

*Appendix E*

Recital Program



שִׁירֵי יְדִידוֹת

*Shirei Y'didot*

The Music of  
Jack Gottlieb  
in Contemporary  
Jewish Worship

A Senior Recital by

**Joshua Breitzer**

Wednesday, October 13, 2010

5 Cheshvan 5771

10:45am

## FEATURING

Mary R. Thomas	SOPRANO, NARRATOR
Donna Breitzer	MEZZO-SOPRANO
Faryn Kates	FLUTE
Ivan Barenboim	CLARINET, BASS CLARINET
Marcus Rubenstein	TRUMPET
Benny Koonyevsky	PERCUSSION
Pedro d'Aquino	ORGAN
Cantor Jonathan Comisar	PIANO
Joyce Rosenzweig	PIANO

## THE "YASIS" CHOIR

Aviva Kolet, conductor

SOPRANO	ALTO	TENOR	BASS
Tracy Fishbein	Andrea Rae Markowicz	Alex Guerrero	Cantor Erik Contzius
Lauren Furman	Elana Rosen-Brown	David Mintz	Steven Long
Vicky Glikin	Michelle Rubel	Cantor Daniel Mutlu	Cantor Bruce Ruben
Leslie Niren	Amanda Winter		Cantor Daniel Singer

**Jack Gottlieb**, born October 12, 1930, New Rochelle, NY, currently living in New York City. Gottlieb received his BA from Queens College, NY, an MFA from Brandeis University and a DMA from the University of Illinois. Synagogue composer Max Helfman, his first mentor, was the one who inspired him to write sacred music. Dr. Gottlieb also studied with Aaron Copland and Boris Blacher at the Berkshire Music Center. From 1958 to 1966, he was Leonard Bernstein's assistant at the New York Philharmonic. In 1967 his sacred service, *Love Songs for Sabbath*, was given at the College of St. Catherine in St. Paul, MN, probably the first time a full-length synagogue service was ever heard under Catholic auspices (excerpts recorded on Naxos 8.599433 with six other choral works). From 1973-77 he was the first full-time professor of music at the School of Sacred Music, Hebrew Union College. In 1977 he joined the [now called] Leonard Bernstein Office, Inc., as publications director, and currently serves as consultant for the Bernstein estate. He has just been named by the New York Philharmonic as the Leonard Bernstein Scholar-in-Residence for the 2010-2011 season. Among artists who have performed his works are Bernstein, members of the New York Philharmonic, the Boston Symphony and the Vienna Philharmonic Orchestra; singers Jennie Tourel, Adele Addison, Lee Venora and John Reardon; the Gregg Smith Singers, and many other choral groups; and actresses Tovah Feldshuh and Felicia Montealegre. He is past president of the American Society for Jewish Music and has received numerous awards, most recently from the Zamir Choral Foundation "in recognition of his lifetime contributions to Jewish music." Among these compositions is his *Songs of Godlove*, a two-volume set of 51 solos and duets (Transcontinental Music). Some of his secular works are inspired by iconic movies. Among them are *Downtown Blues for Uptown Halls*, songs; *The Silent Flickers*, for 4-hand piano; *Rick's Place*, piano trio; *Three Frankenstein Portraits* for a cappella chorus; and an opera, *The Listener's Guide to Old-Time Movies*. His books *Working with Bernstein*, a memoir (Amadeus Press, 2010), and *Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway and Hollywood* (Library of Congress and SUNY Press, 2004) have received rave reviews nationwide. For more information, visit [www.jackgottlieb.com](http://www.jackgottlieb.com).

*Please refrain from applause until the end of the program.*

## PROGRAM

### *P'TICHOT (OPENINGS)*

Quiet Nigun

*Nigun Anthology, Volume II,*  
Transcontinental Music Publications, 2010

Anim Zemiroth

*Songs of Godlove, Volume I, TMP, 2004*

### *YOM MACHAMADIM (DAY OF DELIGHTS)*

♪ Candle Blessing No. 1

*Three Candle Blessings, 1970*

♪ M'nucha V'simcha

*In the Palace of Time, 2005*

L'chah Dodi

*Love Songs for Sabbath, 1965*

Cantillation Chorale

*Love Songs for Sabbath*

### UNIMAGINEABLE YOU

i thank You God for most this amazing day

*yes is a pleasant country, 1998*

Shalom Rav/The Challenge

*Songs of Godlove, Volume II, TMP, 2004*

Hashkiveinu

*Songs of Godlove, Volume I*

♪ Yerushalayim (Folk-song)

*Songs of Godlove, Volume II*

### FROM *SHARING THE PROPHETS*

Roll Call

*Songs of Godlove, Volume II*

The Senses Census

*Songs of Godlove, Volume II*

Jeremiah on 9/11

*Songs of Godlove, Volume II*

♪ Duet of Hope

*Songs of Godlove, Volume II*

### *K'KEDEM (AS AT FIRST)*

The Tallit (*World Premiere*)

2010

Silent Devotion-May the Words

*New Year's Service for Young People, 1970*

Hodo Al Eretz

*New Year's Service for Young People*

♪ Eitz Chayim

*Songs of Godlove, Volume I*

♪ = please sing along!

All selections are available from Theophilous Music, Inc., distributed by Transcontinental Music Publications. Dates of publication reflect the most recently released editions.

## P'TICHOT (OPENINGS)

### Quiet Nigun (Tune)

From *Two Nigunim for Two-Part Singing and Keyboard*, 2004. Written for singers, featured at the 21<sup>st</sup> North American Jewish Choral Festival in July 2010. Jack Gottlieb (JG) has since added optional “May the words” text to part of the nigun. Adapted for instruments by JB. Photographic montage of JG arranged by JB and managed by Jamie Marx.

### Anim Zemirot (I Will Sing Sweet Psalms)

The first lines of a 12<sup>th</sup> century *piyyut* (liturgical poem) by Rabbi Judah of Regensburg, also known as *Shir Hakavod* (“Song of Glory”), traditionally sung responsively at the end of Shabbat morning worship. Classical Reform prayerbooks include a truncated version at the beginning of Shabbat morning worship. JG originally set the truncated version in 1975; adapted to traditional text by JB. Dedicated to the memory of Cantors Israel Alter and Max Wohlberg. Translation from *The Koren Siddur*, ed. Rabbi Sir Jonathan Sacks (Jerusalem: Koren Publishers, 2009).

אֲנֵעִים זְמִירוֹת וְשִׁירִים אֲאָרוֹג,  
כִּי אֵלַיִךְ נַפְשִׁי תַעֲרוֹג.  
נַפְשִׁי חֲמֻדָּה בְּצֶל יָדְךָ,  
לְדַעַת כָּל רֵז סוּדְךָ.

I will sing sweet psalms and I will weave songs,  
to You for whom my soul longs.  
My soul yearns for the shelter of Your hand,  
that all Your mystic secrets I might understand.

מִדִּי דְבָרִי בִּכְבוֹדְךָ,  
הוֹמָה לְבִי אֶל דּוֹדְךָ.  
עַל כֵּן אֲדַבֵּר בְּךָ נִכְבְּדוֹת,  
וְשִׁמְךָ אֲכַבֵּד בְּשִׁירֵי יְדִידוֹת.

Whenever I speak of Your glory above,  
my heart is yearning for Your love.  
So Your glories I will proclaim,  
and in songs of love give honor to Your name.

## YOM MACHAMADIM (DAY OF DELIGHTS)

### Candle Blessing No. 1

JG composed three settings of the introduction to the Shabbat evening liturgy while music director of Temple Israel in Saint Louis, MO. This one was almost included in the published edition of *Shaarei Shirah: Gates of Song*.<sup>1</sup> Like the original version of A. W. Binder’s classic setting, JG’s original setting calls for spoken invocation over instrumental introduction; treble solo; choral response; and spoken benediction. Adapted and edited for contemporary congregational use by JB. Translation from *Mishkan T’filah*, ed Elyse D. Frishman (New York: CCAR Press, 2007).

בְּרוּךְ אַתָּה, יְיָ אֱלֹהֵינוּ, מֶלֶךְ הָעוֹלָם,  
אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו, וְצִוָּנוּ לְהַדְלִיק נֵר שַׁבָּת.

Blessed are You, Adonai our God, Sovereign of the universe,  
who hallows us with mitzvot, commanding us  
to kindle the lights of Shabbat.

8 *p* *childlike* D F#m G Em A G<sup>maj7</sup> G<sup>6</sup>

## M'nucha V'simcha (Repose and Joy)

On the history of this piece, JG notes

This is a setting of a *zemer* (table song) traditionally sung in the home at meals after [Friday evening] synagogue attendance. I originally wrote it as the final section of a larger work called *In the Palace of Time*; and time has proven it to be the most memorable part. Nothing is known about the poet or the text other than that it is an acrostic, the initial letters of the first three stanzas forming the author's name, Moshe...who lived prior to 1545, when the text first appeared in print.<sup>ii</sup>

Dedicated to the memory of Cantor George Weinflash. Edited by JB, percussion arranged by Benny Koonyevsky. Translation adapted from JG and *The Koren Siddur*.

מְנוּחָה וְשִׂמְחָה אֹר לַיהוּדִים,  
יוֹם שַׁבָּתוֹן יוֹם מַחְמָדִים,  
שׁוֹמְרֵי וּזְכוֹרֵי הַמָּה מַעֲדִים,  
כִּי לְשֵׁשֶׁת כָּל בְּרֹאִים וְעוֹמְדִים.

Repose and joy, a light to the Jews,  
Is the Sabbath day, day of delights,  
Those who keep and recall it bear witness  
That in six days all was created and still endures.



שָׁמַי שָׁמַיִם אֶרֶץ וַיָּמִים,  
כָּל צָבָא מְרוֹם גְּבוּהִים וְרָמִים,  
תַּנִּין וְאָדָם וְחַיֵּית רָאִמִּים,  
כִּי בְּיָהּ יְיָ צוּר עוֹלָמִים.

The highest heavens, land and seas,  
All the celestial hosts, high and sublime,  
Sea monsters, humans and all wild beasts  
Were created by God, the One who formed worlds.

הוּא אֲשֶׁר דִּבֶּר לְעַם סִגְלָתוֹ,  
שָׁמֹר לְקִדְשׁוֹ מִבּוֹאוֹ וְעַד צֵאתוֹ,  
שַׁבַּת קֹדֶשׁ יוֹם חֲמֻדָּתוֹ,  
כִּי בּוֹ שַׁבַּת מְכַל מְלָאכָתוֹ.

God is the One who spoke to God's cherished people,  
"Keep it to make it holy from beginning to end."  
The holy Sabbath is God's day of delight,  
For on it God rested from all God's labors.



## L'chah Dodi (Beloved, Come)

Quintessential Shabbat piyyut written by Rabbi Shlomo Halevi Alkabetz in the 16<sup>th</sup> century. Setting from *Love Songs for Sabbath* (*Shirei Ahava L'Shabbat*), commissioned by Cantor David Putterman of Park Avenue Synagogue, premiered there in May 1965 and dedicated to Max Helfman, Gottlieb's mentor. In a recent interview, JG confided, " 'L'chah Dodi' is a piece I wrote, or began to write, when I was very much a tyro, an amateur. My father was still alive, and heard the main tune. I remember how much it appealed to him."<sup>iii</sup> Edited by JB. Translation from *Mishkan T'filah*.

לָכָה דוּדִי לִקְרֹאת כְּלָהּ, פָּנֵי שַׁבָּת נִקְבְּלָהּ. Beloved, come to meet the bride; beloved, come to greet Shabbat.

שְׁמוֹר וְזָכוֹר בְּדְבוּר אֶחָד,  
הַשְּׁמִיעֵנוּ אֵל הַמִּיֶּחֶד,  
יְיָ אֶחָד וּשְׁמוֹ אֶחָד,  
לְשֵׁם וּלְתַפָּאֶרֶת וּלְתִהְלָהּ. לָכָה דוּדִי...  
"Keep" and "remember" – a single command  
the Only God caused us to hear.  
The Eternal is One, God's Name is One,  
glory and praise are God's. Beloved, come...

מִקְדָּשׁ מְלֹךְ עִיר מְלוּכָה,  
קוֹמִי צְאִי מִתּוֹךְ הַהִפְכָּה,  
רַב לָךְ שָׁבַת בְּעֵמֶק הַבְּכָא,  
וְהוּא יַחְמוֹל עָלֶיךָ חֲמָלָהּ. לָכָה דוּדִי...  
Royal shrine, city of kings,  
rise up and leave your ravaged state.  
You have dwelt long enough in the valley of tears;  
now God will shower mercy on you. Beloved, come...

וְהָיוּ לְמַשְׁפָּה שְׂאֵסִיד,  
וְרָחֲקוּ כָּל מְבַלְעִיד,  
יֵשִׁישׁ עָלֶיךָ אֱלֹהֶיךָ,  
כְּמִשׁוֹשׁ חֲתָן עַל כְּלָהּ. לָכָה דוּדִי...  
The scavengers are scattered,  
your devourers have fled;  
your God takes joy in you  
as a bridegroom rejoices in his bride. Beloved, come...

בּוֹאִי בְּשָׁלוֹם עֲטֶרֶת בַּעֲלָהּ,  
גַּם בְּשִׂמְחָה וּבִצְהִלָּה,  
תּוֹךְ אֲמוּנָיִים עִם סִגְלָהּ,  
בּוֹאִי כְלָהּ, בּוֹאִי כְלָהּ. לָכָה דוּדִי...  
Enter in peace, O crown of your husband;  
enter in gladness, enter in joy.  
Come to the people that keeps its faith.  
Enter, O bride! Enter, O bride! Beloved, come...

## Cantillation Chorale

Also from *Love Songs for Sabbath*: a rare setting of harmonized, wordless Torah trope. JG assigns a poem by the 20<sup>th</sup> century German-French author Claire Goll to be read over the music. Yet the music is equally fitting to be heard under words of Torah. Genesis 28:10-17, the beginning of *Parashat Vayeitzei*, depicts Jacob's dream of the ladder to heaven. *Mishkan T'filah* ends its "Kabbalat Shabbat" section with this text in Hebrew and English on page 142.

וַיֵּצֵא יַעֲקֹב מִבְּאֵר שָׁבַע וַיֵּלֶךְ חֲרָנָה: וַיִּפְגַּע בְּמָקוֹם וַיִּלֵּן שָׁם כִּי-בָּא הַשָּׁמַשׁ וַיִּקַּח מֵאֲבָנֵי  
הַמָּקוֹם וַיִּשֶׁם מִרְאשֵׁיתָיו וַיִּשְׁכַּב בְּמָקוֹם הַהוּא: וַיַּחֲלֹם וְהִנֵּה סֹלֶם מַצֵּב אֲרָצָה וּרְאִשׁוֹ מִגִּיעַ  
הַשָּׁמַיְמָה וְהִנֵּה מַלְאָכֵי אֱלֹהִים עֹלִים וְיֹרְדִים בּוֹ: וְהִנֵּה יְהוָה נֹצֵב עָלָיו וַיֹּאמֶר אֲנִי יְהוָה אֱלֹהֵי  
אֲבֹתֶיךָ אֲבִיד וְאַלְהֵי יִצְחָק הָאָרֶץ אֲשֶׁר אַתָּה שֹׁכֵב עָלֶיהָ לָךְ אֶתְנַנֶּה וְלִוְרָעָד: וְהִנֵּה זֶרַעַךְ  
כָּעֵפֶר הָאָרֶץ וּפְרֻצֶת יָנָה וְקִדְמָה וּצְפֹנָה וְנִגְבָּה וְנִבְרָכוּ בָךְ כָּל-מִשְׁפַּחַת הָאָדָמָה וּבְזֶרְעֶךָ:  
וְהִנֵּה אֲנִי עֹמֵד וְשִׁמְרָתִיךָ כָּל אֲשֶׁר-תֵּלֵךְ וְהִשְׁבַּתִּיךָ אֶל-הָאָדָמָה הַזֹּאת כִּי לֹא אֶעֱזֹבְךָ עַד  
אֲשֶׁר אֶסְעִיִּיתִי אֶת אֲשֶׁר-דִּבַּרְתִּי לָךְ: וַיִּיקָץ יַעֲקֹב מִשְׁנָתוֹ וַיֹּאמֶר אָכֵן יֵשׁ יְהוָה בְּמָקוֹם  
הַזֶּה וְאֲנִכִּי לֹא יָדַעְתִּי: וַיֵּרָא וַיֹּאמֶר מִה-נִּזְרָא הַמָּקוֹם הַזֶּה אֵין זֶה בִּי אֶם-בֵּית אֱלֹהִים וְהִנֵּה  
שַׁעַר הַשָּׁמַיִם:



"Jacob's Dream," Ferdinand Bol, ca. 1644



## UNIMAGINEABLE YOU

### i thank You God for most this amazing day

Poem by e. e. cummings (XAIPE, 1950), included in *Mishkan T'filah* on page 487. JG describes how he discovered the text, What makes music "sacred," of course, are the words. Since my catalog already had substantial settings of texts that were heavy-laden, I felt the need to find something lighter and perhaps more joyful. But which words to use? After all, liturgical texts—including those in Hebrew—usually do not manifest a light touch.... One day, while leafing through the little-known Reform Jewish *Home Prayer Book* [*Gates of the House*, CCAR, 1977], a poem that began: "i thank You God for most this amazing day," leaped out of the pages, saying: "take me, I am yours.".... Although it is true I do not understand each and every elliptical Cummings phrase, I am irresistibly drawn to his affirmations of God, of creativity, of nature and love (both metaphysical and physical).<sup>iv</sup>

i thank You God for most this amazing  
day:for the leaping greenly spirits of trees  
and a blue true dream of sky;and for everything  
which is natural which is infinite which is yes

(i who have died am alive again today,  
and this is the sun's birthday;this is the birth  
day of life and love and wings:and of the gay  
great happening illimitably earth)

how should tasting touching hearing seeing  
breathing any — lifted from the no  
of all nothing — human merely being  
doubt unimagineable You?

(now the ears of my ears awake and  
now the eyes of my eyes are opened)



"Potomac Scene," Hedva Ferenci. Used by permission.

### Shalom Rav/The Challenge

The last of the traditional Shabbat evening petitionary prayers from *Tefilot Sheva* ("Seven Prayers"), originally set in 1974. Revised in 2004 for *Songs of Godlove, Volume II* and dedicated to the memories of brothers Jack Baras and Morris Barash. Original Hebrew poem by Uri Zvi Greenberg from *Im Eili Hanafach* ("With my God, the Smith"), c. 1930. English adapted by JG from Chaim Stern's translation in *Gates of Forgiveness* (New York: CCAR Press, 1993), page 30.

כְּמוֹ אִשָּׁה הַיּוֹדְעָה כִּי רַבּוֹ עָלֶי קִסְמִיָּה,  
יִלְעַג לִי אֱלֹ: בָּרַח אִם רַק תּוּכָל!  
וְלִבְרַח לֹא אוּכָל.

God, You taunt me, You tease me,  
Saying: "Flee, if you can,  
go on, flee if you can."  
But I can't escape.

כִּי בִבְרָכִי מָנְנוּ בַחֲמָה נוֹאֶשֶׁת  
וּבְגִדְרִי בָפִי, כְּגִחְלֵת לוֹחֶשֶׁת:  
"לֹא אוּסִיף רְאוֹתוֹ!"

When I turn away, with my back to You,  
Feeling frustrated, angry and heartsick,  
There's a vow on my lips,  
Though it stings like a smoldering coal.  
I want to forsake You, I hurt like a child once again.

אֲנִי שָׁב אֵלָיו שָׁנִית  
וְדוֹפֵק עַל דְּלָתָיו,  
כְּאוֹהֵב הַמֵּיָסֵר.

But God, you haunt me, I cannot leave.  
So I knock on Your door,  
And I listen for Your "Come on in!"  
I am troubled by my longing for You.

כְּאִלוּ אִגֵּרַת אֲהָבִים לִי כָתַב.

It's as if You had sent me a love letter saying:  
"Wish you were here."



### Hashkiveinu (Cause Us to Lie Down)

The traditional evening prayer, set in 1977, was also revised in 2004 for *Songs of Godlove, Volume I* and dedicated to Cantors Jacob Ben-Zion and Fredda Mendelson. Bass clarinet part adapted by JB. Hebrew adapted from *Mishkan T'filah*; English by Chaim Stern, freely adapted and expanded by JG.

הַשְּׁכִיבֵנוּ יְיָ אֱלֹהֵינוּ לְשָׁלוֹם,  
וְהַעֲמִידֵנוּ שׁוֹמְרֵנוּ לְחַיִּים,  
וּפְרוֹשׁ עָלֵינוּ סֶפֶת שְׁלוֹמֶךָ,  
וְתִקְנֵנוּ בְּעֶצֶה טוֹבָה מִלְּפָנֶיךָ.

Shadows fall, but the end of day is filled with light,  
With golden brightness;  
The infinite heavens all glow,  
And creation sings its hymn of glory.  
With hope we pray for light from within.  
Eternal God, reveal Yourself and hide no more.

וְהוֹשִׁיעֵנוּ לְמַעַן שְׁמֶךָ,  
וְהִגֵּן בְּעֶדְנֵנוּ,  
וְהִסֵּר מֵעָלֵינוּ  
אוֹיֵב, דָּבָר, וְחָרֵב, וְרָעָב, וְיָגוֹן,  
וְהִרְחִיק מִמֶּנּוּ עוֹן וּפֶשַׁע.

And let Your face shine upon us,  
On all those who see You.  
Protect us from hatred and plague;  
Keep us from warfare, and famine, and anguish.  
And restrain our inclination to evil  
from before us and from behind us.

וּבְצֵל כְּנָפֶיךָ תִּסְתֵּירֵנוּ,  
כִּי אֵל שׁוֹמְרֵנוּ וּמַצִּילֵנוּ אַתָּה,  
כִּי אֵל חַנוּן וְרַחוּם אַתָּה.

O God, our Guardian, and everlasting Helper,  
Give us refuge in the shadow of your wings.  
And lift our hearts to bring us joy and gladness,

וּשְׁמֹר צִאתָנוּ וּבֹאֵנוּ, לְחַיִּים וּלְשָׁלוֹם,  
מֵעַתָּה וְעַד עוֹלָם.  
וּפְרוֹשׁ עָלֵינוּ סֶפֶת שְׁלוֹמֶךָ.  
בָּרוּךְ אַתָּה יְיָ,  
הַפּוֹרֵשׁ סֶפֶת שְׁלוֹם עָלֵינוּ  
וְעַל כָּל עַמּוֹ יִשְׂרָאֵל  
וְעַל יְרוּשָׁלַיִם.

Then peace shall follow, O God whose peaceful shelter  
We seek through all the days,  
the days and the nights of our lives,  
From this time forth and forevermore.  
Spread over us Your canopy of peace.  
Let us praise Adonai,  
Whose shelter of peace is spread over us,  
over all the people Israel,  
And over Jerusalem.



"Sunset in Jerusalem," Hedva Ferenci. Used by permission.

## Yerushalayim (Jerusalem)

In the notes to *Songs of Godlove, Volume II*, JG offers a fascinating account of how a 19<sup>th</sup> century Polish opera aria, adapted to Beirach Shafir's Yiddish and then Avigdor Meiri's Hebrew, gradually entered the canon of Jewish folk-songs.<sup>v</sup> According to Meiri's original poem, "eshtachaveh lach apayim" precedes "shalom lach Yerushalayim." When the Reform movement released *Shaarei Tefila: Gates of Prayer* in 1975, these two lines appeared reversed. It has since become common practice in American Jewish communities to sing them in the reversed order. JG's setting is also from 1975; translations and English lyrics are from 2004. Flute and clarinet adaptations by JB.

דרויסן בלאָזט אַ ווינט, אַ קאַלטער,	Outside, a wind is blowing, a cold one,
אַ שרעקלעך פיסלו נאַכט.	An awful [month of] Kislev night.
ביים לעמפל זיצט אַן אלטער,	By a lamp an old man sits
אין קעמערל פאַרמאַכט.	In a closed room.
זיין באָרד שניי-ווייס, די אויגן גליען,	His beard snow-white, his eyes glistening,
ער וויינט אַזוי הייס, ביים שער-ציון.	He weeps unstrained by the gates of Zion.
פֿון האַרצן טיפן טוט ער ריפן	From deep within his heart, he cries out
איינציק און אליין דאָס וואָרט:	Alone, a single word:
ירושלים, ירושלים!	Jerusalem, O Jerusalem!
דו מיין הייליקער אָרט!	Thou, my holiest site.

מַעַל פִּסְגַּת הַר הַצּוֹפִים,	From the peak of Mount Scopus,
שָׁלוֹם לָךְ יְרוּשָׁלַיִם.	Shalom to you, Jerusalem!
מַעַל פִּסְגַּת הַר הַצּוֹפִים,	From the peak of Mount Scopus,
אֶשְׁתַּחֲוֶה לָךְ אֲפִים.	I greet you, Jerusalem!
מֵאָה דוֹרוֹת חֲלַמְתִּי עֲלֶיךָ,	A hundred generations I have dreamed of you.
לְזִכּוֹת לְרֹאוֹת בָּאוֹר פִּנְיָךְ.	Once more privileged to see you rebuilt.
יְרוּשָׁלַיִם, יְרוּשָׁלַיִם!	Jerusalem, O Jerusalem!
הָאִירִי פִּנְיָךְ לְבִנְיָךְ!	Smile on your children once more.
יְרוּשָׁלַיִם, יְרוּשָׁלַיִם!	Jerusalem, O Jerusalem!
מִחֲרֻבְתֶּיךָ אֲבִנְיָךְ!	Out of your ruins will I rebuild you.

From mountain top to valley and plain,  
Let peace descend on the nation.  
From Golan Heights to Negev terrain,  
May peace soon find consummation.  
From minaret, from bells in the tower,  
From Western Wall, the call of the hour:  
**Jerusalem, Jerusalem,**  
The crossroad of Abraham's fame,  
**Jerusalem, Jerusalem,**  
Salém lies insides you, your name.

The call goes forth, salaam and shalom,  
For no more war or affliction.  
In school, on bus, at market and home,  
Where terror fades into fiction.  
Where streets are safe and free from all harm,  
No sound is heard of siren alarm.  
**Jerusalem, Jerusalem,**  
Each man by his fig tree and vine,  
**Jerusalem, Jerusalem,**  
May peace, love and friendship be thine.

*Music on next page →*

Flowing, with rubato ♩ = 96

19 *poco rit.* *rall.* *mp*

Mei -

22 *A tempo* *mf*

al pis- gat har ha-tso-fim, sha-lom lach Ye-ru-sha-la-yim. Mei-

26 *p*

al pis- gat har ha-tso-fim, esh-ta-cha-veh lach a-pa-yim. Mei-

30

ah do-rot cha-lam-ti a-la-yich, liz-kot lir-'ot be-or pa-na-yich. Ye-

34 *f*

ru-sha-la-yim, Ye-ru-sha-la-yim! Ha-i-ri fa-na-yich li-ve-neich! Ye-

38 *poco rit.* *rall.*

ru-sha-la-yim, Ye-ru-sha-la-yim! Mei-cho-re-vo-ta-yich ev-neich.

42 *CONG:* *f*

call of the ho-ur: Je-ru-sa-lem, Je-ru-sa-lem. The  
si-ren a-larm. Each

56 *CONG:* *f*

cross-road of Ab-ra-ham's fame, Je-ru-sa-lem, Je-ru-sa-lem. Sa-  
man by his fig tree and vine, May

60 *poco rit.* 1. 2.

lém lies in-side you, your name.  
peace, love and friend ship be thine.

## FROM SHARING THE PROPHETS

This “Musical Encounter for Singers” was written in response to a commission instigated by the late Richard Neumann on behalf of the Board of Jewish Education of Greater New York in 1976 to celebrate the USA Bicentennial. However, its message is by no means limited to a single year in American history with the reminder that the origins of American civilization are steeped in Biblical history, its places, persons and ideas. Inspired by the universal themes in the teachings of the Prophets, the work is an affirmation of their relevancy to today’s world and for all times. Indeed, the solo for Jeremiah, originally entitled “Jeremiah’s Tirade” has been updated in reaction to the tragic terrorist attacks of September 11, 2001 on American soil.<sup>vi</sup>

### Roll Call

There’s never a depression,  
there’s never a recession,  
when you make investments in prophets!

But not on Wall Street!  
Roll call!

Jeremiah, Obadiah, Malachi:  
Revolutionaries of their times.  
Zechariah, Zephaniah, Haggai:  
They accused the rulers of  
committing crimes!

That things just aren’t  
the way they should be,  
So you’ve got to make a different society.  
They ranted and they raved,  
and they shook their fists:  
if you’re gonna be saved,  
you’ve got to change the history  
of taking it out on the little guy.  
So said our friend, old Malachi:

“Have we not all one Father?  
Did not one God create us?  
Why do we break faith  
with one another?”<sup>vii</sup>

You mustn’t do to others  
what you wouldn’t do to you.  
*Adonai Tseva’ot* is exalted through  
The dignity of people who are entitled to  
Justice, and righteousness, and freedom.  
Yes, freedom – freedom!

Isaiah, Hosea, Habbakuk,  
Men of great conviction, have a look:  
Jonah, Joshua, Ezekiel,  
Amos, Micah, Ezra, Daniel,  
Joel, Nahum, Samuel!  
Prophets all aim higher than you and I.  
They inspire us to greatness  
if we’d only try.

### The Senses Census (Jonah’s Song)

“Then the LORD said [to Jonah]: ‘You cared about the plant, which you did not work for and which you did not grow, which appeared overnight and perished overnight. And should not I care about Nineveh, that great city, in which there are more than a hundred and twenty thousand persons who do not yet know their right hand from their left, and many beasts as well!’”<sup>viii</sup>

HUCKSTER: Is that the whole story?

JONAH: That’s the way they wrote it down, but they didn’t record what happened afterward.

HUCKSTER: I was wondering about that.

JONAH: I went back to my hometown, and what a change had come over the place! Hoo, hah. Such carryings-on. I mean, those Ninevites were angels, compared to my people. I figured I’d better straighten them out—or else. After all, I did learn *something* from my experience, and I wanted to share it with them. (*Sigh*) But that speech backfired on me too.

HUCKSTER: You’ve really had a whale-of-a time of it, haven’t you?

JONAH: I tell you, this business of being a Prophet is a lonely job.<sup>ix</sup>

I know that you can hear me,  
But tell me, are you list’ning?  
You might recite the words that I say,  
But will you understand?  
Sometimes I wonder  
if we speak the same language.  
Do we come from the same background?  
Do we share a religion?  
Do we get equal schooling?  
Are we citizens of one united land?

I know that you can look at me,  
But tell me, what do you see?  
Eyes and ears and nose and  
mouth and skin and hair,  
But do you see inside of me?

I am not just a body, a voice,  
But oh, so much more, more.  
Sorry, I don’t mean to bore you,  
yes I know you’ve heard all this stuff before!

In countless sermons, endless lectures,  
campaign speeches and on talk shows!  
But now I’m the one who has the floor!  
And I’m the preacher, I’m the teacher,  
politician, and the featured star!  
So will you say encore?  
Will you recognize me?  
Please recognize me.  
Will you say encore?  
Once more!

I know that you can touch me,  
But tell me, what do you feel?  
Tenderness, compassion,  
are they out of fashion?  
Do you think that love’s not real?  
Look, but see.  
Hear, but listen.  
Touch, but feel.

## Jeremiah on 9/11

In memory of the 2,749 lost ones.

"How lonely the city that was full of people!  
Now she is like a widow.  
All night long she weeps,  
tears roll down her cheeks."<sup>x</sup>

Not a soul remains, even those who came to her rescue.

"Her beauty is no more."<sup>xi</sup>

She remembers the full splendor of soaring towers.  
Gone the sun to warm her sons and daughters,  
Only deep bone chilling misery!  
Her pride and joy! Why?  
Now her adversaries scheme and plan on more calamity!  
Grim, determined!  
But the phoenix rises above the ashes to avenge her!

So enough of this Lamentation!

My country 'tis of thee,  
Right or wrong, when you're strong,  
You can go it alone,  
Well, to a degree!

Gung ho!

From sea to shining sea,  
Open door, but no more  
If you're down on a list,  
A Statute of Liberty!

On with the show!

Go, Yankee Doodle Dandy!  
Your leaders are mocking democracy,  
And the two parties lack accountability.  
The Donkey is impotent and up a tree,  
And the Elephant, alas, is also an ass!

But oh, say can you see?  
Be aware and be fair,  
Don't invent what isn't there.  
When you lie or distort,  
And deny a day in court,  
Then the guilt is presumed,  
And the innocent are doomed  
In the Land of the Free!

## Duet of Hope

A juxtaposition of an American folk-song, *Wayfaring Stranger*, with a European folk-song, *Hatikvah*.  
Featured at the 21<sup>st</sup> North American Jewish Choral Festival in July 2010. Clarinet part adapted by JB.

"And it shall come to pass at the end of days..."<sup>xii</sup>

I'm just a poor wayfaring stranger  
Trav'ling through this world of woe,  
But there's no sickness or toil or trouble  
In that fair land to which I go.

I'm going there to meet my mother,  
I'm going there no more to roam  
I'm just a-going over Jordan  
I'm just a-going home.

I'm going there to meet my father,  
I'm going there no more to roam  
I'm just a-going over Jordan  
I'm just a-going home.

2

Ooh...

7

12

17

1. 2. 3



## K'KEDEM (AS AT FIRST)

### The Tallit (The Prayer Shawl)

Original Hebrew poem by Yehuda Amichai from "Gods Change, Prayers Stay the Same" in *Open Closed Open*, translated by Chana Bloch and Chana Kronfeld (New York: Harcourt, 2000). Inspired by its appearance on page 27 of *Mishkan T'filah*, JG set the English text in January 2010. Photographic tallit montage arranged by JB and managed by Jamie Marx.

מי שהתעטף בטלית בנעוריו לא ישכח לעולם:  
ההוצאה משקית הקטיפה הרכה ופתיחת הטלית המקפלת  
פרישה, נשיקת הצוארון לאדו (הצוארון לפעמים רקום  
ולפעמים מזהב). אחר-כך, בתנופה גדולה מעל הראש  
כמו שמים, כמו חפה כמו מצנח. אחר-כך לכוך  
אותה סביב הראש כמו במחבואים, אחר-כך להתעטף  
בה כל הגוף, צמודה צמודה, ולהתפרבל כמו גלם  
של פרפר ולפתח כמו פגפג ובעוף.  
ומדוע הטלית בפסים ולא במשבצות-שחור-לבן  
כמו לוח שחמט. כי הרבועים הם סופיים וכלי תקנה,  
הפסים באים מאין-סוף ויוצאים לאין-סוף  
כמו מסלולי המראה בשדה תעופה  
לנחיתת המלאכים ולהמראתם.  
מי שהתעטף בטלית לעולם לא ישכח,  
כשהוא יוצא מן הבריכה או מן הים  
מתעטף במגבת גדולה ופורש אותה שוב  
מעל ראשו ושוב מתפרבל בה, צמוד צמוד  
ורועד עוד קצת וצוחק ומברך.

Whoever put on a tallit as a youngster will never forget  
taking it out of the soft velvet bag, opening the folded shawl,  
spreading it out, kissing the neckband, (embroidered or  
trimmed in gold). Then, swinging it in a great swoop overhead,  
like the heavens, like a chuppah, like a parachute. Then winding it  
around the head as if playing hide 'n seek, then wrapping the  
body in it, tight tight, snuggling into it like the cocoon of a  
butterfly, then opening wide like wings for flying.  
And why does a tallit have stripes and not black and white  
squares like a chessboard? Because squares are finite, without  
hope, and stripes come from infinity and go on to infinity, like  
runways at the airport, so that angels may land and take off.  
Whoever put on a tallit will never forget,  
coming out of a swimming pool or the sea,  
and being wrapped in a large towel, spreading it out again over  
the head, and snuggling into it, tight tight,  
still shivering a little and laughing and blessing.

### Silent Meditation-May the Words

Psalm 19:15 is traditionally recited at the end of the *Amidah* liturgy. From *New Year's Service for Young People*, premiered at Temple Israel of Saint Louis, MO in September 1970 and dedicated to Cantor Barbara Ostfeld. Adapted for instrumental solo by JB. Translation from *Mishkan T'filah*.

יהיו לרצון אמרי פי והגיון לבי לפניך, יי צורי וגואלי.

May the words of my mouth and the meditation of my heart  
be acceptable to You, Adonai, my Rock and my Redeemer.

### Hodo Al Eretz (God's Majesty is Above the Earth)

Psalm 148:13-14 is traditionally sung when returning the Torah to the ark. Trumpet part by JG, percussion arranged by Benny Koonyevsky. Translation from *Mishkan T'filah*.

הודו על ארץ ושמים.  
וירם קרן לעמו,  
תהלה לכל חסידיו,  
לבני ישראל עם קרובו,  
הללויה.

God's majesty is above the earth and the heaven;  
and God is the strength of our people,  
making God's faithful ones, Israel,  
a people close to the Eternal.  
Halleluyah!



### Eitz Chayim (Tree of Life)

Also from the *New Year's Service*, this setting of Proverbs 3:18,17 and Lamentations 5:21 is traditionally recited at the end of the Torah service while the ark is being closed. Trumpet part by JG; percussion arranged by Benny Koonyevsky; flute, clarinet, and congregational parts adapted by JB in keeping with JG's original mandate, "...the work had to be flexible as circumstances might dictate."<sup>xiii</sup> Translation from *Mishkan T'filah*.

עץ חיים היא למחזיקים בה,  
ותמכיה מאשר.  
דרכיה דרכי נעים,  
וכל נתיבותיה שלום.

It is a tree of life for those who hold fast to it,  
and all its supporters are happy.  
Its ways are ways of pleasantness  
and all its paths are peace.

השיבנו יי  
אלֵיךְ וְנִשׁוּבָה,  
חֵדֶשׁ יָמֵינוּ  
בְּקֶדֶם.

Return us to You, Adonai,  
and we will return;  
renew our days  
as at first.

Slow ♩ = 76

1st time: Choir only  
2nd time: CONG.

*mp* Ha-shi - vei - nu, A-do - nai, \_\_\_\_\_

*mf* Ha-shi - vei - nu, A-do - nai, \_\_\_\_\_ ei - le - cha v'na-

7 *mf* ei - le - cha v'na - shu - va, cha - deish ya - mei-nu k' - ke - dem, \_\_\_\_\_

shu - va, \_\_\_\_\_ cha - deish ya - mei-nu k' -

13 *2. rit. p* k' - ke - dem. ke - dem, \_\_\_\_\_ k' - ke - dem.

*mf* ke - dem, k' - ke - dem. Ha-shi - k' - ke - dem, k' - ke - dem.

## i thank You...

**Dr. Jack Gottlieb**, whose generosity of spirit, time, and library over the last year has made this recital possible.  
**Cantor Erik Contzius** for suggesting that Jack's music deserves to be the focus of someone's senior project.  
**Cantor Prof. Eliyahu Schleifer**, beloved mentor, who first introduced me to Jack's "Eitz Chayim" in Israel.  
**Cantor Benjie Ellen Schiller**, recital advisor, whose counsel, empathy, and ingenuity will ever continue to inspire.  
**Dr. Mark Kligman**, thesis advisor, whose enthusiasm, patience, and gentle prodding will all pay off in a few more months.  
**Pedro d'Aquino, FAGO**, dear accompanist, who sets my standards of collegiality, dedication, and learning for its own sake.

**The "Yasis" Choir** for your beautiful singing today and all your advance preparation in the midst of a very busy season. Special thanks to our professional colleagues for making room in their schedules to join us. You are true *mentshen*, one and all!  
**Aviva Kolet, Faryn Kates and Marcus Rubinstein** for contributing your many talents and readily agreeing to display different sides of yourselves to the HUC-JIR community. *Yishar kochachem!*

**Benny Koonyevesky**, whose wonderful percussion helped ensure we "got rhythm."

**Ivan Barenboim**, who makes the winds sing, moving everyone who hears you.

**Cantor Jonathan Comisar**, who made time to lend advice, encouragement, and considerable musicianship to this program while simultaneously premiering a musical off Broadway. *Mazal tov!*

**Paula Dwoskin Sitzer, Elio Cruz, and the HUC-JIR maintenance staff** for making everything run so smoothly on our campus, today and every day.

**"The Tallit" contributors** for sharing your photographs and precious memories with us.

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**The School of Sacred Music Class of 2011** (*making a donation to the HUC-JIR Soup Kitchen in lieu of recital bouquets*)

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**Friends and family** for travelling here from near and far, and for all your care and support over the years.

**Noah and Ruth Bareket**, *shver un shviger, es gibt nit beser in der velt*.

**Dad, Mom, and Beka**, for loving your son and brother unconditionally and molding him into the man he is today.

**Donna**, my teacher, my muse, my partner, my heart... No words can express my love and gratitude for you.

<sup>i</sup> Rabbi Daniel Freeland, interview by JB, New York, 14 April 2010.

<sup>ii</sup> JG, introductory note to *M'nucha V'simcha* (New York: Theophilous Music, 2006).

<sup>iii</sup> JG, interview by JB, New York, 5 April 2010.

<sup>iv</sup> JG, "Note," *yes is a pleasant country* (Theophilous Music, 1998).

<sup>v</sup> JG, "Notes and Translations," *Songs of Godlove, Volume II*, pp. 124-125.

<sup>vi</sup> *Ibid.*, p. 119.

<sup>vii</sup> Malachi 2:10, according to the *JPS Tanakh* (Philadelphia, 1999).

<sup>viii</sup> Jonah 4:10-11, according to the *JPS Tanakh*.

<sup>ix</sup> JG, "Fish Story," from *Sharing the Prophets* (New York: Board of Jewish Education, 1976).

<sup>x</sup> Lamentations 1:1, according to the *JPS Tanakh*.

<sup>xi</sup> Lamentations 1:2, according to the *JPS Tanakh*.

<sup>xii</sup> Isaiah 2:2, according to the *JPS Tanakh*.

<sup>xiii</sup> JG, "Notes and Translations," *Songs of Godlove, Volume I*, p. 104.