack,

when you compose like Jack, and not like Lenny – wow!” And I said that because I heard some of his other pieces that have that syncopated, Broadway, jazzy, ON THE TOWN sound that Bernstein is perhaps better known for in terms of American music – WEST SIDE STORY. But Jack wrote music that I heard that had that syncopated, jazzy sound – almost Tin Pan Alley in some cases. And for me, it has its place – certainly not the sanctuary. But when I heard that suite of Japanese things [*Twilight Crane?*]...I really thought, “Wow, this is interesting!” It was nice to listen to; I could listen to it again. I didn’t feel it was derivative. I felt it reflected a composer, not someone trying to be a composer. Someone who was a composer. Perhaps because it wasn’t Lenny – he was a capable of doing that, and I felt that he should do more of that.

But then, I have to tell you, his recording [*Evening, Morning, and Noon* {1991}]...he invited me to the studio for the editing session.... And I had never been in the studio before during an editing session.... And the first piece was the “Mah Tov” with David Lefkowitz singing, and I had heard the piece before, and was sitting and listening – and you know, it begins with that trumpet. And I said, “Jack! I didn’t know you wrote that!” And he beamed, because I myself enjoyed that session tremendously. I felt the music there really said a lot. Other pieces of his that I liked – “Acquainted With the Night,” that he wrote for Arthur Wolfson.... I remember bumping into Jack Gottlieb on the corner of Fifth Avenue and 65th street, just before [Wolfson’s] funeral, and he was absolutely beside himself, probably because they had such a good relationship, because Jack knew what a fine musician Arthur Wolfson was. And Arthur...had a respect for Jack. I know Jack really appreciated those who appreciated him....

I remember years back, *Reform Judaism* had an article about Jewish liturgy and music of today. And Norman Cohen made a statement that if he can’t tap his feet, it’s not good music. And my feeling is, if you’re tapping your foot, you’re not in a prayerful mood. And I also don’t like syncopation in synagogue music. OK, maybe if you’re doing something light, but my own personal feeling is I never liked synagogue music that sounded like knock-off Israeli cabaret music. About fifteen years ago, there was a project dealing with spirituality, and various people were asked to write about their spiritual feelings. Initially, I declined, because I’m not into that kind of thing. But then, I decided, “No, I’m going to do it.” And the book went through two editions – one a spiral bound that pretty much disappeared, and in which my essay appeared as it was. And Norman, who was dean, called me in and gave me holy hell, because he thought I said some inappropriate things. But the work later got re-edited by Carol Ochs, and I had a chance to add more. And the fuller piece appeared in that, which was published by Ktav in the mid-late 1990s. Anyway, I made a statement like, “Lewandowski gives me a frisson. Debbie Friedman gives me a headache.” To which...Debbie [sent me the following on her stationery], “Dr. Miller, I hope your headache gets better, Debbie. Enclosed please find some aspirin and a healing tape.” There was a tape of her healing music and a 1000-tablet bottle of aspirin! When Debbie came to teach here, she knew exactly who I was, and said, “You’re the one who doesn’t like my music!” And she gave me a hug and a kiss....

I remember [for Jack’s 70th birthday], somebody did a practicum on him. He himself, in his remarks, took off against the “Debbie Friedman” kind of music.... The Reform Judaism today is not the Reform Judaism I knew 40 or 50 years ago. I’m not sure I like it. But what do I really matter? I’m in my mid-60s, and twenty years from now,

you'll have a whole new prayer book.... You may even have synagogues who want to make private printings of *Mishkan T'filah* the way Temple Emanu-El has a private printing of the *Union Prayer Book*....

Jack was very, very influenced by Max Helfman. And when you think of the music of that generation of synagogue composers, you have Binder, who wrote a lot of Israeli style, Palestinian folksong music, but he also knew nusach because his father was a hazzan. And then you have others, including Helfman, whose music had a certain 1940s-50s cinematic quality about it. And maybe it was a little overblown for the synagogue of the 1960s, definitely 70s, definitely 80s. And today, forget about it – simply overblown. So you're not going to hear the full, big pieces of Helfman. You'll hear a performance Bloch's *Sacred Service*, but that's one of those overblown...even in the 1960s I felt it was overblown. But that was me...I guess you could sit through an entire service where it would be, say, Bloch's *Sacred Service* performed on a Friday night with the readings in between and so forth. But then, you know, you take Bach's *B Minor Mass* and Mozart's *Requiem*. There has never been, to the best of my knowledge, a liturgy performed with Bach's *B Minor Mass*, because there were pieces just picked up after he died, and put helter-skelter together. And Mozart's *Requiem* was specifically written for a secular purpose, although I think I've heard of cases where they do Mozart's *Requiem* in churches...

Where does Jack's music fit in the spectrum? It's a generation removed from Max Helfman. But it's the same generation as Leonard Bernstein.... You take the totality of Jack's music, you have a blending of these two American trends, one maybe 10-15 years before the other: the Helfman, then the Bernstein. I find it interesting, and not a little sad, that he's getting so much recognition in his old age. He's been a very frustrated person, a person seeking acceptance, hoping for acceptance and praise.