

SHIREI YEDIDOT:
THE MUSIC OF JACK GOTTLIEB
IN CONTEMPORARY JEWISH WORSHIP

JOSHUA AARON BREITZER

Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York

January 18, 2011
Advisor: Dr. Mark Kligman

So Your glories I will proclaim,
and in songs of love give honor to Your Name.

עַל כֵּן אֲדַבֵּר בְּךָ נִכְבְּדוֹת,
וְשִׁמְךָ אֶכְבֵּד בְּשִׁירֵי יְדִידוֹת.

—*Shir HaKavod* (Song of Glory), 12th century *piyyut* by Rabbi Judah of Regensburg
Translated by Rabbi Sir Jonathan Sacks, *The Koren Siddur*

CONTENTS

Acknowledgments	v
Introduction	1
Chapter 1. " <i>Petikhot</i> : Openings"	5
Chapter 2. " <i>Yom Makhamadim</i> : Shabbat as a Day of Delights"	19
Chapter 3. "'unimagineable You': Relationships with the Divine"	33
Chapter 4. " <i>Sharing the Prophets</i> : The More Things Change..."	46
Chapter 5. " <i>Kekedem</i> : As at First"	55
<i>Appendix A</i> . Musical Examples	69
<i>Appendix B</i> . Selected Writings by Jack Gottlieb	219
<i>Appendix C</i> . Interviews	274
<i>Appendix D</i> . Synagogue and Other Works Based on Jewish Themes	304
<i>Appendix E</i> . Recital Program	315
Bibliography	331

Acknowledgments

Dr. Jack Gottlieb, whose generosity of spirit, time, and library over the last eighteen months has made this study possible.

Dr. Mark Kligman, thesis advisor, whose enthusiasm, feedback, and patience have been absolutely invaluable.

Cantor Benjie Ellen Schiller, recital advisor, whose counsel, empathy, and ingenuity will ever continue to inspire.

Cantor Prof. Eliyahu Schleifer, beloved mentor, who first introduced me to Jack's "*Eitz Chayim*" in Israel.

Cantor Erik Contzius for suggesting that Jack's music deserves to be the focus of someone's senior project.

Cantor Jonathan Comisar; Pedro d'Aquino, FAGO, for your analytic, artistic, and often hilarious insights.

Rabbis Daniel Freeland, Lawrence Hoffman; Mr. Michael Leavitt; Dr. Philip Miller; Cantor Barbara Ostfeld for your combined impressions and memories of Jack's life and works.

Maestro Matthew Lazar and the Zamir Choral Foundation for the opportunity to share Jack's works at the 21st North American Jewish Choral Festival and for showing me what true commitment means, as a Jew and as a musician.

Cantor Alane Katzew and the URJ Joint Commission on Worship, Music & Religious Living for the opportunity of being your student representative and entrusting me with interviewing Jack for the "Music as Midrash" project.

Ms. Merri Lovinger Arian and the HUC-JIR Worship Working Group for myriad opportunities to play with prayer, push the limits, put into practice, and be present.

HUC-JIR teachers, coaches, and classmates, from all of whom I gained understanding.

Drs. 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.

Introduction

In fall 2006, when I had scarcely begun my cantorial studies in Israel, a remarkable symposium on Jewish music was beginning back in the United States. "Reclaiming American Judaism's Lost Legacy: The Art of Synagogue Music" was sponsored by the American Society for Jewish Music (ASJM), Hebrew Union College-Jewish Institute of Religion (HUC-JIR), The Jewish Theological Seminary (JTS), and Temples Emanu-El of New York City and Emanuel of Great Neck. These institutions sought to bring together clergy, lay leaders, and musicians for the purpose of

reinvigorating, elevating and propagating generations of Jewish sacred music, both as a guardian of the past and as a guide for the future. Through the conference it is our hope, among other things, to help: (a) Revive the listening experience *per se* as a spiritually meaningful process for the worshipper....¹

"Reclaiming," "reviving," and "reinvigorating" all imply a need to bring back something gone missing, something dying, or something subsumed. For the "Lost Legacy" organizers, this something was synagogue art music. Over the last twenty years, participatory music has become the norm in synagogues. In a recent study on what congregations want in worship, participants generally agreed, "Music should draw people in, not encourage them to be observers. Music should be woven into the fabric of the service, not showcased."² Yet in a world where blogging has become woven into the fabric of daily human interaction, worshippers also seek a service in which they may

¹ "Reclaiming American Judaism's Lost Legacy: The Art of Synagogue Music," conference brochure (New York: American Society for Jewish Music, 2007).

² Peter S. Knobel and Daniel S. Schechter, "What Congregations Want in Worship: Perceptions from a CCAR Study," *CCAR Journal* 53 (Winter 2006): 42.

choose from among several simultaneous voices the one that speaks to them best.³ Has the congregation's voice become so empowered that it drowns out all others? Cantor Benjie Ellen Schiller has determined that "the congregation's need to sing the familiar tunes limits [cantors'] possibilities for varying the repertoire and developing a balance of expression and style in the music."⁴ Rabbi Lawrence Hoffman expresses a desire "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."⁵ He has also urged the Jewish community to "think of liturgy as our public conversation about what matters most. Think of worship as the way we do the conversing."⁶ In other words, it may be that the cantor's voice has also gone missing from the conversation.

Hoffman theorizes that if the sacred conversation of contemporary Jewish worship contains priestly, prophetic, and pastoral functions, then sacred music must function with all three in mind.⁷ The sacred music of Jack Gottlieb, one of the organizers of the "Lost Legacy" conference, may prove to possess each of these three functions. Gottlieb's music also typifies the kind of repertoire he and the other conference organizers hope to restore to contemporary synagogue worship. His formative experiences with Max Helfman at the Brandeis Camp Institute, combined with extensive formal training and association with prominent composers like Aaron Copland and

³ Lawrence Hoffman, "Post-Colonial Liturgy in the Land of the Sick," *CCAR Journal* 53 (Summer 2006): 31.

⁴ Benjie Ellen Schiller, "The Cantor's Spiritual Challenge: Defining 'Agency' in Prayer," *Journal of Synagogue Music* 30 (Fall 2005): 59.

⁵ Interview with Lawrence Hoffman, New York, 15 October 2009.

⁶ Hoffman, "Post-Colonial," 31.

⁷ Hoffman, "On Swimming Holes, Sound Pools and Expanding Canons," *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*, edited by Lawrence Hoffman and Janet Walton (Notre Dame, IN: University of Notre Dame Press, 1993), 337.

Leonard Bernstein, place Gottlieb in the elite ranks of 20th century American Jewish musicians. Along with some of his larger choral pieces, Gottlieb's two-volume anthology *Songs of Godlove* (2004), revised and annotated to reflect contemporary liturgical language and usage, represents significant Jewish music eager to be heard in the 21st century worship conversation.⁸

The keynote address of the "Lost Legacy" conference highlighted four criteria whereby one may distinguish works of significant Jewish music: 1) a sense of simultaneous time; 2) elevation of thought; 3) separation from the secular; 4) a creative midrash.⁹ Such works, the conference organizers note, are "...not necessarily incompatible with congregational or participatory music."¹⁰ On the contrary, when Jewish art songs are evaluated first by how well they perform liturgically and then by how well they are performed artistically, then they could be welcomed into today's synagogues with open arms.¹¹ Gottlieb's synagogue songs work in contemporary Jewish worship by making art, drama, melody, and text relevant to today's sacred communities. This thesis shows how music from throughout his career can transform the public prayer experience.

In Chapter 1, "*Petikhot: Openings*," I provide a biographical overview, drawing significantly from primary sources. In Chapter 2, "*Yom Makhamadim: Shabbat as a Day*

⁸ Jack Gottlieb, "Long Biography," http://www.jackgottlieb.com/index.php?option=com_content&task=view&id=14&Itemid=26 (accessed 8 December 2009).

⁹ Michael Isaacson, "Rethinking Worship Music on a Balanced Bimah," keynote address presented at "Reclaiming American Judaism's Lost Legacy: The Art of Synagogue Music," New York, 12 November 2006, <http://www.jewishmusic-asjm.org/isaacsonspeech.html> (accessed 20 June 2009).

¹⁰ "Reclaiming American Judaism's Lost Legacy" conference brochure.

¹¹ Lawrence Hoffman, "On Swimming Holes, Sound Pools, and Expanding Canons," 335.

of Delights,” I show how Gottlieb musically illustrates traditional Shabbat concepts of time, creation, and love in four pieces written at different stages in his career. In Chapter 3, ““unimagineable You’: Relationships with the Divine,” I discuss how traditional Jewish relationships with God – struggling, unifying, and interpreting – can be found both in Gottlieb’s compositions and compositional process. In Chapter 4, “*Sharing the Prophets: The More Things Change...*” I look at how four selections from a forty-year old “musical encounter” can still inform and even embody today’s American Jewish experience. In Chapter 5, “*Kekedem: As at First*,” I examine Gottlieb’s work in the context of his contemporaries, determine his influence and influences, and offer explicit suggestions for ensuring his legacy lives on, as fresh and new as it was “*kekedem*.” Through analyzing several examples from Gottlieb’s catalog, I reveal both its artistry and its relevance.

Amid the many refrains echoing in today’s Reform prayer spaces, Gottlieb’s deserves to be heard in its own right.¹² His gifts for oratory, poetry and prose, evident in lectures, original lyrics, and many scholarly works, are as manifest as his musicality. This study reclaims a musical life for the contemporary American synagogue, for Jack Gottlieb represents a legacy that may not be so lost after all.

¹² “Not only is it impossible for the postmodern composer to speak for humanity, he cannot even speak for the Jews. All he can do is speak for himself.” David M. Schiller, *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music* (New York: Oxford University Press, 2003), 174.

Chapter 1

"Petikhot": Openings

"I was born on Columbus Day [1930]...and there was always a parade in my neighborhood, and I thought it was for me on my birthday..."¹³

Gottlieb has seen many successes and challenges throughout his career. Like all composers, he has desired acknowledgment of his achievements. He has also sought to be generous and humble, working to raise the status of his art, rarely using his professional relationships for personal gain. As his friend Dr. Philip Miller puts it, "I find it interesting...that he's getting so much recognition in his old age. He's been...a person seeking acceptance, hoping for acceptance and praise."¹⁴ In this chapter, I provide an overview of Gottlieb's life, drawing significantly from primary sources, in an attempt to ascertain the origin of these feelings.

Being the youngest of three children born to immigrant parents in New Rochelle, New York, maybe a nascent need for attention instilled itself in him from the very start. Gottlieb recalls that his search for personal identity began in a much earlier and fundamental way than it did for most children. It began with the search for a name:

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

¹³ Interview with Jack Gottlieb, New York, 5 April 2010.

¹⁴ Interview with Philip Miller, New York, 4 May 2010.

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.¹⁵

He was hardly the first Jacob to receive a new name. In 1930s America, it was a common occurrence for assimilating Jews to choose less Jewish-sounding names for themselves. To do so at as young an age as Gottlieb's was probably not so common. Perhaps his regret stems from the fact that he did and still does consider himself a proud Jew, whose Jewishness came to be an important part of his life. Indeed, he remained "Ya'akov" at the synagogue and "Yankl" at home, where his family sang and played Yiddish songs on piano, mandolin and violin, where he soon joined them on the clarinet. But Gottlieb's early musical influences extended far beyond the house in New Rochelle, thanks what he heard on the radio:

This was during the days of the warfare – that's what we used to consider it – between Frank Sinatra and Bing Crosby.... You either were a Sinatra fan or a Crosby fan, and never the twain would meet.... I liked them both.¹⁶

Music was merely an avocation for the young Gottlieb, something to tune into periodically, something to make just for fun. It was similar in that regard to his Judaism which, although he affirmed by going to Orthodox Hebrew school, becoming bar mitzvah and participating in Young Judaea activities, was not that important to him. Professionally, he had intended to follow in his brother David's footsteps by becoming a journalist. And then, upon taking guidance counseling tests at Isaac Young High School, "...it turned out that I was extremely high on the music curve. In fact, it was off the

¹⁵ Interview with Jack Gottlieb, New York, 5 April 2010.

¹⁶ Ibid.

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.”¹⁷ And Gottlieb's father and mother did not respond very warmly to their youngest son's newfound professional path,

[My parents] weren't very encouraging about going into a musical career, and who could blame them?... [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!”¹⁸

This traditional approach to professional musicians did not deter Gottlieb from striving to join their ranks. He taught himself to play the family piano, joined the marching band and, upon graduating from high school, began his undergraduate studies in music at Queens College, New York. Then around the mid-century mark, Gottlieb attended the Brandeis Camp Institute, first in Winterdale, PA and then in Santa Susana, CA, which he fondly recalls as “a kibbutz-like environment” that instilled “Zionist values into impressionable late teen-agers.”¹⁹ It also happened to be a training ground for the most promising, talented young Jewish artists from across America. And it was the place where Gottlieb came into his own, as a musician, and as a Jew. These newly crucial components of his identity were forged both in “*milkhik*” folk-songs around the campfire

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ “How Practical is the Practice of the Practicum?” *ACC Koleinu* 9 (March 2001), 4.

and in the “*fleyshik*” music of worship services.²⁰ His fellow campers included “embryo Cantors George Weinflash, Shelly Merel, Raymond Smolover and budding composers Yehudi Wyner, Charles Davidson and Gershon Kingsley.” They all studied with the likes of Julius Chajes, Mario Castelnuovo-Tedesco, Heinrich Schalit, Eric Zeisel, Erwin Jospe and Solomon Rosowsky.²¹

Surrounded as he was with such formidable talents, it was inevitable that Gottlieb should feel compelled to hold up their artistic backgrounds against his own which, because of his self-professed “late blooming,” was not nearly as rich. “They had a different kind of conditioning than I did growing up, and they probably were more imbued with music throughout their childhood.”²² And he had another, more private reason to compare himself with his peers.

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.²³

²⁰ Ibid. Gottlieb notes, “Never, never were they combined. One does not mix meat with dairy.” This aesthetic distinction he was taught as a youngster colored his conception of worship music for years to come.

²¹ The impact of the Brandeis Camp Institute, with its mixture of so many leading figures of 20th century Jewish music, deserves study in its own right.

²² Interview with Jack Gottlieb, New York, 5 April 2010.

²³ Ibid. Gay Jewish composers of the 20th century are also surely deserving of future study.

The theme of being an outsider looking in pervades Gottlieb's professional and personal lives. But in spite of his sexual orientation and slim musical resume, he was embraced in his experience at the Brandeis Camp Institute, a core reason for why he embraced Jewish music in return.

Of all the figures he encountered there, none were more welcoming or more influential to him than the Institute's music director, Max Helfman.²⁴ Gottlieb remembers "He had such an incredible charisma that he could persuade people, just by sitting and talking with them. The way he talked was musical."²⁵ Indeed, Helfman was the one who encouraged Gottlieb to write synagogue songs, and Gottlieb soon became his personal assistant, editing and transcribing his scores and getting to know his music intimately.²⁶ He describes it as:

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."²⁷

Helfman may have been the first composer who made such an tremendous impact on Gottlieb, but he was certainly not the last. While at the Tanglewood Music Festival in the summer of 1952, a fellow Queens College student introduced Gottlieb to Leonard

²⁴ Ibid.

²⁵ Ibid.

²⁶ Even after Helfman's death, Gottlieb remained involved with his music, eventually publishing editions of *Ahavat Olam* and *Kedusha* (New York: Transcontinental Music, 1975).

²⁷ Interview with Jack Gottlieb, New York, 5 April 2010.

Bernstein. “Like most people, I did my level best to act casual in the presence of celebrity. He was warm, gracious, and immediately one could tell that when he spoke to you he gave you his full attention.”²⁸ When Gottlieb began a master’s degree in composition at Brandeis University in 1954, Bernstein was among his instructors. And in the summer of 1955, Bernstein engaged Gottlieb’s services as his assistant while presiding over a panel at the Hollywood Bowl Festival of Americas. Gottlieb formally began working with Bernstein in 1958, shortly after the latter was named music director of the New York Philharmonic. During this time, Gottlieb completed doctoral studies in composition at the University of Illinois, where he wrote a dissertation entitled “The Music of Leonard Bernstein: A Study of Melodic Manipulations,” the first of its kind. He also began keeping records of his time with the maestro (which ultimately formed the first half of his 2010 memoir *Working with Bernstein*) and continued writing about Bernstein’s music in countless program notes, score prefaces, and periodicals long after leaving the maestro’s employ.

Sufficed to say, Bernstein’s impression on Gottlieb, both as a musician and as a Jew, was positively indelible. Even sixty years after their first encounter, Gottlieb admits, “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.”²⁹ In recounting Bernstein’s relationship with his father – specifically regarding the son becoming a professional musician – Gottlieb is

²⁸ Jack Gottlieb, “New York, New York,” *Working with Bernstein* (New York: Amadeus Press, 2010), 19.

²⁹ Interview with Jack Gottlieb, New York, 5 April 2010.

implicitly comparing his own parents' take on their son's career path. "It was this Jewish legacy that helped shape and solidify the bond between Bernstein and myself."³⁰

Yet as he establishes a legacy of his own, Gottlieb finds that their bond has become a burden. He worries that to the extent he is known at all to the world at large, it is always in connection to Bernstein, to the detriment of his own independent work. "It's very much a conflict," he confesses, "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.'"³¹ And Gottlieb recognizes that from the perspective of the scholarly Jewish musical community, he cannot evade the inevitable comparisons of his composing style to Bernstein's,

Can I say that it's melodic or that it sounds American or that it doesn't sound like anybody else.... Too often [my music has] 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.... I use 7, 9, 13 chords; I try to find unusual spacings. Is that like Bernstein? I'm not sure."³²

In comparing Bernstein's output to Gottlieb's (and not the other way around), one striking difference is in scale: Bernstein's preferred instrumentation is for orchestra, while Gottlieb's, with a few exceptions, is for voices and keyboard. Another difference is in influence: Bernstein's works largely reflect his early classical training, while Gottlieb's

³⁰ "Introduction: A Jewish American or an American Jew?" *Working with Bernstein*, 4.

³¹ Interview with Jack Gottlieb, New York, 5 April 2010.

³² Ibid.

largely reflect his early and abiding love of popular American song.³³ And, perhaps most crucially, most of Bernstein's compositions are to be performed in concert, while most of Gottlieb's compositions are to be offered in worship. The point, although seemingly obvious, cannot be emphasized enough, for it makes a distinction between the two composers' purposes and a platform upon which this study is founded.

By 1966, Gottlieb had found the need to distinguish himself from his boss, and left Bernstein so as to concentrate exclusively on composing. He had laid the groundwork for his budding career in 1960 with his prize-winning cantata *In Memory Of...*, first performed at New York's Park Avenue Synagogue, where his mentor Max Helfman had often appeared. That same congregation also hosted the 1965 premiere of *Love Songs for the Sabbath*, selections from which will be discussed in Chapter 2. Having his works performed at such a high-profile Jewish institution gave Gottlieb both the opportunity and the publicity to start pushing the boundaries of liturgical music.³⁴

According to Gottlieb's website, "In 1967 his sacred service, *Love Songs for the Sabbath*, was given at the College of Saint Catherine in Saint Paul, Minnesota, probably the first time a full-length synagogue service was ever heard under Catholic auspices."³⁵ He recalls,

³³ Interestingly, Gottlieb once suggested he and his contemporaries should "...strive for the *essence* of popular song, not its actual substance." "Some Thoughts About the Future, On the Occasion of the One and a Half Jubilee Year of Eric Werner." *Shalsholet* 2 (1976).

³⁴ "Outline for 'A JOYLESS NOISE? A Book on Contemporary Jewish Music,'" manuscript, 1970.

³⁵ "Long Biography," http://www.jackgottlieb.com/index.php?option=com_content&task=view&id=14&Itemid=26 (accessed 8 December 2009).

This came about because the summer before [1966], I had taught [Jewish music]... to 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.³⁶

If Gottlieb's experience at Brandeis Camp Institute first crystallized his identity as a Jewish musician, then his experience at Loyola University –ironically, perhaps – helped grow it exponentially. The mid-1960s, at the height of the civil rights movement and in the wake of the Second Vatican Council, was a time for finding common ground in both civil and sacred spheres. Gottlieb's focus turned toward interfaith relations. In a letter to the American Society of Composers, Authors and Publishers (ASCAP), he wrote

As a composer, I firmly believe that involvement with religious music other than my own faith helps to illuminate and enhance my own craft. One is forced by circumstance to investigate the primary source-materials of his religious persuasion, and there are lessons to be learned by emulation and imitation of other practices.³⁷

Gottlieb's experience working with Catholics inspired the composition of *Shout for Joy* (1967) and prompted him to envision a new Jewish service, "an antiphonal service with 2 choirs, 2 cantors, with tape-recorded voices coming from various parts of the sanctuary,

³⁶ Interview with Jack Gottlieb, New York, 5 April 2010.

³⁷ "A Position Paper by Jack Gottlieb," letter to American Society of Composers, Authors and Publishers, 1970.

and with *genuine* participation of the Congregation.”³⁸ Determining that Catholic, Protestant and Jewish liturgical conventions had “not kept pace with world change,” he even proposed a “School of Sacred Music for all faiths,”

out of the conviction that methodology (i.e. ways and means) can be improved and enhanced by the mutual exposure of these religious traditions to each other; that change is less likely to occur in continued maintenance of exclusive inbred teaching; and that wide-open intermingling on the University level is bound to affect liturgical practice on the Community level.”³⁹

Although Gottlieb’s interfaith School of Sacred Music did not live to see the light of day, his innovative liturgical ideas were consistent with the generational universalism of the 1960s and helped attract him to the board of Temple Israel in Saint Louis, Missouri, which hired him as Music Director in 1970.⁴⁰ His tenure there was brief but fruitful, yielding both *New Year’s Service for Young People* (1970) and *Three Candle Blessings* (1970) in his first year. Gottlieb also helped found the Saint Louis Circle of Jewish Music, a cross-denominational group of cantors, music directors, and others dedicated to performing and promoting Jewish music in that region. Yet he had difficulty negotiating synagogue politics, his relationship with the rabbi, and including worship music that would please the masses if not his own artistic sensibilities, which had been honed over years of post-graduate work and traveling the world with the New York

³⁸ “Sermon Talk,” delivered at Temple Sinai, New Orleans, 1966. To date, this service has not yet been composed.

³⁹ “Proposal for Sacred Music School,” manuscript, 1966.

⁴⁰ Gottlieb describes Bernstein’s contribution to interfaith compositions in “A Jewish Mass or a Catholic Mitzvah?” *Working for Bernstein* (New York: Amadeus Press, 2010), 133-137.

Philharmonic.⁴¹ Moreover, his growing reputation in the Jewish musical scene had attracted the attention of Alfred Gottschalk, two years into his presidency of Hebrew Union College-Jewish Institute of Religion (HUC-JIR). And so in 1973, Gottlieb moved back to New York to become composer-in-residence and first full-time professor at the HUC-JIR School of Sacred Music.

Gottlieb had many responsibilities on the faculty of HUC-JIR. Among them were teaching music classes, conducting the choir, coordinating the popular *Musica Hebraica* concert series, and facilitating the worship music at chapel services, which changed dramatically due to his efforts.⁴² He also wrote many liturgical settings in what was perhaps the most prolific period of his composing career, including several songs expressly for the world's first-ever female cantorial students.⁴³ But again, the politics proved too much for him. As one former colleague recalls, "His years here were not happy. He had trouble with the students. They didn't relate to him, and vice versa...."⁴⁴ Another remembers him as "a fish out of water.... He was purely engaged in the music part of it, not the prayer part of it..."⁴⁵

To be sure, Gottlieb was new to the Reform Jewish world, and had arrived in it more out of profession than predilection. He was not, by nature, a synagogue-going Jew. His formative religious experiences were largely in traditional circles: in the *shtetl*, in Young Judaea, and especially at the Brandeis Camp Institute. As a musician, he was

⁴¹ Gottlieb explains the need to feature "first-rate" synagogue music above all other kinds in "The Chicken Soup Approach to Jewish Music," manuscript, delivered at Temple Israel, Saint Louis, 1973.

⁴² Interview with Barbara Ostfeld, New York, 1 December 2010.

⁴³ For a complete list of Gottlieb's synagogue and Jewish-inspired works, see Appendix D.

⁴⁴ Interview with Philip Miller.

⁴⁵ Interview with Lawrence Hoffman, New York, 15 October 2009.

accustomed to high standards. And the rising popularity of the folk genre in Reform services had begun to disturb him greatly, since he found it to be incompatible with the more dignified worship aesthetic he had learned from Max Helfman.⁴⁶ Gottlieb was apparently relentless in his pursuit of artistic excellence both at the Temple and at the College-Institute, but others were reticent to join him. Over the course of the 1970s, he realized that Reform Jewish institutional life was a far cry from the elite musical communities of his earlier years.⁴⁷

Thus Gottlieb returned to the Leonard Bernstein Office, eventually becoming its senior consultant, and with whose cooperation he published *Working With Bernstein*, among other scholarly works. His principal compositional interests shifted towards cabaret songs, musical theater and iconic films, yet he remained connected to the Jewish musical scene. He appeared at ACC gatherings and in lecture-demonstrations, researched and wrote *Funny, it Doesn't Sound Jewish* (2004), served as long-time president of the American Society for Jewish Music, and continued taking synagogue commissions. To date, two records of his sacred music have been produced: *Evening, Morning, and Noon* (1991) and his self-titled volume in the Naxos/Milken Archive catalog (2004). Gottlieb has received many honors for his life's work and special recognition on his significant birthdays, all in New York. For his 50th birthday in 1980, a full concert of his works was programmed at Merkin Concert Hall, with Bernstein among the performers.⁴⁸ For his 70th

⁴⁶ At the Brandeis Camp Institute, he says, "...we knew how to make a separation between the two – that is, the secular and the sacred." Interview, 5 April 2010.

⁴⁷ Gottlieb has given much thought to the dichotomy of elite/popular, especially in American music. See "Afterword—Society and Musical Politics," *Funny, it Doesn't Sound Jewish* (Albany: State University of New York Press, 2004), 224-230.

⁴⁸ Gottlieb's 60th birthday in 1990 fell while Bernstein was on his deathbed, presumably leaving little occasion for celebration.

birthday in 2000, then-cantorial students Adina Frydman and Kim Harris presented a practicum of his sacred music at HUC-JIR. For his 75th birthday in 2005, Central Synagogue produced a concert that featured premieres of *Two Nigunim for Two-Part Singing* and *In the Palace of Time*. And in 2010-2011, his 80th birthday year, Gottlieb participated in a wide array of activities throughout the Northeast, including his return to HUC-JIR for the recital component of this project.⁴⁹

As can be gleaned from this biographical overview, there can be little doubt that Gottlieb's musical upbringing has had an indelible impact on his professional career. His time spent in the high artistic ranks of the Brandeis Camp Institute, Bernstein's employ, and higher musical education differed sharply from his short stints in synagogue and seminary. Despite his best efforts to be collegial, Gottlieb's experiences with the musical elite and the exacting standards he cultivated with them only seemed to have exacerbated his "outsider" status among institutional Jews, even among fellow synagogue musicians:

In the past, it disturbed me to be told that I was only "out for myself," that I was insensitive to the needs of other composers who might not have had the same forum I have had for exposure. I felt truly put down by such criticism with the result that I tried to retrench and do my best to have my music performed minimally, if at all.⁵⁰

Some who lacked the same set of professional opportunities or personal challenges may have had trouble relating to this first-generation Jew from New Rochelle. But setting aside issues of personality and politicking, anyone could relate to the excitement a young

⁴⁹ See Appendix E for the recital program.

⁵⁰ "The Politics of Being a Composer," manuscript, delivered at the ACC Mid-Winter Conclave, 1977.

man felt upon realizing a simple musical phenomenon, “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.... It was like a breakthrough.”⁵¹ This is the side of Jack Gottlieb that is most vividly expressed through his sacred music: the breakthrough, the thrill, the sheer pleasure of understanding. In the ensuing chapters of this study, I make Gottlieb’s synagogue songs not only understandable, but pleasing, and even thrilling, for all who have just discovered them and for all who would be open to them anew.

⁵¹ Interview with Jack Gottlieb, New York, 5 April 2010.

Chapter 2

“*Yom Makhamadim*”: Shabbat as a Day of Delights

On a 1950 Friday night at the Brandeis Camp Institute, “...it was very Oneg Shabbat, all the boys and girls dressed in white, very homey, very sweet.”⁵²

Jack Gottlieb’s seminal summer camp experience occurred just a year before Rabbi Abraham Joshua Heschel’s released his classic work, *The Sabbath*, forever having an impact on the composer. Heschel’s concepts as well as the experience of Shabbat at the Brandeis Camp Institute made a lasting impression on Gottlieb as a composer. Indeed, two major works, respectively written earlier and later in the composer’s career, take their titles from *The Sabbath*. The title of the 1965 concert-service *Love Songs for Sabbath* derives from Heschel’s observation, “The Jewish contribution to the idea of love is the conception of love of the Sabbath...”⁵³ The 2005 work *In the Palace of Time* owes its title to Heschel’s conception of Shabbat as “...a palace in time which we build.”⁵⁴ Such language naturally lends itself to inspiration, as Heschel writes, “Creation is the language of God, Time is His Song, and things of space the consonants in the song.”⁵⁵ Gottlieb demonstrates his proficiency in these ideas throughout *Love Songs for Sabbath*, particularly in “*L’chah Dodi*” and “Cantillation Chorale,” as well as in two later works, “Candle Blessing No. 1” (1970) and “*M’nuchah V’simchah*” (2005). This chapter will

⁵² Interview with Jack Gottlieb, New York, 9 November 2009.

⁵³ Abraham Joshua Heschel, *The Sabbath* (New York: Farrar, Straus and Giroux, 1951), 16.

⁵⁴ *Ibid.*, 15.

⁵⁵ *Ibid.*, 101.

show how he musically illustrates the concepts of time, creation, and love in these pieces, all written at different stages in his career.

To Jack Gottlieb, sanctified time is time spent building pieces, coaxing melody out of mere notes, and writing music faithful to the text. If composition is a labor of love, then performance is an occasion for celebrating, for remembering how a song came to be, for reliving the creative process all over again. From the composer's perspective, then, one can think of a performance as an anniversary of its inception. In a similar way, Jewish mystics, Heschel among them, have long thought of Shabbat as a weekly wedding between God and Israel or God and Shabbat. It becomes a regular renewing of vows, a chance to re-examine and reflect, a day ushered in with kindled lights and full of delight thereafter. For nearly fifty years, this feeling of delight has permeated much of Jack Gottlieb's Shabbat music, and has only increased in the face of all the composer's revisions to his works.

Love Songs for the Sabbath (Shirei Ahava L'Shabbat): A Friday Evening Service Celebrating the Holiness of Time was commissioned by Cantor David Putterman of Park Avenue Synagogue as part of that congregation's commitment to promoting new synagogue art music.⁵⁹ With the service's premiere in May 1965, Gottlieb joined the roster of distinguished 20th century Jewish composers who had also received commissions from the synagogue, such as Leonard Bernstein, David Diamond, Jacob Druckman, Morton Gould, Roy Harris, Darius Milhaud, Lukas Foss, and Kurt Weill. It was the young composer's first major work, and he dedicated it to Max Helfman, who had died in 1963. Despite Putterman's insistence that "a service is not a concert," perhaps

it was for the sake of honoring his mentor that Gottlieb “was not about to be dissuaded” from the prospect of writing a concert-service equal in dimension to those written for the church.⁶⁰ Nor was he the first composer to rise to such a challenge; his old Brandeis campmate Yehudi Wyner wrote a musically complex *Friday Evening Service* two years prior for Park Avenue, and both men’s services followed in the wake of Ernest Bloch’s famous *Avodath Hakodesh* from the early 1930s.

As it turned out, the complexity of Gottlieb’s *Love Songs* required extra rehearsals to ensure a successful premiere. On the night of the premiere, sitting in the congregation was none other the Yiddish theatre personality Shalom Secunda, who reviewed the service for *The Jewish Daily Forward*,

The more I heard, the more overwhelmed I was by the young composer’s talents and his dramatic music and all the more forgot where I was: in a synagogue, or in an opera house? In comparison with the other presentations of the Park Avenue Synagogue, the Gottlieb service is a great achievement and success... this time the music was *ekht* [genuine] and by a gifted composer.⁶¹

While Secunda thought a great deal of the concert, he apparently did not think much of the service, going on in his review to deem the work “not worthy for worship.” Indeed, a survey of the liturgical settings in *Love Songs* reveals music of extraordinary complexity for cantor, choir, and organ, even by mid-20th century synagogue music standards, and

⁶⁰ Liner notes for Jack Gottlieb’s *Love Songs for the Sabbath; Three Candle Blessings; Psalmistry*; Tovah Feldshuh, reader; Choir of Texas Tech University; Carolina Chamber Chorale; The Southern Chorale and Jazz Ensemble; Kenneth Davis and Timothy Koch, conductors; Milken Archive/Naxos 8.559433, 2004, 1 compact disc.

⁶¹ Ibid.

which requires considerable effort from those who perform it – contrary, perhaps, to the notion of the Sabbath as an occasion to rest from creative work!

Yet “remembering the work of creation” actually resonates quite well with Gottlieb’s compositional philosophy – namely, that of reworking creations. Performance practices, instrumentation choices, changing liturgical texts, and gendered language have all been occasions for revising his works. No matter what the particular consideration may be, he notes, “I cannot think of a single large work of mine that has not needed revisions.”⁶² This approach towards the writing process recalls that of another composer – namely, Max Helfman.⁶³ It also recalls Heschel’s special approach towards Shabbat, “...to observe is to celebrate the creation of the world and to create the seventh day all over again.”⁶⁴

Thus Gottlieb later revised *Love Songs for the Sabbath*, upon the advice of another Helfman acolyte, Cantor Raymond Smolover, to include readings (some of which are taken directly from Heschel), percussion, and even dancing, to make it consistent with evolving worship styles of the late 1960s. While the core musical liturgy of the service remained the same as the one Putterman commissioned for his flagship Conservative synagogue, all the revisions Smolover suggested – the readings, percussion parts, and dancing – were ostensibly for the sake of Reform communities. Indeed, the revised service was premiered in May 1966 at the JCC of White Plains, NY, and later that summer at the UAHC Kutz Camp in Warwick, NY. And as has already been discussed in

⁶² “Foreword,” *ibid.*

⁶³ Helfman “...loved composing and enjoyed the emotional delight of musical creation, yet the final release into public domain somehow frightened him.” Philip Moddel, *Max Helfman: A Biographical Sketch* (Berkeley, CA: Judah L. Magnes Memorial Museum/The Jewish Museum of the West, 1974), 85.

⁶⁴ Heschel, *The Sabbath*, 19.

Chapter 1, the revised version of *Love Songs for the Sabbath* made interfaith history with later performances under Catholic and Episcopalian auspices.

Something unique in the service drew attention to different faith traditions. The observance of a day of rest is certainly common to many religions. Yet perhaps it is Gottlieb's specific understanding of the seventh day, under the influence of Heschel, which made *Love Songs* so appealing to Christian audiences. What may set it apart from other Shabbat services, ironically, is the very Jewish notion that "The Sabbath is a bride, and its celebration is like a wedding."⁶⁵ One component of the Friday evening liturgy demonstrates that notion quite plainly. As Heschel points out, "The idea of the Sabbath as a bride was retained by Israel; it is the theme of the hymn *Lechah Dodi* chanted in the synagogue."⁶⁶ And Gottlieb's setting of "*L'chah Dodi*"⁶⁷ brings the traditional Jewish wedding imagery to the foreground.

Gottlieb's "*L'chah Dodi*" melodically demonstrates his understanding of Shabbat as a marriage between God and Israel, two partners musically united, as it were, by a single note. Organ, harp, and various percussion instruments accompany cantor and choir, all coming together around a lilting refrain set between five verses of the *piyyut*, each in a radically different key area. The single note which unites the piece throughout the various key areas turns out to be a D-natural, first introduced, fittingly, on the words welcoming the bride, "*likrat kallah*."

The cantor introduces the refrain in A-flat over a pedal tone of E-flat in the organ. The D-natural on "*kallah*" thus represents a brief foray into the Lydian mode, evoking a

⁶⁵ Heschel, *The Sabbath*, 54.

⁶⁶ *Ibid.*, 61.

⁶⁷ For consistency, I preserve Gottlieb's unique transliteration of the title. See Appendix A, Example #1.

sense of the ethereal. The tenors and sopranos respond to the cantor's call beginning in measure 11 by repeating the refrain in canon, one measure apart, and each departing from the theme in different chromatic directions. Such departures mark the end of each refrain and allow for the excursions to different key areas. The sopranos' D-natural in measure 16, once an augmented 4th in the tonic, travels down the staves in the next three measures and by measure 20 becomes the leading tone into E-flat, the key area for the first verse.

The cantor sings "*Shamor vezakhor...*" with an organ accompaniment that, while ostensibly remaining in E-flat, features a dissonant pedal point in virtually every measure. In fact, the organ pedal and cantor are in unison only twice in this verse: measure 28, on that omnipresent D-natural, and measure 32, on a B-flat. The cantor's words in those measures can hardly be coincidental: first "*ha-meyukhad*" ("unique") and then "*ekhad*" ("one"). When the choir begins the refrain in measure 37 (back in A-flat), first men and then women, the organ texture changes from mostly quarter notes to mostly eighth notes, providing more forward motion to the words. Although the voices again diverge chromatically in their canon, they end the refrain in a unison B-flat at the downbeat of measure 45. The organ responds in contrary motion on the way to E-flat minor for the beginning of the next verse.

Gottlieb instructs the cantor to "fervently" sing "*Mikdash melekh...*" while the organ's fervency is evident in the appoggiaturas on each downbeat. This expression is undoubtedly tied to measure 52's "*ha-hafeikhah*" ("the upheaval"). The still, small D-natural appears once in measure 48 in both voice and organ with the word "*melekh*" (briefly alluding to the notion of a "royal shrine"), but asserts itself in measure 53 with a sudden key change to B-minor, acknowledging this verse's traditional modal contrast.

While the organ descends stepwise for the next four bars, reflecting "*emek habakhah*" ("valley of tears"), the cantor counters with three successive leaps in fifths: D-A, F#-C#, A-E, outlining a D-major triad and by measure 56 giving assurance of God's abundant mercy ("*vehu yakhamol alayikh khemlah*") in and around the D-natural. The women's voices then begin the refrain (for the first time), now in A-major and with the unmistakable, dissonant D-natural present in the organ through measures 59-60. The men enter a measure later, and the organ pedal a measure after that, making the refrain into a three-part canon. The organ and men's voices end on an open E chord, setting up the key of E-minor for the next verse, "*Hit'oreri, hit'oreri...*" ("Awake, awake").

Despite increasing the tempo, Gottlieb sets this verse in a decidedly understated manner. The sense of urgency is palpable in the organ's offbeat appoggiaturas for the first four measures, and also in the shift up to G-minor in measure 73. The cantor's exhortations of "*kumi,*" "*uri,*" and "*shir dabeiri*" ("Arise," "Shine," "Utter a song") are all on the D-natural, as is the verse's final word, "*niglah*" ("revealed"). The note that has appeared up to now as something fleeting, dischordant, and seemingly irrelevant is now fixed, consonant, and revelatory. As the men's voices return to the fore and begin the refrain in G-major, D-natural becomes a literally "dominating" sonority, leading up to the piece's peak, "*Vehayu limeshisah shosayikh...*" ("Shunned are all who would shun you..."), in the key of D-minor.

At last, Gottlieb gives the choir a verse, and instructs them to sing it "heavy, marked" in the pickup to measure 91. He sets the opening words in loud, homophonic pronouncement, with the organ responding in similar fashion augmented by maracas. Both phrases in this section begin in a firm D-minor and end in a triumphant D-major,

travelling through a now-foreign-sounding A-flat major (indeed, the sonority comes on the words “*shosayikh*” [“your shunners”] and “*rakhaku*” [“distanced”]). Gottlieb makes his most important point in the choir’s ensuing fugue in B-flat, beginning in measure 99 with the tenors singing the words “*yasis alayikh elohayikh*” (“The joy of your God shines upon you”). The altos enter two bars later in the expected dominant of F, but the basses, rather than return to the tonic, announce their rendition of the subject in D-major (along with a D pedal tone in the organ), and the sopranos two bars later in C#. The fugue reaches its apex with rich, sustained B-flat homophony at measure 111, “*kimsos khatan al kallah*” (“like the joy of a groom and a bride”), while the organ adorns the moment with triplets left over from the fugal subject. The choir suddenly becomes the wedding couple, now in G-major with the men cooing “*khatan*” to the women’s “*al kallah*.” The cantor enters for the first time in this verse at measure 118, like the officiant beneath a chuppah, singing a melismatic “*khatan al kallah*” (on a D-natural, of course), as if it were the end of the *Sheva B’rakhot*. Gottlieb uses this unique moment of liturgical intertextuality to transport all assembled to another place, and in so doing heeds Heschel’s call to make Shabbat “a palace in time.” Only when the women bring back the refrain at measure 120 (now in the key of B-flat) are we brought back to a Friday night in the synagogue. For the third time in a row, the organ pedal acts as the third voice in the canon, and the descending eighths figure in measures 129-132 grounds everyone firmly in F-major.

The final verse of “*Bo’i veshalom*...” (“Enter in peace...”), beginning at measure 133, acts as a coda to the entire piece. Gottlieb gives the chorus a few bars of homophonic incantation; the sopranos’ D-flat appoggiatura in particular acts as a summoning device for the cantor to enter (for the first time in the piece, the cantor, choir

and organ are now participating in a verse at the same instance). At measure 136, the sopranos now take over the organ's descending eighths figure on the word "*ateret*" ("crown") with an octave leap on D-naturals, and at measure 137 the introduction of a C# in the cantor and alto lines begins pulling the entire ensemble's key area down a half-step. The basses' four-measure pedal tone of B beginning in measure 138 sets up E major for the next four bars, until the sopranos' D-natural on "*am*" ("people") in measure 144 announces another shift in key area, perhaps the most striking one yet. After what looks like a half-cadence in B at measure 145, the cantor pulls the piece down another half-step into E-flat with the words "*Bo 'i khallah*" ("Come, bride"), playing on the enharmonic nature of D#/E-flat. At this magical, mystical moment (which Gottlieb marks *meno mosso ancora*), we can almost imagine the bride pulling back her veil to reveal the very face of Shabbat. The chorus' final refrain, back in the original key area of A-flat, is the most hushed and wondrous yet, with only a single voice meant to sing in the soprano, tenor, and bass lines. Although the canon still contains moments of dissonance, as in measures 158-159, they are fleeting, for resolution is near. The voices' final iterations of the D-natural tone establish it as the leading tone, ultimately leading the piece to end, fittingly, in E-flat.

Gottlieb's main artistic objective in "*L'chah Dodi*" seems to be an expansion of the mystical God/Shabbat wedding imagery first suggested by "*likrat kallah*." Another allusion to familial love lies on a very personal level for the composer, as "*L'chah Dodi*" was the only piece of his that his father heard before his death.⁶⁸ These meta-considerations, along with complexity of musical language, make the piece a microcosm

⁶⁸ Interview with Jack Gottlieb, New York, 5 April 2010.

for *Love Songs for Sabbath* as a whole: moving and poignant to the concert-goer, but challenging and maybe even a bit foreboding to the Jew in the pew. Understanding the setting's compositional inception and pinpointing its salient musico-philosophical features are but the first steps towards making it accessible to worshippers and a functional part of a contemporary Friday night service. The next steps must involve considering the particular occasion (i.e., why on **this** Shabbat?); amassing the necessary performance forces; planning adequate rehearsal time; and framing the piece appropriately, perhaps using communal singing, responsive reading, or a thoughtful spoken introduction. In any case, the potential for this "*L'chah Dodi*" in today's synagogue worship seems to be limited only by service leaders' creativity.

In contrast to "*L'chah Dodi*," Gottlieb's "Cantillation Chorale"⁶⁹ is a startlingly simple creation from later in *Love Songs for the Sabbath*: a nine-measure, wordless, unaccompanied SATB setting inspired by Eastern European Torah cantillation and which functions as a moment of repose in the midst of the larger work. Although one would be hard-pressed to locate a Biblical verse containing the exact combination of tropes Gottlieb gives to the sopranos' melody, it may be spelled as follows:

Bar:	1	2	3	4	5	6	7	8	9
Trope:	<i>mapakh</i>	<i>pashta</i>	<i>tipkha</i>	<i>t'vir</i>	<i>munakh</i>	<i>revi'i</i>	<i>tipkha</i>	<i>merkha</i>	<i>sof</i> <i>'aliyah</i>

For whatever cantillation rules Gottlieb breaks here,⁷⁰ he makes up for them with his conservative approaches to harmonization and part-writing. The key area shifts predictably between F and its relative D-minor, and sopranos and basses frequently travel

⁶⁹ See Appendix A, Example #2.

⁷⁰ In Torah cantillation, *mapakh* and *pashta* always precede *zakef-katon*, and *tipkha* must be followed by either *etnakhta* or *sof pasuk*.

in contrary motion. A lovely canonical moment occurs in measure 6 between the sopranos' "*revi'i*" and the tenors' imitation one measure later in their own octave. Gottlieb even gives the altos a taste of traditional Jewish *nussakh* with a nod to the "*Yishtabakh*" mode in the last two measures, flattening the second scale degree for them on the way home to the D-minor tonic.⁷¹ The whole cadence is framed in a Western classical context by way of the Neapolitan sixth.

But the genius of the "Cantillation Chorale" is not to be found in Gottlieb's combination of Eastern European motifs and Western European harmonization. The composer's true ingenuity lies in his use of the chorale as musical underlay for the spoken word, to be repeated as many times as necessary. The published octavo includes a poem by the 20th century German-French author Claire Goll to be read over the choir's *bocca chiusa*, surely one of the first-ever instances in synagogue music of the spoken word juxtaposed with humming. Such treatment speaks not only to Gottlieb's experience working with Bernstein in theater and television, but also to his evolving understanding of music's possibility in worship.

Gottlieb's understanding of music's possibility in worship informs many of his later compositions for the synagogue. In heeding Heschel's call for Jews to recreate the world each week on Shabbat, his 1970 *Three Candle Blessings* offer three distinct opportunities to "illuminate" the beginning moments of Friday evening worship. Few other settings of this liturgy existed prior to Gottlieb's contributions, perhaps owing to the immense popularity of Abraham Wolf Binder's "Kindling of the Sabbath Lights" from his 1940 service *Kabbalath Shabbath*.

⁷¹ "*Yishtabakh*" mode is also known as "*lenshtayger*," or study mode, in which rabbinic texts are traditionally chanted.

The broad structure of Gottlieb's "Candle Blessing No. 1"⁷² mirrors Binder's setting⁷³: instrumental prelude under a spoken invocation, treble solo, choral response, and instrumental postlude under a spoken benediction. But where Binder chooses the traditional-sounding Magein Avot mode, Gottlieb opts for a lush E-flat major, with sevenths and ninths throughout. Binder's melody is first introduced by an alto, Gottlieb's by a "childlike" soprano. The earlier setting exudes solemnity and stature. The later setting evokes bliss and serenity – delight through light.

Bliss and serenity, liberally translated, are the twin cores of the Friday night table song *M'nucha V'simcha*, for there are many folk settings but very few composed settings. Gottlieb's 2005 setting⁷⁴ weds rest with joy, solo with congregation, and a charming melody with a very intricate piano accompaniment. Solo and congregation eventually overlap with each other in canon, with a couple internal verses reserved for the cantor and unison choir. Per the composer's instructions, the choir may choose to branch out into four parts for an optional coda underneath the cantor's final iteration of the title text.

Employing Gottlieb's practice of reworking to his Shabbat pieces discussed above would enable even the most apparently esoteric selection to become relevant, immediate, and meaningful to 21st century synagogue-goers. It has become commonplace in many Reform communities to feature a band during worship services, creating opportunities for interludes, underscoring, and an array of musical textures. The addition of percussion instruments to *Love Songs for Sabbath* in 1966 meant finger cymbals, triangle, and

⁷² See Appendix A, Example #3.

⁷³ See Appendix A, Example #4.

⁷⁴ See Appendix A, Example #5. Preliminary research reveals only one other composed setting of *Menucha Vesimcha*: Max Janowski's undated manuscript arrangement of a tune by Joshua Lind.

maracas for “*L’chah Dodi*,” short of cutting a verse and refrain, it is difficult to conceive of how the piece could be further revised without comprising its compositional integrity. In contrast, the flexibility inherent to “Cantillation Chorale” means that service leaders could use it to underscore virtually any spoken reading; reciting a Biblical passage would match the music especially well.⁷⁵

Of the two settings of the Shabbat candle blessing, Binder’s and Gottlieb’s, it is Binder’s that is still the better known by far, thanks to its promulgation early on and its many iterations in Reform Jewish hymnals over the years. Gottlieb’s setting remains available only in the context of the original *Three Candle Blessings* octavo.⁷⁶ The most recently published version of Binder’s candle blessing in *Shireinu: The Complete Jewish Songbook*⁷⁷ is transposed down a minor third from the original key and stripped of all musical accompaniment and adornment save guitar chords, for such is the typical context in which it is offered in contemporary worship. Were Gottlieb’s “Candle Blessing No. 1” given similar treatment,⁷⁸ it may yet prove to be similarly versatile.

The strophic nature of “*M’nucha V’simcha*” lends itself to cutting verses if necessary, and one might venture to use light hand-drumming to enhance the rhythmic pulse occasionally obscured by the piano’s detailed accompaniment.⁷⁹ Although Gottlieb ultimately withdrew the larger work from which his “*M’nucha*” is derived (the decidedly Heschelian *In the Palace of Time* mentioned earlier in this chapter), that he continues to

⁷⁵ It could also be sung in most any key appropriate to the musical context of the service. See Appendix A, Example #2a.

⁷⁶ Interestingly, Rabbi Daniel Frelander recalls that Gottlieb’s setting was nearly included in the final draft of the 1987 Reform hymnal *Shaarei Shirah: Gates of Song*.

⁷⁷ See Appendix A, Example #4a.

⁷⁸ See Appendix A, Example #3a for one such treatment.

⁷⁹ See Appendix A, Example #5a.

make this single piece available speaks to its inherent possibilities for inclusion in Shabbat worship. For although the Hebrew poetry of "*M'nucha V'simcha*" may not be as familiar as that of "*L'chah Dodi*," its soubriquet for Shabbat, "*yom makhamadim*" ("day of delights"), is a fitting description for both a wedding day and a day of rest from the labors of ordinary life.

Throughout his career, Jack Gottlieb has drawn upon the traditional Shabbat themes of time, creation, and love as inspiration for several of his synagogue works. Whether in the dense, delicate intricacies of "*L'chah Dodi*," the simplicity of "Cantillation Chorale," the bliss and beauty of "Candle Blessing No. 1," or the playful joy of "*M'nucha V'simcha*," the composer has given contemporary service-goers and service leaders alike unique opportunities to enhance and sanctify musically their Friday night synagogue experiences. The Shabbat has long been seen as a regular opportunity for resting, rejoicing, reflecting, and, perhaps paradoxically, reworking: twenty-five precious hours for being more mindful, being more holy, being more like God. It is indeed as Heschel writes, "To sanctify time is to sing the vowels in unison with Him."⁸⁰

⁸⁰ Heschel, *The Sabbath*, 101.

Chapter 3

“unimagineable You”: Relationships with the Divine

“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 for me, that’s the divine process.”⁸⁴

Because Abraham Joshua Heschel had such a strong influence on Jack Gottlieb’s conception of the Sabbath, it should come as no surprise that Jack Gottlieb’s conception of God is also highly influenced by Heschel’s articulation of the same. As we read in the epilogue of *The Sabbath*, “The act of bringing the world into existence is a continuous process.” God did not actually cease creating on the seventh day, but rather “...called the world into being, and that call goes on.”⁸⁵ It is easy to understand how a composer can resonate with the idea of God as a continuous Creator, especially a composer like Gottlieb who values continuously revising and reworking.

But inherent to the act of composing is the struggle: the struggle for inspiration, for perfection, for recognition, not just in the artistic sense but also in a larger, almost existential sense. And here Gottlieb resonates with his Biblical namesake: Jacob, who struggles all night long with the unknown being in Genesis 32. Jacob the composer expresses gratitude that Jacob the patriarch was a “hanger-on...stubborn and a wrestler,” for the composer has also wrestled with his faith and his identity.⁸⁶ How can one work as

⁸⁴ Interview with the author, New York, 6 June 2010.

⁸⁵ Heschel, *The Sabbath*, 100.

⁸⁶ Interview with the author, New York, 5 April 2010.

music director of a synagogue where efforts go unappreciated by the clergy? How does one teach cantorial students in a challenging environment? How does one live as a gay man in the mid-twentieth century? And how does one find a unique composing voice, having spent most of a musical life working for a composer like Leonard Bernstein? These issues have also informed Jack Gottlieb's relationship with the Divine, in both expected and unexpected contexts. In this chapter, I discuss how traditional Jewish relationships with God – struggling, unifying, and interpreting – can be found both in Gottlieb's compositions and compositional process.

We can clearly hear Gottlieb struggle in his music. We can hear it especially in his accompaniments: in the surprising harmonic turns they take; in the intricacies of their chromatic lines; in the moments when the instruments are at odds with the voices. Throughout many of his liturgical settings addressed to the Divine, Gottlieb offers musical descriptions of angst, frustration, and pleading. In doing so he takes his place in a long line of composers whose output is often associated with personal travails, such as Beethoven, Schumann, Mahler, Shostakovich, and, of course, Bernstein. Each of these men's lives and works surely testify to the inherent complexity and mystery of creating something out of nothing. For if God lies in the creative process, then the process can hardly be a simple or straightforward one.

And yet, as Gottlieb says, "If you have to write it, you will write it."⁸⁷ The inspiration to compose is "...something that is like a match that you strike to light an oven, and finding that match is part of the big struggle..."⁸⁸ When the Biblical Jacob dreamed up his ladder to heaven, God tells him, "I will not let go of you as long as I have

⁸⁷ Interview with the author, New York, 5 April 2010.

⁸⁸ Interview with the author, New York, 6 June 2010.

yet to do what I have promised you.”⁸⁹ And when inspiration’s promise is fulfilled, when the work is ready for others to experience, how could anyone help but feel awed, beholding in it the spark of the divine?

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?.... [They represent] the sign of creativity, of making do with what the possibilities are.⁹⁰

Feelings of awe and gratitude pervade Gottlieb’s 1998 setting of E.E. Cummings’s well-known “i thank You God for most this amazing day.”⁹¹ The chromatic complexity of the music reflects not only the dense unorthodoxy of this particular poem, but also how Gottlieb himself perceives its themes.⁹² Bursts of tone clusters in the piano’s upper register (“a la fanfares,” directs the composer in the first measure) bookend the piece with calls to awake and take in the sheer grandeur of the natural world described within. Yet even with all of an individual’s capacity for experiencing, it is “with controlled ecstasy” that the singer enters, introducing a broad, buoyant melody that after three measures already spans a major 7th, an interval that proves to be a recurring element of the song as a whole. Gottlieb brings out the playfulness of Cummings’s “leaping greenly spirit of trees” with chromatic appoggiaturas through measures 12 and 13, by

⁸⁹ Genesis 28:15, translated by Elyse Frishman in *Mishkan T’filah: A Reform Siddur* (New York: CCAR Press, 2007), 142.

⁹⁰ Interview, 6 June 2010.

⁹¹ See Appendix A, Example #6.

⁹² His teacher Aaron Copland notes that in poetic descriptive music, “...instead of literal imitation, one gets a musicopoetic transcription of a phenomenon as reflected in the composer’s mind.” *What to Listen for in Music*, revised ed. (New York: New American Library, 2009), 175.

which point he has also finally rooted the piece in D Major, as its opening key signature would indicate. Yet as soon as the bass line touches the low D, it leaps up a tritone on its way to G Major⁷ in measure 17, Gottlieb's tonal color of choice to describe the "blue true dream of sky." At this point, he also sets a circle-of-fifths progression in motion, travelling over the course of measures 18-21 from F-sharp minor⁷ to B⁷ to E minor⁷ to A⁷. But instead of arriving again at a full D Major, the bass line only hints at D in first inversion at the top of a stepwise descent to E-flat minor⁷ in measure 23 (accompanying the words "which is yes," the summation of all the singer's objects of gratitude). An increasingly feverish ascent to the reprise of the tune ensues, "(i who have died am alive again today..." And in spite of the parentheses with which Cummings encloses this whole stanza, Gottlieb treats them as a full reiteration of the singer's wonderment, most notably on the word "love" in measure 34: to be sung triple-forte, over a G Major⁹ sonority played at the extremes of the piano. The bass line anticipates this climactic moment with a steady chromatic ascent over measures 32-33; the chromaticism lingers and ultimately sets up the piece's modulation to F-sharp Major in measures 38-42. From the listener's perspective, the key change comes as something of a surprise, and difficult to internalize – and yet, perhaps that is the point both poet and composer strive to make: the inadequacy of our frail, finite senses to comprehend the infinity of God, "lifted from the no of all nothing..."⁹³ Indeed, the bass line strives mightily over measures 46-48 to undertake another chromatic ascent, but cannot overcome the poem's climactic epithet,

⁹³ Arthur Green notes this concept is consistent with the mystical notion of *tzimtzum*: God turning inward to create. "The divine nothing (perhaps better 'No-thing'), so called because it had been utterly empty, without form, beyond reach, beyond description, in the moment of Creation reveals itself also to be the 'All-thing,' the source from which all being emerges and the flowing found by which all is sustained." *Seek My Face, Speak My Name* (Northvale, NJ: Jason Aronson, 1992), 60.

“unimagineable You,” which Gottlieb sets at the extremes of the musicians’ ranges to a high unimagineable chord: E minor over E-flat Major.⁹⁴ Perhaps this kind of broad bitonality is the best humans can do to express the concept divine omnipresence; similar to the heralding clash at the beginning and end of the piece, it is a wake-up call to the senses, befitting Cummings’s closing verses, “(now the ears of my ears awake and now the eyes of my eyes are opened).”

It should be noted here that Jack Gottlieb did not intend for this setting to be used in worship. “i thank You God” is one of several Cummings poems from his song cycle *yes is a pleasant country*⁹⁵ and which he wrote expressly for concert performance. The complex accompaniment and musical texture of “i thank You God” require considerable preparation for those who would perform it. Certainly the non-Jewish Cummings never intended for his poem to be in a Jewish prayer book...and yet, thanks to forty years of Reform liturgical innovation, “i thank You God” found its way into *Mishkan T’filah* alongside the traditional blessing of gratitude, “*Modim anakhnu lakh.*”⁹⁶ Prayer book editors have evidently felt that contemporary Jews would find Cummings’s words relevant to their conception of thanksgiving. It is for the creative-minded clergy, then, to wrestle with the place of para-liturgy like this in planning worship services and determine where and when such profound texts would work, and how best they should be heard.

Wrestling with texts and trying to make them work appropriately is the preoccupation of anyone who composes songs, but Jack Gottlieb demonstrates particular

⁹⁴ Interestingly, Leonard Bernstein uses exactly this same bitonality throughout his setting of *Hashkiveinu*.

⁹⁵ New York: Theophilous Music, 1998.

⁹⁶ “Festival T’filah,” *Mishkan T’filah: A Reform Siddur*, ed. Elyse D. Frishman (New York: CCAR Press, 2007), 487.

ingenuity in assigning different texts to his music. In reworking “*Shalom Rav*,”⁹⁷ the last of the seven Shabbat Amidah prayers he first set in the 1974 cycle *Tefilot Sheva*, Gottlieb adapted another poem found in a Reform prayer book: namely, Chaim Stern’s translation of Uri Zvi Greenberg’s “With My God, the Smith” as it appears in *Gates of Forgiveness*.⁹⁸ Newly renamed “The Challenge” in *Songs of Godlove, Vol. 2*, the song takes on a brooding, tortured character as the speaker directly expresses to God his frustration with their relationship: the mirror-image, as it were, of Judah HaLevi’s medieval poem “*Yah Ana Emtza’akha*” (“Where might I go to find You?”).

The bass line of “The Challenge” quickly establishes a restless 3+3+2 rhythmic pattern in C Major (making the time signature essentially 8/8), but the clashing major sevenths on the first two measures’ downbeats indicate that there is more to this piece than just rhythm. Gottlieb uses chromaticism here as an expression of angst: try as the text and the music might, they cannot escape the realm of C Major, a key free from accidentals and whose all-encompassing tonality makes it the perfect musical metaphor, in this case, for God.

When in measure 22 the speaker vows, “I want to forsake You,” Gottlieb forays briefly into A-flat Major; at “I hurt like a child once again,” he even arrives at a quasi-cadence: a simple A-flat-C-E-flat triad in its closed, smallest form. “But...” the speaker continues, and the A-flat in the bass drops a whole step to create a G-flat diminished seventh: the devilish tritone at work. Sure enough, in the ensuing recapitulation, C Major sets in again, and the speaker admits, “I cannot leave / So I knock on Your door / And I

⁹⁷ See Appendix A, Example #7.

⁹⁸ Stern omits the first two lines of Greenberg’s Hebrew, and so Gottlieb omits them from his setting. In translation, they are, “Like a woman who works her wiles on me....” *Gates of Forgiveness* (New York: CCAR Press, 1993). 30.

listen for / Your 'Come on in!'" Just before the piece trails off to an unsettled end, Gottlieb adds a single phrase all his own, neither Greenberg's nor Stern's, in which he makes explicit the text of God's love letter to the speaker: "Wish you were here." Such a tortured statement about meeting God recalls part of Martin Buber's famous *I-Thou* theology, "He who goes out with his whole being to meet his *Thou* and carries to it all being that is in the world, finds Him who cannot be sought."⁹⁹ Contemporary worshippers who struggle in "going out" with their whole beings to find the divine can well relate to Gottlieb's addendum to Greenberg's poem.

Jewish textual tradition teaches that finding the divine can sometimes be a matter of looking in the most minute of places. In I Kings 19, God passes before Elijah neither in wind nor earthquake nor fire, but rather in "*kol demama daka*," classically translated as a "still, small voice." For Jack Gottlieb, the voice of a single note can serve as the unifying principle of a piece that may seem otherwise harmonically disjointed. In the case of his "*L'chah Dodi*," analyzed earlier in Chapter 2, D-natural may be heard as the one pitch that binds all the various key areas together and the one tone that is consistently set to the poetry's most critical words. Similarly, in Gottlieb's 1977 setting of *Hashkiveinu*¹⁰⁰, the critical pitch turns out to be B-natural and its enharmonic partner, C-flat. As the prayer unfolds, this single note, the first one to be sung, becomes the most pleading, the most prayerful, and the most closely associated with God.

Perhaps more than any other piece here analyzed, Gottlieb's *Hashkiveinu* calls most to mind his early exposure to and abiding love of twentieth century American

⁹⁹ Martin Buber, *I and Thou* (New York: Simon and Schuster, 1958), 81.

¹⁰⁰ See Appendix A, Example #8.

popular song idioms.¹⁰¹ “Circle of fifths” harmonic progressions and usage of rich sevenths and ninths permeate the piece from the very outset, making chromaticism and dissonance seem comfortable, even inevitable. Indeed, although the initial sonority of the critical B-natural is that of a Major seventh against the accompaniment’s C Major, the full chord evokes a feeling of lush, sublime contentment. The melody descends a Major third to G-natural on the opening word, “*Hashkiveinu*,” “Cause us to lie down,” thereby musically matching the meaning of the text. Yet the melody immediately rises up again to B-natural on the divine nomenclature, “*Adonai Eloheinu*,” and keeps the pitch present through the word “*shalom*,” of which God is often called the source. In the next phrase, another divine aphorism, “*Malkeinu*,”¹⁰² receives the B-natural en route to the first fully-realized circle of fifths in measures 9-12:

Word	<i>uferos</i>	<i>aleinu</i>	<i>sukkat</i>	<i>shelomekha</i>	<i>vetakneinu</i>	<i>be'eitzah</i>	<i>tovah</i>	<i>mil'fanekha</i>
Meaning	spread	over us	shelter [of]	Your peace	and guide us	with counsel	good	from Your countenance
Harmony	Fm ⁷	B-flat	E-flat m ⁷	A-flat	Dm ⁷	Gm ⁷	Cm ⁷	[Cm ⁷]

When weighing the meaning of these words against their harmonic motion, one would be hard-pressed to find a more comforting, predictable, wholesome musical gesture than this circle of fifths. Of course, Jewish music of all styles is generally replete with sequences. Yet this sequence in particular seems perfectly suited to the text’s sweet, simple entreaty for safety through the night, which Gottlieb recalls as the main sentiment he sought to express, “...there’s an 18th century children’s prayer, people may think it’s

¹⁰¹ Recalling the compositional process, he says “...[*Hashkiveinu*] came out, I would like to believe, ‘me.’” Interview, 5 April 2010.

¹⁰² Although Gottlieb composed this setting before the publication of *Mishkan T’filah* and its textual revisions to this prayer, substituting “*Shomreinu*” for “*Malkeinu*” (“Our Keeper” for “Our King”) in measure 6 would certainly reinforce the musical tenderness of this moment.

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.”¹⁰³

The structure of the traditional *Hashkiveinu* text is bookended with the “*uferos aleinu...*” petition. Naturally, Gottlieb sets the petition’s repetition with virtually the same harmonic sequence in the recapitulation, measures 42-43.¹⁰⁴ It is in the piece’s development that the composer starts departing both from the security of the circle of fifths and from other composers’ division of the text. For Gottlieb, “*vehoshieinu*” in measure 13 marks not the end of the exposition but the beginning of a new idea, appropriately set in a new key area, replete with flats:

Word	<i>vehoshieinu</i>	<i>lema'an</i>	<i>shemecha</i>	<i>v'hagein</i>	<i>ba'adeinu</i>	<i>vehaseir</i>	<i>mei'aleinu</i>
Meaning	and save us	for the sake of	Your name	and defend	for our sake	and remove	from upon us
Harmony	A-flat m ⁷	D-flat ⁷	D-flat ⁷	G-flat M ⁷	C-flat ⁹ /G-natural	F-flat ⁷	[F-flat ⁷]

Although Gottlieb has left the opening C Major⁷ sonority far behind, the godly B-natural (in the guise of C-flat) remains heard on the words “*vehoshieinu*” and “*vehaseir*.” But it is at that moment, in measure 16, that the text’s litany of plagues creeps up, heralded by the threatening, harmonically remote F-flat⁷ chord. Each plague in the ensuing four measures oscillates in dynamic extremes and inversions of the F-flat⁷ sonority – but the B-natural/C-flat tone remains hovering in the background throughout. Furthermore, at measure 24, the deepest, darkest, densest moment of the piece – a closed B-flat⁷ in the bass following the mention of the adversarial “*satan*” – the B-natural/C-flat remains

¹⁰³ Interview, 5 April 2010. In another of Gottlieb’s nighttime prayer settings, “It is Evening,” he features what he calls the “faith motive” of Bernstein’s music: *sol-re-do*. See Appendix A, Example #8b. For more on the “faith motive,” see “Symbols of Faith in the Music of Leonard Bernstein,” *Funny, it Doesn’t Sound Jewish* (Albany: SUNY/Library of Congress, 2004), 178-185.

¹⁰⁴ Other composers have set the word repetition similarly, particularly two of Gottlieb’s teachers: Bernstein and Max Helfman (in the *Shabbat Kodesh* service).

stubbornly present in appoggiaturas to the accompaniment and in passing tones on the melody's melisma of "*umeiakhareinu*" ("from behind us"). This musically suggests an optimistic certainty, even on a subconscious level, that everything will be all right in the morning. Indeed, even when considering the recent "dark" plague that befell the Gulf of Mexico, the composer remains openly optimistic,

And that's why I have still some confidence that we're going to get out of this oil spill [2010's BP accident], 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.¹⁰⁵

Gottlieb begins getting out of the development's depths at measure 26. He employs a move from his classical forebears by assigning the ultimate dominant sonority of G to the bass and also to the bottom of the melody's tentative ascent (in **bold**), "*uvetzeit **kenafekha** tastireinu...*" Peeking out from the "shadow of the wings" in measure 29, the melody anticipates a return to C Major at "*ki Eil Shomereinu*." Flats gradually turn to sharps over the course of the phrase, and by measures 32-33, the melody plateaus on "*Atah*" at, of course, the B-natural, whose status as the leading tone takes on even more significance given its importance to the work as a whole. Throughout the recapitulation, virtually identical to the exposition until measure 44, feelings of familiarity and safety fittingly pervade the liturgical milieu of "*ushemor tzeiteinu uvoeinu lechayim uleshalom mei'ata ve'ad olam*." The last harmonic hint of a threat happens in the *khatimah* with an F-diminished⁷ at measure 45, but by this point nothing can remove the ascent of the B-natural, held out on the last syllable of "*Adonai*." It even reconciles

¹⁰⁵ Interview, 6 June 2010.

with its enharmonic twin, C-flat, in measures 49-50; “*sukkat shalom*” and “*Yisrael*” may be musically spelled differently, and even sound differently, but they are fundamentally parts of the same tone, made utterly whole by the last word of the piece, “*Yerushalayim*.”

Jack Gottlieb’s means of musical exegesis extends far beyond the scope of a single note or word. Lyrics in multiple languages, as can be found throughout the *Songs of Godlove* anthology, allow for multiple understandings of what his music conveys.¹⁰⁶ In a way, this approach toward sacred music composition parallels the rabbinic tradition of *midrash* (interpretation) of sacred texts over time: with every new insight, one makes a new contribution to the discussion over generations. Perhaps such an approach, as the theologian Emmanuel Levinas notes, may be viewed in itself as an act of divine Revelation: “...the participation of the person listening to the Word making itself heard, but also the possibility for the Word to travel down the ages to announce the same truth in different times.”¹⁰⁷ Though not explicitly extant in Gottlieb’s own theology, this notion of Revelation can help inform contemporary understandings not only of making sacred music, but also of listening to sacred music.

With Gottlieb’s 1974/2005 setting of the “folk-song”¹⁰⁸ *Yerushalayim*, three languages and three modulations deliver multiple interpretations of the same melody and

¹⁰⁶ Bringing out a melody in the piano accompaniment via solo instrument/s may also provide new understanding of the piece as a whole. Appendix A contains several such treatments of works analyzed in this chapter.

¹⁰⁷ Emanuel Levinas, “Revelation in the Jewish Tradition,” in *Beyond the Verse: Talmudic Readings and Lectures*, Gary D. Mole, trans. (Bloomington, IN: Indiana Univ. Press, 1994), 131.

¹⁰⁸ In the endnotes to *Songs of Godlove, Volume II*, Gottlieb offers a fascinating account of how a 19th century Polish opera aria, adapted to Beirach Shafir’s Yiddish and then Avigdor Meiri’s Hebrew, gradually entered the canon of Jewish folk-songs.

accompaniment.¹⁰⁹ The restless, ever-moving piano line musically illustrates the opening Yiddish words “*Droysn blozt a vint a kalter a shreklekhe Kislev nakht*” (“Outside a cold wind blows on an awful [month of] Kislev night”). The piece modulates from the lamenting E minor of the Yiddish into the extolling F minor of the Hebrew into the beseeching F-sharp minor of the English (Gottlieb’s original lyrics), increasing in intensity all the while. Yet in all three languages and keys, the subject of the speaker’s words remains Jerusalem, and the prayer for health and welfare in the city called by God’s Name¹¹⁰, the holiest of places for generations, remains constant: “*du, mayn heylikher ort.*”

In analyzing Gottlieb’s synagogue songs, we can discern at least three different ways in which he alludes to traditional Jewish relationships with God. He frequently practices “musical exegesis” on specific words of the liturgy to bring forth new and unexpected meaning from the text. He depicts a “struggle” between complex, chromatic keyboard accompaniments and relatively simpler vocal lines. Finally, and most tellingly, a curious note in the melody can turn into a “still small voice” that reappears throughout an entire piece and unites disparate ideas into a cohesive whole through what might be aptly termed “omnipresent” means. Though not immediately apparent, this hint of constant, enduring presence amidst intrepid musical excursions ultimately helps ground a given piece in oneness. Viewed in this light, these compositional methods can help

¹⁰⁹ See Appendix A, Example #9. Example #9a indicates one of Gottlieb’s suggested performance practices.

¹¹⁰ As Gottlieb’s own lyric reminds us, “*salém* [the Hebrew root for ‘wholeness’] lies inside You, Your Name.” The ultimate Messianic aphorism in Isaiah 9:5 is “*sar shalom*,” “prince of peace,” or, perhaps, “minister of wholeness.”

contemporary worshippers understand how such thoroughly conceived synagogue music can bring them closer to God and into the divine process of creation and re-creation.

Chapter 4

Sharing the Prophets: The More Things Change...

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.¹¹¹

Jack Gottlieb seeks for his voice to be heard, not just as a composer, but also as author and lyricist. In addition to his significant body of scholarship, he possesses an ear for word play, poetry, and even oratory, like a public speaker drawing a crowd. These are some of the same tools that a Biblical prophet may well have used to make his case to the people Israel, in language that his audience could easily glean, in the hope that his speech might move them to action.

Reform Jews have long seen themselves as successors to the prophetic tradition, with their commitment to social justice and worship services full of stirring sermons and soaring anthems whose aim is, fittingly, to move people to action.¹¹² Reaffirming Reform's prophetic roots for the 21st century is the topic of a recent *CCAR Journal*, in which Rabbi Richard Levy writes, "If indeed our heritage as a prophetic movement is under siege, let us work to redeem it, to bring the prophets back into our synagogue, to walk with them into the streets and into the halls of government."¹¹³

¹¹¹ Jack Gottlieb, "Fish Story," from *Sharing the Prophets* (New York: Board of Jewish Education, 1976), 29.

¹¹² Lawrence A. Hoffman, "On Swimming Pools, Sound Holes, and Expanding Canons," in *Sacred Sound and Social Change*, ed. Hoffman and Janet R. Walton (Notre Dame: University of Notre Dame Press, 1992), 337.

¹¹³ Richard N. Levy, "Politics: A Prophetic Call to Rabbis," in *CCAR Journal* (Summer 2010), 11.

Gottlieb has done some of this work for us with a “musical encounter” called *Sharing the Prophets* (1976), scored for singers, keyboard and percussion, and commissioned by the Board of Jewish Education (BJE) on the occasion of the American Bicentennial. He transports figures from the first millennium B.C.E. to our day and age, imagines their reactions to contemporary issues, and incorporates traditional cantillation into popular song styles. But despite being a product of 1970s emphasis on personal social action, *Sharing the Prophets* was conceived to continue making a statement on social action long after its first performance. Paraphrasing former BJE Executive Vice-President Alvin Schiff’s foreword to the score, Gottlieb reminds us, “...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.”¹¹⁴

In keeping with his practice of reworking compositions, Gottlieb subsequently updated the prophet Jeremiah’s solo as a response to the terrorist attacks on September 11, 2001. Although “Jeremiah on 9/11” is the most immediately relevant of the four *Prophets* selections included in his 2004 anthology *Songs of Godlove* (the others being “Roll Call,” “The Sensus Census,” and “Duet of Hope”), it is by no means the only one that can speak to Jews in the United States. Given all the challenges facing this country in the 21st century, each song helps show quite plainly that the more things change, the more things stay the same. In this chapter, I look at how four pieces from *Sharing the Prophets*, a forty-year old work, can still inform and even embody today’s American Jewish experience.

¹¹⁴ “Notes and Translations,” *Songs of Godlove, Volume II*, 119.

If we approach these four *Prophets* selections with open eyes and ears, we discover that each one plays upon a different emotional aspect of Haftarah trope, the chanting system by which the Prophetic books have long been heard in public and which forms the basis of traditional synagogue chant. The ancient melodic motif *munakh etnakhta*, roughly corresponding to solfeggio's *do-te-sol-te-re-do*, makes for a decisive bass line throughout "Roll Call," the selection which introduces each of the Biblical Prophets by name.¹¹⁵ After a pun-filled opening, "There's never a depression / There's never a recession / When you make investments in Prophets," Gottlieb launches into a bright, up-tempo melody marked by whole steps (usually flatted sevenths or sharpened fourths) and reminiscent of an early musical theatre tune. The melody essentially occurs four times in four key areas: first in F Major during measures 8-17; then in A Major during measures 18-29; then in G Major during measures 44-57; and finally back in F Major from measure 64 to the end. While it may only be coincidence, these three pitches (F-A-G), writ large, are also the three principal tones heard in Haftarah trope's *munakh etnakhta* sequence when chanted in G minor.

In the course of "Roll Call," Gottlieb demonstrates his poetic prowess by rhyming nineteen proper names (seventeen *bona-fide* Prophets along with Daniel and Ezra) and citing two prophetic pronouncements, Malachi 2:10 and Isaiah 5:16, alongside a couple of his own. At measure 24, he writes, "If you're gonna be saved, you've gotta change the history of taking it out on the little guy. At measure 74, he writes, "Prophets all aim higher than you and I / They inspire us to greatness if we'd only try." Certain prophets,

¹¹⁵ See Appendix A, Example #10. Example #10a excerpts the percussion part from the original 1976 score.

however, remind us that no matter how high they aim or great their efforts, they can still behave as flawed, feeling human beings.

The notion of allowing prophets to inspire our conduct continues in "The Sensus Census."¹¹⁶ Subtitled "Jonah's Song," it depicts how hometown friends and neighbors receive a decidedly imperfect man immediately following the events of the Book of Jonah. The prophet expresses his frustration at his community's refusal to pay him full attention as he attempts to share all that he has been through. The *munakh-etnakhta* Haftarah motif can again be heard in the bass line, but this time it sounds punchy and agitated, appearing only on off-beats. Matching this emotion musically, Gottlieb calls for a "Moderate, Bossa Nova" tempo accented by maracas, and occasionally wanders into irregular meters in order to fit his lyrics. And as the title "The Sensus Census" suggests, the lyrics list off all the ways people pretend to perceive: hearing rather than listening; looking rather than seeing; touching rather than feeling. This increasingly desperate plea for attention peaks in measures 59-68: "So will you say encore? Will you recognize me? Please recognize me! Will you say encore, once more?"

We can understand Jonah's plea for attention and recognition as an allegory of Gottlieb's plea for the same. Ten years after the success of *Love Songs for the Sabbath*, a composer seeks more of his works to find favor in the eyes of the Jewish community, and he is instead met with indifferent stares. Indeed, as others have shown¹¹⁷, Reform synagogue music of the mid-late 1970s was marked by the declining status of a through-

¹¹⁶ See Appendix A, Examples #11 and #11a.

¹¹⁷ See, for example, Mark Kligman, "Contemporary Jewish Music in America," *American Jewish Year Book* 101 (2001), 115-124; Benjie Ellen Schiller, "The Hymnal as an Index of Musical Change in Reform Synagogues," *Sacred Sound and Social Change*, 205-207.

composed piece in the face of a camp-inspired folk tune that, ironically, was thought to bring participants closer together by evoking positive feelings. But in Gottlieb's estimation, a complete response to music should include both emotional and intellectual considerations:

If you are uneducated about how music is put together, if you do not appreciate it in a historical, sociological context and if you respond to music only on a gut level, you are missing both the meaning and overestimating the feeling. You are devaluating the expression—what music is trying to communicate—as well as the impression—that is, how it is interpreted by the listener. You settle for surface (emotion) over substance (intellect). As a composer, I strive for a balance between the two.¹¹⁸

While one would be hard-pressed to find a place for “The Sensus Census” in a typical 21st century Reform service, its catchy rhythm, its call for people to be fully present, and its underlying message about paying attention could still connect with contemporary worshippers given the right occasion. It would make a compelling musical response to the Book of Jonah on Yom Kippur afternoon. It would be a fitting anthem for many Torah portions about Moses, both the greatest prophet of all and the Bible's first census-taker. He might even be imagined as the song's protagonist, especially given his frequent frustration with his people's behavior. These are but two examples of how contemporary synagogue-goers can count on “The Sensus Census” to draw them into its lesson, for the

¹¹⁸ “How Practical is the Practice of the Practicum?” *ACC Koleinu* 9 (March 2001), 5.

most recent studies suggest that being drawn in is precisely how Reform Jews prefer to experience music in prayer, rather than witnessing it from afar.¹¹⁹

On a commemoration of September 11, 2001, when so many people witnessed the World Trade Center collapse, the right music could give voice to communal feeling far better than any spoken word could. “Jeremiah on 9/11,”¹²⁰ Gottlieb’s revision of the character’s solo from *Sharing the Prophets*, expresses shock, awe, anger, and bitterness. Following a prelude punctuated by quotations from the Book of Lamentations (traditionally thought to be by Jeremiah) and outbursts of clashing chords and cymbals, the bass line yet again gives a home to the Haftarah *munakh-etnakhta* motif, this time sounding driving and insistent, falling squarely on the strong beats, to be delivered “with bluster.” It provides the groundwork for cynical allusions to patriotic texts like “My country ‘tis of thee” in measure 32, “From sea to shining sea” in measure 44, “Go Yankee Doodle Dandy” in measure 57, and “Oh, say can you see” in measure 73. Gottlieb even works in allusions to classic American marches, first subtly in measures 18-20, then overtly at measure 82 with a direct quotation of Sousa’s “The Stars and Stripes Forever.”

Unlike other patriotic American settings full of pride, glory and grandeur, “Jeremiah on 9/11” is full of scorn, sarcasm, and swagger. In an ironic nod to the notion of a single note uniting the tonal states of a piece, “Jeremiah” also hangs together on the B-natural/C-flat. But whereas this same pitch symbolizes God in “*Hashkiveinu*,” in “Jeremiah” it symbolizes “*satan*,” the adversary (appearing on that very word in measure

¹¹⁹ Peter S. Knobel and Daniel S. Schechter, “What Congregations Want in Worship: Perceptions from a CCAR Study,” *CCAR Journal* 53 (Winter 2006), 42.

¹²⁰ See Appendix A, Examples #12 and #12a.

21). In “*Hashkiveinu*,” the B-natural hovers a major seventh above the C Major tonic, or else leads inexorably to it from below. In “Jeremiah,” the C-flat stubbornly stands opposed to the F-minor tonic, in either direction a tritone away: truly the devil in this music. When the Haftarah-inspired bass line begins, the B-natural/C-flat hides in the “crack” between the C and B-flat and comes to the fore in the melody at measure 37 (in **bold**), “to a degree!” In the G-sharp minor section, it is the mediant of the scale, the “blue note”, and appears as a “**Statute [sic] of Liberty**” in measures 49-50. And in the B minor section beginning in measure 55, it squeezes its way into the tonic, wagging its nose, as it were, in the guise of “**Go Yankee Doodle Dandy!**” During the ensuing transitory section, the B-natural is “**mocking** democracy” in measures 62-63 and, in measure 70, points inevitably to the word “ass.” Through the penultimate C-minor section, it acts as the implied leading tone, appearing as “**presumed...the innocent**” in measures 80-81, and at the core of the F diminished minor⁹ sonority in measure 82, where the word is “doomed.” Finally, the C-flat reigns supreme over the “**Land**” in measure 83, before having a veritable field day in the piece’s seven-measure postlude and weaseling its way into the last two tone clusters.

But lest we be led to think the forces of evil will ultimately overwhelm us, Gottlieb also provides hints of melodic optimism in “Jeremiah on 9/11.” Beneath that driving, insistent bass line, we can unearth Bernstein’s “faith motive,” hidden in the descending F-C-Bb figure of measure 30 and similar places later on. And the opening fragment of the melody at measure 32, for example – *do-me-te* – mirrors the pitches and rhythm of the Torah cantillation motif *tip’kha*, which can be translated as “handbreadth.” Maybe this is Gottlieb’s way of assuring us that even after the most unspeakable of

tragedies, we can put our faith in each other's hands, ever learning from what befalls us. For every anniversary of September 11, 2001, "Jeremiah 9/11" would be perfectly suited to recount America's reaction to the catastrophe as well as its resolve to continue on, united in grief – and in hope.

In "Duet of Hope,"¹²¹ the last of the *Prophets* selections to be included in *Songs of Godlove*, Gottlieb sets two anthems hand-in-hand: the European-Israeli "*Hatikvah*" and the Appalachian-American "Wayfaring Stranger." Each of these beloved folksongs possesses the same essential harmonic progression and, when paired together, take on even more poignancy. Both, after all, are bound up in the notion of reaching a "promised land." And although the only explicit prophetic element comes from Isaiah 2:2 ("And it shall come to pass at the end of days..."), Naftali Imber's Hebrew refrain for "*Hatikvah*," "*od lo avda tikvateinu*," ("Our hope is not yet lost,") is thought to have been inspired by Ezekiel 37:11, "*hinei omrim, yavshu 'atzmoteinu ve'avdah tikvateinu...*" ("Behold, they say 'our bones are dried up and our hope is lost...'"). Moreover, we can still hear that same Haftarah motif, *munakh-etnakhta*, in the melody of "Wayfaring Stranger," at the words, "I'm going there..." Juxtaposing these texts and melodies together represents a unique articulation of the American Jewish experience—where we have come from, where we are going, and how we are getting there. It is a startlingly significant example of how music can move us on multiple levels simultaneously and make us eager for an encore. For music of significance, Gottlieb reminds us,

...does not necessarily [provide instant gratification]. It gives up its secrets slowly, by increments that allow you to respond emotionally, spiritually and

¹²¹ See Appendix A, Examples #13 and #13a.

intellectually a bit differently each time you hear it. That's what keeps it alive and vital.¹²²

Each of the four selections from Jack Gottlieb's *Sharing the Prophets* has the potential to be music of significance in the synagogue. Service leaders can find in them kernels of ancient cantillation as well as contemporary truths about being fully present, taking action, coping with disaster, and yearning for a better place. In a time of constant knowledge-seeking, when we are accustomed to choosing from among several simultaneous voices the one that speaks to us best,¹²³ the voices in these songs can help American Jews remember that sometimes the way forward is to look back and consider what our Biblical forebears have to say. For unlike the solitary business of prophesying, being Jewish means never being alone. Communally, then, we are all "just a-going home."

¹²² "How Practical is the Practice of the Practicum?" *ACC Koleinu* 9 (March 2001), 6.

¹²³ Lawrence Hoffman, "Post-Colonial Liturgy in the Land of the Sick," *CCAR Journal* 53 (Summer 2006): 31.

Chapter 5

"Kekedem": As at First

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.... 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.¹²⁴

To understand Jack Gottlieb's approach to Jewish worship music, we revisit "Duet of Hope." Upon considering the unique pairing of texts and tunes, we could conclude the following: the journey of a "poor wayfaring stranger" becomes more "hopeful" with the right companion. For Gottlieb, making music, like living life, is ideally accomplished in partnership. Take the soloist and the accompanist. He reminds us that, "To accompany means to break bread. It's the same root as company, companion – it's what they all share."¹²⁵ Take the performer and the perceiver. He reveals, "I search for beauty – beauty is a relative term. One man's dissonance is another man's consonance, years later."¹²⁶ Take the singer and the listener. He notes, "There are moments you need repose...and gain as much spiritual...gratitude, and awakening...from

¹²⁴ Interview with Jack Gottlieb, New York, 5 April 2010.

¹²⁵ Interview with Jack Gottlieb, New York, 9 November 2009.

¹²⁶ Interview, 5 April 2010.

the listening experience!”¹²⁷ Jack Gottlieb’s practice of listening to, revisiting, revising, and rewriting his work can teach us much about putting the process before the product, or putting the search before the discovery. His willingness to let his music be adapted and edited for my senior recital speaks to his steadfast commitment to continually updating, making relevant, making meaningful, creating anew, or in Hebrew, “*kekedem*.” In this closing chapter, I examine Jack Gottlieb’s work in the context of his contemporaries, determine his influence and influences, and offer explicit suggestions for ensuring his legacy lives on, as fresh and new as it was “*kekedem*.”

It was the new music of the 1930s and 1940s – the songs of Tin Pin Alley, Broadway and Hollywood – that Gottlieb says “...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.”¹²⁸ The crooning voices of Frank Sinatra, Bing Crosby and the like entered Gottlieb’s ears and have remained influential to him ever since. It is no wonder that Gottlieb’s own music seems to tap into primal American consciousness and makes listeners wonder whether they heard that tune before, because in so many words, they have: the common time signature, the bass always on the downbeats, the enduring dialogue between lyrics and instruments, and, as ever, that soothing circle of fifths. Anyone who has grown up in the United States intrinsically recognizes the American songbook genre, to which Gottlieb knowingly nods in his latest song, *The Tallit* (2010).¹²⁹ Based on an English translation of Yehuda Amichai’s poem as it appears in

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ See Appendix A, Example #14.

Mishkan T'filah, it is an ode to both the ritual prayer shawl and to an earlier, simpler time.¹³⁰

Gottlieb captures both of Amichai's subjects in finely woven chromatic sequences that spin out in delicate, wistful ways. The piano provides a constant running commentary on the text, and even Gottlieb's expressive directions (e.g., "flutter away" at measure 45; "l'hitra-ot" at measure 66) allow the performers to paint a portrait of the *tallit* in all of Amichai's allegorical vignettes. Although Gottlieb includes an optional coda containing the actual liturgy for putting on a *tallit* (Psalm 104:1-2 and the blessing "...lehit'ateif batzitzil"), suggesting that his piece could be offered at this very early moment in a morning service, *The Tallit* would be received far more effectively as an anthem: to *b'nei mitzvah*, perhaps, or on a significant anniversary of one's becoming a *bar/bat mitzvah*. It is the song's inherent connection to personal life story, maybe paired alongside a photographic/videographic montage, that could give it lasting power. Used in this way, the music can help evoke poignant childhood memories like that of a 13-year old Gottlieb, "...as soon as that *bar mitzvah* was over, which I'll never forget, [it] was in the *shtibl*, and my aunts were up in the balcony and throwing candies down on me..."¹³¹

The Tallit was hardly the first piece demonstrating Gottlieb's appreciation for the power music has over youth; after all, *Sharing the Prophets* had first been commissioned for the purpose of reaching religious school students. The 1970 *New Years' Service for Young People* (Theophilous Music) represents Gottlieb's initial foray into synagogue music geared towards children's voices. Written early on during his brief tenure as music

¹³⁰ "Weekday Morning," *Mishkan T'filah: A Reform Siddur*, ed. Elyse D. Frishman (New York: CCAR Press, 2007), 27.

¹³¹ Ibid.

director at Temple Israel of Saint Louis, the work contains the liturgy of that congregation's religious school High Holiday services (ostensibly based on *The Union Prayer Book, Volume II*) as well as several original English prayers penned by the composer, all to be sung by students ranging in age from kindergarten to high school.¹³² Although many of the selections are either too dated or too sophisticated for contemporary usage, some of them may yet have potential in today's High Holiday and Shabbat worship. And one piece – “*Eitz Chayim*” – has become Gottlieb's best-known and most-heard synagogue song to date.

Among the lesser-known selections from Gottlieb's *New Year's Service for Young People* are three versions of “*Mi Chamocha*.” “*Mi Chamocha A*,”¹³³ subtitled “for Rosh Hashana,” is a joyful, jazz-inflected, $\frac{3}{4}$ time rendering of the traditional High Holiday evening motif (*sol-la-sol-mi-fa-sol*), incorporating texts for evening and morning, and a welcome alternative to Gershon Ephros's standard edition of Salomon Sulzer's version. “*Mi Chamocha B*,”¹³⁴ subtitled “for Yom Kippur,” incorporates the Ashkenazic “*Kol Nidrei*” tune for this solemn, soulful rendering of the prayer. And “*Mi Chamocha C*,”¹³⁵ subtitled “for all occasions,” is a simple, wide-eyed take on the text reflecting, perhaps, the awe and wonder of the children of Israel as they beheld the splitting of the Red Sea. The opening interval, fittingly, is a minor third (*mi-sol*): that primal inflection known to schoolchildren the world over.¹³⁶

¹³² Ibid.

¹³³ See Appendix A, Example #15.

¹³⁴ See Appendix A, Example #16.

¹³⁵ See Appendix A, Example #17.

¹³⁶ It is also the theme of one of Gottlieb's first published works, *Kids' Calls* (1957). Although recent studies have found connections between the minor third and

Gottlieb uses the minor third in other ways later on in the *New Year's Service*. In "Silent Devotion" and the ensuing "May the Words,"¹³⁷ the minor third sounds bluesy, falling on the pitches F and A-flat. These act as *do-me* in the context of F minor and *sol-te* in the context of B-flat⁷, in both cases mindful of a George Gershwin melody like "Summertime" or "Three Preludes for Piano, No. 2."¹³⁸ All these pieces evoke a brooding, pensive sentiment, a wholly appropriate ideal in the context of a worship service's "silent prayer" spot. Gottlieb seizes this spot as a prime opportunity to respond to the text, such that during the repetition of "May the Words," the choir has the option to sing the same melody in English, Hebrew, or with *bocca chiusa*. If the first time they sing either language's words aloud, it is literally "*imrei fi*," "words of my mouth." And if the second time they hum the melody, one could argue, it is "*hegyon libi*," "the mediations of my heart." Thus, Gottlieb lends equal weight to both subjects of Psalm 19:15. Or to use Cantor Benjie Ellen Schiller's theory on how Jewish sacred music functions, Gottlieb's treatments of "Silent Devotion" and "May the Words" in his *New Year's Service* are ideal examples of meditative music, "...that which leads us inward, toward reflective, contemplative prayer."¹³⁹

If these two selections are examples of meditative music, then Gottlieb's "*Hodo Al Eretz*,"¹⁴⁰ the text that escorts the Torah back to the ark, is most decidedly an example

sadness, others do not hear the interval so gloomily. See Daniel Wattenberg, "What Makes a Song Sad," *The Atlantic*, 10 December 2010.

¹³⁷ See Appendix A, Example #18.

¹³⁸ Gottlieb has demonstrated this interval's ubiquity in davening and popular music alike. See *Funny, it Doesn't Sound Jewish* (Albany: State University of New York Press, 2004), 216-218.

¹³⁹ Benjie Ellen Schiller, "The Many Faces of Jewish Sacred Music," *Synagogue 2000: Prayer Curriculum* (New York: Synagogue 2000, 2001), 8-20.

¹⁴⁰ See Appendix A, Example #19.

of majestic music, "...that which evokes within us a sense of awe and grandeur."¹⁴¹ The awe and grandeur of Psalm 148:13-14 live in the lowered seventh scale degree (the pitch G-natural in the key of A Major), a marker of the *Adonai Malakh* mode traditionally associated with this liturgy. The G natural is heard first in the opening chord, and then in the alto and soprano lines respectively in measures 4-5. Gottlieb treats these verses with a succinct but noble melody, and provides contrast both in key and dynamic at measure 9, foraying first into A-flat Major, then back through the original A Major tonic on the way up to a fleeting moment of raucous B-flat Major in measures 18-19. But A Major takes irrevocable hold of the reigns for the last two measures of the piece, making the brief B-flat Major section Gottlieb's very subtle allusion, perhaps, to the *Yishtabakh* mode's flatted second scale degree. Such an allusion of praise would hardly be amiss, especially on the word "*hal'huyah*." All these factors would make this "*Hodo Al Eretz*" a fine majestic moment in any Torah service – but especially one that is followed by a poignant, hummable "*Eitz Chayim*."¹⁴²

Gottlieb's "*Eitz Chayim*"¹⁴³ from the *New Year's Service* has become a staple at Reform synagogues and HUC-JIR campuses around the world, thanks in part to Professor Eliyahu Schleifer, who made it a fixture of fledgling cantorial students' curricula in Jerusalem, and in part to the editors of *Shaarei Shirah: Gates of Song*, who included it in that anthology alongside other settings of the text.¹⁴⁴ Perhaps it was that initial, crooning minor third that first attracted them to Gottlieb's setting, or maybe it was the steady,

¹⁴¹ Schiller, "The Many Faces of Jewish Sacred Music," 8-19.

¹⁴² To clarify the apparent discrepancy in transliteration, I use the common spelling to refer to the title and the academic spelling to refer to the lyrics.

¹⁴³ See Appendix A, Example #20.

¹⁴⁴ See Appendix A, Example #20a. Note that the piece is transposed down one whole step, ostensibly to make it easier for congregational singing.

pulsing bass notes, or even the delicious juxtaposition of such a jazzy setting in the synagogue. From the composer's point of view, though, the heart of this piece lies in the opening motif: that descending figure on the words "*Eitz khayim hi*" and "*Derakheha*," *do-te-mi* in A minor, occurs again in retrograde on the word "*Hashiveinu*," *la-do-re-mi* in C Major.¹⁴⁵ Not only does the textual meaning ("Cause us to return") literally match the musical meaning, then, but the majestic, uplifting nature of the "*Hashiveinu*" section perfectly complements the blissful, bluesy nature of the opening "*Eitz khayim*" section. In short, this is a piece that works.

Over the course of this thesis, I have suggested a number of ways to make Jack Gottlieb's music work in the context of contemporary synagogue services. One such way is to follow the composer's example by adapting his music to reflect the latest textual and instrumental innovations in worship. In the months immediately following its premiere, Gottlieb revised *Love Songs for the Sabbath* to make it more fitting for late 1960s Reform services. All of his revised settings in *Songs of Godlove* contain theologically gender-neutral language and English alternatives to the Hebrew (including "*Eitz Chayim*" and "*Mi Chamocha C*," both from the *New Year's Service*).¹⁴⁶ Later on, Gottlieb also added trumpet and percussion parts to the entire Torah service liturgy from the *New Year's Service* (including "*Hodo Al Eretz*" and "*Eitz Chayim*"), thereby lending even more majesty to the moment.¹⁴⁷ As interpreters and performers of his music, concerned with both making it accessible to today's worshippers and remaining faithful to its compositional integrity, we too can adapt it to 21st century trends. In Appendix A, I

¹⁴⁵ Interview with Jack Gottlieb, New York, 5 April 2010.

¹⁴⁶ See Appendix A, Examples #17a and #20d.

¹⁴⁷ See Appendix A, Examples #19a, #19b, #20b, and #20c.

include my own attempts to do so, among them a transposed, chorded version of “Candle Blessing No. 1”¹⁴⁸; a bass clarinet line derived from the accompaniment of “*Hashkiveinu*”¹⁴⁹; an indication of where a solo instrument can play the melody in the “Silent Devotion” from the *New Year’s Service*.¹⁵⁰ In the recital component of this project, I invited the congregation to join the choir in repeating the “*Hashiveinu*” section of “*Eitz Chayim*.”¹⁵¹ Through all of these examples, I demonstrate how so much of Gottlieb’s music offers myriad opportunities for others to appreciate it and take part in it. As Christopher Small writes,

When we take part, whether as performers or listeners or in any other capacity, in a musical performance that we find beautiful, it must [be] because the inner relationships of the performance accord, or fit, in some way with those relationships which we imagine to be ideal.¹⁵²

Like music, worship too is concerned with relationships: the individual with God, individuals with each other, the service leaders with their congregation, and especially the service leaders with each other.¹⁵³ Any cantor’s attempt to introduce more music like Gottlieb’s into contemporary Jewish worship must meet with the approval of the

¹⁴⁸ See Appendix A, Example #3a.

¹⁴⁹ See Appendix A, Example #8a.

¹⁵⁰ See Appendix A, Example #18a.

¹⁵¹ See Appendix A, Example #20e.

¹⁵² *Musicking: The Meanings of Performing and Listening* (Hanover, NH: Wesleyan University Press, 1998), 219.

¹⁵³ At a panel discussion during the 2006 “Lost Legacy” conference, former JTS Chancellor Ismar Schorsch declared that collaboration between cantor, rabbi and congregation “...holds out the greatest promise for creating music that will give a sense of the sanctity of the space.” “Reclaiming American Judaism’s Lost Legacy: The Art of Synagogue Music,” *The Chronicle* 69 (2007): 32.

officiating rabbi(s), who may be initially reticent at the notion. This is understandable, considering how much of the late 20th century rabbi-cantor dynamic left little to be desired in the ways of effective communication. And even some of today's rabbis would have difficulty understanding why time and money should be spent preparing more complex musical settings for services, especially if, as Gottlieb wishes, there were to be "...at least one piece from my generation that is required at every service."¹⁵⁴ But Cantor Schiller urges clergy to recognize worship music ultimately for what it does, noting "We have spent too much energy defending particular musical styles as if the music were the end in itself."¹⁵⁵ While new cantorial curricula and continuing education programs have certainly helped to broaden the worship music discussion, more music education opportunities geared towards rabbinical students would give them that much more to say about the subject. Gottlieb understood this back in 2000, wondering

why are there so few course offerings in music, if any, in the [HUC] rabbinical school?.... Yes, I know the excuse: not enough time; the plates are too full...

Synagogue music is at a crossroads, and if the two schools do not cross each other's tracks starting-yesterday, redemption of the past will be irretrievable.¹⁵⁶

As of this writing, music-based elective courses like "The Art of Creating Meaningful Worship" and "Contemporary Congregational Repertoire" attract growing numbers of rabbinical and cantorial students alike. When the late Debbie Friedman was appointed to the faculty in 2007, students of both programs were given yet another

¹⁵⁴ Interview, New York, 9 November 2009.

¹⁵⁵ Schiller, "The Many Faces of Jewish Sacred Music," 8-19. She is surely referencing, in part, the dialogue between Lawrence Hoffman, Gershon Sillins and Ben Steinberg in *CCAR Journal* 38 (Summer 1991).

¹⁵⁶ "How Practical is the Practice of the Practicum?" *ACC Koleinu* 9 (March 2001), 2.

opportunity to “cross each other’s tracks” academically through individual and group studies with one of the world’s leading figures in Jewish music. And another way of furthering rabbinical music education has been proposed by Michael Leavitt, president of the American Society of Jewish Music (ASJM): forming a choir of rabbis.

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.... 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.¹⁵⁷

Leavitt has revealed that he is in the planning stages of a follow-up to the “Lost Legacy” conference that would focus on congregational volunteer choirs. Although such an event would be welcome, the ASJM would hardly be the first organization to facilitate a convening on this issue. The Zamir Choral Foundation’s annual North American Jewish Choral Festival (NAJCF), now over twenty years old, is testament to the popularity of avocational singing in synagogues. In July 2010, the NAJCF bestowed four composers with its “*Hallel v’Zimrah*” award in recognition for their contributions to Jewish music: Samuel Adler, Ben Steinberg, Charles Davidson...and Jack Gottlieb.

The positive effect of receiving the “*Hallel v’Zimrah*” award on Gottlieb’s legacy cannot be overstated. Hundreds of volunteer choristers learned and performed his pieces,

¹⁵⁷ Interview with Michael Leavitt, New York, 7 April 2010.

purchased his books, and brought it all back to their communities, thereby marketing his music among the Jewish masses in a way that the composer had never experienced before. Rabbi Daniel Freeland, an organizer of the NAJCF and overseer of Transcontinental Music Publications, describes how lack of sufficient marketing has plagued Gottlieb's music,

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 – [synagogue-employed] composers and congregations – are able to get their stuff spread....”¹⁵⁸

Some of Gottlieb's old Brandeis Camp chums became cantors themselves, like Charles Davidson and Raymond Smolover, and thus had their own synagogues as platforms for their works. Gershon Kingsley used Israeli roots, personal charisma, and a flair for technological innovation to establish himself as a highly creative synagogue and theatre musician, much like fellow *sabras* Aminadav Aloni and Bonia Shur, who had the added benefit of being on faculty at HUC-JIR in Cincinnati for many years. Yehudi Wyner is the son and scion of eminent Jewish composer Lazar Weiner; Wyner's fellow native Canadian Ben Steinberg is the son of a cantor and a musical mainstay of Toronto synagogues. Before serving on the faculties of Juilliard, Eastman, and Southern Methodist University, another cantor's son, Samuel Adler, built up Dallas's celebrated Temple Emanu-El Choir and was later succeeded as its director by Simon Sargon.

¹⁵⁸ Interview with Rabbi Daniel Freeland, New York, 14 April 2010.

Stephen Richards had already established himself as a musical theatre composer and arranger before being invested as cantor, and this generation's youngest member, Michael Isaacson, has bridged gaps between classical, camp, synagogue, and stages throughout his career.

Unlike all of these other composers, Jack Gottlieb has lacked a steady platform for presenting his synagogue music. His only professional stints in Jewish institutional life were both short-lived and maybe a decade too late to have a widespread lasting effect on worship music. Members of Gottlieb's own "Silent Generation," who grew up in the same Depression he did, who heard the same songs he did, would accordingly be the most likely to resonate with his music.¹⁵⁹ Freeland explains,

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.¹⁶⁰

Perhaps the simplest way to carry forward the musical legacy of Gottlieb and his contemporaries is to get to know them personally. In October 2008, the Joint Commission on Worship, Music, and Religious Living (JCWMRL), sponsored by HUC-JIR, the American Conference of Cantors, and the Union for Reform Judaism, undertook a project entitled "Music as Midrash." Through recording and publishing interviews and musical examples, the projects aims

¹⁵⁹ Fitting much of Gottlieb's personal testimony, the "Silent Generation" has been characterized as "...grave and fatalistic, conventional, possessing confused moral values, expecting disappointment but desiring faith...." "The Younger Generation," *Time Magazine*, 5 November 1951.

¹⁶⁰ Interview with Rabbi Daniel Freeland, New York, 14 April 2010.

to highlight contemporary composers of synagogue music and point up the relationship between the people and the music they write: their sources, backgrounds, life experiences; the way in which musical settings reflect the proclivities and Jewish personalities of the people who wrote them. The educational purpose of the project is to put a human face on music that people know or to which they are being introduced, to highlight the human processes by which music is created, and to illustrate how musical settings serve as *midrashim*—in the broadest personal, expressive sense—on liturgical texts.¹⁶¹

As of this writing, JCWMRL members working on the “Music as Midrash” project have already recorded interviews with several members of the “Silent Generation” of Jewish composers: Gottlieb, Adler, Davidson, Steinberg, and Wyner. Respecting Jonah’s wish from “The Sensus Census” to “look, but see; hear, but listen,” “Music as Midrash” is but the first step towards binding composers’ sacred stories with their sacred music. The rest of the work lies with ordinary Jews. Art Grand, the JCWMRL chair, teaches that “...each of us can be one who listens to the prayers and stories of others. By being one who listens, we can help others to experience the One who listens.”¹⁶² This is Jack Gottlieb’s wish too:

I hope my legacy will have some lasting value, since [contemporary] synagogue [music] is like a roller coaster: we have our ups and downs. And right now, as far as I’m concerned, we’re in the down curve, and someday...people will

¹⁶¹ Richard Sarason, “WMRL Minutes from Composer Video Work Group,” October 2008.

¹⁶² Art Grand, “Teaching Adults About God,” *Torah at the Center* 14 (Fall 2010), 5.

have the judgment to balance between participation and listening – active listening!¹⁶³

Through our active listening, whether in conversation or in worship, each of us can help carry forward Gottlieb's musical legacy in today's Reform synagogues. The thoughtful, communicative clergy team that seeks to create a complete public prayer experience will find natural moments for Gottlieb's songs: moments of majesty, of meditation, of reflection on words of Torah, of considering sacred texts in new and challenging ways. Adapting Gottlieb's sacred music for contemporary liturgical language and instrumentation is not only in keeping with the composer's own practice of revising, but also makes them that much more approachable for 21st century ears. And to the Jew in the congregation who has never before heard such music in worship, Gottlieb's settings represent completely new ways of engaging with God, faith, and tradition. Thus they help make that person's praying experience profound, fresh and vital... "*kekedem*."

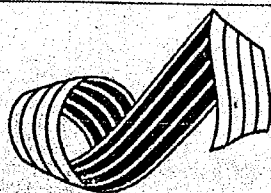
In Hebrew, "*kekedem*" can mean "like before," or "as it was in the past," or even "the good old days:" the days when Tin Pan Alley tunes dominated the radio charts; the days when campfire songs were limited to the campfire; the days when art music was the norm in Reform synagogue worship. "*Kekedem*" could mean all those things, but in a very literal translation, it also means "as at first." As at first: recreating the world each week. As at first: realizing the meaning of the struggle. As at first: partnering the past with the present. In so doing, may we come to understand Jack Gottlieb's sacred songs as he does: living, breathing, conceived in love, "*shirei yedidot*."

¹⁶³ Interview with Jack Gottlieb, New York, 5 April 2010.

Appendix A

Musical Examples

Example #1



SER CO.

choral music

THEOPHILOUS
MUSIC

L'chah Dodi

("To You, beloved...")

S.A.T.B., Cantor, Organ and Percussion

from Love Songs for Sabbath (SHIREI AHAVAH L'SHABAT)

A Service with Poetry and Dance celebrating the Holiness of Time

Rabbi Solomon Halevy
Alkabetz (c. 1540)

Jack Gottlieb

Andante serena (♩ = 116)

5

Cantor *mp*

L' - chah do - di lik - rat ka - lah p' - nei sha - ba' n' -

Strg., Celeste

Or-
gan

Perc.

3
4

10

Cir.

ka - b' - lah.

Soprano

con dolcezza *p*

L' - chah do - di lik - rat ka -

Tenor

con dolcezza *p*

L' - chah do - di lik - rat ka - lah p' -

Perc.

Finger
Cymbals

p

NOTE: With dancer, if possible. For performance of the complete work, rental materials include SCORE, PERCUSSION PART, READER'S PART and CONGREGATIONAL PRAYER BOOK.

15 20

Ctr.

S.

T.

lah p' - nei sha - bat n' - ka - b' - lah.

nei sha - bat n' - ka - b' - lah.

Perc.

25

Ctr.

mf

Sha-mor v'za - chor b' - di-bur e - chad hish-mi-a - nu eil ham - yu-chad

Perc.

30

Ctr.

A - do - nai e - chad u-sh' - mo e - chad l' - sheim ul - tif - e - ret v' -

35 poco rit. a tempo 40

Ctr. lit - hi - lah.

S. L' - chah do - di lik - rat ka -

A. L' - chah do - di lik - rat ka -

T. L' - chah do - di lik - rat ka - lah p' -

B. L' - chah do - di lik - rat ka - lah p' -

poco rit. a tempo

Perc. Triangle

add Harp

45

S. lah p' - nei sha - bat n' - ka - b' - lah.

A. lah p' - nei sha - bat n' - ka - b' - lah.

T. nei sha - bat n' - ka - b' - lah.

B. nei sha - bat n' - ka - b' - lah.

Gt., Solo flute

Perc.

* Each refrain should be sung with little lip motion, delicately and with sensitivity.

meno mosso

(Fervently)

mf

50

ctr. Mik - dash me - lech ir m' - lu - chah, ku - mi tz-i.

mf Sw.

mf

poco rit. a tempo

ctr. mi-toch ha - ha - fel-chah, rav lach she - vet b' -

Sw. p

p

55 rall.

ctr. ei - mek, ha-ba-cha, v' - hu ya-cha - mol a - la - yich chem - lah.

S. p

A. p

T. p

B. p

rall.

colla voce

Finger Cymbs. 4 p

Perc. (Rab together gently)

Tempo I 60

Ctr.

S. chah do - di lik - rat ka - lah p' - nei sha -

A. chah do - di lik - rat ka - lah p' - nei sha -

T. L' - chah do - di lik - rat ka - lah p' -

B. L' - chah do - di lik - rat ka - lah p' -

Perc.

65 rit.

S. bat n' - ka - b' - lah. rit.

A. bat n' - ka - b' - lah. rit.

T. nei sha - bat n' - ka - b' - lah. rit.

B. nei sha - bat n' - ka - b' - lah. rit.

Perc.

più mosso **70**

mp *f*

Ctr. Hit-o-r'-ri, hit-o-r'-ri ki va o - reich ku-mi o - ri

S.

A.

T.

B.

più mosso

Perc.

75 *mp* *rall.* **80**

Ctr. u - ri, u - ri shir da - bel - ri, k' - vod A-do-nai a - la - yich nig - lah.

S.

A.

T.

B.

p

rall.

Perc.

Triangle *p*

Tempo I

85

Ctr.
 S. *p*
 A. *p*
 T.
 B.
 chah do - di lik - rat ka - lah p' - nei sha -
 chah do - di lik - rat ka - lah p' - nei sha -
 Tempo I
 pp
 Perc. *pp*

90

heavy,
marked

S.
 A.
 T.
 B.
 bat n' - ka - b' - lah.
 bat n' - ka - b' - lah.
 bat n' - ka - b' - lah.
 bat n' - ka - b' - lah.
 V' - ha-
 V' - ha-
 V' - ha-
 V' - ha-
 V' - ha-
 Perc.

allargando

yu lim - shi - sah sho - sa - - yich, v' -

yu lim - shi - sah sho - sa - - yich, v' -

yu lim - shi - sah sho - sa - - yich, v' -

yu lim - shi - sah sho - sa - - yich, v' -

allargando

Full
Gt.

Harmonica

For.

95 a tempo

ra - - cha - ku kol m'-val - a - yich.

ra - - cha - ku kol m'-val - a - yich.

ra - - cha - ku kol m'-val - a - yich. Ya -

ra - - cha - ku kol m'-val - a - yich.

a tempo

Sw.

Ch.

For.

100

poco più mosso (fugato)

S.

A.

T.

B.

poco più mosso (fugato)

105

S.

A.

T.

B.

110

S. e-lo-ha - - yich, kim-sos cha-tan al ka-lah,

A. yich e-lo-ha - yich, kim-sos cha-tan al ka-lah,

T. ha - - yich, kim-sos cha-tan al ka-lah,

B. ha - - yich, kim-sos cha-tan al ka-lah,

Perc. Finger Cymb. *ff*

115

poco meno mosso

Ctr. *senza misura* *mf* cha-tan al ka-la,

S. *p molto legato* al ka-lah, *al* ka-lah, *cha-tan (n)*

A. *p molto legato* al ka-lah, *al* ka-lah, *cha-tan (n)*

T. *sub. p molto legato* cha-tan cha-tan *cha-tan (n)*

B. *sub. p molto legato* cha-tan cha-tan *cha-tan (n)*

poco meno mosso

Flute *p* *senza misura* *add tremolo*

Triangle *p*

Perc. *p*

120

rit. *p* **Tempo I**

Ctr. al ka - lah.

S. ka - lah. L' - chah do - di lik - rat ka - lah, p' - nei sha -

A. ka - lah. L' - chah do - di lik - rat ka - lah, p' - nei sha -

T. ka - lah. L' - chah do - di lik - rat ka - lah, p' -

B. ka - lah. L' - chah do - di lik - rat ka - lah, p' -

rit. *p* **Tempo I**

Harp (colla voce) Ch. *p*

Perc. *p*

125 **130** *rit.*

S. bat n' - ka - b' - lah.

A. bat n' - ka - b' - lah.

T. nei sha - bat n' - ka - b' - lah.

B. nei sha - bat n' - ka - b' - lah.

rit. *dim.* *pp*

Perc. *pp*

meno mosso 135 *p*

Ctr. Bo - i v' - sha - lom, bo - i v' - sha - lom a - - -

S. Bo - i v' - sha - lom, bo - i v' - sha - lom a - - -

A. Bo - i v' - sha - lom, bo - i v' - sha - lom a - - -

T. Bo - i v' - sha - lom, bo - i v' - sha - lom a - - -

B. Bo - i v' - sha - lom, bo - i v' - sha - lom a - - -

meno mosso

pp

140 *(move forward)*

Ctr. a - te - ret ba - lah, gam b' - sim - chah uv - tza - ha -

S. te - ret ba - lah, bo - - - 1

A. te - ret ba - lah, bo - - - 1

T. i, bo - - - i, bo - - - 1

B. i, bo - - - i, bo - - - 1

(rehearsal only) *p* *(move forward)*

pesante e più mosso 145 poco rit. meno mosso an-

Ctr. lah. Bo - i cha -

S. Toch e - mu - nel am s' - gu - lah.

A. Toch e - mu - nel am s' - gu - lah.

T. Toch e - mu - nel am s' - gu - lah.

B. Toch e - mu - nel am s' - gu - lah.

pesante e più mosso poco rit. meno mosso an-

cora 150 Tempo I

Ctr. lah, bo - i cha - lah. Solo *p*

S. L' - chah do - di lik -

A. L' - chah do -

T. L' - chah do - Solo (optional) *p*

B. L' -

cora Tempo I

Pero. Finger Cymbals *p*

155

S. rat ka - lah, p' - nei sha - bat n' - ka - b' -

A.

T. di lik - rat ka - lah, p' - nei sha - bat n' -

B. chah do - di lik - rat ka - lah, p' - nei sha -

Perc.

160

S. lah.

A.

T. ka - b' - lah.

B. bat n' - ka - b' - lah.

Perc.

Cantillation Chorale

S. A. T. B., a cappella

READER: "Prayer"

Jack Gottlieb

(Chorus hums
under reading)

Instead, use
Gen 28:10-11
(MT p. 143)

(Chorus fade out)

In the bright bay of Your morning, O God,
I kneel to You with the trees,
As they, I stretch out my arms in ecstasy,
To pour out my voice before You,
To open myself to You with the bridal buds,
And to sob to You with all the well-springs of the earth.
You, Who dwell in the willow's gentle cataract,
You, Who threaten in the rapture of fire,
You, Who are one with every urge: rain and weeping and waterfalls...
You, Whose fragrance breathes in the womanly blooming of flowers,
Who sound from the deep brooks of song!
O voluptuous joy of kneeling before You,
Of surrender to You, most unearthly One!
Already the fugue of day is hushed,
And Your narcissus breath blows over me in the soft night-wind.
And again in the dark inlet of Your evening
I kneel before the abyss of Your stillness
To create You anew out of my love.

(attacca Half Kaddish)

(♩ = 60)

pp Humming

Humming humm simile

pp Humming

Humming humm simile

pp Humming

Humming humm simile

pp Humming

Humming humm simile

(♩ = 60)

pp (rehearsal only)

Chorus repeat once,
fade out when reader recites
"Already the fugue..."

5

p poco rall.

p poco rall.

p poco rall.

NOTE: For performance of the complete LOVE SONGS FOR SABBATH, rental materials include SCORE, PERCUSSION PART, READER'S PART and CONGREGATIONAL PRAYER BOOKLETS.

Cantillation Chorale

from *Love Songs for Sabbath*

Based on E. European
Torah cantillation

Jack Gottlieb,
ed. Joshua Breitzer

$\text{♩} = 60$
pp

SOPRANO
Ooh _____

ALTO
Ooh _____

TENOR
Ooh _____

BASS
Ooh _____

5 *poco rall.*

S. *p*

A. *p*

T. *p*

B. *p*

2

THREE CANDLE BLESSINGS

for Mary Gallatin

Candle Blessing No. 1

Slow and dreamy (♩ = 96)
(Under Reader)

Jack Gottlieb

Organ

p

(ped. where needed)

5

(Solo starts as candles are lit)

p childlike

Ba - ruch a - tah A - do - nai e - lo -

10

- hey - nu me - lech ha - o lam a - sher ki - d' - sha - nu b' -

(no ped.)

TCL-668

* optional repetitions and/or improvisations, if needed, to accommodate the Reader, at this point.

Cover drawing by Harriet Gross

Copyright © 1974 by Jack Gottlieb
All Rights Reserved Including the Right of Public Performance for Profit
International Copyright Secured Printed in U.S.A.

15

- mit's-vo - tav, v' - tsi - va - nu - l' - had-lik - ner shel

poco rit.

(ped. ad lib.)

Reader:

May the Lord bless us

sha - - - bar.

a tempo (or even faster)

rall.

optional cut

20

with Sabbath
joy:May the Lord bless us
with Sabbath holiness:May the Lord bless us
with Sabbath peace:

S
A
T
B

A - men. A - men. A - - - men.

A - men. A - men. A - - - men.

A - men. A - men. A - - - men.

quasi senza misura

dim.

Candle Blessing No. 1

from *Three Candle Blessings*

Shabbat evening liturgy

Jack Gottlieb,
ed. Joshua Breitzer

Slow and dreamy ♩ = 96

D/F# Em/G Em⁷ F#⁷ Bm E⁷ G/A

Voice

Piano

Slow and dreamy ♩ = 96
(underlay)

p

repeat and improv as needed

7 A⁷(b⁹) D F#m G

p childlike

Voice

Ba - ruch a - tah A-do-nai, E - lo - hei-nu me-lech ha-o-

Pno.

2

11 Em A G^{ma7} G⁶ D/F[♯] G/A

Voice lam, a - sher ki-d' sha-nu b' - mitz - vo - tav, v' tzi - va - nu l' -

Pno.

15 D/F[♯] B⁷ Em⁷/G

Voice had - lik ner... shel

Pno. poco rit.

17 Em⁹ G/A D D^{ma7} D^{ma9}

Voice Shab - bat.

Pno.

A.W. Binder, Kabbalah Shabbath, 1940

2

1. KINDLING OF THE SABBATH LIGHTS

A.W. BINDER

RABBI: Come let us welcome the Sabbath. May its radiance illumine
our hearts as we kindle
these tapers.

Light is the symbol of the
divine.

Molto adagio (♩ = 60)

ORGAN *pp*

The Lord is my light and my sal-
vation.

Light is the symbol of the
divine in man.

The spirit of man is the light
of the Lord.

Light is the symbol of the divine law.

For the commandment is a
lamp and the law is a light.

Light is the symbol of Israel's
mission.

I, the Lord have set thee for a coven-
ant of the people, for a light unto
the nations.

Therefore, in the spirit of our ancient tradition that hallows
and unites Israel in all lands and all ages, do we now kindle
the Sabbath lights.

ALTO SOLO

Bo - ruch a-toh a-do-noy e-lo - he - nume-lech ho - o - -

lom a - sher ki-d'-sho-nu b'-mitz - vo - sov v' - tsi -

vo - no l' - had - lik ner l'-had - lik ner shel sha - bos.

le - had - lik ner shel sha - bos.

mf le - had - lik ner le-had - lik ner shel sha - bos.

p le - had - lik ner shel sha - bos.

p l'had - lik ner shel sha - bos.

4
 RABBI: Blessed art Thou, O Lord our God, King of the universe, who hast sanctified us by Thy laws
 and command us to kindle the Sabbath light.



Vocal and piano accompaniment for the first part of the prayer. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the word "A - men" in a *p* (piano) dynamic. The piano accompaniment features a triplet of eighth notes in the right hand and a simple bass line in the left hand. The lyrics "May the Lord bless us with Sabbath joy" and "May the Lord bless us with Sabbath holiness." are written below the piano part.

Vocal and piano accompaniment for the second part of the prayer. The vocal parts enter with "A - men" in a *mf* (mezzo-forte) dynamic. The piano accompaniment features a triplet of eighth notes in the right hand and a simple bass line in the left hand. The lyrics "A - men May the Lord bless us with Sabbath peace." are written below the piano part.

Candle Blessing (for Shabbat)

228

Music: Abraham W. Binder
Text: Liturgy

Freely, serenely (♩ = 50)

Example #4a

capo 2: Am Bm

C D F G

Ba - ruch A - tah, A - do - nai E - lo - hei - nu, Me - lech ha - o -

C (A7) Dm (A7) G A

lam a - sher ki - d' - sha - nu b' - mitz - vo - tav v' - tzi -

C D Am Bm Dm Em

va - nu I' - had - lik (I' - had - lik) neir, I' - had - lik (I' - had - lik)

Am Bm Dm Em Am Bm

neir shel Sha - bat. neir shel Sha - bat.)

ברוך אתה, יי אלהינו מלך העולם.
אשר קדשנו במצותיו וצונו להדליק נר של שבת.

We praise You, Eternal God, Ruler of the universe, who
hallows us with mitzvot and commands us to kindle the
lights of Shabbat.

In memory of Cantor George Weinflash
M'nucha v'simcha ("Repose and Joy")
 for Solo Voice, Two-Part Choir and Keyboard

Zemer by Moshe (1545)

Jack Gottlieb

Andante espr. (♩ = 72)

16

Shom' - rav v'-zoch - rav hei - ma m' - i - dim,

20

Ki l' - shi-sha kol b' - ru - im v' - o - m' - dim.

24

Solo* *f*

M' - nu - cha v' - sim - - cha, or - la - Y' - hu -

Choir & Congregation

f

M' - nu - cha v' - sim - - cha, or - la - Y' - hu - dim,

f

*Bars 25-31 are optional if the soloist is needed to assist Congregation the first time around in this canon.

28

dim, _____ Yom sha - ba - ton, yom ma - cha-ma - dim. _____

Yom sha - ba - ton, yom ma - cha-ma - dim. _____

32 *Solo mf*

Sh'- mei _____ sha - ma - - yim, e - retz v' - ya - - - mim,

36

Kol - ts' - va ma - rom _____ g' - vo - him v' - ra - - mim,

40 *f*
Ta-nin v'-a - - - dam v'-cha-yat r' - ei - mim. *mf*

44
Ki - b'-yah - - - A - do-nai - - - tzur o - la - mim *mf*

48 (Solo) *a tempo f*
Hu a - sher di - ber - - - l' - am s' - gu - la -
Choir only *mf*
unis. *a tempo*
Hu a - sher di - ber - - - l' - am s' - gu - la - to

The musical score is written for a vocal soloist and a piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems, each with a vocal line and a piano line. The first system (measures 40-43) features a vocal melody starting with a forte (f) dynamic, followed by a piano melody. The second system (measures 44-47) continues the vocal melody with a mezzo-forte (mf) dynamic, and the piano accompaniment features a more active, rhythmic pattern. The third system (measures 48-51) includes a 'Solo' section for the voice and a 'Choir only' section for the piano. The tempo is marked 'a tempo' and the dynamics range from forte (f) to mezzo-forte (mf). The lyrics are in Hebrew, with some words in italics.

98

52

to: Sha - mor l' - ka - d' - sho mi - bo v' - ad tsei - to.

Sha - mor l' - ka - d' - sho mi - bo v' - ad tsei - to.

The musical score for measures 52-55 is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal part consists of two staves. The first staff begins with a whole note 'to:' followed by a melodic line. The second staff continues the melody. The piano accompaniment is written for the right and left hands, featuring chords and moving lines. A fermata is placed over the final note of the piano part in measure 55.

56

Sha - bat ko - desh, yom chem - da - to,

Sha - bat ko - desh, yom chem - da - to,

The musical score for measures 56-59 continues the vocal and piano parts. The vocal melody is consistent with the previous section. The piano accompaniment provides harmonic support with chords and moving lines. A fermata is placed over the final note of the piano part in measure 59.

60

Ki vo sha - vat mi - kol m' - lach - to.

Ki vo sha - vat mi - kol m' - lach - to.

The musical score for measures 60-63 continues the vocal and piano parts. The vocal melody is consistent with the previous section. The piano accompaniment provides harmonic support with chords and moving lines. A fermata is placed over the final note of the piano part in measure 63.

64

Solo
(obbligato) *f*

M'-nu-cha v' - sim - - cha, or la - Y' - hu -

Choir & Congregation
unis. *f*

M'-nu-cha v' - sim - - cha, or la - Y' - hu - dim,

68

dim. Yom sha - ba - ton, yom ma - cha - ma - dim.

Yom sha - ba - ton, yom ma - cha - ma - dim.

72

Solo *mf*

B' - mitz - vat sha - bat Eyl ya - cha - li - tzach,

100

76

76

Kum k'-ra ei - lav ya - chush l' - a - m' - tzach,

77 78 79

This system contains measures 76 through 79. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in bass clef. The vocal line includes the lyrics "Kum k'-ra ei - lav ya - chush l' - a - m' - tzach,". The piano accompaniment consists of eighth and sixteenth note patterns.

80

80

f "Nish-mat kol chai" v'-gam "Na - a - ri - tzach,"

81 82 83

This system contains measures 80 through 83. It features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics "Nish-mat kol chai" and "v'-gam Na - a - ri - tzach,". A forte (*f*) dynamic marking is present at the beginning of measure 80. The piano accompaniment continues with eighth and sixteenth note patterns.

84

84

rit. E - chol b' - sim - cha ki k'-var ra - tzach.

85 86 87

This system contains measures 84 through 87. It features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics "E - chol b' - sim - cha ki k'-var ra - tzach." and a *rit.* (ritardando) marking. The piano accompaniment includes a *rit.* marking in measure 87, where the tempo slows down.

88

(Solo)

Choir: women
(with solo) *mf*

101

B' - nish - neh — le — — chem, v' - ki - dush ra -

Choir: men
unis. *mf*

B' - mish - neh — le — — chem, v' - ki - dush ra - ba, —

a tempo

mf

92

ba, — B' - rov — ma - t' - a — mim v' - ru - ach n' - di - va, —

B' - rov — ma - t' - a — mim v' - ru - ach n' - di - va, —

96

Yiz - ku l' - rav tuv mi - t' - a - n' - mim — ba, —

Yiz - ku l' - rav tuv mi - t' - a - n' - mim — ba, —

102

100

B'-vi-at go - eyl l'-cha-yei ha-o - lam ha - ba.

B'-vi-at go - eyl l'-cha-yei ha-o - lum ha - ba.

105

Solo *f*

Choir & Congregation

unls. *mf*

M'-nu-cha v' - sim - - cha,

or — la - Y' hu -

M'-nu-cha v' - sim - - cha,

or — la - Y' hu - dim,

mf

109

dim.

Yom — sha - ba - ton, yom ma - cha - ma - dim.

Yom — sha - ba - ton, yom ma - cha - ma - dim.

113 (Solo) *poco accel.* *rall.* optional cut (Bars 117-123) §

cresc. *ff*

117 Solo *mf* *mp*

M'-nu-cha v' - sim - cha *Or - la Y' - hu - dim.*

mf (alternating open & closed sounds) *mp*

Ah, hmm. Ah, hmm.

Ah, hmm. Ah, hmm.

mf *dim.* *mp*

122 § *mp*

A - men.

p *men.*

A Sha-bbat

p A - men.

§ *p*

In memory of Cantor George Weinflash
M'nucha v'simcha ("Repose and Joy")
 for Solo Voice, Two-Part Choir and Keyboard

Zemer by Moshe (1545)

Jack Gottlieb

ed. J. Breitner, 2010

Andante espr. (♩ = 72)

6 *Solo p*

M'-nu-cha v' - sim - cha Or - la - Y' - hu - dim,

12

Yom - sha - ba - ton, yom ma - cha-ma - dim.

16

Shom' - rav v'-zoch - rav hei - ma m' - i - dim,

20

Ki l' - shi-sha kol b' - ru - im v' - o - m' - dim.

24

Solo* *f*

M' - nu - cha v' - sim - - cha, or - la - Y' - hu -

Choir & Congregation

f

M' - nu - cha v' - sim - - cha, or - la - Y' - hu - dim,

Perc enters

f

The musical score is written for a vocal soloist, a choir/congregation, and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 16-19) features a vocal soloist line with lyrics 'Shom' - rav v'-zoch - rav hei - ma m' - i - dim,' and a piano accompaniment. The second system (measures 20-23) continues the vocal soloist line with lyrics 'Ki l' - shi-sha kol b' - ru - im v' - o - m' - dim.' and the piano accompaniment. The third system (measures 24-31) introduces a 'Solo*' section for the vocal soloist, marked with a forte (*f*) dynamic, with lyrics 'M' - nu - cha v' - sim - - cha, or - la - Y' - hu -'. Below this, the 'Choir & Congregation' part is shown, also marked with a forte (*f*) dynamic, with lyrics 'M' - nu - cha v' - sim - - cha, or - la - Y' - hu - dim,'. The piano accompaniment continues throughout. A 'Perc enters' (Percussion enters) section is indicated at the beginning of the third system, marked with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

*Bars 25-31 are optional if the soloist is needed to assist Congregation the first time around in this canon.

Theo2004

106

28

dim, Yom sha-ba - ton, yom ma - cha-ma - dim.

Yom sha-ba - ton, yom ma - cha-ma - dim.

32

Solo mf

Sh'-mei sha - ma - yim, e - retz v'-ya - mim,

36

Kol ts'-va ma - rom g'-vo-him v'-ra - mim,

40 *f*

Ta-nin v'-a - - - dam v'-cha-yat r' - ei - mim. —

44 *mf*

Ki b'-yah — A - do-nai — izur o - la - mim. —

48 (Solo) *a tempo* *f*

Hu a - sher di - ber — l' - am s' - gu - la -

Choir only *unis. mf*

Hu a - sher di - ber — l' - am s' - gu - la - to.

a tempo *mf*

108

52

to: Sha - mor l' - ka - d' - sho mi - bo v' - ad tsei - to,

56

Sha - bat ko - desh, yom chem - da - to,

60

Ki vo sha - vat mi - kol m' - lach - to. **cut to bar 105**

100

B'-vi-at go - eyl l'-cha-yei ha-o - lam ha - ba.

B'-vi-at go - eyl l'-cha-yei ha-o - lam ha - ba.

105

Solo f

Choir & Congregation

unls. mf

M'-nu-cha' v' - sim - - cha, or - la - Y'- hu -

M'-nu-cha v' - sim - - cha, or - la - Y'- hu - dim,

109

dim.

Yom - sha - ba - ton, yom ma - cha - ma - dim.

Yom - sha - ba - ton, yom ma - cha - ma - dim.

113 (Solo) *poco accel.* *rall.* optional cut (Bars 117-123) %

cresc. *ff*

117 Solo *mf* *mp*

M'-nu-cha v' - sim - cha Or. la Y'-hu - dim.

mf (alternating open & closed sounds) *mp*

Ah, hmm. Ah, hmm.

Ah, hmm. Ah, hmm.

mf *dim.* *mp*

122 % *mp*

A - men. Sha-bbat *p*

A - men. Sha-bbat *p*

A - men. Sha-bbat *p*

%

26

MT p. 487

10. "i thank You God for most this amazing"

E. E. Cummings (XAIFE, 1950)

from *yes is a pleasant country*

Jack Gottlieb

First system of the musical score. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*ff*) dynamic and is marked "a la fanfares". The key signature is one sharp (F#) and the time signature is common time (C).

Second system of the musical score, starting at measure 4. The tempo is marked "Moderato". The vocal line includes the lyrics "I thank You". The piano accompaniment features a forte (*f*) dynamic in the beginning and a mezzo-forte (*mf*) dynamic later. The instruction "with controlled ecstasy *mp* rall." is written above the vocal line.

Third system of the musical score, starting at measure 8. The tempo is marked "a tempo". The vocal line includes the lyrics "God for most this a-maz-ing day: for the". The piano accompaniment features a pianissimo (*pp*) dynamic in the beginning and a mezzo-forte (*mp*) dynamic later.

Fourth system of the musical score, starting at measure 12. The vocal line includes the lyrics "leap-ing green-ly spir-it of trees and a". The piano accompaniment features a triplet of eighth notes in the right hand.

Poem used by permission of the
Liveright Publishing Corporation

© Copyright 1998 by Jack Gottlieb
Theophilous Music, Inc., Publisher

(16)

blue true dream of sky, and for

(20)

eve - ry-thing which is nat-ur-al which is in - fin-ite which is yes

rall.

(24)

a tempo *poco accel.* *molto rall.* (i who have died a tempo

p *cresc.* *ff*

(27)

am a - live a - gain to-day, and this is the sun's birth - day;

mf

(31) *fff*
this is the birth - day of life and of love and

p *cresc.* *fff*

8va

(35) wings; and of the gay great hap-pen-ing il - lim-it-ab-ly earth.)

8va 1 loco

(39) how should

p *mf*

(43) *meno mosso*
last - ing touch - ing hear - ing see - ing breath-ing a - ny - lift - ed from the no of

mp *p*

114

(47) *ff*

all no-thing hu-man mere-ly be-ing doubt un-im-ag-in-a-ble You?

cresc.

12/8

(50) *più meno mosso*

(now the ears of my ears a - wake and now the

più meno mosso

ff

12/8

(52)

eyes of my eyes are o - pened

f *mf*

12/8

(55)

mp *p* *ppp*

8va

12/8

in memory of Morris Barash and Jack Baras

7. Shalom Rav

The Challenge

English text by Chaim Stern
 from the Hebrew by Uri Zvi Greenberg
 (freely adapted by J.G.)

Jack Gottlieb
 (Tehilot Shema)

Gently (♩ = 120) *with Hasidic fervor*

p *p* *p*

Sha - lom rav, sha -

God, You taunt me, You

mp *mp* *mp*

lom rav al Yi - s' - ra - eil a - m' - cha ta - sim l' - o -

tease me, Say - ing: "Flee, if you can, Go on, flee if you can." But I

mp

Gates of Forgiveness, p. 23

Copyright © 1991, 2004 by Jack Gottlieb
 Theophilous Music, Inc., Publisher
 All Rights Reserved

9
lam, *Ki A - tah hu me -*
 can't es - cape. When I turn a - way, with my

13
mf
lech A - don, A - don l' - chol ha - sha - lom. V' -
mf
 back to You, Feel - ing frus - tra - ted, an - gry and heart - sick, There's a

17
mp
 tov b' - ei - ne - cha l' - va - reich et am - cha Yis - ra - eil
 vow on my lips, Though it stings like a smol - der - ing coal.

216 *p* *rall.* *p*

b' - chol eit uv-chol sha - ah bi-sh'lo - me - cha. Ba -

I want to for-sake You, I hurt like a child once a-gain. But

225 *a tempo* *mp*

rach A - tah A - do - nai E - lo -

God, you haunt me, I can-not leave. So I

234 *mp*

hei - nu ha-m' - va - rach et a - mo Yis-ra-

knock on Your door, And I lis - ten for Your "Come on in!" I am

33 *mf*
eil ba - sha - lom. Yis - ra -
troub - led by my long - ing for You. It's as
p *poco cresc.*

36 *rall.* *a tempo* *p*
eil ba - sha - lom. sha -
if you had sent me a love let - ter say - ing:
mf *mp*

39
lom.
"Wish you were here."
p *pp*

for Cantors Jacob Ben-Zion and Fredda R. Mendelson

Hashkiveinu

Shadows Fall

Jack Gottlieb

(Hebrew adapted for
Mikdash Tiferet by Zvi Rosen)English words by Chaim Stern
freely adapted and expanded by J. G.Lightly $\text{♩} = 60$

Hash - ki - vel - nu A - do - nai E - lo - hai - nu l' - sha -
Sha - dows fall, but the end of day is filled with light With gold - en

lom, Y' - ha - a - ml - del - nu mal - ket - nu l' - cha -
bright - ness; The in - fin - ite hea - vens all glow, And cre -

Gates of Prayer, p. 168

Copyright © 1991, 2004 by Jack Gottlieb
Theophilous Music, Inc., Publisher
All Rights Reserved

7 *sub p*
yim. _____ Uf - ros a - lei - nu su -

sub p
a - tion sings its _____ hymn of glo - ry. With hope we pray _____ for

sub p

109 *mf*
kat sh' - lo - me - cha. V' - tak - nei - nu b' - ei - tzah to -

mf
light from with - in. _____ E - ter - - - nal God, re -

129 *poco rit.*
vah mil - fa - ne - cha. V' - ho - shi -

veal Your - self and hide no more. _____ And let Your

meno mosso

14 *mf* *3* *3* *3* *3*
 ei - nu l' - ma - an sh' - me - cha. V' - ha - gein ba - a - dei - nu, v' - ha -
 face shine up - on us, On all those who seek You. Pro -

mf *3* *3* *3* *3*

16 *p* *f*
 seir mei - a - lei - nu O - yeiv de - ver, v' - che - rev,
 tect us from hat - red and plague; Keep us from war - fare,

p *f* *p* *f*

20 *p* *(p)* *v' - ha - chelk* *mi -*
 V' - ra - av, v' - ya - gon. V' - ha - seir, sa -
 and fa - mine, and an - guish. And re - strain our

p *(p)* *p* *(p)*

23 *me* *poco accel.* *senza misura* *va* *le* *sig*
nu a - von - *u-mel - a - cha - rei -* *nu.*
tan mil - fa - nei - nu *u-mel - a - cha - rei -* *nu.*
in - clin - a - tion to e - vil *from be - fore us and from be - hind us.*

25 *a tempo* *pp*
U - v' - tzeil k' - na - fe - cha tas - ti - rei -
pp
O God, our Guard - ian, and ev - er - last - ing

28 *nu,* *Ki Eil sho-m' - rei - nu u - mat - si - lei - nu A - tah.*
Help - er, Give us re - fuge in the sha - dow of your wings.

3 *ki* *Eil* *me-lech* *cha-nun* *v'-ra-chum* *A - tah.* *Ush -*

And lift our hearts to bring us joy and glad-ness, Then

poco accel. *rall.* *mf*

a tempo

mor tsel - lei - nu *u - vo - el* *nu* *I - cha-yim* *ul-sha -*

peace shall fol - low, O God whose peace - ful shel - ter We seek through

mf

lom *met - a - in* *v' - ad* *o -*

all the days, the days and the nights of our lives, From

mp

40 *lam.* *Uf - ros a - lei - nu su -*
 this time forth and for - ev - er more. Spread o - - - ver us. Your

mf

43 *p*
kat sh' - lo - me - cha. Ba-ruch A - tah A - do -
p
 can - o - py of peace. Let us praise A - do -

46 *mf rit.*
nai, ha-po-reis su -
mf
nai, Whose shel-ter of
mp

meno mosso

49 *meno mosso*

kat sha-lom a - lei - nu v' - al kol a - mo Yis-ra-eil

peace is spread o - ver us, ov - er all the peo - ple Is - ra - el,

mf

51

v' - al Y' -

And ov - er Je -

p

54

ru - - - - sha - la - yim.

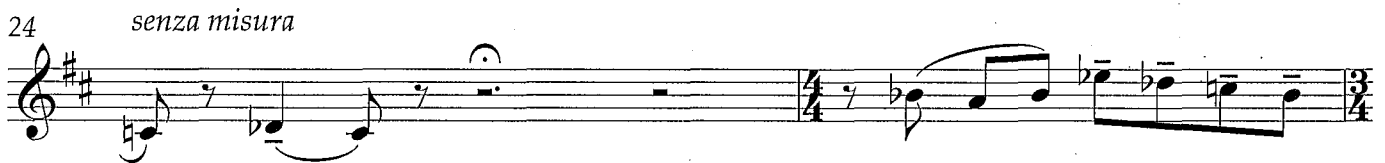
ru - - - - sa - lem.

pp

Hashkiveinu

Bass Clarinet in B \flat

Shabbat evening liturgy

Jack Gottlieb,
ed. Joshua Breitzer (10/2010)

2

Bass Clarinet in B \flat

30

*poco accel.**rall.*

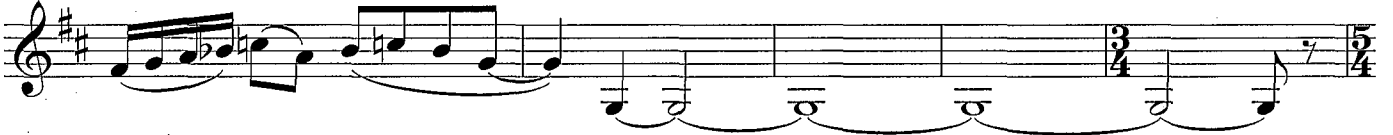
34

A tempo

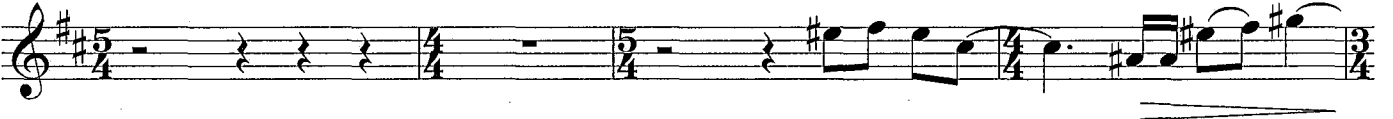
39



43



48

rit. **Meno mosso**

52



for Cantor Helene Reps

It is Evening

Hashkiveinu

Chaim Stern

Jack Gottlieb

Not too slow ($\text{♩} = 60$)

p

It is eve-ning, and child-ren slow-ly

p smoothly *sim.*

6

dream, child-ren dream a-way the storms of day, they dream.

11

pp

It is eve-ning and stars glow gent-ly in the qui- - - et

pp

Gates of Prayer, p. 228

Copyright © 1991 by Jack Gottlieb
Theophilous Music, Inc., Publisher
All Rights Reserved

16 *mf*
heav-ens. Can we un-der-stand a

21
dream? Find a net to cap-ture the mean-ing of a

non rit.
25 glow-ing star? What bridge spans the vast space we must

29 cross to reach un-der-stand-ing? How small are

32 *non rit.* *p* *a tempo*

we who at - tempt the jour - ney! And yet some -

36

how we learn to find our glo - ry in a brave and end - less

40 *pp*

strug - gle to com - - pre - hend e - ter - nal

44 *poco rit.*

mys - tries, e - ter - nal mys - tries

a tempo
51 *mf*

We are voy - ag - ers in an in - fi - nite sea, our

mf

56 *non rit.*

des - tin - a - tion al - ways be - yond, be - yond the hor -

61

i - zon. But we are

pp

65 *pp rit.*

voy - a - gers, voy - a - gers.

pp *p*

In memory of Robert Strassburg

Yerushalayim (Folk-song)

Version 2

Yiddish poem: Beirach Shafir

Hebrew poem: Avigdor Hameiri

Setting and English verse by Jack Gottlieb

Flowing, with rubato (♩ = 96)

The musical score is written for voice and piano. It begins with a tempo marking 'Flowing, with rubato (♩ = 96)'. The key signature has one sharp (F#) and the time signature is 4/4. The piano part starts with a forte (f) dynamic, which then moves to mezzo-piano (mp). The vocal part enters with a mezzo-piano (mp) dynamic. The lyrics are written in Yiddish and English. The score includes various musical notations such as slurs, ties, and dynamic markings like *f*, *mp*, *pp*, and *mf*. There are also performance instructions like '(a tempo)' and 'espr.'.

mp

(a tempo) Droy - sn blost a
A - mol flegt mich mayn

f *mp*

3 vint, a kal - ter, A shrek - le - khe Kis - lev nakht.
Ta - - te li - bn, Ikh var - zayn eyn - isik kind.

pp

6 *mf*

Baym lem - pl zitst an al - ter, In ke - me - rl far - - se
Yetst hot er mikh far - tri - bn Durkh may - ne groy - se

mf *espr.*

Gates of Prayer, pp. 592, 611

Mishkan Tfilah p. 659

Copyright © 1991, 2004 by Jack Gottlieb
Theophilous Music, Inc., Publisher
All Rights Reserved

9 *p*

maht.
zind. Zayn bord shney-vays, di oy - gn gli - hn, Er
Ikh trog zayn tsorn shoy'n a - sakh yor, Un

12 *f*

veynt a - zoy heys, baym Sha - a - rey Tsi - yen. Fun har - tsn ti - fn
vays ge - vorn zayn - en may - ne hor. Ikh muz van - dern fun

pp *f broadly*

15 *f*

tut er ri - fn Eyn - tsik un a - leyn dos vort: Ye -
eyn land tsum an - dern, Ikh bin bald do, bald dort: Ye -

f

18 *poco rit.*

ru - - sho - la - yim, Ye - ru - - sho - la - yim! Du, mayn hey - likh - er
ru - - sho - la - yim, Ye - ru - - sho - la - yim! Du, mayn hey - likh - er

1. *ort!* 2. *rall. mp* Mei -

1. *vo!* 2.

23 *a tempo*

al pis - gat har ha - tso - fim, Sha - lom lach Ye - ru - sha -
 al pis - gat har ha - tso - fim, Sha - lom lach Ye - ru - sha -

mp pp

26 *mf*

la - yim. Mei - al pis - gat har ha - tso - fim, Esh -
 la - yim. A - le - fei go - lim mi - ke - tsot kol tei - veil, No - se -

mf espr.

29 *p*

ta - cha - veh lach a - pa - yim. Mei a - do - rot cha -
 im ei - la - yich ei - na - yim. Be - a - le - fei ve - ra - chot ha -

p

32 *f*

lam - ti a - la - yich, liz - kot lir - ot be - or pa - na - yich. Ye -
 yi v' - ru - cha, Mik - dash me - lech, ir m' - lu - cha. Ye -

35

ru - sha - la - yim, Ye - ru - sha - la - yim! Ha - i - ri fa - na - yich li - ve -
 ru - sha - lay - yim, Ye - ru - sha - la - yim! A - ni lo a - zuz mi -

f broadly

38 *f*

neich, Ye - ru - sha - la - yim, Ye - ru - sha - la - yim! Mei -
 po. Ye - ru - sha - la - yim, Ye - ru - sha - la - yim! Ya -

41 *poco rit.* 1. 2. *rall.* *mp*

cho - re - vo - ta - yich ev - neich! Mei - From
 vo ha - mo - shi - ach, ya - vo!

a tempo

44

moun - tain top to vall - ey and plain, Let peace des - cend on the
call goes forth, sa - laam and sha - lom, For no more war or af -

mp *pp*

47

na - tion. From Go - lan Heights to Ne - gev ter - rain, May
flic - tion. In school, on bus, at mar - ket and home, Where

mf *espr.*

50

peace soon find con - sum - ma - tion. From min - a - ret, from
ter - ror fades in - to fic - tion. Where streets are safe and

p

53

bells in the tow - er, From West - ern Wall, the call of the ho - ur: Je -
free from all harm, No sound is heard of si - ren a - larm. Je -

pp

56 *f broadly*

ru - sa - lem, Je - ru - sa - lem, The cross-road of A - bra - ham's
 ru - sa - lem, Je - ru - sa - lem, Each man by his fig tree and

59 *f*

fame, Je - ru - sa - lem, Je - ru - sa - lem, Sa -
 vine, Je - ru - sa - lem, Je - ru - sa - lem, May

62 *poco rit.*

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

64 2. thine.

2.

2004

In memory of Robert Strassburg

Yerushalayim (Folk-song)

Version 2

Yiddish poem: Beirach Shafir

Hebrew poem: Avigdor Hameiri

Setting and English verse by Jack Gottlieb

ed. J. Breitner, 2010

Flowing, with rubato (♩ = 96)

SOLO:

mp

f *mp*

(a tempo)

mp

pp

mf *espr.*

Yiddish lyrics: Droy-sn blost a mayn, vint, a kal-ter, A shrek-le-khe Kis-lev nakht, Ia-te li-bn, Ikh var-zayn eyn-tsik kind.

Hebrew lyrics: Droy-sn blost a mayn, vint, a kal-ter, A shrek-le-khe Kis-lev nakht, Ia-te li-bn, Ikh var-zayn eyn-tsik kind.

English lyrics: Droy-sn blost a mayn, vint, a kal-ter, A shrek-le-khe Kis-lev nakht, Ia-te li-bn, Ikh var-zayn eyn-tsik kind.

Gates of Prayer, pp. 592, 611

Nishkan T'filah p. 659

Copyright © 1991, 2004 by Jack Gottlieb
 Theophilous Music, Inc., Publisher
 All Rights Reserved

9 *p*

mahkt. zind. Zayn bord shney-vays, di oy - gn gli - hn, Er
Ikh trog zayn tsorn shoyne a - sakh yor, Un

12 *f*

veynt a - zoy heys, baym Sha - a - rey Tsi - yen. Fun har - tsen ti - fn
vays ge - vorn zayn - en may - ne hor. Ikh muz van - dern fun

pp *f broadly*

15 *f*

tut er ri - fn Eyn - tsik un a - leyn dos vort: Ye -
eyn land tsum an - dern, Ikh bin bald do, bald dort: Ye -

18 *poco rit.*

ru - - sho - la - yim, Ye - ru - - sho - la - yim! Du, mayn hey - likh - er
ru - - sho - la - yim, Ye - ru - - sho - la - yim! Du, mayn hey - likh - er

21. 1. *ort!* *rall.* *mp* *Mei -*

2. *ort!* *vol*

23. *a tempo*

al *pis - gat* *har ha - tso - fim, Sha - lom lach Ye - ru - sha -*
al *pis - gat* *har ha - tso - fim, Sha - lom lach Ye - ru - sha -*

mp *pp*

26. *mf*

la - yim. *Mei - al pis - gat har ha - tso - fim, Esh -*
la - yim. *A - le - fet go - lim mi - ke - tsot kol tei - veil, No - se -*

mf *espr.*

29. *p*

ta - cha - veh lach a - pa - yim. *Mei a - do - rot cha -*
im ei - la - yich ei - na - yim. *Be - a - le - fei ve - ra - chot ha -*

p

32 *f*

lam - ti a - la - yich, liz - kot lir - ot be - or — pa - na - yich. Ye -
 yi — v' - ru - cha, Mik - dash me - lech, ir — m' - lu - cha, Ye -

pp

35

ru - sha - la - yim, Ye - ru - sha - la - yim! Ha - i - ri fa - na - yich li - ve -
 ru - sha - lay - yim, Ye - ru - sha - la - yim! A - ni lo a - zuz — mi -

f broadly

38 *f*

neich. — Ye - ru - sha - la - yim, Ye - ru - sha - la - yim! Mei -
 po. — Ye - ru - sha - la - yim, Ye - ru - sha - la - yim! Ya -

f

41 *poco rit.* 1. 2. *rall.* *mp* T/B:

cho - re - vo - ta - yich ev - neich! Mei - neich!
 vo ha - mo - shi - ach, ya - vol! From

a tempo

44

moun - tain top to vall - ey and plain, Let peace des - cend on the
call goes forth, sa - laam and sha - lom, For no more war or af -

mp *pp*

S/A:

47

na - tion. From Go - lan Heights to Ne - gev ter - rain, May
flic - tion. In school, on bus, at mar - ket and home, Where

mf *espr*

T/B:

50

peace soon find con - sum - ma - tion. From min - a - ret, from
ter - ror fades in - to fic - tion. Where streets are safe and

p

S/A:**ALL:**

53

bells in the tow - er, From West - ern Wall, the call of the ho - ur: Je -
free from all harm, No sound is heard of si - ren a - larm. Je -

pp

T/B:

56

ru - sa - lem, Je - ru - sa - lem, The cross-road of A - bra - ham's
 ru - sa - lem, Je - ru - sa - lem, Each man by his fig tree and

f broadly

59

fame, Je - ru - sa - lem, Je - ru - sa - lem, Sa -
 vine, Je - ru - sa - lem, Je - ru - sa - lem, May

f ALL:

S/A:

62

poco rit.

1. lem lies in - side you, your name. The
 peace, love and friend - ship be

64

2. thine.

2.

Flute

Yerushalayim (Folk-song)

Yiddish: Beirach Shafir;
 Hebrew: Avigdor Hameiri;
 English: Jack Gottlieb

Version 2

Setting by Jack Gottlieb,
 ed. Joshua Breitner (8/2010)

Flowing, with rubato ♩ = 96

19 *poco rit.* *f* *rall.* 23 *A tempo* *mp* *pp*

25 *mf* *espr.*

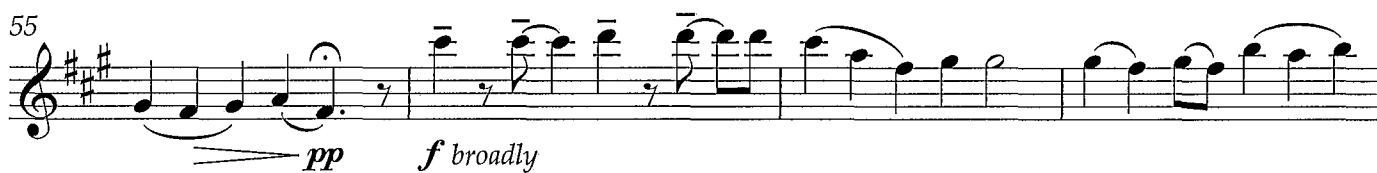
29 *p*

34 *pp* *f* *broadly*

38 *f*

42 *rall.* *mp* *pp*

V.S.

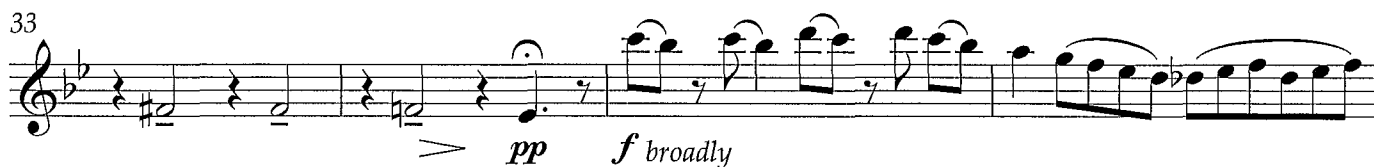


Yerushalayim (Folk-song)

Version 2

Yiddish: Beirach Shafir;
Hebrew: Avigdor Hameiri;
English: Jack Gottlieb

Setting by Jack Gottlieb,
ed. Joshua Breitzer (8/2010)

Flowing, with rubato $\text{♩} = 96$ *poco rit.**rall.*23 *A tempo*

V.S.

2

Clarinet in B \flat 

for Charles Kuskin and Jeri Laber

Roll Call

Jack Gottlieb

Slow (♩ = 68) Fast (♩ = 138)

There's nev-er a de-pres-sion, There's nev-er a re-ces-sion When you make in-vest - ments in

Proph - ets. But not on Wall Street! Roll call! Je - re - mi - ah, O - ba - di - ah,

Mal - a - chi: Rev - o - lu - tion - a - ries of their times. Ze - pha - ni - ah, Ze - cha - ri - ah,

Copyright © 1976, 2004 by Jack Gottlieb
 Theophilous Music, Inc., Publisher
 All Rights Reserved

13 Hag - gai: They ac-cused the rul-ers of com-mit-ing crimes.

17 That things just are-n't the way they should be, So you've got to make a dif-fer-ent so-

mf

21 ci-e - ty. They rant-ed and they raved, and they shook their fists: "If you're gon-na be saved, You've got to

25 change the his - to-ry of tak-ing it out on the lit - tle guy." So said our friend, old

29 Mal-a-chi: "Have we not all one father? Has not one God created us?"

35 Why do we deal treacherously every man against his brother?" *

39 *f*

43 *mf* You mus-n't do to oth-ers what you would-n't do to you. The God of Hosts is ex-

mf

*Malachi 2:10

47
alt - ed through — The dig - ni - ty of peo - ple — who are en -

smoothly

51
tit - led to — Jus - tice, and righ - teous - ness, — and free - dom.

55
Yes, free - dom. — Free - dom! —

ff

60
I - sai - ah, Ho - se - a, —

f

mf

65 *A bit faster*
p
Hab - ba - kuk, — Men of great con - vic - tion, have a look: — Jo - nah, Josh - u - a, E -

69 *cresc.*
ze - ki - el, — A - mos, Mi - cah, Ez - ra, Dan - iel, — Jo - el, Na - hum, *cresc.*

73 *rall.* *Much slower* ($\text{♩} = 84$) *f*
Sam - u - ell — Prophets all aim high - er than you and I. — They in - spi - re us to great - ness if we'd

77 *rall.* *a tempo*
on - ly try. —

Roll Call

From SHARING THE PROPHETS

Jack Gottlieb,
ed. Joshua Breitzer (8/2010)

Drums (Traps) **Slow** ♩ = 66 **Fast** ♩ = 138

mf

Perc. 6

Perc. 11

Perc. 16

mf

Perc. 22

Perc. 27

13

mf

2

Perc. 45

9 *f*

Detailed description: Percussion staff starting at measure 45. It features a series of eighth-note patterns with rests. At measure 59, there is a measure rest followed by a measure containing a quarter note on G4, marked with a forte (*f*) dynamic.

Perc. 59

Detailed description: Percussion staff starting at measure 59. It continues with eighth-note patterns. At measure 63, the staff ends with a double bar line.

Perc. 64

mf A bit faster 5

Detailed description: Percussion staff starting at measure 64. It begins with a mezzo-forte (*mf*) dynamic. The staff continues with eighth-note patterns. At measure 68, there is a measure rest followed by a measure containing a quarter note on G4, marked with a mezzo-forte (*mf*) dynamic. Above the staff, the text 'A bit faster' is written. At the end of the staff, the number '5' is written.

rall. Much slower

♩ = 84

Perc. 69

f Cym.

Detailed description: Percussion staff starting at measure 69. It begins with a measure rest. Above the staff, the text 'rall.' and 'Much slower' are written, followed by a quarter note symbol and the tempo marking '♩ = 84'. At measure 74, the staff begins with a forte (*f*) dynamic. The staff continues with eighth-note patterns. At measure 78, there is a measure rest followed by a measure containing a quarter note on G4, marked with a forte (*f*) dynamic. Above the staff, the text 'Cym.' is written.

78 *rall.* A tempo

ff

Detailed description: Percussion staff starting at measure 78. It begins with a measure rest. Above the staff, the text 'rall.' and 'A tempo' are written. At measure 82, the staff begins with a fortissimo (*ff*) dynamic. The staff continues with eighth-note patterns. At measure 86, there is a measure rest followed by a measure containing a quarter note on G4, marked with a fortissimo (*ff*) dynamic.

for Cantor Don Croll
The Senses Census
Jonah's Song

Jack Gottlieb

Moderate, Bossa Nova (♩ = 112) *p*

You think you've got problems? I know that you can

Diagonals denote rhythmic units.

hear me, But tell me, are you lis - t'ning? *lightly* You might re - cite the

p

words that I say, But will you un - der - stand? Some-times I won - der

146 if we speak the same lan - guage. Do we come

179 from the same back - ground? Do we share a re - li - gion?

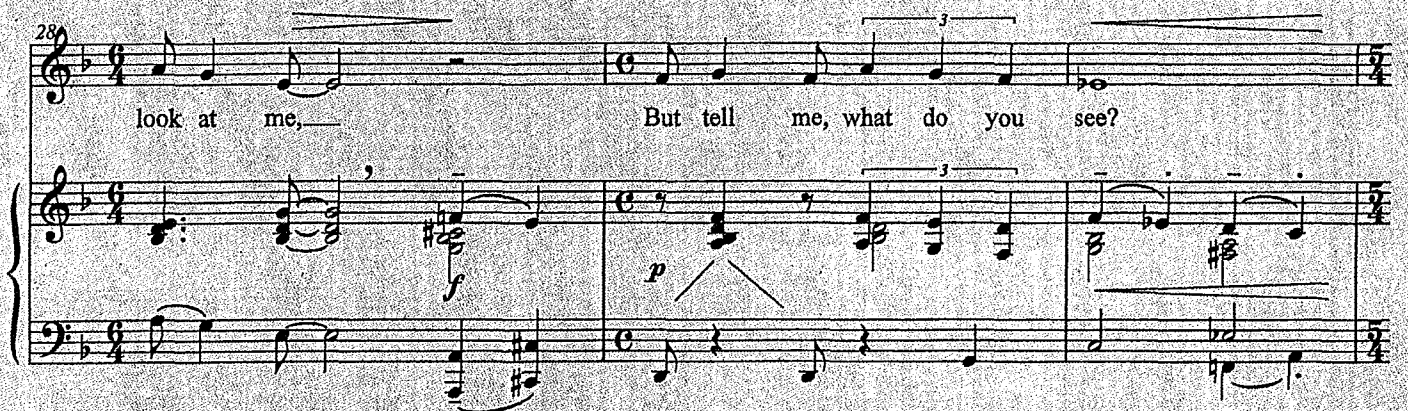
190 Do we get e - qual school - ing? Are we cit - i - zens of one u - ni - ted

220 land?

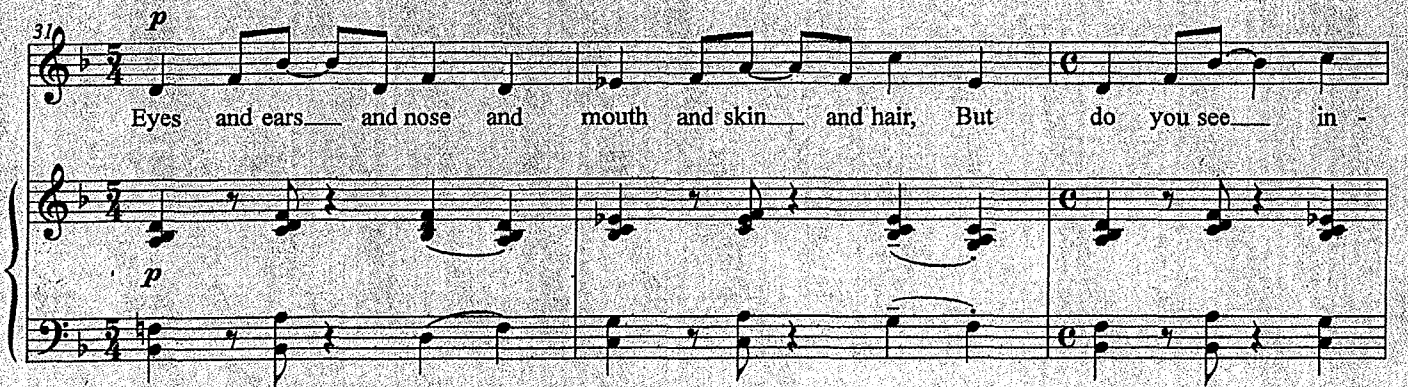
25 *p*
I know that you can



28
look at me, — But tell me, what do you see?



31 *p*
Eyes and ears — and nose and mouth and skin — and hair, But do you see — in —



34
side of me? — I am not — just a



37 *bod - y, a voice, But oh, so much more,*



40 *more. Sor - ry, I don't mean to bore you, yes I*



43 *know you've heard all this stuff be-fore! in count-less*



46 *ser - mons, end - less lec - tures,*



40 *rall.*
cam - paign speech - es, and can - ta - tas! But now

rall.

52 *accel. to* *a tempo f*
I'm the one who has the floor! And I'm the

accel. to *a tempo f*

55 *p*
preach - er, I'm the teach - er, pol - i - ti - cian, and the

p

58 *f* *easy*
fea - tured star! So will you say en - core? Will you re - cog -

62 *pleading*

nize me? Please re - cog - nize me.

65 Will you say en - core? Once more!

69 *p*

I know that you can touch me, But tell me, what do you

73 *p*

feel? Ten - der - ness, com - pas - sion, are they out of fash - ion?

76 *(fade)*

Do you think that love's not real?

(fade)

81 *pp*

Look, but see. Hear, but lis - ten.

pp

86

Touch, but feel.

91

Huh! I think I'll go
sit under a banana tree!

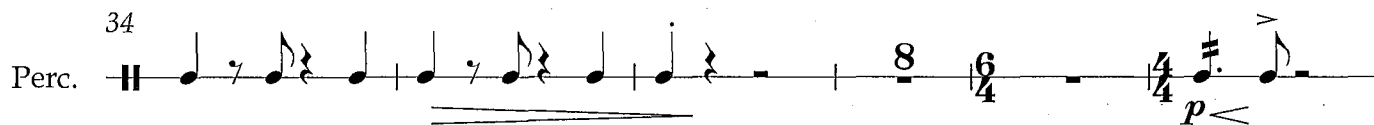
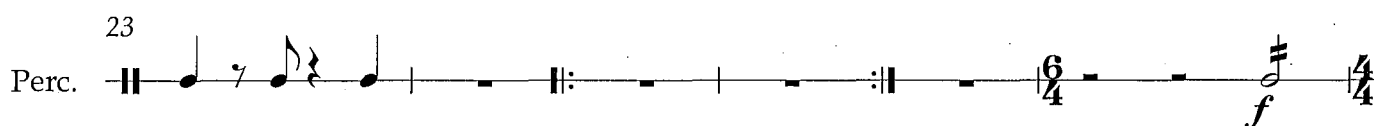
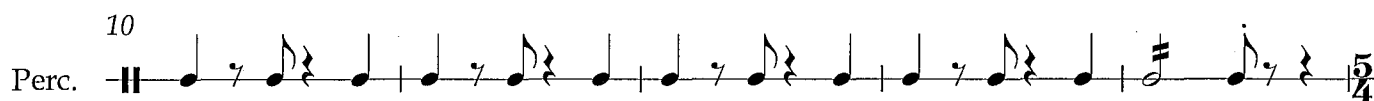
p *pp*


The Senses Census

From SHARING THE PROPHETS

Jack Gottlieb,
ed. Joshua Breitzer (8/2010)

Moderate, Bossa Nova ♩ = 112

*Lightly*Large maracas
(or Rattle)

Perc. 

In memory of the 2,749 lost ones
Jeremiah on 9/11

Jack Gottlieb

Furiously (♩ = 120)

senza misura

*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.

5 *p* Not a soul re-mains, e-ven those who came to her

8 *senza misura* *mp* res-cue. Her beauty is no more. She re-

*The Lamentations of Jeremiah I:1, 2

Copyright © 1976, 2004 by Jack Gottlieb
 Theophilous Music, Inc., Publisher
 All Rights Reserved

11 mem - bers the full splen - dor of soar - ing tow - ers.

mp *f*

14 Gone the sun to warm her sons and daugh - ters, On - ly deep bone chill - ing

mp

17 mis - er - y! Her pride and joy!

f *sf* *mp* *mf* *f*

20 Why? Now her ad - ver - sa - ries scheme and plan on more ca -

mp *mp*

18

23 *senza misura*

lam-i-ty! Grim, determined! But the

f

26 *mp* *senza misura*

phoe-nix ris - es a - bove the ash - es to a - venge her! So enough of this

mp *f*

30 *With bluster* (♩ = 126) *mp ironically*

Lamentation! My coun - try 'tis of

f *p*

33

thee, Right or wrong, when you're strong, You can

329

go it a-lone, Well, to a de-gree!

339

Gung ho!

349

From sea to shin ing

359

sea, O-pen door, but no more If you're

48 *f*
down on a list, A Sta - tute of Lib - er - ty!



51



54 *On with the show!* Go,



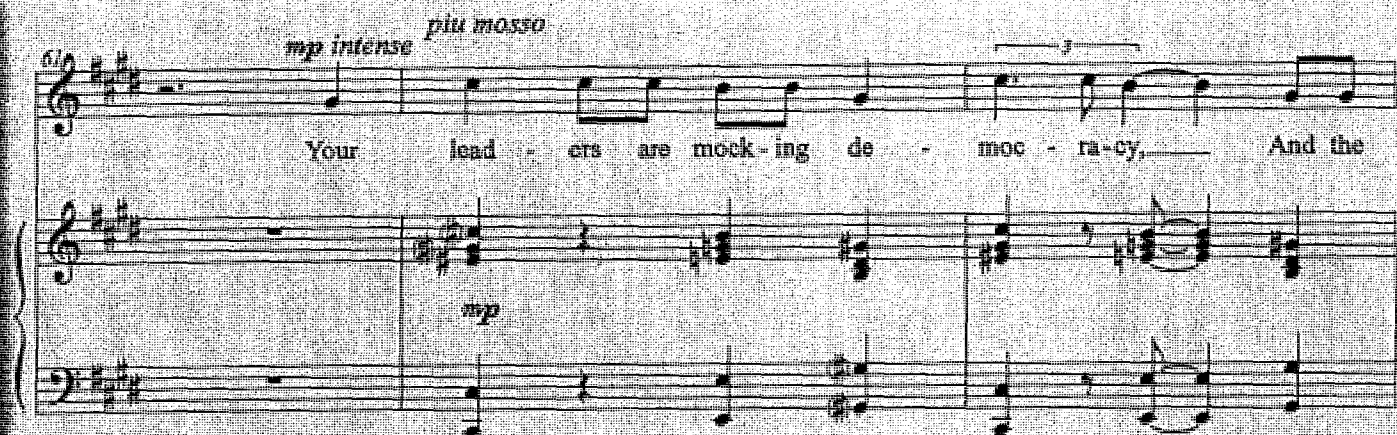
57 *p* *f*
Yan - kee Doo - dle Dan - dy!



mp intense piu mosso

Your lead - ers are mock - ing de - moc - ra - cy, And the

mp



f (opt. 8va below)

two par - ties lack ac - count - a - bil - i - ty. The Don - key is im - po - tent and



(loco)

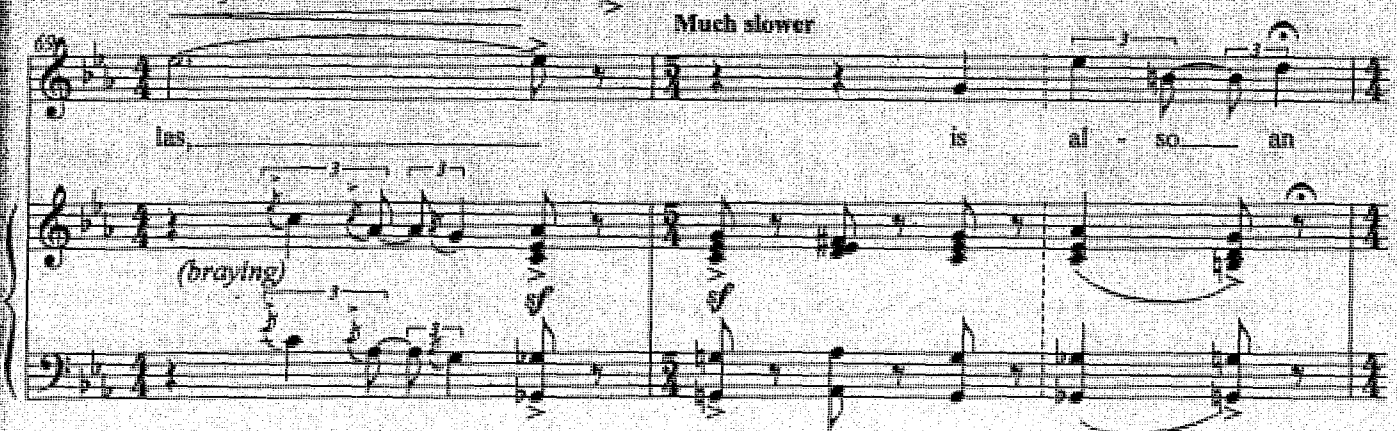
up a tree. And the El - e - phant, a - - -



Much slower

las, is al - so an

(braying)



a tempo primo *mp*

71 *ass!* But, oh say can you



74 see? Be a - ware and be fair, Don't in -



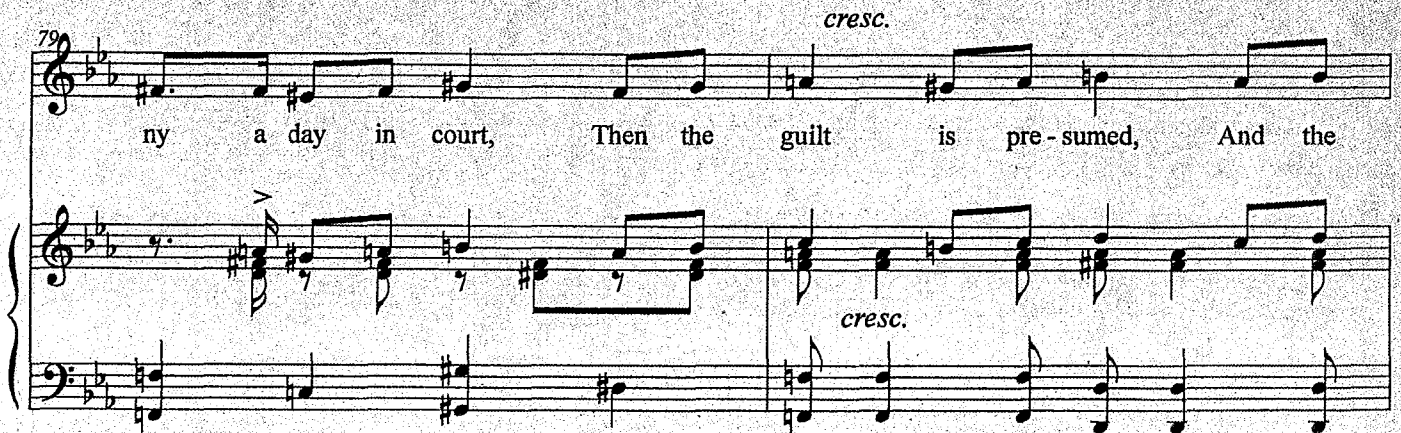
77 *p* vent what is - n't there. When you lie or dis - tort, And de -

sfz *p*



79 *cresc.* ny a day in court, Then the guilt is pre - sumed, And the

cresc.



81 in - no - cent are doomed.

85 In the Land of the Free!

ff

full force

89 *Faster!*

mp

cresc.

Furiously $\text{♩} = 120$

Susp. Cymb.
(with S. D. stick)

8

Perc.

16

Perc.

21

Perc.

With bluster $\text{♩} = 126$

27

Perc.

33

Perc.

37

Perc.

43

Perc.

2

48 Perc. H $\frac{6}{4}$ f

54 Perc. H

59 Perc. H f Sn. Dr. pp Cym. (choke) f

69 Perc. H $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ f Much slower A tempo primo Traps

74 Perc. H p

78 Perc. H $\frac{4}{4}$ p

81 Perc. H $\frac{6}{4}$ $\frac{4}{4}$ ff

85 Perc. H $\frac{6}{4}$ $\frac{4}{4}$

87 Faster! Perc. H $\frac{4}{4}$ p Rim-shots sf sf

for Anat and Oren Kaplan
Duet of Hope
 (Wayfaring Stranger and Hatikvah)

Jack Gottlieb

Gently (♩ = 76)

p

"And it shall come to pass
 at the end of days..." *

I'm just a poor way-far-ing strang-er trav-'ling

Hatikvah p

(Humming or "Oo")

p legato

through this world of woe, but there's no sick-ness or toil or trou-ble in that fair

*Isaiah 2:2

The humming of *Hatikvah* should be unobtrusive, and by no means is it to be sentimentalized.
 Hum with lips slightly parted and tongue behind closed teeth.
 The melody can also be played on a solo instrument.

Copyright © 1976, 2004 by Jack Gottlieb
 Theophilous Music, Inc., Publisher
 All Rights Reserved

land _____ to which I go. _____ I'm go-ing there _____ to meet my {moth-er, } fath-er, } I'm go-ing

Third voice, optional: * *p*

I'm just a poor _____ way-far-ing strang-er, _____ a trav-'ling
sick-ness _____ or toil or trou-ble, _____ in that fair

there _____ no more to roam. _____ I'm just a - go - - ing o-ver

through _____ this world of woe. _____ I'm just a - go - ing
land _____ to which I go. _____

(loco)

*This line may be sung an octave higher for four bars.

16

Jor - dan, I'm just a - go - - - ing o - ver home. I'm go - ing

o - ver Jor - dan, I'm just a - go - ing home. But there's no

1.

17

home.

home. Oo, Oo.

2.

Duet of Hope

From SHARING THE PROPHETS

Jack Gottlieb,
ed. Joshua Breitzer (8/2010)

Triangle **Gently** ♩ = 76

p 9 7 1. 2. *p*

for Joshua Breitzer
The Tallit (The Prayer Shawl)

Poem by Yehuda Amichai*

Music by Jack Gottlieb

Moderately fast

(Preferably, the piano introduction is not played, in which case the singer must not get pitch from the piano.)

Who -

5 **freely**

e - ver put on a tal - lit as a young - ster Will ne - ver for - get

8

12 **a tempo**
p tenderly

Tak - ing it out of the soft vel - vet bag,

p

16 **mp**

O - pen - ing the fold - ed shawl, Spread - ing it out, Kiss - ing the neck - band,

mp

f

*Translated from the Hebrew
 by Chana Bloch & Chana Kronfeld.
 Used by permission.

© Copyright 2010 by Jack Gottlieb
 Theophilous Music, Inc., Publisher

The Tallit

2
20

hold back

(em - broi-dered or trimmed in gold), Then, then

24

a tempo *mp* *f*

swing-ing it in a great swoop o - ver - head, Like the hea - vens, like a khu -

mp *f*

28

poco accel. *mf rall.*

pa, like a par-a-chute. Then, then

32

a tempo *mp* *poco accel.* *rall.*

Wind-ing it a - round the head as if play-ing hide-'n'-seek. Then

mp

The Tallit

3

36 *a tempo*

wrap-ping the bo-dy in it tight, tight. Snug - gling in- to it like the co - coon of a

mf *f*

40 *poco rall. f* *a tempo*

but-ter-fly. Then o - pen-ing wide like wings for fly - ing.

f warmly

44 *freely*

And why does a tal-lit have

f *dim.* *flutter away* *ppp*

8va

48 *mf*

stripes, And not black and white squares like a chess-board? Be - cause

The Tallit

4

52

squares are fi - nite, with-out hope, And stripes come from in - fin-i - ty, And go

mf *p* *f*

56

on to in - fin-i - ty, Like run - ways at the

f *mp excited* *8va* *sub. mp*

60

air - port, so that an - gels may land and take off.

f *8va* *p*

64

Who -

mp *8va* *dim.* *l'hira-ot*

light pedaling

The Tallit

5

67 *freely*

e - ver put on a tal - lit will ne-ver for-get...

mf *p*

73 *a tempo*

Com - ing out of a swim-ming pool or the sea, And

p *mf*

76

be-ing wrapped in a large tow-el. Spread-ing it out a - gain

mf *f*

80

o - ver the head, And snug - gling in - to it, tight, tight, - Still

p *cresc.* *ff*

p *cresc.*

The Tallit

6

83

shiv-er-ing a lit-tle and laugh-ing and

mp

ff

87

The Amichai poem ends here.

Text from
*Mishkan Tefila**meno mosso*

(Remove a tallit from its bag.) **

bles-sing. _____ Bless, _____ A - do-nai, O my soul. _____ A - do-

f

p

f

91

nai, my God, how great You are. _____ You are robed in glo-ry and in

94

(Spread out the tallit.)

ma-jes-ty. Wrapping Your-self in light as a garment, Spread-ing

* If desired, skip to the last two bars on p. 7 to complete the song.

** Such moves are to be regarded as suggestions.

Theo2010

The Tallit

7

(As if reading the Hebrew blessing on the neckband.)

97

forth the hea-vens like a cur-tain. Ba - ruch A - tah A - do -

dim. *p*

101

nai. E - lo - hei - nu me-lech ha o - lam, A - sher kid' - sha - nu

f

105

b' - mitz-vo - tav v' - tzi - va - nu l' - hit a - teif ba - tzi -

108

rall. al fine

(Kiss the neckband and then drape the tallit over the shoulders.)

tzit.

dim. *p*

for Rosh Hashana
V. Mi Chamocha A.*
 Who Is Like You?

Jack Gottlieb
 (New Year's Service..., 1970)

Exodus 15:11

Andante con moto ♩ = 96

Choir *f*

Musical score for the first system. The vocal line (treble clef) begins with a rest, then enters with the melody. The piano accompaniment (grand staff) provides harmonic support. The lyrics are: "Mi Who is like cha - mo - cha ba - ei - You O".

Musical score for the second system. The vocal line continues the melody. The piano accompaniment continues with harmonic support. The lyrics are: "lim A - do - nai? Lord a - mong the migh - ty? Mi ka - mo - cha ne - Who is like You ma -".

smoothly

Musical score for the third system. The vocal line continues the melody. The piano accompaniment continues with harmonic support. The lyrics are: "dar ba - ko - - desh, no - ra t' - jes - tic in ho - li - ness, awe - some in".

* Also available in a version for four-part choir (SATB)

div.
p
mf

hi - - - lot o - - - sei fe
splen - - - dor, do - - - ing won - -

Evening

Solo
p dolce

leh, ders? Your Mal child - - chut' - cha ra -
ren saw Your

f

u va - ne - cha zeh ei - li a -
sav - - - ing pow'r, "This is my God," they

poco rall.
f
Choir: unis.
attacca

nu v' - a - m' - ru, v' - a - m' - ru: A - do -
said, and they ex - claimed, and they ex - claimed: The E -

poco rall.

[Adonai Yimloch (p. 16)]

Morning

Solo:

mf

leh ders? Shi - rah cha-da - shah shi-b' - chu g' - u' -
A new song the re - deemed sang, they sang,

lim l'-shim - cha al s' - fat ha -
to Your name. At the shore of the

yam sea, ya - chad ku - lam ho - du v' -
saved from de - struction, they pro - claimed Your

him - li - chu v' - a - m' - ru: A - do -
sove-reign power, and this is what they said: The E -

Choir: *f unis.*
attacca

Adonai Yimloch

Exodus 15:18

Choir

f (A - do) - nai yim - loch l' - o - lam — va - ed, l' - o -
(The E) - ter - nal shall reign for - ev - er, for -

f (A - do) - nai yim - loch l' - o - lam — va - ed, l' - o -
(The E) - ter - nal shall reign for - ev - er, for -

f

lam — va - ed.
ev - er.

lam — va - ed.
ev - er.

for Yom Kippur

VI. Mi Chamocha B.

Exodus 15:11

Who Is Like You?

*Andante espressivo 1=66**Choir p always sustained*

Mi cha - mo - cha ba - ei - lim A - do -
Who is like You O Lord a - mong the

The first system of the musical score for 'Mi Chamocha B.' features a choir part and a piano accompaniment. The choir part is written in a single line with a treble clef and a key signature of one flat (Bb). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked 'Andante espressivo 1=66' and the dynamics are 'p' (piano) and 'always sustained'.

*Più mosso**mf*

nai? Mi ka - mo - cha ne - dar ba - ko - desh, no -
migh - ty? Who is like You glo - ri - ous in ho - li - ness,

The second system of the musical score continues the choir and piano parts. The tempo is marked 'Più mosso' and the dynamics are 'mf' (mezzo-forte). The piano accompaniment includes the marking 'mf Più mosso'.

*a tempo**div.*

ra t' - hi - lot o - sei fe - le.
awe - some in splen - dor, do - ing won - ders?

The third system of the musical score concludes the piece. The tempo is marked 'a tempo' and 'div.' (diviso). The piano accompaniment includes the marking 'a tempo'.

* Published in *Yamin Noraim*, Vol. I (Transcontinental Music, TCL 786)
in a version for four-part choir (SATB)

Evening

Solo:

mf

Mal - chu - t' - cha ra - u - va -
Your child - ren saw Your sav - ing

*rit.**attacca*

ne - cha zeh ei - li a - nu v' - a - m' - ru:
pow - er, they ex - claimed: "This is my God."

Adonai
Yimloch
(p. 19)

Morning

Solo:

mf

Shi - rah cha - da - shah shi - b' - chu g' - u -
New songs the re - deemed sang to Your

lim l' - shim - cha al s' - fat ha - yam. Ya - chad ku -
name at the shore of the sea. Saved from de -

rit. *Choir.*

lam — ho — du v' — him — li — chu v' — a — — m' — ru:
 struc — tion, they pro — claimed — Your sove — reign pow'r: The E —

attacca [Adonai Yimloch]

rit.

Adonai Yimloch

Exodus 15:18

Choir

a tempo
pp *div.*

A — do — nai yim — loch — — l' — o — lam — va — — ed.
 ter — nal shall reign — — for — ev — er and ev — er.

a tempo
pp

for General Use, Morning Service

VII. Mi Chamocha C

Who Is Like You?

Exodus 15:11

With gentle swing $\text{♩} = 88$

Choir *mp*

Mi _____ cha - mo - cha ba - ei -
 Who _____ is like You _____ O _____

mp

Mi _____ cha - mo - cha ba - ei -
 Who _____ is like You _____ O _____

p

lim A - do - nai? Mi _____ ka - mo - cha ne -
 Lord a - mong the migh - ty? Who _____ is like You _____ ma -

lim A - do - nai? Mi ka - mo - cha ne -
 Lord a - mong the might - ty? Who is like You _____ ma -

cresc. *f*

dar ba - ko - desh, no - ra t'-hi - lot
jes - tic in ho-li-ness, awe - some in splen - dor,

cresc. *f*

dar ba - ko - desh, no - ra t'-hi - lot
jes - tic in ho-li-ness, awe - some in splen - dor,

cresc. *f*

rall. *a tempo*

o - sei ing fe - leh?
do - ing won - ders?

rall. *a tempo*

o - sei ing fe - leh?
do - ing won - ders?

Moderately
Solo mp

Shi - rah cha - da - shah shi - b' - chu g' - u' - lim l' - shim -
A new song the re - deemed sang to Your

Friday Evening → Ma - l' chu t'-cha ra - u va-ne - cha bo-kei-a

mp

expressively

cha al s'fat ha - yam, ya - chad ku -
 name at the shore of the sea.
 Yam li - fe - nei Mo - she

cresc.

lam ho - du v' - him - li - chu v' - a - - - m' -
 Saved from de - struc - tion, they pro - claimed Your sove - reign
 Zeh E - li a - nuw

rall. *Choir f* *Tempo I°* *div.*

ru: A - do - nai yim loch l' - o -
 pow'r: The E - ter - nal shall reign for

rall. *Tempo I°* *f*

rall. *a tempo* *unis.*

lam va - ed, -
 ev - er and ev - er.

rall. *a tempo*

For Cantor Charles Davidson
Mi Chamocha (Duet)
 Who Is Like You?

Exodus 15:11
 English words by J. G.

Jack Gottlieb

With gentle swing (♩ = 88)

The first system of the musical score consists of three staves. The top two staves are for vocal duet, and the bottom staff is for piano accompaniment. The piano part begins with a piano (p) dynamic marking. The vocal lines start with the lyrics 'Mi Who is like You' and 'cha mo cha ba ei O'. The piano accompaniment features a gentle swing rhythm with chords and single notes.

The second system of the musical score continues the vocal duet and piano accompaniment. The vocal lines continue with the lyrics 'lim God, a-mong the might-y? Who is like You' and 'ka mo cha ne dar ba tic and'. The piano accompaniment continues with a gentle swing rhythm. A 'cresc.' (crescendo) marking is placed above the piano staff towards the end of the system.

from New Year's Service for Young People

rall.

10
 ko - desh, no - ra t' - hi - - lot, o - sei
 ho - ly, So awe - - - some and splen - did, do - ing

f *rall.*

a tempo *meno mosso*
mp *mp*

14
 fe - leh? Ma - l' - chu - - t' - cha
 won - ders? When You made your peo - ple

Evening solo
 Morning solo

fe - leh? Shi - - - rah cha - da -
 won - ders? A new song they sang to

mp

expressively

18
 free, ra - - u va - ne - - cha Bo - kei - ya yam lif -
 Break - ing through the Red Sea, Thrilled and

sha shi - b' - chu g' - u' - lim l' - shim - cha al
 You, The re - deemed had come through. For the sea re -

mp

22 *nei* *Mo* *sheh:* *"Zeh Ei - li* *a - nu,"* *v' -*
filled with awe and gra - ti - tude, They pro - claimed: "This is our God, De -

s'fat ha - yam, *ya - chad* *ku - lam ho - du* *v' - him - li* *chu* *v' -*
ced - ed and made a path, De - liv - ered from the ty - rant's wrath, They

26 *cresc.* *rall.* *f* *Tempo 1°*
a - er - er - m' - ru: *A - do nai yim - loch* *l' - o -*
liv - er - er of lib - er - ty!" *Duet* A - do - nai shall reign for -

a - er - er - m' - ru: *A - do - nai yim - loch* *l' - o -*
cel - e - brat - ed life a - new. A - do - nai shall reign for

30 *rall.* *a tempo*
lam *va - ed!*
ev - er and ev - er!

lam *va - ed!*
ev - er and ev - er!

rall.

(\rightarrow may the words)

(New Year's Service..., 1910)

Slow and dreamy ♩ = 76

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with a descending eighth-note pattern in the first measure, followed by a series of chords and a final melodic phrase. The voice part consists of a single line of music with a melodic line and a bass line. The lyrics are written below the voice staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The bass staff has a key signature of two flats (B-flat, E-flat) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of four measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, followed by a half note G4. The bass staff has a quarter note G2, a half note F2, and a quarter note E2. The second measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a half note G4. The bass staff has a quarter note G2, a half note F2, and a quarter note E2. The third measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a half note G4. The bass staff has a quarter note G2, a half note F2, and a quarter note E2. The fourth measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a half note G4. The bass staff has a quarter note G2, a half note F2, and a quarter note E2.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score is divided into two systems. The first system contains the first two measures of the music. The second system contains the next two measures, which end with a double bar line. The piano part includes a large, sweeping slur over the first two measures of the second system, indicating a long note or a sustained chord. The voice part also has a slur over the first two measures of the second system. The lyrics 'The Rose Tree' are written below the voice part.

attacca

XIV B. May The Words

Yih'yu L'ratson

Psalm 19:15

Very slow ♩ = 63

2nd time hum to "O Lord" (at ⊕)

Choir

May the words _____ of our mouths _____ and the
 Yi - h' - yu _____ l' - ra - tson _____ im - rei

2nd time hum to "O Lord" (at ⊕)

May the words _____ of our mouths _____
 Yi - h' - yu _____ l' - ra - tson _____

med-i - ta - tions of our hearts _____ be ac - cept-a-ble *in Your sight O _____
 fi v' - heg - yon li - bi, _____ l' - fa - ne - cha, l' - fa - ne - cha, A - do -

be ac - cept-a-ble *in Your sight O _____
 l' - fa - ne - cha, l' - fa - ne - cha, A - do -

* or: "unto You"

Lord nai **our strength, our strength and our re - deem-er, O A-do-

Lord nai **our strength, our strength and our re - deem-er, O A-do-

Lord nai **our strength, our strength and our re - deem-er. Hmm

O Lord ***our strength, strength and our re - deem-er.

A-do-nai tsu - ri v' - go - a - li, tsu - ri.

deem-er. A - - - - men.

li. deem-er. A - - - - men.

ri.

** or: "my Rock, my Rock and my"

*** or: "my Rock, Rock and my"

XIV A. Silent Devotion

(→ May the Words)

Jack Gottlieb 39

(New Year's Service..., 1910)

Slow and dreamy $\text{♩} = 76$

Inst solo



attacca

XIV B. May The Words

Yih'yu L'ratson

Psalm 19:15

Very slow ♩ = 63

2nd time hum to "O Lord" (at Φ)

Choir

May the words _____ of our mouths _____ and the
 Yi - h' - yu _____ l' - ra - tson _____ im - rei

2nd time hum to "O Lord" (at Φ)

May the words _____ of our mouths _____
 Yi - h' - yu _____ l' - ra - tson _____

med-i - ta - tions of our hearts _____ be ac - cept-a-ble *in Your sight O _____
 fi v'-heg - yon li - bi, _____ l' - fa - ne - cha, l' - fa - ne - cha, A - do -

be ac - cept-a-ble *in Your sight O _____
 l' - fa - ne - cha, l' - fa - ne - cha, A - do -

* or: "unto You"

41

Lord nai **our strength, our strength and our re - deem-er, O
tsu - ri v' - go - a - li, A-do-

Lord nai **our strength, our strength and our re - deem-er,
tsu - ri v' - go - a - li,

Lord nai **our strength, our strength and our re - deem-er. Hmm
tsu - ri v' - go - a - li.

O Lord ***our strength, strength and our re - deem-er.
A-do-nai tsu - ri v' - go - a - li, tsu - ri.

2. *Solo p*
deem-er. A - - - - men.
li.

Solo p
deem-er. A - - - - men.
ri.

Inst solo

** or: "my Rock, my Rock and my"
*** or: "my Rock, Rock and my"

XVII. Hodo Al Eretz

He Is Above The Earth

Jack Gottlieb
New Year's Service, 1990

Psalm 148:13-14

Andante nobile $\text{♩} = 66$

Choir:

f

Ho - do al - e - retz v' - sha -
He is a - bove the earth and

ma - yim va - ya - rem ke - ren l' - a - mo
heav - en. He is the strength of all His peo - ple,

f

ma - yim va - ya - rem ke - ren l' - a - mo
heav - en. He is the strength of all His peo - ple,

yim va - ya - rem ke - ren l' - a - mo
en. He is the strength of all His peo - ple,

sub. p

t' - hi - la l' - chol cha - si -
mak - ing glor - i - ous His faith - ful

l' - chol cha - si -
His faith - ful

sub. p

52

dav _____ li - v' - nei _____ yis - ra -
 ones: _____ a peo - ple close to

dav _____
 ones: _____

mf

el _____ am k' - ro - vo. _____ Ha - l' -
 Him. Is - ra - el. Hal - le -

yis - ra - el _____ am k'ro - vo _____
 Is - ra - el, a peo - ple close to Him.

poco rall.

lu - - - yah, ha - l' - lu - - - yah!
 lu - - - yah, hal - le - lu - - - yah!

Ha - l' - lu - yah, ha - l' - lu - yah!
 Hal - le - lu - yah, hal - le - lu - yah!

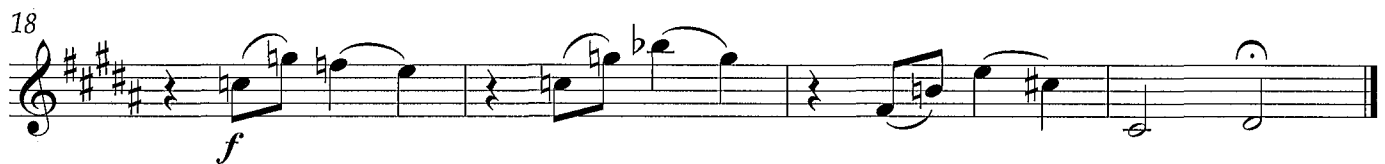
f

Trumpet in B \flat

Hodo Al Eretz

from New Year's Service for Young People

Psalm 148

Jack Gottlieb,
ed. Joshua BreitzerAndante nobile $\text{♩} = 66$ 

IV. Hodo Al Eretz He Is Above The Earth

Chimes

Andante nobile $\text{♩} = 66$

Example #19b

1 *f*

5 *lev*

9 *p*

12 *p* *poco rall.*

18 *f* (cl)

XVIII A. Eitz Chayim

Tree Of Life

Proverbs 3:18, 17

Slow ♩=76

Jack Gottlieb

(New Year's Service, 1970)

Solo or Unis. Choir *pp*

Eitz cha - yim hi la - ma - cha - zi -
Tree of Life, it is to the

p

kim ba v' - to - m' - che - ha
ones who hold it close; and all who cling to it

sub. p *ten.*

m' - u - shar.
find hap - pi - ness.

sub p

Its

p

sub p

* When done with piano, arpeggiate the left-hand slightly.

D'-ra - che - ha dar - chei no -
ways are plea-sant - ness and all its paths are

am v' - chol n' - ti - vo - te - ha
peace, its ways are plea - sant - ness

poco rall.

sub p *ten.* *a tempo* *dim.*
sha and peace. lom.

attacca
Hashiveinu

Use this ending only if Hashiveinu is not done.

pp
Sha - lom.

Lamentations 5:21

XVIII B. Hashiveinu

Help Us To Return

L'istesso tempo

Hash-i - vei - nu A - do - nai
Help us to re-turn O Lord

Hash-i - vei - nu A - do -
Help us to re - turn O

ei - le - cha v' - na - shu - va
Then - tru-ly shall we re - turn

ei - le - cha v' - na - shu - va cha -
Then - tru-ly shall we re - turn Re -

deish - ya - mei - nu k' - ke - dem
new - our days as in the past, k' - ke - dem.
as in the past.

deish - ya - mei - nu k' - ke - dem, k' - ke - dem.
new - our days as in the past, as in the past.

rit.

Example #20a

Capo 3rd fret, play in E minor

Slowly (♩ = 76)

No. 98
EITZ
CHAYIM &
HASHI-
VEINU
J. Gottlieb

Gm Gm⁷ G⁷

pp Eitz cha - yim hi
Tree of Life,

Gm⁷ G *slightly.* Gm⁷ C⁷

la-ma - cha - zi - kim bah v' - to - m' -
it is to the ones who hold it close; and all who

Cm⁷ F *p* Dm⁷/F D⁷ Gm⁷ Gm⁶ Gm⁷

che - ha m' - u - shar.
cling to it find hap - pi - ness.

Gm⁶ Gm⁷ G⁷ Gm⁷ Am⁷/G Gm⁷

Its D' - ra ways are che - ha dar - chel
and

G Gm⁷ C⁷ Cm⁷ *poco. rall.*

no - am v' - chol n' - ti - vo - te - ha
all its paths are peace, its ways are plea-sant-ness

F Dm⁷/F D⁷ Gm⁷ Gm⁶ Gm⁷

sub p *a tempo*

sha ten. lom.
and peace.

L'istesso tempo

Gm⁶ *mf* Cm⁷ B^b B^b maj⁷/A

Hash - i - vel - nu A - do -
Helps us to re - turn, O

E^b Cm/D Cm Cm⁷/_{E^b} F⁷ B^b/_{E^b} B^b/D

nai _____
 Lord, _____

ei = le - cha v' - na -
 Then tru-ly shall we re -

mp

Hash- i - vel - nu A - do - nai _____
 Help us to re-turn, O _____ Lord, _____

E^b Cm/D Cm Cm⁷/_{E^b} E^b/F Cm⁶/F D^b maj⁷

shu - va _____
 turn, _____

cha - deish _____ ya -
 Re - new our

p

ei le - cha v' - na - shu - vah cha - deish ya -
 Then tru-ly shall we re - turn, _____ Re - - new our

p

G^b B^b m⁷/_{E^b} B^b/D B^b m/D^b Cm⁷ D^b/C^b B^b

mei - nu k' - ke - dem _____ k' - ke - dem.
 days _____ as in the past, _____ as in the past.

rit.

mei - nu k' - ke - dem, k' - ke - dem.
 days _____ as in the past, as in the past.

Trumpet in B \flat

Eitz Chayim-Hashiveinu

from New Year's Service for Young People, 1970

Proverbs

Jack Gottlieb,
ed. Joshua Breitzer

Slow $\text{♩} = 76$ Straight mute

9 *sub. p* *ten.* *bluesy* *p* 3

15 *poco rall.*

20 *sub. p* 3 3 *open* *mp*

27 *cantabile* *mf* 3

33 1. 2. *rit.* *p*

Va. Eitz Chayim
Tree Of Life

Example #20c

Bell Tree, Triangle, Glock.

Slow ♩ = 76

1 *chime* *pp* *Bell tree* *Triangle* *(played with glock. stick)* *down arrow*

5 *dampen*

9

13 *Glock. (sounds 8va)* *p*

17 *poco rall.*

20 *attacca "Hashiveinu"*

Vb. Hashiveinu
Help Us To Return

23 *Esistesso tempo*

3

23 *Esistesso tempo*

27 *down arrow*

31 *down arrow*

34 *pp* *poco* *rit.*

for Cantor Barbara Ostfeld
Eitz Chayim (Duet)
 Tree of Life

Proverbs 3:18, 17

Jack Gottlieb

Slow (♩ = 76) Solo *pp*

Eitz cha - yim hi la - ma - cha - zi - kim
 Tree of life, it is to the ones who hold it

p

chords should be arpeggiated slightly

6 *sub p* *ten.*

bah, close, And all who cling to it find com - fort and

sub p

10 *shar. joy. Its D'ra - ways are*

from *New Year's Service for Young People*

Copyright © 2004 by Jack Gottlieb
 Theophilous Music, Inc., Publisher
 All Rights Reserved

14

che - ha dar - chei no - - - am v' - chol n' - ti - vo -
 plea-sant-ness, and all its paths are peace, Its ways are

19

poco rall. *sub p* *ten.* *a tempo* *dim.*

te - ha sha - - - lom.
 plea-sant-ness, and all its paths peace.

Duet
 L'istesso tempo

23 *mf*

Hash - i - vei - nu A - do - nai ei -
 Help us find the path back to you Find the

23

Hash - i - vei - nu A - do - nai
 Help us find the path back to you

28 *le - cha v' - na - shu - vah* *Cha - deish* *ya -*
 path that leads to the per - fect truth. Re - new our

28 *ei - le - cha v' - na - shu - vah. Cha - deish* *ya -*
 Find the path that leads to the per - fect truth. Re - new our

33 *mei - nu k' - ke - dem,* *p rit.* *k' - ke - dem.*
 lives as in days gone by, in days gone by.

33 *mei - nu k' - ke - dem,* *k' - ke - dem.*
 lives as in days gone by, in days gone by.

rit.



Hashiveinu

from New Year's Service for Young People

Torah Service;
Lamentations 5:21

Jack Gottlieb,
ed. Joshua Breitzer (8/2010)

Slow ♩ = 76

mp

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

Ha-shi - vei - nu, A-do - nai, _____

mf

Ha-shi - vei - nu, A-do - nai, _____ ei - le - cha v'na-

7

mf

1.

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.

Appendix B

Selected Writings by Jack Gottlieb

Sermon Talk

July 15, 1966

Temple Sinai, New Orleans

Jack Gottlieb

Thank you Rabbi Feibelman, and shabbat shalom to you all. When it was first suggested that I address you, I was hesitant. What right did I have to assume such a responsibility - a stranger in your midst and a musician to boot (to make me even stranger)? But then I thought: why not? After all, I have been here in New Orleans, at the invitation of Loyola, to impart, among other things, concepts of Jewish music to Catholic students. Would it not be of interest to share my reactions to this rather unusual circumstance with you good people?

Actually, when I originally received the request to journey southward, I had similar misgivings. It was a most intriguing proposal, but I felt, nevertheless, wary. Never had I so much as expressed a "how-d'ye-do" to a priest or to a nun in my entire life until this June. And these members of the religious communities were to make up the bulk of my students! How was I going to act as a teacher, entering into this exotic, foreign world? Would I have to weigh every word, every nuance, gesture and opinion? I was in a rather anxious

state when summer session opened - so why did I ever accept the offer in the first place? I have a comfortable job in New York - it was not a question of money; nor was it a question of idle curiosity or something like Mount Everest: that just because it was there, it had to be climbed.

I could not pinpoint the "why" of it all until several weeks had passed. I now realize, peculiarly enough, that I came to Loyola in the tradition of common Jewish practice, without having been consciously aware of it before. In other words, I wanted to inquire, to seek out through love of learning - if that doesn't sound too conceited of me. It is, perhaps, the oldest lesson of Judaism, that: only through knowledge comes understanding. There it is: a simple, even hackneyed, phrase, but one at which I can marvel, having had this intensely personal experience.

You may be wondering: just how did it work out in the classroom? Well, I won't insult your intelligence with the platitude that an individual is a human being before all else. But, equally obvious is the truism that the world is based on the principle of similarities and not on one of identities. Thank God for that! How dull a place it would be if all of us thought alike, row upon row of that Mad Magazine character, smiling Alfred E. Newman.

I'm sure you can deduce the outcome of my quasi-dilemma

very easily: familiarity has in this case bred respect and affection. In a short while, I was no longer aware of how a person was dressed, for example, I soon discovered that the first ones to poke fun at the Sisters were they themselves. Some of the best jokes I've heard in a long time were bandied about that great leveler of all men: the institution of the meal table; and the Scrabble table was further cause for merriment.

But there were the serious moments too, such as the different kinds of Masses I attended - something I had never done before, and the heated debates about the relative merits of this or that kind of music, and the eagerness to share our respective views, no matter how far apart. In this attempt to cross over the bridge that link our two sacred shores, I have had a most fascinating trip. What's more, it was all accomplished without recourse to those words: Brotherhood, Togetherness, and Tolerance - so-called ideals that have always frankly embarrassed me. ("Togetherness," for example, invariably reminds me of McCall's Magazine.) These words seem so "preachy," and rarely do they have any basis in reality, as we all know.

Still another word that has made me fidget up until now is the one that starts "ecumenic" and concludes with various suffixes: "ecumenicism," "ecumenalism," "ecumenicity,"

"ecumenism," and "ecumenics." It is a word that no longer makes me squirm. For one thing, it is a practical point of view, all told, coming from the Greek: oikein, meaning "to live in" or "to inhabit the world." Related to it is that other most practical word: "economics." So it is not, like "Togetherness," an empty or passive idea. On the contrary, it signifies action, a spirit of all-embracing. But that does not mean it is a synonym for proselytizing. I can assure you that no one at Loyola has pursued me with missionary zeal, nor have I been out to lure anyone back into the fold of the Tribes of Israel.

I think I can best describe the ecumenical idea as it might have worked out in terms of my own personal history. When I was in grammar school there was a Holy Name Church nearby that was most forbidding to me. It seemed to be a place of secrets and taboos. I was taunted - as one of the few Jews in the neighborhood - by my schoolmates who belonged to this church. They would "nyah, nyah" at me (as children do so well) with this brilliant couplet:

"Matza, matza two for five;
That's what keeps the Jews alive!"

Perhaps they might have acted more kindly if they had known that it was that very matza (or unleavened bread) that they ate every week, in the form of a wafer, as part of the Communion ritual

in the Mass; that is, if we trace it back to its historical origin. And why hadn't my Hebrew School teachers so enlightened me? Perhaps such teaching is standard these days (I do not know), but 25 years ago we barely knew in Hebrew School that there was such a thing as the New Testament!

Believe me, I suffered (as perhaps some of you may have) because of such ignorance on both sides of elementary education.

It is only in the last few years that I have learned, willy-nilly, the definitions of liturgical acclamations in the church, such as Alleluia, Hosanna, Selah, and Amen itself - all coming from the Hebrew. Now I am conscious of the derivation of "The Lord's Prayer" from the Kaddish, the Sanctus from the Kedushah, the Bar'chu like the Invitatorium, the relation between the Te Deum and the Alenu, the Jewish origin of Pax vobiscum, the connection between the "Tuba Mirum" of Dies Irae and the Shofar. And I wonder further about the similarity of some words in the so-called Little Doxology: "As it was in the beginning, is now and ever shall be" with the words from the ancient Hebrew hymn: Adon Olom (Lord of the World): "V'Hu ~~Hayah~~ v'Hu hoveh V'Hu yih'yeh b'tifarah:" He was, He is, He shall remain in everlasting glory." I have lectured on the fact that a great percentage of Gregorian Chant seems to have imbedded within it the motives of Hebrew

Cantillation; and we have found out that the actual letters of the Hebrew alphabet are intoned in the church when "Lamentations" is recited, in order to make a semblance of the original acrostic construction. New to me has been the discovery that the Psalms of David are the backbone of the Propers of the Mass - i.e. the variable parts.

All this and much more. How profitable it has been for me to uncover these mutualities, on musical and liturgic grounds, so that I can really now begin to appreciate our exclusivities. Indeed, through knowledge has come understanding.

And this ecumenical pursuit does not apply only to matters of religion, for it is at the heart of civil rights problems, of East-West ideological clashes - at the core of any struggle; and, if I may bring it closer to home, to that of the contemporary composer as well. So many of us have been conditioned to regard music as a kind of emotional sitzbad or mudbath, wherein we immerse ourselves in order to get a thrill. This is mere delusion and self-indulgence. For music can never be understood as something outside of itself; associations should not be read into it. The meaning of an E-flat emerges only in relationship to other E-flats or C-sharps. I am convinced that those who claim a dislike for contemporary music are not listening to it - or to any music for that matter - qua music, purely as music. If they did they would find that emotional states would and should

be evoked through intellectual comprehension. With knowledge comes feeling. Although it is no guarantee of love, it is (at least) the gateway to self-awareness.

In 1959 I was in Russia, on tour with the New York Philharmonic. I was fortunate to attend the American Exhibition in Moscow (that same year, you'll recall, the Russians had sent an exhibition of their own to New York). I walked into a cycloramic movie theater - perhaps you know the kind I mean: where the screen is wrapped around the audience in a complete circle. It started off with a breathtaking scene of New York harbor which engulfed the viewer, and gradually it passed over the skyscrapers of Manhattan going uptown in very sharp detail. Suddenly I saw (or thought I saw) my own building - right there in Gorki Park: West 80th. St., no less! - and I must have gotten rather excited for with tears in my eyes I grabbed the sleeve of a Russian man standing next to me and exclaimed: "Look, there's my house!" (He must have thought I was some kind of lunatic, since he couldn't understand me.) My own environment never had meant so much to me until I finally saw it in the context of the other guy's backyard. What love I suddenly felt for dirty, sad, old West 80th. St.! It still helps me today to think of that 1959 Happening whenever my surroundings become oppressive and depressing.

But it is with joy that I now can say to you from this pulpit: Dear friends, "look there's my house! I see it so

clearly now." That, more than anything else, is the reward, the lesson, of my Loyola visit. Because of it I know that if any of you are ever given the opportunity to spend some time in the other guy's backyard - grab hold of it. Why? For selfish reasons, strangely enough. I can guarantee that you will learn so much more about your own faith by exposing yourself to the other one. You will want to know why is this, and how is that, and where-do-I stand in relation to it. You will start asking questions, and you'll come up with answers that never before occurred to you. You will find yourselves irresistably drawn to investigating original sources. Not only will you gain a clearer understanding of the other music and liturgy, but you will, more significantly, achieve a clearer insight into your own.

You know, I am a dreamer (you have to be something of a nut anyhow to be a composer). I keep dreaming of how wonderful it would be if a place like Loyola (or a Jewish-sponsored University like Brandeis) were to institute a School of Sacred Music for all faiths. Jewish students would come to learn about their own liturgy, but they would also have to write music for the Mass; and Catholic students would find out more about themselves, while composing hymns for Protestant services. Or, Hindus might explore the orientalisms of the Yemenite Jews. The possibilities and combinations are so exciting - and all

for the primary purpose of revitalizing the music of their own groups. How rewarding it could be! I suspect that Rabbi Feibelman and Rabbi Bergman, for example, would like to participate in such a program, that the community would want to be involved in some way, that a joint program with Tulane University might be in order.

Just thinking about it makes me drool at the mouth.

But for my own part, to be more specific, I can tell you that I am brimming with ideas for a new Jewish Service, all stimulated by what I have learned here. I envision an antiphonal service with 2 choirs, 2 cantors, with tape-recorded voices coming from various parts of the sanctuary, and with genuine participation of the Congregation.

In Yiddish we have an expression which we sigh in great relief, after having satisfactorily completed a job; we say: what a "m'chayeh" it's been! - which means "pleasure-and-then-some." Most heartfully I thank my students and colleagues at Loyola for having given me such a magnificent "m'chayeh" these last four weeks.

And now some of us would like to express our gratitude to Temple Sinai by singing for you - once in Hebrew and once in English - the Sabbath hymn: Shabbat Hamalka: "Sabbath the Queen" - the poem by Chayim Nachman Bialik and the music by Minkowsky.

(Sung by Loyola students and faculty)

Proposal for Sacred Music School

By Jack Gottlieb

Since liturgical conventions of the three major Western religions are now in a state of transition - due to ecumenical decisions, alienation and the realization that liturgy has not kept pace with world change - it is here proposed that a

School of Sacred Music for All Faiths be instituted. This arises out of the conviction that methodology (i.e. ways and means) can be improved and enhanced by the mutual exposure of these religious traditions to each other; that change is less likely to occur in continued maintenance of exclusive inbred teaching; and that wide-open intermingling on the University level is bound to affect liturgical practice on the Community level. The following suggestions are to be regarded as a first attempt at formulation; they are not complete.

1. To take place during the summer (for at least two months) so that it may attract nationwide interest.
2. In conjunction with Tulane University in order to gain access to their facilities, and to give the project even greater stature and appeal.
3. Three composers on staff (Catholic, Protestant and Jewish) who would give private lessons, in addition to teaching classes and/or seminars in their respective liturgies. Each would also be represented, some way, in performance or lecture - either together or at different times. If possible, these composers should be able to communicate substantially about their liturgies. Otherwise, a musicologist-type assistant (or someone equivalent) should fulfill this function, working hand-in-hand with the composer.

4. Other arts must be involved: especially dance, writing and painting, which presupposes an adequate staff. An integrated program of Arts and Religion, with the emphasis on music, would offer the renewal of vitality one to the other. In other words, artists would welcome such an opportunity as much as theologians.
5. Funds from Protestant and Jewish sources and from Foundations should now become possible; from the former because of the contemporary need for practical reevaluations of the arts within liturgy; from the latter because of the novelty, uniqueness and value of the School. This has never been attempted before.
6. All students would be required to take at least one course in a faith other than their own (assuming that each faith is represented by an equal number of courses, all similar). This is the particular distinction of such a School, and any deviation from such requirement would be self-defeating.
7. All programs given as close to campus as possible. Both the University and Community should work together. In fact, this would be a necessary condition. Thus, a "creative" service at the Holy Name Church, Temple Sinai and a nearby Baptist church (i.e. a new Catholic, Jewish and Protestant service) would be in order. All students would be required to participate in all of these (assuming proper dispensation has been received), as well as the local choirs involved. Carefully thought-out coordination and much advance planning is obvious. For example, those who leave the community during the summer (or those who are occupied with specific summer activities in town) might want to participate if they are informed early enough.

A JOYLESS NOISE?

The proposals presented here are to be thought of as a "first draft." Obviously they could be altered, rejected or fully changed. I feel that there is a need for such a book since the contemporary liturgical scene is a bleak one indeed. This book is meant to be a "devil's advocate" since it is intended to provoke, even anger, its readers. There has been such stifling stagnation in the field that it no longer interests composers of real merit. Thought-habits have not kept pace with dress-habits; and any idea that goes beyond that which is judged to be proper is almost considered heretical.

Some of the views contained in this folder repeat themselves since they derive from different sources. The main article, "A Joyless Noise?" would be modified as part of a book since some of the ideas within it would be greatly expanded. ¹⁰¹

Jack Gottlieb
Pine Hill
Milltown Road
Holmes, N.Y. 12531

914 878 9294

Jack Gottlieb
Milltown Road
Holmes, N.Y. 12531

Outline for

A JOYLESS NOISE? (A Book on Contemporary Liturgical Music)

Part I (mostly literary)

1. Personal history:

- A. Quasi-orthodox Jewish background (Hebrew School, Bar Mitzvah, etc.)
- B. Brandeis Camp Institute, California - the influence of Max Helfman. Other Jewish experts: Solomon Rosowsky, Eric Zeisl, etc.
- C. Summer of 1966, a turning point: teaching at Loyola University in New Orleans (see SERMON), death of my mother, resigning my job with Bernstein, moving to the country. Gradual crystalization of ideas.

2. Invitation to speak at National Catholic Music Educators convention, leading to "A Joyless Noise?" (see ARTICLE in magazine).

Rebuttal to the article (also in magazine).

Letter to the Editor and Reply (see Xerox copy).

Further comments.

3. "Love Songs for Sabbath," my sacred service: its change from a strictly liturgical work to a theatrical one, its performance (for the first time in history) under Catholic auspices. Actual experience highly valuable, ensuing disillusion and deception. Views on the financing of church music, its disgraceful handling and the piracy involved; sociology of liturgical music and the Janus-faced attitudes of the professional musical religionists (Cantors and Nuns).

4. The Wave of the Future? - Pacem in Terris concert (see FLYER), the "underground" mass. Transdenominational pooling of efforts that goes beyond ecumenicism. Cooperative joint projects and rotational interchanges.

The religious institution as theater and as entertainment.

Recent changes in liturgy and practice (a survey of New York Times news releases from 1966 to the present).

Rhythmic liturgical music, pitfalls of strength

Part II (mostly theoretical)

5. Proposal for Institute in Liturgical Music (in article) and/or annual Festival of Religious Arts--both trans-denominational. The three areas of ritual, sacred and religious music defined.
6. Topography of the prayer book page. Model examples. How Biblical forms of parallelism suggest a new kind of layout design for a more meaningful impact. The effect of church architecture on such design. Spoken congregational readings based on musical techniques.

Psalm composition (translations, structural analysis). "Entrance Song" and "Church or Synagogue Psalms" by J.G. as examples. (See attached)
7. Cantillation in synagogue ritual. Its origins, connection with Gregorian chant. Its relevancy for today. How Bible passages in church might be chanted, in English, as based on ancient Hebrew tropes.
8. Exotic styles and what they have to offer to a new musical liturgy: Gospel, Chassid, Hindu, etc.
9. Peripheral roles of the organ, improvisation, other instruments.
10. Historical techniques for contemporary adaptation, the link-up with tradition. Possible examples by J.G.: monophony, parallel organum, fauxbourdon, isorhythm and isomelodism, cantus firmus, metrical hymnody, head-motto (e.g. Britten parody (or quodlibet), familiar style (e.g. Virgil Thomson), sectional imitation, alternation devices, polychoralism, descant add-a-part, etc.
11. A "new" theory of melodic/motivic harmony. Example of "A Mighty Fortress is Our God." Harmonic settings of Jewish and Catholic monophonic chants, both for ritual use as guides and as embodied in larger compositions. Modal harmony, how motives can determine tonality.

Part III (Reference)

- A. Bibliography of religious works by contemporary masters.
- B. Professional liturgical composers (unknown outside of the field) - small biographies; questionnaires to be sent out.
- C. Societies, publishers and other groups devoted to sacred music.
- D. Copying and reproductive processes.

Pine Hill
Milltown Road
Holmes, N.Y. 12531
January 1970

Standard Awards Panel
American Society of Composers,
Authors and Publishers
575 Madison Avenue
New York, N.Y. 10022

A Position Paper by Jack Gottlieb

Dear Sirs:

The three works I am submitting for your examination all in some way reflect my present and primary concern as a composer: to develop an individual approach to liturgical (specifically, Jewish) music. This is a specialized field which accomplished composers would generally prefer to leave to second-raters or amateurs mainly because they find it inhibiting and outmoded (which, nevertheless, is a kind of challenge), because it has little room for the new (not necessarily the experimental or novel), and gives little reward, financially or otherwise, to the creative artist. Indeed, choir leaders, for instance, think nothing of pirating photo-copies of liturgical music without offering any return, direct or not, to the composer. Somehow, they and their superiors feel it is excused in the name of God, that there is a larger end that justifies a lesser means -- a dubious conclusion.

I have experienced this practice most vividly. The recording of my Sacred Service "Love Songs for Sabbath" (one of the works submitted) was made without my knowledge or permission. I had no legal recourse since, as my lawyer stated it, "you cannot sue Nuns." Yet I am grateful that this recording exists for its historic value. For the first time in history (May 1967) -- as far as can be determined -- a complete Jewish service was given

under Catholic auspices. Performed in a church, sung by a choir of Catholic students and a Jewish cantor, conducted by a Sister, with readings by Lutheran and Greek Orthodox actors -- it was, to make an understatement, a unique event. But to go into its colorful history would be too extensive at this time. That this took place at all is indicative of one of my pet projects: involvement with so-called ecumenical happenings, particularly those that cut across Jewish-Christian lines. The reasons for this attitude are not at all noble. They serve, instead, pragmatic goals. As a composer I firmly believe that involvement with religious music other than my own faith helps to illuminate and enhance my own craft. One is forced by circumstance to investigate the primary source-materials of his religious persuasion, and there are lessons to be learned by emulation and imitation of other practices.

Another composition of mine offered for your consideration illustrates this to some extent. It is called "Shout for Joy," and subtitled Church or Synagogue Psalms. By not limiting myself to one or the other institution, I have been able to accomplish, obviously, greater circulation for the music. More important, these Psalm settings are representative of my general theory about the composition of new liturgical music. It may be described as: words should always dictate the spirit and shape of music, not only in terms of prosody (too often sacred music bears no relation whatsoever to the words and vice versa), but as theater.

Apparently this word "theater" is a stumbling block for those who determine the content of services. They equate it with the unholy concert-hall, which is anathema and the antithesis, they feel of the synagogue. I quote Cantor David Putterman of the Park Avenue

Synagogue, N.Y.C. (New York Times, July 20, 1969):

"The pulpit is not a stage, a service is not a performance."* Although I admire Cantor Putterman, having worked with him on several occasions, I cannot accept this tired, over-used thesis, which is imprecise and not universally applicable. Who is ^{to} judge if and when a service has, indeed, "degenerated" into a performance?

Item) It is forgotten that the original source of all western liturgy is in theater (or the reverse: the original source of theater is liturgy).

Item) There are "captive audiences" in both a church-synagogue and a theater. Sometimes it is even a paying audience (e.g. High Holy Days for Jews or collection plates for Christians.)

Item) To a degree, a service might be regarded as a form of entertainment. Undoubtedly this will be criticised as a heretical assertion. However, when, for example, evangelists exploit an exaggerated form of worship in such places as a drive-in "church," this is surrogate entertainment. Any service, for that matter, has panoply and ceremonial rites, and these are visually and aurally entertaining. Tacit admission of its musical entertainment is made when jazz and folk elements are introduced, for this desire to reach a larger and/or younger crowd is intended to give them pleasure as well as to lure them.

Item) Like theater, services can be a moving experience, a catharsis. The most vivid examples of this are, of course, memorial occasions.

* This is not a new complaint. A.Z. Idelsohn in his book Jewish Music (p. 210) quotes a European 1778 statement: "We hear in the sanctuary concerts, symphonies and arias which belong in the dance hall and the theater. They call forth in the heart of the congregation profane sentiments instead of religious."

Item) A sermon is like a soliloquy. It exhorts, it tries to persuade the listener to a specific point of view as much as a monologue does. Thus, services can be instructive, as well as "entertaining" and moving.

Item) There are tragic and comic overtones in prayers, if we equate comic with celebration, joy and praise, and tragic with mourning, petition and contrition.

Item) There is even a kind of star system involved. The synagogue, for example, with the more spectacular cantor always attracts a bigger congregation. A preacher known for his television appearances no doubt commands a higher salary from his parishioners than those who do not.

Item) Both the theater and the church-synagogue create artificial situations; or, at best, they are only as natural as herd instinct. Why else does the populace cram itself together on uncomfortable seats, stand too much, have too much or too little light, or, for many, read a language that is barely understood? Theater, similarly, is artificial. That is, it is not found in nature because it is an art form, calculated, in the finest dramas, to inspire the observer. Yet, as soon as artistic hands get involved in liturgy, the professional religious-folk tend to panic. Why is this? Usually, the traditionalists use the subjective formula-response of "a service is not a concert" when they find that the music is either;

- A. too difficult,
- B. too far removed from traditional sources,
- C. simply not understood.

This protest, methinks, is just so much camouflage. Such objections, furthermore, are insidious since they claim righteous indignation under the cloak of piety.

If I am writing music to order, then I gear it accordingly. But it does not necessarily mean that I am interested in meeting such requests. Why can't those who place such orders gear their programs to fit the result? Why is it that those synagogues which do not seem interested in a broad music program will spend enormous sums on visual arts for their sanctuaries? Why will some church boards try to get away with the least expense when it comes time to commission a composer? Is it the same old problem that many people have: you cannot hang a cantata on the wall? - that music evaporates in thin air? - what tangible evidence is there for one's investment? (recordings are an answer to that).

Despite such discouragements, I am still a believer -- perhaps not so much in organized religion as much as in the need to help REorganize religion. I would like to believe that my work is and can be of sufficient merit to stimulate others towards new directions. Many Jewish congregations are bored with services and find them repetitious. The language is often incomprehensible (whether it be Hebrew or stilted English) and the musical speech is over-ripe. Jewish music does not have to be just "mittel-Europa": the exotic cantorial styles of Polish-Russian origin that find such favor in Orthodoxy. Nor is it just based on the German 19th. century pens of a Sulzer or a Lewandowsky or their 20th century heirs, a Binder or a Rinder -- so loved by Reform Judaism. Of course there are notable contemporary services, but such exceptions are outside the mainstream of the establishment. They are not the "meat and potatoes" of Sabbath ritual.

It is curious that by liturgy standards, my music is considered to be "advanced;" but by present-day standards of the rest of the composition world, it is quite the contrary: old-fashioned, not "with it." Be that as it may, I am American born and trained, first generation, and I am not favorably disposed nor conditioned toward European traditional Jewish modes (nussach). In fact, I find them mostly alien. Nevertheless, I regard my work as having "Jewish identity," but as seen through the eyes of an American. It is ironic that many beloved synagogue tunes stem from 19th. century Germany where they were originally written in imitation of the Burger-Protestant middle-class music. Therefore, much that is deemed necessary to preserve today is itself a product of assimilation from yesterday.

Sadly, I see little signs of encouragement for myself or my peers (very few in number) by Jewish organizations. Does this not frighten them? Are they not concerned as to where future synagogue music is coming from? The Catholics have opened up flood-gates since the Vatican II council, and although some of their new music (what I would call "guitar pap") has already drowned, they are still making efforts to be more in step with the times. What have the Jews done for their music? Very little, as far as I can discern.

I am hoping that the last work I am showing you will summarize my philosophical and musical positions when completed. It is a work-in-progress, using the entire Biblical "Song of Songs" and set for soloists, narrator (my words) women's chorus and chamber orchestra. As far as I know, no one has ever attempted a composition based on the full text, although there have been many settings utilizing parts of it.

I have subtitled it as an Allegory for the Synagogue. This means that it is primarily (though not exclusively) intended to be performed in a sanctuary, despite its "concert-hall" trappings. Although the approach is theatrical (even à la Broadway), the allusions to Jewish ideas (musical and otherwise) place it somewhere between an opera and an oratorio category -- making it, I believe, a new synagogue experience. It is not meant for purposes of worship, and neither is it pure entertainment.

Of course I am expectant that the Awards Panel will react favorably to my music and to my views. Since there is little willingness on the part of synagogues to rock (or to roll) the liturgical boat, perhaps only interested bystanders, such as ASCAP, can and will act as enlightened agencies. I have no ready answers; (new hymnals, for example, are vitally needed, but new poetry must come first); but I do know that no matter what, I must continue in this way.

Respectfully yours,

Jack Gottlieb

Jack Gottlieb

"THE CHICKEN SOUP APPROACH TO JEWISH MUSIC"
by: Jack Gottlieb

Why chicken soup? You may well ask, especially if chicken soup isn't your cup of tea. But I suspect it is, for most of us, because it's warm, nourishing, comfortable and familiar. You begin to see a pattern? Aren't these the very same qualities we seek in our Jewish music: that it be familiar? and, after basking in its warmth for a while, we can expel a loud sigh of: "oy, is that a m'chayeh!?"

And yet, and yet -- you have to admit that even though chicken soup may be the Jewish answer to penicillin, it ain't exactly what you'd call a gourmet dish. I mean, it's not one of your high class soups like vichyssoise or gazpacho, is it? And so, if I may carry over the tasty comparison: how first rate is much of the Jewish music we hear? Alas, I regret to say that more than one informed musical expert regards it as second-rate stuff, strictly qua music. And, if that is really so, I suggest that all of us are somewhat to blame -- including the professionals in the field, like myself.

You see, we bring to the listening of Jewish music, in particular, certain preconceived expectations, which by definition limit a composer's creative inventiveness. For each of us, these notions are not necessarily identical. In fact, they often are mutually exclusive. Let's look at what I mean from the vantage point of this particular congregation.

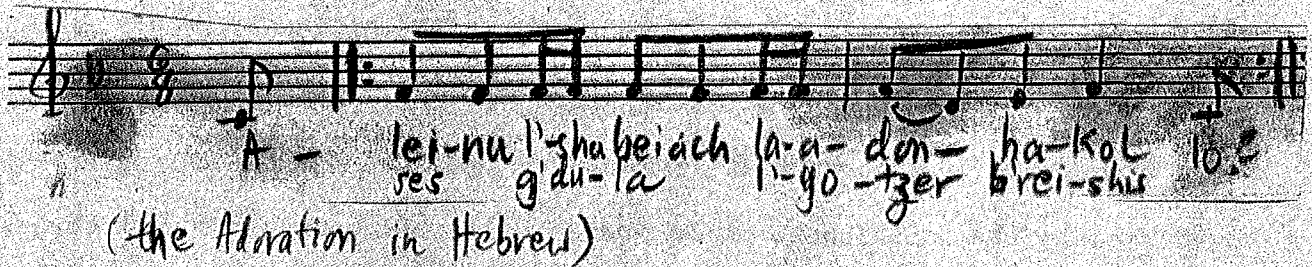
Temple Israel began its life in the tradition of strict classical Reform Judaism. It was pure, and owed its origins directly to Germanic or Viennese liturgical and musical sources. Over the years that purity gradually became (U)corrupted(U) by non-Germanic elements. As affluence lent a helping hand, the

Russian-Polish segment of the population entered the membership rolls, until it now constitutes a goodly portion of our Temple's personality chart. More and more, the character of Temple Israel is becoming a mixed bag; and that's good news, a healthy development. (After all, biologically speaking, a mixed breed is usually more than the sum of its parts. It is, in fact, a stronger organism.)

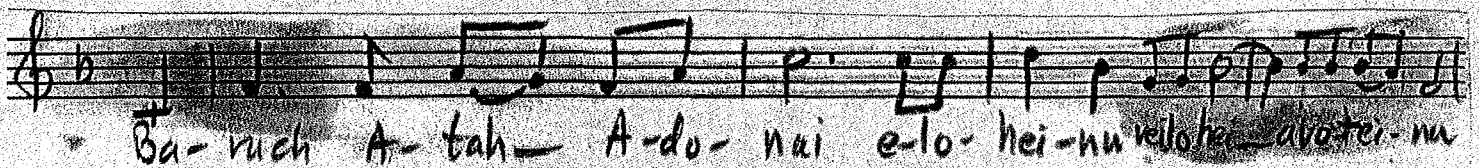
But what happens musically? Well, the fellow who went to Sunday school on Kingshighway grew up with and would like to hear:



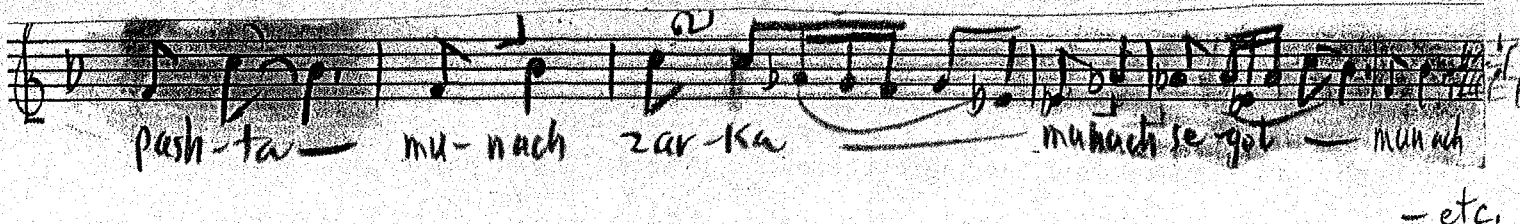
And the guy raised in a conservative schul, who is now one of our members, has fond memories of:



Then the Jew of a Talmud Torah background (the one who went to Hebrew School every afternoon after public school), he surely misses his davening:



Or someone recalls his Bar Mitzvah training, and would like to hear some Haftarah chanting on Saturday morning:



And there are many number of other needs and wants, based on "tradition" or nostalgia. There are those who would like to hear a gutsy Cantor, along with a top-notch male choir, or a mixed choir (I mean with females), or a weeping -wailing

Hazzan by himself. Still other congregants would prefer to be their own choir, in other words -- sing-along music. Then there are the younger folk who (at least in theory) crave swinging guitar "sh'mones" ^(trifles, folly) or they want to groove on Hassidic or Israeli jam sessions.

All of these, then -- legitimate requests, and all representative of this fairly new melting pot on the American Jewish scene: ^(a phenomenon yet to be fully evaluated) the large suburban Temple. Now, what do I do, as the Music Director of such a conglomeration? Subscribe to one element at the expense of another, or to all elements in a more or less equal share? Well, more often than not, we have tried for the latter alternative, with the result that at times the music in our services is, indeed, a kind of chicken soup. We toss in a bone, a little rice, some vegetables, a hank of hair and God knows what else.

It is no wonder, then, that an objective, intelligent listener might judge such a mish-mash as a lesser kind of music, since it lacks artistic unity and integrity. You may logically respond that services are not intended for this hypothetical critic, but for me, the worshipper. And, what "I like," of course, is what counts. And I concede you have a point. Yet children like a lot of candy, too, but they learn to grow out of it.

Well, are there any solutions? Sure -- one way would be to offer, on a regular weekly basis, one unified kind of service. Instead of having a Hassidic tune mixed in with a Viennese hymn, one Friday would concentrate mainly on east-European "chiri-bim-bams" and the next Friday would be devoted to the dignified school of Sulzer and Lewandowski; the third week to something new or American, and the fourth week to total congregational participation. Yet such a procedure, consistent with the order of services in the prayerbook, is not likely to succeed because it assumes that to achieve maximum effect -- educationally, aesthetically and religiously -- the same people would return week after week. And that, I don't have to tell you, is improbable.

Another solution that has been suggested is the so called "multi-track" service: that is, more than one type of service in the same temple at the same time, each marching (if you will) to the beat of a different drummer. And actually this practice is going on in some synagogues -- even in ours, to a certain extent. But this also makes an assumption: that a Temple is large enough to accommodate such simultaneous activities: a chapel service for the die-hard traditionalists, a youth service in the school building, the Couples Club doing their thing in the auditorium, and a fancy choir service in the sanctuary. Highly impractical or unlikely -- at least as far as musical preparations are concerned.

But is this the answer, really? Does it do away with the chicken soup approach to Jewish music? Are we not still catering to your taste, and to his "geshmack" and to their gastronomic delight? Isn't music again being asked to answer for everyone, without any sense of real adventure or discovery?

That, gentlemen, I submit is downright antithetical to Jewish thought. If you agree with me, that one of the pillars of Jewish strength over the centuries has been the love of learning, you cannot omit the love of learning music. By that I mean the eagerness and interest in being exposed to unfamiliar strains, yes--even to difficult sounds. So ~~suffer~~ ^{but gain so much.} a little. Think of the pleasure after the pain, once you realize that genuine musical understanding is akin to religious fulfillment. For you then have some insight into the creative process, which certainly must be part of a belief in God.

I mentioned earlier that all of us are guilty of second rating Jewish music, including the pros. Just give a listen to a typical Jewish music festival -- everything from soup to nuts: start off with renaissance or medieval music, to give it a chronological "authentic" touch, some Cantorial kvetching, a touch of Yiddish, perhaps some Ladino or Yemenite tune, an operatic prayer setting, ending

up with the inevitable "Fiddler on the Roof" or "Jerusalem of Gold." We do it because we believe this is what the ~~crowd~~ wants -- and they do, which is fine for a pops kind of evening. But to make it the sine qua non of every Jewish music concert is ^{pernicious} ~~ruinous~~, for it perpetuates the myth that our music has to mean something to everyone. ^{a common denominator} Of course that's nonsense, for inevitably it leaves one with Reader's Digest comprehension, ^(and astigmatism) neither "milchdiks" or "fleishiks."

At the risk of incurring your wrath, I must repeat to this Brotherhood exactly what I said three years ago when I was introduced to the Sisterhood. I ^{have} ~~am~~ not ^{been} here to please specific congregants or Boards of Directors or Rabbis. No, the only person I should try to please is myself. Now, wait a minute, before you start throwing eggs at me. That does not mean that I do not have certain responsibilities. Of course there is a need ^{doing the familiar and for} for congregational singing. No one denies that. But the decision as to which melodies are to be used cannot be based on "this was the way ^{or wh} we did ~~it~~ before" or "yes, it may sound Methodist, but I like it." That simply is not sufficient reason.. Although there may be textual considerations in some cases, that decision must be -- I insist -- a musical one. Bad music is bad music, no matter how you slice it. Christian music that passes for Jewish is still Goyish, no matter how dearly you may hold it to your breast. You wouldn't dream of a Rabbi delivering a sermon just to please you, just because he says things you would like to hear. No, you want to be inspired or enlightened, and on the basis of truth. Similarly, there is such a phenomenon as musical truth, and it is up to the professional to steer you away from musical lies and half-truths.

All well and good. But how do we go about learning musical truth, (the mechanics for instruction)? We have tried occasionally to have so called sing-ins, where music was learned, immediately prior to the service, in the sanctuary. And although these have been mildly successful, I think many of us may have been

intimidated by the dignity of the surroundings. Therefore, I would suggest that we ask you -- once in a while -- to skip coffee and dessert for your Shabbat meal at home, and, instead, have you come join us here for coffee and dessert in the auditorium. In other words, we have our Oneg Shabbat before, rather than after the service. And while you are sipping and munching, song sheets would be distributed (with the musical notes), and you learn some new tunes in a social and informal atmosphere where you might not be as stifled as in the sanctuary.

Now, before we open the floor to questions and comments, I do not want you to be left with the impression that I am anti-chicken soup. That would be like saying I am anti-semitic. There are of course, many fine works of Jewish music (as well as shlocky ones); and there even are masterpieces, which is rather remarkable, considering the history of our music. You see, as a culture we were always surrounded by a host society; and so it was natural that our music take on some of the characteristics of that host. We've had music affected by Christian sources, by foreign folk tunes, by Italian opera, by -- in other words -- the general musical peculiarities of a particular country or region.

Let me show you what I mean with a quickie survey.

I have chosen some beloved melodies, and I would like to demonstrate their Protestant or Catholic sources. First, here's a tune we just sang in worship service this evening:

EX. MI CHAMOCHA

Now here is a Hymn out of a Protestant Hymnal called Sun of My Soul (that sun is spelt: S- U- N):

Ex. SUN OF MY SOUL

If you wish to play the game of chicken versus the egg, as to which came first, the Mi Chamocha was written by Salemone Sulzer, who lived in Vienna in the ~~XXXXXX~~ 19th. century. In a Catholic Hymnal, we find that the original tune for the other, ^{however, not to be found} was in the Katholisches Gesangbuch, published in Vienna, c. 1774.

Here is another Sulzer melody, used frequently in our services:

EX. HODO AL ERETZ (8 bars)

By way of comparison, a setting of the Latin prayer Panis Angelicus ("Bread of the Angels") by Cesar Franck, who was--more or less--a contemporary of Sulzer's:

EX. PANIS ANGELICUS (8 bars)

cut
In the case of the similarities, ^{in this case,} the comparisons are less identical, but they do show the same general affinity for religious music. So ^{what} ~~where~~ is the differentiation between ^{the} ~~what is~~ Jewish and ^{the} ~~what is~~ Christian -- only the words?

As a third example, ^{I give you} ~~here is~~ a ~~XXXXXXXXXX~~ Catholic Communion Hymn. Listen carefully, and you tell me which very well-known Jewish hymn it resembles:

EX. MERCIFUL SAVIOUR

O.K. Any ideas? That's right:

EX. EYN KELOHEINU

One final set of comparisons. Dating from 1523, here is part of a Lutheran chorale:

EX. Nun Freut Euch

Of course that is very much like:

EX. MOOZ TSUR

Now, mind you, I am not throwing this tune-detective stuff at you just ^{to} give us ^{all} a sense of inferiority. No, my purpose is to deflate the sanctity with which we endow these melodies. I am talking about notes and harmonies, ~~not~~ not talking about words. ~~Logically, then, it follows,~~ ^{then: what} ~~which~~ would be genuine Jewish musicalizations of ~~all~~ ^{these?} Well, for instance, here is an acceptable setting of MI CHAMOCHA:

EX. arr. by Helfman

Why is this ^{one} ~~kosher~~ ^{-for Sabbath} and not the one by Sulzer? Because it makes use of the musical mode, assigned by tradition, to the Sabbath Eve. The mode is called Adonai Malach (^{demonstrate} but that needn't concern us here).

As for Eyn Keloheinu, here is another version, arranged by the Dean of Jewish composers, Heinrich Schalit:

Ex. by Schalit

If that sounds strange, it's because it is based on a near-eastern tune, characteristic of Oriental Jews.

And, finally, I'd like you to hear another setting of MO-OZ TSUR, as ^{composed} ~~given~~ by a non-Jew-- ~~Benedetto~~ Marcello, who lived from 1686-1739. This, at least to my ears, far less Christian sounding than the tune we all know so well!

Ex. Marcello.

What does this survey tell us? Something quite obvious. If our music has been so greatly influenced by the dominant society of a particular age, ~~it follows~~ ^{also influenced} ~~that~~ it should ^{be} ~~influenced~~ by the culture of our day. Here we are, living in St. Louis, Mo., U.S.A. in the year 1973, and still we are ~~are~~ bulldozed by music that belongs to Vienna, ~~Europe~~ ^{Vintage} Europe of 1873. I say, enough already! We have the talent and resources in our country. It is up to you Temple goers, and to your ~~counterparts~~ ^{counterparts elsewhere} ~~are you going to persist in maintaining a museum of the past in Jewish music, or you going to insist on laying a new foundation for future generations~~

Some Thoughts About the Future
On the Occasion of the One and
One-Half Jubilee Year of
Dr. Eric Werner

by Jack Gottlieb
 Assistant Professor of Music, HUC-JIR

By paying homage to Eric Werner in his seventy-fifth birthday year, we can only approximate the great honor he has brought to the music of our people. His scholarly studies have had far reaching effect, and have helped expand musicological horizons. What had been the exclusive property of the Jewish community has been transformed by him into discernments important to the understanding of other religious communities, both in the east and west. In his most recent accomplishment, the book A Voice Still Heard, ~~he continues this work, using the songs of the Ashkenazic synagogue.~~ He vividly and authoritatively demonstrates that ^{the songs of the Ashkenazic synagogue} ~~they~~ are a reflection of the musical life found in the host societies to which Ashkenazic Jewry belonged. He shows again, as he had done so brilliantly in his landmark achievement The Sacred Bridge, that there is an interaction of sacred and secular musical streams. Thus, he underscores the rarity of "pure" musical invention in Jewish musical activity.

At the turn of the century, when Werner was born, our American synagogue music was characterized by what we would now call impurities. The works of Schlesinger, Stark, Kaiser and Goldstein were often based on borrowings from opera, church music and other sources. Even if any attempts were made to introduce nussach, the modalities were ignored or misinterpreted. Nor could much claim to so-called authenticity have been ascribed to the "meat and potatoes" music that dominated the scene:

works of Sulzer, Lewandowski and Naumbourg (who were, in turn strongly influenced, respectively, by Schubert, Mendelssohn and Halévy), works which were harmonically and metrically enslaved to the tonal ambience of Middle Europe.

There is no need to dwell at length on all the influences upon our musical history: Monteverdi on Rossi, gypsy-magyar scales on the ahava raba mode, Minnesinger tunes on Mi-Sinai melodies, oriental melismas on hazzanut, Polish and Russian folk songs on Hassidic music, Church chorales and marches on certain perennial Ashkenazic synagogue favorites, cantigas on Sephardic hymns, ~~Balkan~~ ^{space} rhythms on Israeli dance forms, the interaction of Arabic and Yemenite Jewish song, the impressionist school on Ernest Bloch, etc.

Attempts were made, nevertheless, by certain synagogue composers to bring us closer to what they believed to be the truth, to more genuine manifestations of the Jewish soul and spirit. Most notably, in the late 19th century this was exemplified in the works of David Nowakowsky; and, more recently, in the pioneering efforts of A. W. Binder and his contemporaries.

The great flowering of Reform synagogue music from the 1930's through the 1950's, and beyond, served the necessary purpose of house cleaning. Greater quartal harmonies and pentatonic textures, attention to modal detail, ~~the~~ yearly cycle of leitmotifs and, in general, the stamp of kashrut to musical content became the norm. The result was a profusion of sensitive settings, considerably more refined and artistically satisfying than those of previous decades. In fact, they hold their own with the best liturgical compositions of any religious denomination during the same period.

But does this "Golden Age" of composition represent progress, a step forward? Certainly the music is sophisticated and reveals to the world at large a kind of coming-of-age. However, this renaissance is also a transplantation of European ideals and sounds to American shores, and, in that respect, it is a step backward. If, indeed, Jewish musicians have been infected in diverse ways by the majority cultures in which they have functioned, perhaps this singular fact should become our guide for the future.

one paragraph

Far from being a negative commentary on our musical output or a sign of inherent weakness, such acculturation to other styles and idioms (what Dr. Werner calls "active assimilation") has always signaled our strength. A filtering-out process has transmuted foreign and neighbouring elements into something recognized as being Jewish. It may well be that this on-going interaction of assimilation and transmutation is the real nature of "tradition."

Taken in this sense, tradition then imposes no requirement on today's composer to follow the lead of his immediate predecessors. The music of Helfman, Katchko, Freed, Pinchik, Piket, Roitman and so many others marks a culmination. ~~and they are the best~~. We cannot and we will not improve upon them. But this generation of American composers has grown up in a different environment and has its own exciting destiny. As early as the 'twenties the battle was fought and won in the world of serious concert music. It is the Americanisms of the Coplands that now ring true, not those of the MacDowells: rhythmic exuberance, primarily, but also colorful dissonance, looser form-structure, and the myriad ethnic strands ~~woven~~ ^{our} woven into national fabric. This is the stuff for contemporary synagogue music, not imitations of rock music formulas or Hassidic festival ditties.

In other words, let us strive for the essence of popular song, not its actual substance. Let us not be abashed by our indigenous eclecticism, so potently exploited in the secular music of today. And once and for all, let us recognize that a composer is not a Recreation Director but a Director of Re-Creation of all the sounds in his personal past and present. He ^{was not only} ~~has~~ a God-given talent, but also ~~has~~ ^a technical skills and ~~his~~ mind.

One of the supreme ironies of late twentieth century Jewish culture is the denigration of intellectuality in worship music. The issue here is not congregational singing)--(its days has come and it will not be denied)-- versus performance by professionals, but the ascendancy of musical illiteracy over artistic standards.

Yes, composers have a tough time of it. They are constantly being subjected to a wide spectrum of judgments, ranging from the inciteful to the insightful, from those of the rank amatuer to those of the "Last Hurrah-niks," who claim to represent the TRUE tradition. Nussach, for example, is fine as the basis for composition; no one quarrels with that. But, on the other hand, to argue that the absence of nussach from a composition is reason to condemn it as being non-Jewish is not to acknowledge the actual history of our music.

There is a verse by Isaak Walton, the hymnologist, part of which goes as follows:

"Music! miraculous rhetoric that speakest sense
Without a tongue, excelling eloquence;
With what ease might thy errors be excus'd,
Wert thou truly lov'd as thou'rt abus'd!"

That is a sentiment Eric Werner would heartily echo. To him we extend our felicitations and heartfelt wishes for continued good health and productivity. Perhaps his most important message ultimately has been: There is no such thing as Jewish music. Long live the Music of the Jewish People!

April 23, 1976

THE POLITICS OF BEING A COMPOSER
(ACC Mid-Winter Conclave
February 21, 1977)

by Jack Gottlieb

(FOUR CANDLE BLESSINGS performed)

Arthur Wolfson tells the story that once in Philadelphia, when he was working in a temple where Isadore Freed was the Music Director, he asked Freed why he did not program his music more frequently. Freed replied: "You know, it's no great honor to perform your own music; it's only an honor when someone else performs it." So, you may ask, why am I here today? Well, I suppose I have been waiting -- and waiting -- for the day to come when that honor, Freed alluded to, ~~might be~~ bestowed upon me. Folks, I've got news for you. It just does not happen that way. Honor is not heaped upon a composer like manna from heaven. A composer has to work at it, like any other professional works at his (or her) craft ~~and~~ ^{and} career.

Actually, I'm a composer who has built up a reputation on thin ice. Most of you know my name as having some standing in the Jewish music world, and yet you have heard very little, if anything at all, of my efforts. Just why that is the case has, I think, something to do with what I call the Politics of Being a Composer.

A month or so ago you will recall the problems of Griffin Bell, our new Attorney General, when he had to give up membership in certain exclusive country clubs. He had, to put it kindly, a conflict of interest.

Something like that operates in the composer's world. None of us, in Jewish music, at least, has ever been able to work off our pitiable royalties. You can be sure of that. And I include the Freed's, Fromms, Binders and the Blochs and the Milhauds and even old Solomon Sulzer, who, after all, got his wages from being a cantor. Therefore, we have had to turn to other sources for income: usually as Temple Music Directors or Choir Directors in the community, as pianists (accompanists or coaches) and as teachers.

And that's where the problem sets in. How do we manage to have our music heard in our jobs at the synagogue, school or concert hall without incurring accusations of self-interest, without being made to feel guilty? In the past, it disturbed me to be told that I was only "out for myself," that I was ^{too} sensitive to the needs of other composers who might not have the same forum I have had for exposure. I felt truly put down by such criticism with the result that I tried to retrench and do my best to have my music performed minimally, if at all.

But then, recently, I realized: "Hey, wait a minute! What's the name of this particular game? Here the years are rushing by and you are going to allow nothing to happen? It just does not make sense!" I decided then and there to get off my assets -- so to speak. Here I am, then, delighted to share my music with you. Let's get on with it.

MA TOVU

3.

A word about the next piece, SHACHAR AVAKESHCHA. I puzzled why on page 332 the grammatical construction, in the fourth line, is "g'dulatach," while on page 745 it is "g'dulat'cha." Or the word "odach" instead of "od'cha." Did this have to ^{do} with changing the original feminine form into the masculine or the other way around? It turns out that Ibn Gabirol, the poet, originally wrote "g'dulatach;" ~~XX~~ maintaining a certain pattern in the Arabic rhythms that ^{he} ~~was~~ used. The editors of the GOP, I am guessing, thought that since the opening words included: "avakeshcha," ^{it} ~~they~~ would be more consistent to maintain the masculine form throughout, and thus: "g'dulat'cha." ^{We're} ~~I'm~~ sticking with the original. Here it is.

SHACHAR AVAKESHCHA⁺
ANIM ZEMIROT⁺

III. R'TSEI
KEDUSHA
TSUR YISRAEL

4.

We all know of a certain composer whose initials stand for Israeli Music. We hear his music almost every Sunday afternoon on WQXR. It has amazed me how this person has continued to ~~XXXXXX~~ ~~XXXX~~ be given such a wide forum ^{for} music of such little intrinsic worth. That is a personal view, of course; but, nevertheless, I have to admire this person for getting away with it. It really has to be applauded as ~~X~~ an achievement in this day and age.

Take another case. Some of us have downgraded a certain Chicago composer with the standard phrase: "all you ever get to hear in his synagogue is his stuff, no one else's." To that I reply: if his congregation allows him to do it, ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ they must like it that way. And even if they do not, all the more power to him. It's a tough business!

There are other composers we could mention, those we regard as self-serving, as well as those of ~~more~~ modest demeanor, ^{sometimes} ~~almost~~ like a Bontche Schweig. But ^{the} ~~it is~~ ~~the~~ ~~first group that is sewing itself that delicious battered roll here and now; the other~~ ~~there is no need to belabour the point.~~ ^{leave it to heaven.}

I shall return to ^{these thoughts} ~~these~~ later on. For now, let's hear some pieces written on texts that are exclusive to the GOP. Please follow along in the prayerbooks.

SHEHASHALOM SHELO
EICHA ASHIR
ACQUAINTED WITH THE NIGHT
MAY WE LIE DOWN

5.

I mentioned earlier about the difficulties we composers have.

Let me be more specific. The fact is that on the faculties of

our cantorial schools there is only a token kind of composer

^{representation} reputation. I ^{would guess} suppose that ~~is because~~ ^{would} qualified composers ~~are~~ ^{be} simply not ^{even} interested in such work if it were offered to them.

The fact is that, as far as I know, there is not one composition

student at any of the ~~cantorial~~ schools. I doubt very much that

there are any Jewish liturgically minded composers at the secular

conservatories either. Where are the new composers coming from? And

if those of us now working have so little reward ^{is this} something to emulate?

The fact is that the last so-called "public" publisher (Transcontinental

has been gobbled up into the bureaucracy of the UAHC, an institution

that thus far has no experience in the music business. All other

publishers of Jewish music are, apparently, ~~sole~~ endeavours undertaken

by ^{composers themselves} ~~individuals~~ out of ~~a kind of~~ desperation -- or, at the least,

frustration, with conventional publishing houses.

The fact is that our few professional societies ^(Music Council, Amer. Soc. for Jewish Music) are made up of

senior citizens, with no new composer blood being pumped in. The

fact is that all Jewish music ~~XXXXXXXXXXXX~~ functionaries continue

to use the Xerox machine to the detriment of composers. And, to

put myself right on the firing line, the ~~fact~~ ^{this} fact is that ~~XXXXX~~

working organizations, such as ^{this} the ACC, rather than incorporating

the very few composers who are around into the mainstream of their

groups -- chos v'cholileh! -- choose, instead, to sponsor for them

a weak Guild of Temple Musicians, in reality a pale attempt to meet

composer's needs. We can argue "fun heint biz morgen" the pros and

cons of a separate but equal group. But we all know that they are

are not equal, and never will be, given the tiny number of potential and actual members.

What do all these facts amount to? ^{That} there is very little opportunity and few outlets for the composer. So he has to bite into the bullet himself. That is the hard, cold reality. The life of Max Helfman, of blessed memory, has been cited to me as the ideal personage ^{after which} ~~for~~ other composers ^{might} ~~to~~ model themselves, ~~after~~ ^{after}. Certainly Max was unique in his inherent beauty and lovingkindness towards others. But I am of the opinion that his music ~~suffered~~ ^{Did} as a result. Perhaps he tried to spread himself too thin? I really don't know. But ~~too~~ often his music has a slap-dash, sketchy quality that would have benefited ^{greatly} ~~from~~ more ~~composing time~~ ^{compositional thought on his part.}

Perhaps I speak for ~~XXX~~ other composers, perhaps not. But I, for one, do not have the energy, time and -- most important -- the ability to be a quasi-saint. I'll leave that mission to the clergy who should, by commitment, be that kind of enabler.

I will have a few closing remarks towards the end of the program. Now let's continue.

Sections V, VI, VII & VIII

Adonai, Adonai - after Lewandowski

Ana Adonai - last Hoshan relates to first "hosh."

Ladies and gentlemen, you are dealing with a rather fragile, thin-skinned commodity when you have personal contact with the creature called composer. I do not say by ~~XXXX~~ such a description that you should accept everything a composer writes without reservation. Of course not. It's always been the listener's privilege to like or dislike works of music either in part or en toto. ✓ Indeed it your privilege also to ignore a composer all together.

But it is not, I submit, your right to turn a composer into a public servant, one who has not campaigned or made promises, who has not been elected and put into the job of appeasing others -- and by that I mean k'lal Yisrael. The truth is that a composer is not a politician but a creative artist with all the genuine and, ~~Contradiction that it is, without the~~ "creative artist" indeed, legitimate selfishness the term connotes. It is not a composer's ~~XXXXXXXX~~ duty to play the diplomat or to foster the careers of others, although he may opt to do so. I realize that this opinion will not sit well with some of you; but so be it. If we are going to be accused of being pushers of our own "nickle bags", I remind you that it was said a long time ago: "Im ayn ani li, mi li? V'im lo achshav, ei-matai?"

Let's listen to some fun music now.

Jack Gottlieb
Remarks on NFTY Music Trends
Panel Symposium
1981 American Conference of Cantors Mid-Winter Conclave

I've been frantically trying to cut my remarks to the bone and I will speak very rapidly.

The music of the Jewish people is preeminently a music of single-line vocal melody. This idea of melody being "top dog" has persisted into our own times with the result that large-scale choral works, in the Jewish world, are more a rarity than a rule. Now by placing a high stress on melody, all the other parameters of music have, by definition, been pushed into playing secondary roles. Melody is the master, whose handmaiden is called Harmony, and whose valet is called Accompaniment. And beneath these two upstairs servants, at least in the Jewish household, are the kitchen help called Counterpoint, Rhythm, and Instrumentation. Therefore it's not at all inconsistent with history that guitar slingers – I mean singers – with their single-line vocals and occasional duo should have their day in the sun. However, their melodic output really has to be judged by the same standards as any other melodic composition: in other words, as art. And do these songs stand up under the scrutiny of the analytic microscope?

How, for example, do they approach the climax of the tune? In fact, is there any feeling for reaching a peak at all? Does the rise and fall of the melody seem capricious, or does it really satisfy us with a sense of genuine inevitability? In other words, does the tune seem forced? I submit that a NFTY [North American Federation of Temple Youth] tune such as [Arnie Lawrence's], "Beloved, Come to Meet the Bride" is an artificially induced conception because it has already shot its bulk, so to speak, in the second measure, having reached the highest note in the entire song [*sings*], "Beloved, come to **meet** the bride" – that high note [*in bold*], "**meet** the bride." It then proceeds to repeat this characteristic motive immediately [*sings*], "**Be**-loved...**meet the bride**, be-love..." That's in the refrain, and then in the A section it appears twice more – I won't sing them for you now – in the B section only once, in the C section two more times, and in the last section once again. Eight appearances in all! Now I suppose there's a kind of American Indian charm to this song, but I don't believe it was intended to be a rain dance prayer. In fact, I find it a clone-like job, not at all inspired.

Let's take another criteria. Do the tunes in question take advantage of their applied harmonies? Indeed, do their composers care anything about harmonic rhythm – that is, the rate and quality of chordal changes? While it is a fact that many folk tunes – I think of, "On Top of Old Smokey" – rely on basic tonic, dominant, and subdominant chords, I'm not convinced that their usage in some of these NFTY melodies is a case of following the maxim of the Shakers, "'tis the gift to be simple," or just a case of simple-mindedness. Take the [Dan Freeland/Jeff Klepper] setting for "Modeh Ani." It's in the key of G, and contains six G (tonic) chords, seven C (subdominant) chords, and ten D (dominant) chords. Now there's one unexpected chord of F Major, a modal coloration – OK, no problem. But there happen to be seven progression of the C chord followed by

the D chord – seven of them – in a total of 24 bars. And that, folks, to me, is like a recording stuck in its grooves. Don't misunderstand me: I'm not saying that there have to be complicated modulations and the like. In fact, it is a gift to be simple, and what's more, it's damn hard to accomplish, because you have to be all the more convincing and fresh.

Going on, we need to ask how do motives and phrases in a specific tune relate to each other? Is there a distinctive developmental process going on? And that, perhaps, is the ultimate test, no matter how miniature a piece of music may be. If there's no growth, then we're dealing with another kind of music – in fact, another kind of religion. I refer to the kind of music heard in the East, hypnotic, *raga*-like, repetitive chants. Now in the NFTY setting (and I'm skipping a lot) of "L'dor vador," do the melodic seeds erupt into natural rows, or into a Woolworth's plastic imitation? I want to show you what I mean. She has a leap, I believe, Ms. Debbie [Friedman], of an octave [*sings*], "L'dor vador nagid godlecha," repeat. "Ul'neitzach n'tzachim," sequence, "k'dushat'cha..." whatever. "V'shiv'chacha," another sequence, "da-da-da-da," oh come off it! If that's not a ripoff of the "Tara" theme [from *Gone with the Wind*], then like Rhett Butler, my dear, we should all never give a damn! [*sings* Tara theme]

And speaking of non-Jewish associations, what are we to make of the melody that NFTY is putting out for [Steve Reuben's] "V'shamru?" To me, it's something that Harry Belafonte could do very well. In Hebrew [*sings*], "V'shamru v'nei Yisrael, v'shamru et hashabbat." Well, let me put some Calypso words to that [*sings*], "Day-o, day-o, da-daylight come and me wanna go home. Come Mistuh Tallyman come, tally me banana, d-daylight me wanna go home," and so on.

Let's take the famous [Klepper/Freeland] "Shalom Rav," and this is my last example. This is a fine, mainly fine tune; I really dig it. It's even suggestive of the Magein Avot mode. But – I don't have to repeat it for you – in one phrase I'm a little bothered. What page is it on – [*sings*] "Shalom rav, al yisrael amcha, da da da..." and goes on. "V'tov b'einecha l'vareich et amcha yisrael" – now, I can't help but think of the verse to "September Song!" I'm disturbed, because even though Kurt Weill, its composer, was a nice Jewish boy [*crosstalk*], OK, [*sings*], "When I was a young man courting a girl, I played me a waiting game..." Well, I'm exaggerating to make a point. Now [*crosstalk*] that's all right, Jeff this afternoon pointed out that in one of my songs I sounded like, "You must remember this, a kiss is just a kiss," so [*crosstalk*] OK.

I will close up by saying I'm told congregations lap up this stuff – I don't know, I've been away from this scene from five years, regretfully so, and I want to thank you for inviting me here today, by the way. So I wonder if they lap it up, if they might not be better off coming to services with a Sony Walkman wrapped around their heads like a new form of tefillin [*laughter*]? What, for the life of me, is the point of going to shul to hear the same thing you can get in the company of your living room by turning on WPAT? But leaving that argument aside, on strictly musical ground – and that's all I'm talking about tonight – in the synagogue, the not-so-new trendy songs should at least be as artful as a Joni Mitchell or a Neil Diamond tune. And let us – I find so much art-less,

and in this case, that's not to be defined as innocent. In fact, I would call it insidious. Alas, to this **very** concerned listener, NFTY stuff ain't so nifty.

Transcribed by Joshua Breitzer, July 2010.

How Practical Is the Practice of the Practicum?

by Jack Gottlieb

*(Talk to the student body of the School of Sacred Music, HUC-JIR and attendees,
following the Practicum of Jack Gottlieb's music)*

November 15, 2000

Of course I am indebted to the School of Sacred Music for celebrating my 70th birthday year the best way a composer could want: a recital of one's own music. Especially here, where those of you previously unfamiliar with my output, might now be persuaded to peruse and pursue my catalog for yourselves. Let's hope. My heartfelt thanks to Cantor Goldstein and Joyce Rosenzweig for scheduling this happy event; we journey back a long time. Adyna and Kim, we may only go back a few months, but your devotion to my work promises an enduring collaboration. I extend my sincerest gratitude to you, and to indispensable Alan Sever, to the choir and octet in all their glory, and to the players, Judith, Brian and Alison. And I am genuinely moved by the rewarding response of colleagues, friends and family who are generously sharing this festive gathering with me.

You probably noticed that, with a couple of exceptions, all the music on the program dates from the 1970s. (Hard to believe the time has gone by so incredibly fast.) It was during that decade when I was most active in synagogue music, first as a music director at a large Reform temple in St. Louis and then here on the staff of the college for three years. In these surroundings, I find it impossible not to reflect back on those days, and, in particular, to recall luminaries of the faculty and staff no longer with us. What a colorful cast of characters they were. How I wish you could have benefitted from their wisdom and example. Some of the names you may only know from the photographic displays on the fifth floor. I'm thinking of the baseball-loving Bible scholar, Harry Orlinsky, who had one of the sunniest dispositions of anyone I've ever known; and Dr. I. Edward Kiev, Phil Miller's eminent predecessor as librarian; and the all-caring, oh-so dedicated registrar, Freyda Ingber.

In great measure, this practicum has been a tribute to them and, even more personal, to other dear souls on the SSM faculty who supported my early endeavors: the gentle Barash brothers, Morris and Jack [Baras]; the genial hazzanim: Israel Alter, Ben Belfer, Norman Belink and Walter Davidson; the genteel Judith Eisenstein and that supreme gentleman-cantor: unassuming, compassionate Arthur Wolfson. (I fondly remember Arthur's loving wife, Anne. Theirs was a model partnership, if ever there was one.)

Others on the SSM staff were, shall we say, less than patient personages. I'm thinking of the proud Hazzan Moshe Ganchoff and composers Fred Piket and Lazar Weiner, crusty and feisty. Most of all, that fractious, cantankerous Doctor, my ally and master teacher, Eric Werner. Always irascible and forever irreplaceable. (His wife Elizabeth also was formidable.) I often think of Eric in the most unexpected ways; and I give a silent prayer of thanksgiving for having had the good fortune to drink at his well.

Today I feel the presence of all these *menshlich* wonderful beings, warts and all, as if we're in a big group embrace. Their good works live after them. In those days of

yesteryear, the School was housed in a cramped facility not designed for higher education needs. Practicum sessions were much more modest affairs. There were no fancy printed programs or ensembles. The normal format was solo voice, usually with Jack Baras at the keyboard. Nothing else. Cantorial students were often accepted straight out of high school, with minimal musical training. Some had never seen an opera or had been to a symphonic concert. I ran a series of a half-dozen annual Sunday concerts, open to the public, called *Musica Hebraica*, and which covered a wide range of repertoire, ancient to modern. They were, I'm pleased to say, most successful; but you would never have known it if you relied on the students, since - except for those in which they participated - they rarely, if ever, attended. That always was a bone of contention; but the student plea back then was that they needed Sunday afternoons to chill out (whatever the expression was in those days). I'd like to believe that more of you would be in the audience if these *Musica Hebraica* concerts were still being held; but given the fact that some of you are swamped with out-of-state travel for weekend pulpits and have other jobs to make ends meet, I would not count on it.

Over the last 30 years, selections from those concerts have become more and more rarely heard in present-day synagogue services or programs. As the guidelines for matriculation have been raised and as the School has kept its faith with the entire panoply of our Jewish music heritage, there has been a corresponding turning away from the kind of music I have written. Today the chasm is wider than ever. I find that to be a stunning enigma: more experienced students being exposed to and trained in the full history of *hazzanut*, but less implementation of that knowledge out in the field. What a sad state of affairs.

Are practica then to be regarded as only as a form of theoretical exercise? If I were to give a title to my talk, it would be "How practical is the practice of the practicum?" Of course the verb form "to practice" is built into the psyche of musicians; but the noun form, as in a doctor's or lawyer's "practice," is what I'd like to examine. How much of the content heard here at school is actually presented in a synagogue context?

You are still learning how to become cantors, how to appear on the pulpit, how to be effective *sh'lichei tsibur*. But, as if you don't already know it, you will find that your biggest selling job will be to elicit your rabbi's endorsement and enthusiasm. It may be necessary for you to convert him or her to your cause. Your best ally is your rabbi who needs not only to be your supporter, but your defender.

But why wait until then? That process should be taking place here and now on West 4th Street. So I'd like to propose one way the practicum experience could be rolled over into the communal sanctuary. Since my day, the most exciting thing to have happened to the School is the opportunity for cantorial students to spend their first year (of the five total, now) with their rabbinic counterparts in Y'rushalayim, getting to know each other, especially on a social level, from the get-go. Yet I must ask an age-old question: why are there so few course offerings in music, if any, in the rabbinic school when both groups return to New York? I have never understood this. Yes, I know the excuse: not enough time; the plates are too full; and Rabbinic students do have an elective course in cantillation, but that's it. This is unacceptable.

I cannot say it strongly enough. Synagogue music is at a crossroads, and if the two schools do not cross each other tracks starting—yesterday, redemption of the past will be irretrievable. In earlier times, students in Cincinnati had classes with Eric Werner, and in New York, A.W. Binder taught courses in Jewish music history. It made an enormous difference. Rabbinic candidates discovered there was life after NFTY, after the bonding experiences of summer camps; and when they became full-fledged rabbis, the insights they had gained from this exposure paid off. I know that some of your rabbinic colleagues do attend practica, especially when a friend is scheduled to perform; but that is simply not enough. Is it too much to ask, as a start, that they be obliged to attend practica, friends or not, if only once a month? I am told that Cantorial students are expected to attend the Thursday sermon and participate in the discussion afterwards. Rabbinic students, on the other hand, are encouraged to attend practica. Note the word difference? One is expected, the other is encouraged. Do I detect a double standard?

All right, you reject this approach. There are alternatives. I can envision a competitive process where a committee of students and faculty would award full-scale public concert venues to a mix of deserving practica. Or why not try to integrate portions of already prepared practica into one of your outreach programs? Something, anything to plant the seeds in congregations out there. Let's hear you shout slogans from the rooftops:

You can't grow it, if you don't sow it!

If you don't use it, you lose it!

It's not a sign of the spirit if you can't hear it!

You may not draw large crowds, but even a *minyan* of interested worshipers would benefit from the commentary on what is being performed.

If (as I suspect) it is impracticable for you to do it, then it behooves the ACC to take up the banner, to raise consciousness levels and become evangelists. I have heard from more than one cantor about how their core beliefs have been shaken. They are frustrated, fearful and in turmoil. How could they not be when requests that come in from congregations to fill a cantor position, ask specifically: "Don't send me a beautiful voice or a great musical talent. We need a song-leader." While it is true that some cantors—especially those of who experienced the youth movements of the last twenty years—welcome confirmation of the road you have already taken, others—generally older—worry how long they can maintain their artistic integrity and remain cantors. A team of ACC zealots devoted to the Golden Age of American Reform Synagogue Music should become trail blazers and make it their mission to enlighten laymen and women nationwide, not in the context of services, but as part of on-going adult and/or teen-age educational series or web-sites or newsletters—some type of teaching mechanism.

No doubt about it, these desirable goals require selflessness and diligence. This is not the place to spell out details, but it can be done. When I was on staff, with some doing I was able to arrange field trips. Admittedly those were designed more for purposes of learning than for teaching. We went to the Spanish-Portuguese Synagogue, where we discovered that the most recent music offered was by Salomone Rossi. We traveled to a *farbrengn*

in Brooklyn, where the women were relegated to the balcony and the rest of us were swallowed up in a Black Sea of Hassidim.

So now you reject that educational proposal also. So what is left? The most radical idea of all: the actual use of practica music programs in real live services! Ah me, another pipe dream? Before we go any further, and so that I can satisfy myself that I'm not completely *meshuga*, I'd like to know (1) how many of you have ever replicated your complete or partial practicum in an actual synagogue service or (2) if you only did one or two pieces. If you don't mind, may I see a show of hands:

(1) Full or partial repeat?

(2) One or two pieces?

[As might be expected, more hands went up for No. 2 than for No. 1]

In order to understand where I'm coming from, you need to know a bit about my musical background. Although I played clarinet from grade through secondary school, I taught myself how to play the piano only in my last years of high school. If it had been the other way around, I would have been introduced much sooner to the music of The Three B's: Bach, Beethoven and Brahms. In my case, however (and it had nothing to do with the clarinet), the three B's I was first introduced to were Bloch, Ben-Haim and Boscovich. This was because at that time I was introduced to the Brandeis Camp Institute, where I fell under the spell of a pied piper, my mentor and 'Sweet Singer of Israel,' the one and only transcendent Max Helfman.

I became Max's assistant for several years and joined him at the Arts Institute of Brandeis, based in California and designed for college-age students in the performing and plastic arts. (I commend Max's Shabbat "Brandeis Service" to you, if you can find a copy.) The Brandeis plan was to live in a kibbutz-like environment and instill Zionist values into impressionable late teen-agers. It was at Brandeis that I met and studied with the likes of composers Julius Chajes, Mario Castelnuovo-Tedesco, Heinrich Schalit, Eric Zeisel, Erwin Jospe and that colorful Einsteinian specialist in Lithuanian cantillation, Solomon Rosowsky. It was a stunning array of major European Jewish music leaders, not one American-born figure among them.

Now when one is 18, 19 and is surrounded by gung-ho Israeli folk-songs with pumped up Helfman harmonies and stirring, traditional shabbat *nussakh*, it is bound to leave a lasting impression. Does this sound familiar? This was my summer camp experience, and although we had comradely campfire *kumsitz*, folk-songs were regarded as *milchig* (nourishing, but light fare) and worship music was *fleishig* (meaty, weighty). Never, never were they combined. You don't mix meat with dairy.

My fellow campers included embryo Cantors George Weinflash, Shelly Merel, Ray Smolover and budding composers Yehudi Wyner, Charles Davidson and Gershon Kingsley. Jazz services, later written by both Chuck and Gershon (among others) tried to accomplish what happens in any nascent nationalist movement. Theirs were worthy explorations of a potential American *nussakh*, but the results were very much of their

time. They have not worn well because the musical language is dated. The musical idioms feel tacked on, not organic, intrinsic.

There is a lesson to be learned in this. A successful American *nussakh* incorporates jazzy syncopations and blues inflections, a distillation that is not a pale imitation of real jazz. You can apply that rule to any other popular genre. An American *nussakh* keeps melismas down to a minimum, and is sensitive to the meaning of text. It does not distort syntax; Hebrew conjunctions such as “v-” and articles like “ha” are not stressed and stretched out of proportion. An American *nussakh* is predisposed to avoid so-called orientalisms. But at the same time it recognizes the European past with its time-honored principles, modes which pass from generation to generation and are transformed, but not replaced.

In synagogue music, melody is first and foremost. Everything else is secondary. After melody comes harmony followed by rhythm and, lastly, by counterpoint. To the extent that the current crop of synagogue song is fixated on melody, it maintains an allegiance to our heritage. Although melody reigns absolute, a differentiation needs to be made between songwriting and composing. At times they are one and the same, but not always. Great songwriters include Irving Berlin, Paul McCartney and Joni Mitchell: all masters of the fusion between word and melody, but with lesser concern for the trappings. This is why a Berlin tune can be sung in a hundred different arrangements. On the other hand, the accompaniment vamps in a Stephen Sondheim song are ingrained. Take them away and the song is vitiated. Each of his works is a gestalt, a totality, and this is what makes him more than a songwriter; he is a composer.

Apply this distinction to today's synagogue music, and we find that songwriters have superceded composers; and usually the songwriter is the singer, the salesperson. There is an honorable precedent for this. Cantors of the past also invented their own melodies, mostly, of course, within the parameters of *nussakh*. However, unlike songwriters, composers generally tend to be less public figures as singer-performers and they are more proprietary about their works. They do not appreciate having their settings fiddled with. They believe they have a responsibility to the full musical package, not just the melodic ribbon on top. At the risk of making a sweeping generalization, I would dare to say that composing takes more time and preparation than songwriting, which means that compositions take more preparation for performance, to say nothing of money, and inevitably this has to require more preparation on the part of the listener. By the way, I honestly believe *HaShem* does not mind people being paid to make great music.

The music of my predecessors: Helfman, Freed, Fromm and company and that of my contemporary colleagues has tried, not always successfully, to find a happy medium between songwriting and composing. But these are less leisurely times, with a hurry up mentality. Technological advances have been extraordinary for everyone, including composers who are besieged left and right. I presume all of you are aware of the Napster thieves (I call it Kidnapster) who claim that recorded music should be free to all; and to hell with copyright protection and the livelihood of writers. Let's face it: composers get a raw deal. There are famous artists whose fee for one concert is more than most

composers make over the course of their entire careers. That's the lopsided nature of the beast.

If nothing else, I plead with you, when and where possible, in temple bulletins, service menus, and the like, always credit the composer along with biographical data. It's an on-going educating process. And while I'm at it, let me also make a plea about photo-copying. I don't have to remind you that it's a no-no to duplicate copyrighted music; we all have done it. But since The New York Public Library allows stuff to be copied, I believe it's okay to make single copies of copyrighted music for study purposes; and it's okay to make copies of material that is out of print or truly impossible to find. But it is not okay to make copies that would otherwise deprive composers, however indirectly, of royalties— to buy, for example, one copy and then reproduce it for a choral ensemble. Try to apply a general rule: if you are making money from a gig of any nature, think twice about what, if anything, is going to trickle back down to the writers. Enough said.

I hold in my hand one of the latest developments in so-called musical progress. This is called CD sheet music, and it allows one to browse through and then download any of the complete songs of Schubert (all 598 on one CD!). Or any opera or piano sonata or orchestra score—whatever. Right now, all that is being readied for distribution is in the public domain, but soon I and others will have to decide if this is a better way to market our catalogs.

I was privileged to be part of Leonard Bernstein's team for his pioneering Young People's Concerts of over 50 telecasts, a series that inspired many youngsters to make a life in music. What is the state of music education in 2000? Well, here are two examples. Students at a Connecticut college¹ who have violated a campus ban on alcohol can choose between clean-up services or going to the opera in Hartford. Imagine, opera being regarded as punishment! Out of 90 bad students, 30 preferred to clean-up.

Schools in Colorado have devised a chastisement directed at teen-agers who play loud music in a public place. It is called Immersion Aversion Therapy in which kids are locked in a room and are subjected to listening to a loud recording of Beethoven's 5th Symphony for one hour because (and I am quoting) "they hate that kind of music."² Someone once observed that "the secret of eternal youth is arrested development." Bernstein's first telecast was on Beethoven's Fifth. Both of them must be turning over in their graves.

Apparently there also is an aversion these days to the time-tested, honored works of our Jewish musical past. Rabbi Eric Yoffie has asked us to discard or, at the least, underrate this heritage and to replace it with some kind of "touchy-feely, B'nai Jeshunery." How apropos it is that his critical UAHC Biennial speech to the faithful last December took place at Disney World. Both the speech and the Disney ethic share the same goals: to promote entertainment, reach the widest possible customer (or congregant) by boosting musical veneer at the expense of musical depth.

I am flummoxed by Rabbi Yoffie's comment that (and I quote) "music enables overly-intellectual Jews to rest their minds and open their hearts." Is Yoffie referring to some Jewish intellectuals or to all Jews? To those with medium intellect or those not smart enough? To me, it sounds very much like the old description of Broadway musicals as escapist entertainment for the tired businessman. And how it distorts the purity of music's power. Yoffie and his adherents would have music function as a kind of jacuzzi, to let it wash over us and relax our poor weary brains.

Many is the time I have heard the tired platitude that "a service is not a concert" or "I may not understand it, but I know what I like." So when Yoffie makes the claim that "music of prayer has become what it was never meant to be: a spectator sport," I say that he, like so many others, does not know how to listen to music properly probably because he does not know how to read it or only has slight ability. If you are uneducated about how music is put together, if you do not appreciate it in a historical, sociological context and if you respond to music only on a gut level, you are missing both the meaning and overestimating the feeling. You are devaluating the expression – what music is trying to communicate—as well as the impression—that is, how it is interpreted by the listener. You settle for surface (emotion) over substance (intellect). As a composer, I strive for a balance between the two.

In the United States, intellectualism is more than ever suspect—regarded as effete, not as red-blooded Americanism. Nominate a brainy presidential candidate like Adlai Stevenson or Eugene McCarthy and you are asking for a loser. You can share a brewski with Bush, but Gore is a bore. Computer nerds can't be sports jocks. No Sondheim show has ever recuperated its costs the first time around, if ever; but until recently, Andrew Lloyd Weber was raking in a cool million a day. The crowd that goes crazy over Ricky Martin or Brittany Spears knows nothing about Aaron Copland or Igor Stravinsky because secondary schools, with some notable exceptions, do not teach music as they did when I was in high school. For heaven's sake, teen-agers are still learning how to read! (Incidentally, I thought the group In Sync gave an extraordinary rendition of the Star-Spangled Banner at the World Series.) And, let's face it, Adolph Katchko is no Shlomo Carlebach in the hearts of their countrymen and women.

Now I have no desire to engage in a debate about the merits of congregational singing versus professional performance. Nor do I wish to bandy about easy labels by branding the current harvest of tunes as banal or generic. Quite the contrary, they often succeed as easy-going listening and singing, attractive, fresh, even inventive. The service of B'nai Jeshurun, the popular conservative synagogue, is considered to be the model for the so-called new revolution. There up on New York's west side, come Friday evening, it's standing room only. Mainly a crowd of 30-somethings (very few white-hairs) who sing, dance, clap with fervor, sway and pray in Hebrew. Silent meditation followed by buzzing with one's neighbor in an ad hoc discussion on a topic provided by the rabbi. It's warm, inviting, friendly.

The music? Tasteful accompaniments for cello, guitar and mandolin (some percussion) begun in duet by the rabbi and cantor, the congregation then joining in on *all of it*, mostly

a sung-through service. Eclectic stuff: a Sephardic psalm-tune, an Ashkenazic hymn, standard responses of Sulzer and Lewandowski. Lots of repetition, soft, then loud, slow, then fast, very much in the vein of Hassidic wordless *nigunim* that supposedly generate *ruach*, a kind of transfiguration. Actually, little of it is brand-new, although there also are tunes of more recent vintage, some pedestrian, some quite lovely.

This is a glowing report, so why am I uneasy? For one thing, because one size does not fit all. What works at B'nai Jeshurun does not necessarily serve the needs elsewhere (not every congregation is made up of 30-somethings.) But more problematic than this, there's no provision for the likes of the solo and choral music you heard today, if for no other reason than to provide welcome contrast. And that's why some of us view the situation with alarm. Nevertheless, I maintain that both the formal and informal kinds of musicality can co-exist. You might call it a struggle that fluctuates between catering to the widest constituency, the LCD (the Lowest Common Denominator) and one that appeals to the HUN (the Highest Uncommon Numerator). But that would be stepping into a minefield for one person's LCD is another's HUN.

Although there's no time to go into it now, you may not aware that songs of Berlin, Arlen, Gershwin and company were permeated by Jewish music idioms and have become American standards. Today it's the other way around: popular American music idioms from the days of Peter, Paul and Mary and The Carpenters have become Jewish conventions. There is no question that Jewish music has had a venerable history of borrowing secular tunes, or parts of them, and in the process, converting them for worship use. But this is not the same—hear me carefully—as music written *in the style of* secular models. One is specific and can be pinpointed as to its sources; the other is diffuse and can only be depicted as vaguely familiar stuff. Its supporters find it appealing because it sounds like X, Y or Z; but its critics, to be blunt, regard it as a dumbing-down of musical values.

We are talking here about the survival of enduring music versus trendy music. If the act of composing is only to be regarded as a skill—like driving a car—and not as a highly disciplined, cultivated art with its own internal laws (what we call it theory), then we are lost. When Yoffie says “that Jews will return to their sanctuaries [I wasn't aware they had left] when we offer them music that is vibrant, spiritual and community-building, music that speaks directly to their soul” what he is asking for is instant gratification. But music of significance does not necessarily work that way. It gives up its secrets slowly, by increments that allow you to respond emotionally, spiritually and intellectually a bit differently each time you hear it. That's what keeps it alive and vital.

Note that Yoffie does not say music and words; the burden of proof is always on the musician. I have seen lead-sheet music for some of the more fashionable present-day settings, where the source of the text is listed as “lyrics.” This is indicative of a certain mind set. Lyrics is a word associated with pop or show music; it is utterly inappropriate as a classification for sacred words.

Don't you find it ironic that the summer camp music Yoffie proposes as vital to the survival of services is not specifically taught in your classes? I'll you why: it is so simple-minded it does not require any instruction. But, but—one cannot argue with success, and I am well aware that I am only one little voice crying in the wilderness. Those of you on the Synagogue 2000 track are as passionately committed to the current trend as I am troubled by it. I pray that it is not too late to find a way to accommodate both *minhags*, both ideologies, so that they can thrive side by side.

Before I conclude, I would like to make an announcement which I know will please those of you familiar with my activities. On the last page of today's program you will have read that my book "Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced American Popular Music" has been in search of a publisher. It has been a long time a-coming, but I am happy to tell you that as of this past week, it has found one. There are still hurdles to overcome, but I have a commitment from Northeastern University Press in Boston. I mention it mainly because I will be looking for a computer savvy research assistant to fill in some gaps. It's a paying job; and if anyone is interested, please speak to me later. [*Happily, after making this announcement, I found someone.*]

So many challenges ahead for all of us. For those of you in agreement with my take on the current scene, let this not be a case of preaching to the converted; but one of preaching to the committed. Get out there and do something about it. Somewhere, for example, there has got to be a fearless congregation that will dare commission and promote annual new services or parts of services as the Park Avenue Synagogue once did under Hazzan David Putterman. Thanks to Putterman, the first American style synagogue setting, as far as I know, was the "Kiddush" by Kurt Weill. Think of the public relations mileage to be gained from persuading Steve Reich or Steve Sondheim and, yes, even Stevie Wonder to write one for this century. (That's no joke. Putterman also commissioned a venerable mid-20th century Black composer: William Grant Still.)

The clock is ticking and it is time to rise up and affirm that no more shall the bland lead the bland! The golden age of the Reform repertoire is hemorrhaging and something imperative must be done to stanch the bleeding. I appeal especially to adherents of Synagogue 2000, and ask that you peer into the future. What will your heritage be when you are my age? Which works which you now hold in esteem will be the crown jewels of mid-21st century synagogue music? Which of the Top Ten, now popular, will still be resonating in 2050?

I wish all of you great success and may you be blessed with deepest fulfillment in the professions that have chosen you as much as you have chosen them. To everyone else who is so important to my life, I am grateful that you are here to share this time with me and my music. And to Adyna, Kim, Joyce, Alan, Izzy, again I offer you a heartfelt *todah rabah*. Yea verily, let's do it again—and soon.

(It would be appreciated that reproductions of this talk, in part or in whole, be cleared with the author via e-mail at Theophi@ix.com.netcom.)

© Copyright 2000 by Jack Gottlieb

All Rights Reserved

Random Bits:

[If B'nai Jeshurun is the contemporary model everyone seems to be trying to emulate, then why not set up another model in the so-called old style; and do it with conviction and passion. Is it so hard a thing to accomplish? Not if you believe in the broad spectrum of Jewish history! Not if you have a rabbi and a board that will tread where angels fear not go.]

[It is not enough to say: "I like it or it does not speak to me." And if indeed those "East European melodies" (which Yoffie concedes are) "soaring and rich but difficult to sing," he is setting up a straw man because as you well know those "East European melodies were not intended to be congregational in the first place, and in the second place, he is saying in essence that all the *nussakh* courses you take are for curiosity knowledge more than anything else.]

[Once in while we would come up with an irreverent parody such as the one from the Greek film "Never on Sunday":

L'cha -- dodi, etc. likrat kala,

L'cha -- dodi, etc. p'nei shabat n'kab'la]

[This is not only endemic to Judaism. I recently was talking to a friend who is on a search committee for a new minister at his church, a Presbyterian one. He is an accomplished composer and was very impressed by a candidate and was all set to nominate her until he heard her rave about the virtues of guitars, etc. You fill in the blanks.]

Why is music made the whipping boy? Why not change the text of the amidah and give us hip-hop prayer?]

[student pianists from the NYU music department. Why can't there be inter-departmental sharing? I know for a fact that there is reciprocity between JTS and Columbia. I see lots of yarmulkas and tzitzis at the Columbia gym.]

If this is unfeasible, then perhaps can decide on a combination of practica programs and choose those who would go out on a monthly or bi-monthly basis into the greater New York area and beyond. Are there no more Musica Hebraica type concerts?

Programs of practica contents.

Not uttered 'til now in a public forum (i.e. the school) because there is too much intimidation?

Believe me, a tribute that demands so much serious effort and energy, makes for indelible memories.

[look at lists] Not much, alas.

not only turning his back on time-proven works, he is calling no less for , and he shows his naivete by.

We are told that if congregants are diverted from main line melody: too busy, too much counterpoint -- whatever, a composer is then bringing more attention to him or herself than to the liturgy. Out of that emerges the tried and true bromide

Yea verily, I say unto you: *carpe diem*, seize the moment and proclaim "The Emperor has no clothes!" And if that falls on deaf ears, try: *Hamelekh ayn lo mal bush!* You want it in Ladino? *El rey no tiene ropas!* Or as we say back in the old country: *Di kaiser hot nit keyn kleyder!*

[There are skills and there are skills. A talmudic scholar is on a different plain of accomplishment than an observant layman.]

[One can understand conversational Hebrew without being able to read the language; but can one fully comprehend Israel's national poet, Yehuda Amichai, if only read in translation?]

If only we composers of synagogue music had an organization like the ACC to uphold and fight for our rights that strives to be a non-verbal communication of the spirit.

less public figures as singers

We not only do not stop to smell the roses, but we don't slow down and listen to our inner music.

Absent-minded professors are ivory tower or

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, Castelnovo-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 Castelnuevo-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 *shitibl*, 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 sightsing. If you can think about "Twinkle, Twinkle, Little Star" and how it goes, you can sightsing. 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 Freeland, 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.

Appendix D

Synagogue and Other Works Based on Jewish Themes

Synagogue and Other Works Based on Jewish Themes by Jack Gottlieb

Courtesy The Jewish Music WebCenter,
<http://www.jmwc.org/ASJM/2006ListofWorksbyJackGottlieb.html>.
 Accessed and updated 12 January 2011.

All works published by Theophilous Music, Inc., and distributed by Transcontinental Music or by Boosey & Hawkes, Inc. Compositions listed in chronological order; "FP" = indicates First Performance.

1957:

DIDN'T MY LORD DELIVER DANIEL?, Spiritual for SATB Chorus, Soloists & Piano.
 FP: March 16, 1958, University Chorus, Harold Decker, conductor, University of Illinois.

1960:

IN MEMORY OF ..., Cantata on poems of Moses Ibn Ezra for Choir, Tenor Solo & Organ.
 First prize Brown University Choral Contest.
 FP: Park Avenue Synagogue, New York, NY, March 18, 1960.

1965:

LOVE SONGS FOR SABBATH, Friday Evening Service for Cantor, Choir, Organ. Optional: Female Reader (poetry & prose, varying), Dancer & Percussion. Commissioned by Park Avenue Synagogue, New York, NY.

- 1) Organ Prelude
- 2) Mah Tov
- 3) Psalm 96
- 4) L'chah Dodi
- 5) Bar'chu
- 6) Sh'ma Yisrael
- 7) Organ Interlude (And thou shalt love)
- 8) Mi Chamochah
- 9) Hashkiveinu
- 10) V'shamru
- 11) Cantillation Chorale/Half Kaddish
- 12) Silent Meditation/May the Words
- 13) Vay'chulu
- 14) Kiddush
- 15) Vaanachnu/V'hayah Adonai
- 16) Mourner's Kaddish (organ)
- 17) Adon Olam
- 18) Organ Postlude

FP: May 7, 1965, Park Avenue Synagogue. FP with Reader & Dancer: May 12, 1966, Felicia Montealegre, choreography by Anna Sokolow, Jewish Community Center, White Plains, NY.

1967:

SHOUT FOR JOY, Church or Synagogue Psalms for Mostly Unison Choir, Piano, 2 Flutes & 3 Drums.

- 1) Psalm 95,
- 2) Psalm 84,
- 3) Psalm 81.

FP: January 19, 1969, Church of St. Mary the Virgin, New York, NY, conducted by composer.

1970:

NEW YEAR'S SERVICE FOR YOUNG PEOPLE, for Two-Part Choir and Organ.

- 1) "New Year's Greetings to God"
- 2) "Shehecheyanu (He grants us life)"
- 3) "Bar'chu (Praise the Lord)"
- 4) "Sh'ma Yisrael (Hear O Israel)"
- 5) "Mi Chamocha (Who is like You?) A. (Rosh Hashana Eve & Morn)"
- 6) "Mi Chamocha B. (Yom Kippur Eve & Morn)"
- 7) "Mi Chamocha C. (General Use, Morning)"
- 8) "Zochreinu (Remember us)"
- 9) "Kedushah (Sanctification) Responses: Kadosh (Holy)/Baruch Kavod (Blessed is the glory)/Yimloch Adonai (The Lord shall reign)"
- 10) "V'al Kulam (For all our sins)"
- 11) "I Resolve"
- 12) "The Book of Life"
- 13) "Hymn of Forgiveness"
- 14) "Silent Devotion/ May the Words (Yih'yu l'ratson)"
- 15) Torah Service: "S'u Shearim (Lift up your heads)"
- 16) Sh'ma Yisrael /L'cha Adonai (To You, O Lord)"
- 17) "Hodo Al Eretz (He is above the earth)"
- 18) "Eitz Chayim (Tree of life)/Hashiveinu (Help us to return)"
- 19) "Vaachnu (Let us bow)/On that day"
- 20) "Closing Hymn"

FP: October 1, 1970, Temple Israel, St. Louis, Mo., school choir conducted by composer.

THREE CANDLE BLESSINGS for Choir & Organ.

FP: fall of 1970, Temple Israel, St. Louis, Mo.

MI CHAMOCHA ("Who is like unto Thee?"), Yom Kippur setting, for choir & organ.

FP: 1970, Temple Israel, St. Louis, Mo. Printed in *Yamim Noraim*, Vol. 1, pp. 47-50.

1973:

VERSES FROM PSALM 118, for Choir & Organ. Commissioned by Union of American Hebrew Congregations for its centennial year.

FP: June 6, 1973, Temple Israel, St. Louis, Mo.

MAY WE LIE DOWN, (from "Gates of Prayer"), song.

FP: October 15, 1974, Cliff Snyder, baritone, Stephen S. Wise Synagogue, New York, NY. New edition 1996:

See 1981: TWO NIGHT SONGS.

1974:

TEFILOT SHEVA ("Seven Prayers") for Low Voice & keyboard (optional notes for higher voice), based on Sabbath Amidah:

- 1) Avot
- 2) Gevurot (M'chalkeyl chayim)
- 3) Kedushat Hashem
- 4) R'stei vimnuchateinu
- 5) Avodah (R'tsei Adonai)
- 6) Modim anachnu Lach
- 7) Shalom Rav

FP: April 20, 1975, Cantors Richard Botton, Helene Reps & composer, 92nd St. Y, New York, NY.

Editing of previously unpublished works by Max Helfman:

- 1) AHAVAT OLAM, for Cantor, Choir & Organ. TCL.
- 2) KEDUSHA, for cantor, Choir & Organ. TCL.
- 3) THREE SETTINGS OF THE KIDDUSH for Cantor, Choir & Organ: in G, in A & in B-flat.

Each includes original music by Jack Gottlieb.

1975:

HYMNS for vocal solo, unison choir or congregational singing & organ:

- 1) ADON OLAM ("Lord of all")
- 2) ANIM ZEMIROT ("Sweet songs")
- 3) BLESSED BE THE NAME (alternate English & Hebrew) THEO/TCL (available as transcription for brass)
- 4) MA TOVU ("How goodly ...")
- 5) SHACHAR AVAKESHCHA ("At dawn I seek Thee")

FP: school year, School of Sacred Music, HUC-JIR, New York, NY.

JUDGE OF THE WORLD, Organ Postlude based on an Ashkenazic melody collected by Benedetto Marcello, Venice, early 18th century.

FP: June 15, 1975, CCAR convention, Cincinnati, Ohio.

See 1988: THE VOICE OF THE LORD IN THE STORM.

ACQUAINTED WITH THE NIGHT, (Poem by Robert Frost, reprinted in "Gates of Prayer"), song.

FP: Spring 1975, Don Croll, baritone & composer.

See 1981: TWO NIGHT SONGS ("Acquainted with the Night" & "May We Lie Down"). Both songs have been orchestrated by Stephen Richards (1993).

SHARING THE PROPHETS, A Musical Encounter for Singers (Soloists, Chorus), Piano, Double Bass & Percussion. Text by composer. Commissioned by Board of Jewish Education of Greater NY. [Piano-vocal score, choral score & libretto.] Musical numbers:

- 1) "Lip Service"
- 2) "The Haggle-Higgle"
- 3) "Roll Call"
- 4) "Fish Story"
- 5) "The Senses Census"
- 6) "The Name Game"
- 7) "Hymn of Liberty"
- 8) "Jeremiah's Monologue & Tirade"
- 9) "Duet of Hope"
- 10) "The God Squad"
- 11) "Isaiah's Dream"
- 12) "Take the Melting Pot/Fight Scene"
- 13) "Finale"
- 14) "Reprise-Encore"

FP: March 14, 1976, HUC-JIR Choir, New York, NY, conducted by composer.

FOUR SETTINGS

- 1) Ki Eshmera Shabbat
- 2) Y'rushalayim (Y & H). (1996)
- 3) Zog Nit Keynmol (Song of the Partisans)
- 4) Shalom Aleichem (Goldfarb)/Candle Blessing (Gottlieb) (H & E).

Latter available in high & low keys. (1996)

1976:

FOUR AFFIRMATIONS for Choir, Alto or Baritone Solo, Brass Sextet or Piano/Organ.

- 1) "Proclamation: Leviticus 25:9-10"
- 2) "Invocation: Tsur Yisrael"*
- 3) "Declaration: 'On a Note of Triumph' by Norman Corwin"
- 4) "Celebration: Half-Kaddish"*

Commissioned by Congregation Emanu-El, New York, NY.

FP: April 17, 1976, Cantor Arthur Wolfson, Temple Choir & Brass, Congregation Emanu-El, NY. *Nos. 2 & 4 published. (Nos. 1 & 3 withdrawn)

KEDUSHA for Voice & Keyboard.

FP: June 29, 1976, Helene Reps, mezzo & the composer, Gratz College, Philadelphia, PA

1968-1976:

THE SONG OF SONGS, WHICH IS SOLOMON'S, An "Operatorio" for Soprano, Tenor & Baritone soloists (other tenor/baritone soloists, optional), Women's Chorus & Keyboard. Setting of the entire book of the Bible, Jerusalem Bible translation. Completed with the assistance of a grant from the National Foundation for the Arts.

FP excerpts: November 22, 1969, Joyce Glaser, soprano & composer.

FP other excerpts: 1970 & 72, Carolee Stacy-Coombs & John Lawless, St. Louis, Mo.

See Set Me As A Seal, 1991.

SHEHASHALOM SHELO (from "Gates of Prayer") for Voice & Keyboard. Ms.

FP: February 21, 1977, Sarah Sager, soprano & composer.

Revised & set to MAY THE WORDS, H & E.

EICHA ASHIR/HOW CAN I SING? (from "Gates of Prayer") for Voice & Keyboard, Hebrew & English.

FP: February 21, 1977, Phyllis Cole, soprano & composer, ACC Conclave, Walker Valley, NY.

1977:

YEVARECHECHA/THREE-FOLD BENEDICTION for A Cappella Choir.

FP: April 1977, Temple Beth El, Great Neck, NY.

MI SHESHIKEIN (from "Gates of Repentance") for Solo Voice or Duet & Keyboard, H & E.

Published in *Yamim Noraim*, Vol. II

FP: April 1977, Temple Beth El, Great Neck, NY.

VEAHAVTA for Voice & Keyboard.

FP: March 1977, Cantor Helene Reps, mezzo & composer.

HASHKIVEINU for Voice & Keyboard. (also available in a transcription for brass)

FP: June 19, 1977, Cantor Barbara Ostfeld, alto, 92nd.St. Y. New York, NY.

IT IS EVENING (from "Gates of Prayer") for Voice & Keyboard.

FP: February 18, 1978, Helene Reps, mezzo, ACC Conclave, New Jersey.

SHIRIM UZMIROT, Collection of Songs & Hymns for Congregational Use, edited by Jack Gottlieb. Joint publication of ACC & CCAR.

1978:

BECAUSE I LOVE (from "Gates of Prayer") for Voice & Keyboard. Ms. FP: February 18, 1978, Helene Reps, mezzo, ACC conclave.

FOR DAD ON MOTHER'S DAY (words by JG) for Youth Choir & Piano.

FP: February 18, 1978, Sing for Fun Club, Temple Beth El, Great Neck, NY at ACC conclave, NJ.

I THINK CONTINUALLY (Poem by Stephen Spender), song.

FP: October 12, 1980, Nancy Williams, mezzo & Leonard Bernstein, Merkin Concert Hall, New York, NY.

1978-79:

PSALMISTRY for Four or Two Singers (varying) and Eleven Players. (Complete revision of FAMILY TORAH SERVICE, 1971). Texts adapted from 14 Psalms; music partly based on synagogue melodies:

I. Praises: Psalms 150, 100, 133, 117 & 134

II. Mysteries: Psalms 146, 23

III. Jubilations: Psalms 98, 113

IV. Wonderments: Psalms 24, 147, 148, 19

V. Envoi: Psalm 121

FP: October 12, 1980, Merkin Concert Hall, New York, NY, Julia Lovett, Catherine Lovett, Alberto Mizrakhi, Jay Willoughby, soloists, The Zamir Chorale, The New York Saxophone Quartet & 7 other players, Seymour Lipkin, cond.

TWO NIGHT SONGS: "Acquainted With the Night" & "May We Lie Down," transcribed for Male Chorus & Piano.

FP of No. 2: June 24, 1981, Gay Men's Community Chorus of New York, Alice Tully Hall, New York, NY. Ms.

LIGHT AND SPLENDOR (Poem by Leonard Cohen, reprinted in "Gates of Prayer") for High Voice, Flute and Clarinet. Printed in Perspectives of New Music, Fall-Winter 1980-81, in honor of Aaron Copland.

FP: July 26, 1981, Julia Lovett, soprano, Renee Siebert, flute & Jerome Bunke, clarinet, The Breakers, Newport Music Festival, Newport, RI.

1984-85:

FUNNY, IT DOESN'T SOUND JEWISH (lecture-demonstrations)

1985:

THE VOICE OF THE LORD IN THE STORM, Organ Processional based on a Sephardic melody for Psalm 29. Companion piece to JUDGE OF THE WORLD, 1975. Revised 2005.

1990:

V'NISLACH for Mixed Choir (SATB) and Organ

FP: July 29, 2010 at the 21st North American Jewish Choral Festival, Hudson Valley Resort & Spa, Kerhonkson, NY; Matthew Lazar, conductor.

1990-91:

AFTER THE FLOOD, A Musical Journey in Two Acts

Full-length musical theater work for Six Singers. Words & Music by the composer. Book by Roy Friedman, based on the Biblical account of Noah. Noah (baritone), Nahma, his wife (mezzo), Yafet, their oldest son (baritone), Shem, their middle son (baritone), Ham, their youngest son (tenor), Hadar, Shem's significant other (soprano)

Act I

"The Voice" Noah & sons

"The Rainbow" Underscore

Overture: "Preparation for Landing" Instrumental

"Back On Land" / "Megilla Procession" The Family

"We Took You In" Nahma & Hadar

"A Weekend in Gomorrah"/Dance Ham, Hadar & Shem

"Guardian Angel" Shem

"Creature"/Dance Yafet & Hadar

"Give Me Dirt" Noah & Nahma

"Travel to the Garden"	Instrumental
"Cool Grass"	Shem & Hadar
"My Problem Child"	Ham & Nahma
"Brothers, But Strangers"	Shem & Yafet
"When Papa Was Born"	Full ensemble
"I Always Cry at Weddings"	Full ensemble
Act 2	
"Entr'acte: Pastorale"	Instrumental
"Cool Grass" (Reprise)	Ham, Noah & Nahma
"A Model Mother-in-Law"	Nahma
"Hadar's Dilemma"	Hadar with Nahma & Noah speaking
"The Birthing"	Underscore
"The Bullfrog and the Goldfish"	Shem & Hadar
"Let Me Hear Your Voice"	Noah
"Sins of the Father"	Ham & Noah
"The Family Tree (I)"	The Family
"The Family Together"	Underscore
"The Family Tree (II)"	Full ensemble

FP: Selections: April 26, 1991, Temple Israel, Lawrence, NY. Also, July 1, 1991, Concord Hotel, Kiamesha Lake, NY, ACC convention. Demo tape of early version with Meredith Stone, Denise Nolin, Patti Wyss, Neal Young, Joel Briel, Steve Sterner.

1991:

SET ME AS A SEAL, SATB Choir, Piano and Violin or Flute.

FP: October 13, 1991, Merkin Concert Hall, New York City. New York Concert Singers, Betsy Jolles, violin, Judith Clurman, conductor.

1996-97:

SCENES FROM THE SONG OF SONGS, Cantata for Soprano & Baritone Soloists, Women's Chorus & Chamber Orchestra (13 players).

1998:

FANTASY ON HIGH HOLY DAY THEMES for Violoncello Solo

FP: September 30, 1998 (Yom Kippur day), Thomas Rutishauser, cello. Congregation Emanu-El of Westchester, Rye, NY.

SESSIONALS for Brass Quintet

Based on Psalm 84 from SHOUT FOR JOY and "Hatsi Kaddish" from TWO AFFIRMATIONS. Written for the wedding of Elizabeth Gottlieb & Philip Anderson.

Processional: "They are happy who dwell in Your house"

Recessional: "Magnified and sanctified be the Great Name"

FP: October 10, 1998. Philip Sasson Brass Quintet at Rudy's Beau Rivage, Dobbs Ferry, NY.

1999:

KEDUSHAT HAYOM (Sanctification of the Day), Four Motets for a cappella mixed choir

I. Vay'chulu

- II. Yism'chu
- III. R'tsei vimnuchateinu
- IV. V'shamru

FP of R'tsei: June 11, 2000 by the Carolina Chamber Chorale, Timothy Koch, conductor, Spoleto Festival, Congregation Beth Elohim, Charleston, SC.

GRANT US PEACE (Anthem), SATB choir, organ.

FP: February 6, 2000 at St. Bartholomew's Church, NYC, William Trafka, conductor.

MAY THE WORDS, SATB choir, a cappella.

FP: March 19, 2000 at St. Jean Baptiste Church, NYC by Amor Artis Chamber Chorale, Johannes Somary, conductor.

2000:

YOUR HAND, O GOD, HAS GUIDED (Congregational hymn).

FP: January 4, 2001 at Flatbush-Tompkins Congregational Church, Brooklyn, NY, Eric Birk, music director.

2004:

SONGS OF GODLOVE Volume I (A-S)

Acquainted With the Night (Robert Frost) (3:00)

Adon Olam/ The God of All (1:30)

Anim Zemirot/ Sweet Songs (1:20)

Because I Love (1:25)

Birkat Erusin / Betrothal Blessings (1:00)

Blessed Be the Name (1:00)

A Blessing for All Occasions (0:45)

The Bullfrog and the Goldfish (from After the Flood) (3:00)

Eitz Chayim/ Tree of Life (from New Year's Service for Young People) (D) (1:42)

Family Album (from The Movie Opera) (Lullaby in Yiddish & English with clarinet, cello & piano)(5:00)

Grant Us Peace (5:00)

Hashkiveinu/ Shadows Fall (4:00)

How Can I Sing? (2:00)

I Think Continually (Stephen Spender) (5:00)

It is Evening (2:20)

Kedusha/ We Will Sanctify (4:30)

Ki Eshmera Shabat (D)/If I Keep the Sabbath (1:30)

Ma Tov/ You Are Welcome (1:40)

May the Words/ Yih'yu L'ratson and Shehashalom Shelo (2:00)

May We Lie Down (1:35)

Mi Chamocha/ Who Is Like You? (from *New Year's Service for Young People*)(D) (1:25)

Mi Sheshikein/ Peace and Harmony (Hebrew & English) (D) (1:25)

Shachar Avakeshcha/ At Dawn I Will Seek You (1:00)

Shalom Aleichem with Candle Blessing (D) (2:37)

Volume II (S-Z)

Sharing the Prophets, Four Songs: (9:30)
 Roll Call (2:30)
 The Senses Census (2:50)
 Jeremiah on 9/11 (3:00)
 Duet of Hope (Wayfaring Stranger and Hatikvah) (D) (1:10)
 Sh'ma Koleinu/ Hear our Voice (Weekday) (1:15)
 Sh'ma Koleinu/ Hear our Voice (HHD) (3:00)
 The Song of Songs, Which is Solomon's, Five Arias: (9:45)
 Comfort Me with Apples (1:45)
 On My Bed at Night (2:00)
 Come, My Beloved (2:25)
 The Shulamite's Praises (2:00)
 My Beloved Went Down to His Garden (1:10)
Tefilot Sheva (Amidah): (18:45)
 1. Avot V'imahot/ Our Ancestral Parents
 2. G'vurot/ Life and Death
 3. K'dushat Hashem/ The Shekhinah
 4. R'tseih Vimmuchateinu/ Sabbath Rest
 5. R'tseih Adonai/ Expectations
 6. Modim Anachnu Lach/ Thanksgiving
 7. Shalom Rav/ The Challenge
 Tzur Yisrael/ Rock of Israel (2:00)
 V'ahavta/ And You Shall Love (2:30)
 Vay'chulu/ Now the Heaven and the Earth (1:00)
 The Voice of God, A Dialogue (David Ignatow) (4:00)
 V'shamru/ The Power of Prayer (1:10)
 Yerushalayim/ Jerusalem (version 1) (D) (2:15)
 Yerushalayim/ Jerusalem (version 2) (2:15)
 Yism'chu/ Joyful Are They (1:00)
 Zog nit keyn mol/ You Must Not Say (Song of the Partisans) (0:45)

2005:**IN THE PALACE OF TIME**

for solo voice, mixed choir, keyboard, and/or brass sextet

FP: September 18, 2005 at Central Synagogue, New York City, by Jayson Rodovsky, organist, Cantors Ida Rae Cahana and Richard Botton, synagogue choirs, & brass sextet.

M'NUCHA V'SIMCHA (from IN THE PALACE OF TIME) for solo voice, 2-part choir, and keyboard

TWO NIGUNIM FOR TWO-PART SINGING AND KEYBOARD

- I. Quiet Nigun
- II. American Nigun

FP: September 18, 2005 at Central Synagogue, New York City, by Jayson Rodovsky, organist, Cantors Ida Rae Cahana and Richard Botton and the synagogue choirs.

Included in *Nigun Anthology, Volume II* (New York: TMP, 2010), pgs. 19 and 30.

2010:

THE TALLIT (THE PRAYER SHAWL)

for solo voice and keyboard

Poem by Yehuda Amichai, translated from the Hebrew by Chana Bloch & Chana Kronfeld

FP: October 13, 2010 at HUC-JIR, New York City, by Joshua Breitzer, tenor and Joyce

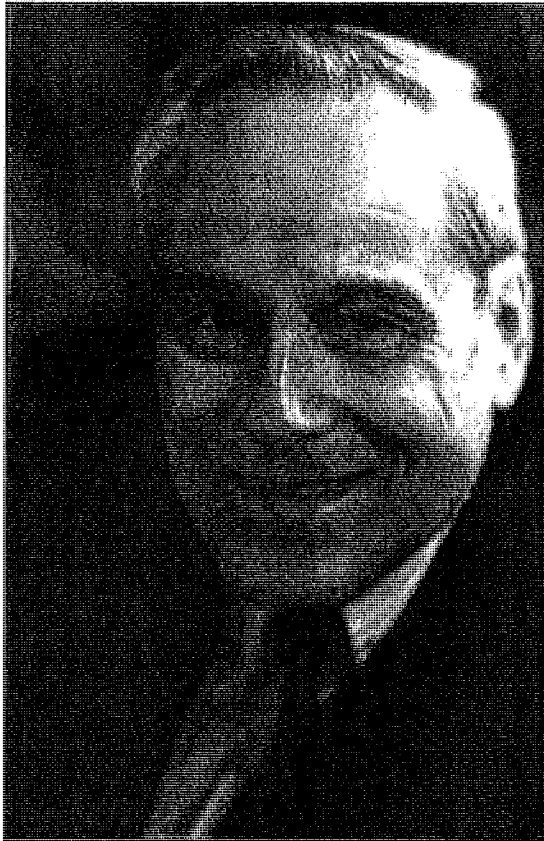
Rosenzweig, piano.

Appendix E

Recital Program

HEBREW UNION COLLEGE – JEWISH INSTITUTE OF RELIGION
 היברו יוניון קולג' – מכון למדעי היהדות

The School of Sacred Music, New York



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.

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 Zemirot

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 21st 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 12th 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 וְמִירוֹת וְשִׁירִים אֶאָרוֹג,
כִּי אֵלַיִךְ נַפְשִׁי תַעֲרוֹג.
נַפְשִׁי חֲמֻדָּה בְּעַל יָדְךָ,
לְדַעַת כָּל רוֹן 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 דַבְרִי בִּכְבוֹדְךָ,
הוֹמָה לְבִי אֶל הוֹדִיךָ.
עַל כֵּן אֶדְבֵּר בְּךָ נִקְבֻּדּוֹת,
וְשִׁמְךָ אֶכְבֵּד בְּשִׁירֵי יְהִירוֹת.

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*.¹ 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 בְּמִצְוֹתַי, וְצִוֵּנוּ לְהַדְלִיק גַּר שֶׁל 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 Gmaj7 G^b
Ba - ruch a - tah A-do-nai, E-lo-hei-nu me-lech ha-o-lam, a - sher ki-d' sha-nu b'

13 *poco rit.* D/F# G/A D/F# B⁷
mitz - vo - tav, v' - tzi - va - nu I' - had - lik ner...

16 Em⁷/G Em⁹ G/A D Dmaj7 Dmaj⁹
shel Shab - - bat.

August 1970
Edited JB 2010

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.ⁱⁱ

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 לְיְהוּדִים,
יוֹם שַׁבָּתוֹן יוֹם מַחְמָדִים,
שׁוֹמְרֵי וְזוֹכְרֵי הַמָּוֶה מְעִידִים,
כִּי לְשִׁשָּׁה כָּל בְּרֹאִים נִעְמְדִים.

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 צֶבָא מְרוֹם גְּבוּהִים וְרָמִים,
תַּנִּינִ וְאָדָם וְחַיֵּית רְאֵמִים,
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,
שְׁמוֹר לְקֹדֶשׁוֹ מִבּוֹאוֹ וְעַד צֵאתוֹ,
שַׁבָּת קֹדֶשׁ יוֹם חֲמֻדָּתוֹ,
כִּי בּוֹ שַׁבָּת מִכָּל 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 16th 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."¹⁰ Edited by JB. Translation from *Mishkan T'filah*.

לְבָה דוּדִי לְקִרְאָת כְּלָהּ, פָּנֵי שַׁבָּת וְקַבְּלָהּ. Beloved, come to meet the bride; beloved, come to greet Shabbat.

שְׁמוֹר וְזָכוֹר בְּדִבּוֹר אֶחָד,
הַשְׁמִיעֵנוּ אֵל הַמִּיחָד,
יְיָ אֶחָד וְשֵׁמוֹ אֶחָד,
לְשֵׁם וּלְתִפְאָרֶת וּלְתִהְיֶינָהּ. לְבָה דוּדִי...
מִקְדָּשׁ מְלֻךְ עִיר מְלוּכָה,
קוּמִי צְאִי מִתּוֹךְ הַחֲפָזָה,
רַב לָךְ שָׁבַת בְּעֵמֶק הַבְּכָא,
וְהוּא יַחְמוֹל עָלֶיךָ חֶמְלָה. לְבָה דוּדִי...
וְהֵיוּ לְמִשְׁשָׁה שְׂאֵסִיד,
וְנִחְקוּ כָּל מְבַלְעִיד,
יֵשִׁישׁ עָלֶיךָ אֱלֹהֶיךָ,
בְּמִשּׁוֹשׁ חֲתָן עַל כְּלָהּ. לְבָה דוּדִי...
בּוֹאִי בְּשָׁלוֹם עֲטֹרַת בַּעֲלָהּ,
גַּם בְּשִׂמְחָה וּבְצִחָהּ,
תּוֹךְ אֲמוּנָה עִם סָגֻלָּהּ,
בּוֹאִי כְלָהּ, בּוֹאִי כְלָהּ. לְבָה 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...
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...
The scavengers are scattered,
your devourers have fled;
your God takes joy in you
as a bridegroom rejoices in his bride. Beloved, come...
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 20th 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: וַיִּסְּעֶה בְּמִקְוֹם וַיֵּלֶן שֵׁם בֵּי-בֵּא הַשָּׁמַיִם וַיִּסַּח מֵאֲבָנֵי
הַמִּקְוֹם וַיִּשֶׂם מְרָאשֵׁיתוֹ וַיִּשְׁכַּב בְּמִקְוֹם הַהוּא: וַיַּחֲלֵם וְהִנֵּה סֹלֶם מַעֲבָב אֶרֶצָה וּרְאִישׁוֹ מֵגִיעַ
הַשָּׁמַיִם וְהִנֵּה מַלְאָכָי אֱלֹהִים עֲלִים וְיָרְדִים בּוֹ: וְהִנֵּה יְהוָה נֹצֵב עָלָיו וַיֹּאמֶר אֲנִי יְהוָה אֱלֹהֵי
אֲבֹתֶיךָ וְאַלֹהֵי יִצְחָק הָאָרֶץ אֲשֶׁר אֲתָה שׁוֹכֵב עָלֶיהָ לֵךְ אֶתְנַנֶּה וְלִירְעֶד: וְהִנֵּה יִרְעֵד
כַּעֲפַר הָאָרֶץ וַיִּרְצֶת יָמָה וּמָדָמָה וַצִּפְנָה וַנִּגְבָּה וַנִּבְרָכוּ בָּךְ כָּל-מִשְׁפַּחַת הָאָדָמָה וּבְיֹרְעָד:
וְהִנֵּה אֲנִי עֹמֵד וְשִׁמְרָתִיךָ בְּכָל אֲשֶׁר-תֵּלֵךְ וְהִשְׁבַּתִּיךָ אֶל-הָאָדָמָה הַזֹּאת כִּי לֹא אֶעֱזָבְךָ עַד
אֲשֶׁר אֶם-עָשִׂיתִי אֵת אֲשֶׁר-דִּבַּרְתִּי לָךְ: וַיִּקָּץ יַעֲקֹב מִשְׁנָתוֹ וַיֹּאמֶר אֲבִן יֵשׁ יְהוָה בְּמִקְוֹם
הַזֶּה וַאֲנִי לֹא יָדַעְתִּי וַיִּירָא וַיֹּאמֶר מִה-נִּרְאָה הַמִּקְוֹם הַזֶּה אֵין זֶה בִּי אִם-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).^{iv}

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 Perenci. 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 הַיּוֹדָעָה כִּי רַבּוֹ עָלֶי קִסְמִינָה,
יִלְעַג לִי אֱלֹהִים: בָּרַח אִם רַק תּוּכָלוּ
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 מִמְּנוּ בָחֲמָה נֹאֲשָׁת
וּבְגִדְרִי בָפִי, כְּגִחְלָת לֹחֶשֶׁת:
"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
וְדֹפֵק עַל דְּלֹתָיו
בְּאוֹהֶב הַמִּיָּסָר.

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.

בְּאֵלּוֹ אֲגֵרֵת אֲהֶבִים לִי בְתֵב.

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.

הַשְׁכִּיבֵנוּ יְיָ אֱלֹהֵינוּ לְשָׁלוֹם,
וְהַעֲמִידֵנוּ שׁוֹמְרֵנוּ לְחַיִּים,
וּפְרוֹשׁ עָלֵינוּ סֶפֶת שְׁלוֹמָךְ,
וְתַקֵּנֵנוּ בְּעֵצָה 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 בְּעֵדֶנּוּ,
וְהִסָּר מֵעָלֵינוּ
אוֹיֵב, הָרָב, וְחֵרֶב, וְרָעָב, וְיָגוֹן,
וְהִרְחִיק מִמֶּנּוּ עוֹן וּפָשָׁע.

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 תִּסְתָּרֵנוּ,
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,

וְיִשְׁמֹר צִאתָנוּ וּבֹאֵנוּ, לְחַיִּים וּלְשָׁלוֹם,
מֵעַתָּה וְעַד עוֹלָם.

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.

וּפְרוֹשׁ עָלֵינוּ סֶפֶת שְׁלוֹמָךְ.
בְּרוּךְ אַתָּה יְיָ,
הַפּוֹרֵשׁ סֶפֶת שְׁלוֹם עָלֵינוּ
וְעַל כָּל עַמּוֹ יִשְׂרָאֵל
וְעַל יְרוּשָׁלַיִם.



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

Yerushalayim (Jerusalem)

In the notes to *Songs of Godlove, Volume II*, JG offers a fascinating account of how a 19th century Polish opera aria, adapted to Beirach Shafir's Yiddish and then Avigdor Meiri's Hebrew, gradually entered the canon of Jewish folk-songs.⁹ 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.

דְּרוֹיסֵן בִּלְאָזט אַ ווינט, אַ קאַלטער,	Outside, a wind is blowing, a cold one,
אַ שרעקלעך פֿיסלו נאַכט.	An awful [month of] Kislev night.
ביים לעמפל ויצט אַן אַלטער,	By a lamp an old man sits
אין קעמערל פֿאַרמאַכט.	In a closed room.
זײַן באָרד שניי-ווייס, די אויגן גליען,	His beard snow-white, his eyes glistening,
ער וויינט אזוי הייס, ביים שערי-ציון.	He weeps unstrained by the gates of Zion.
פֿון האַרצן טיפֿן טוט ער ריפֿן	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.

מֵעַל פֿסגַּת הַר הַצּוֹפִים,	From the peak of Mount Scopus,
שָׁלוֹם לְךָ יְרוּשָׁלַיִם.	Shalom to you, Jerusalem!
מֵעַל פֿסגַּת הַר הַצּוֹפִים,	From the peak of Mount Scopus,
אַשְׁתַּחְוָה לְךָ אֲפִים.	I greet you, Jerusalem!
מֵאָה דוֹרוֹת חֲלָמְתִי עָלֶיךָ,	A hundred generations I have dreamed of you.
לְנִפְּוֹת לְרֹאשׁוֹת בְּאוֹר פִּנְיָךְ.	Once more privileged to see you rebuilt.
יְרוּשָׁלַיִם, יְרוּשָׁלַיִם!	Jerusalem, O Jerusalem!
הֲאִירִי פִּנְיָךְ לְבָנֶיךָ	Smile on your children once more.
יְרוּשָׁלַיִם, יְרוּשָׁלַיִם!	Jerusalem, O Jerusalem!
מִחֲרֵבֶיךָ אֶבְנֶיךָ	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 inside 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.

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.^{vi}

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?"^{vii}

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!'"^{viii}

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.^{ix}

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."^x

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

"Her beauty is no more."^{xi}

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!

Duet of Hope

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

"And it shall come to pass at the end of days..."^{xii}

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.

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!

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 הצווארון לארפו (הצווארון לפעמים רקום
ולפעמים מוזהב). אחר-כך, בתנופה גדולה מעל הראש
כמו שמים, כמו חפה כמו מצנח. אחר-כך לכרך
אותה סביב הראש כמו במחבואים, אחר-כך להתעטף
בה כל הגוף, צמודה צמודה, ולהתפרכל כמו גלם
של פרפר ולפתח כמו קנפים ולעוף.
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 בשרדה ותעופה
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 מתפרכל 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*.

יהי 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.
ויהם כחזק 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."^{xiii} Translation from *Mishkan T'filah*.

עץ חיים היא למחזיקים בה,
ותמכיה מאשר.
דרכיה דרך 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
אל יד ונשובה,
חדש ימינו
קמדם.

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.

Cantor Lori Corrsin, the clergy, staff, and members of Congregation Emanu-El of the City of New York, who gave me the privilege of serving as cantorial intern for two years and the professional experience of a lifetime.
 Rabbi Ari J. Goldstein, the staff, and members of Temple Beth Shalom of Arnold, Maryland, who welcomed me as student cantor last year, who continue to welcome me this year, and who share as much with me as I share with you.
 Matthew Lazar and the Zamir Choral Foundation for the opportunity to share Jack Gottlieb's works at the 21st North American Jewish Choral Festival and for showing me what true commitment means, both as a Jew and as a musician.
 Cantor Alane Katzew and the URJ Joint Commission on Worship, Music & Religious Living for the opportunity of being your student representative and entrusting me with interviewing Jack for the "Music as *Midrash*" project.
 Merri Lovinger Arian and the HUC-JIR Worship Working Group for myriad opportunities over the past four years to play with prayer, push the limits, put into practice, and be present.

Joyce Rosenzweig, cherished collaborator, for the time we spent downstairs in December 2005 that convinced me I should attend HUC-JIR, for all the time we've spent together since then, and for bringing such art, passion, and *yidishkeit* to everything you do.

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

Melanie Cooperman, for splitting the St. Petersburg Society practicum with me, your gracious camaraderie, and your infectious smile.
 Cheryl Wunch, for letting me hold the doors open, your steadfast honesty, and your genuine compassion.
 David Frommer, for your warmth, wit, and wisdom, marrying Carla, and your combined efforts to assist with recital logistics.
 Jamie Marx, my "boyfriend," for managing the recital, your visionary leadership, and, along with Anna, your loyal friendship.
 Mary R. Thomas, my *chevruta*, confidante, and role model, for your beautiful voice, your listening ear, keeping me grounded, and for getting Matt to hang out with us when he can.

Coaches, professors, and fellow students, from all of whom I gained understanding (Pirkei Avot 4:1, after Psalm 119:99).

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.

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

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

ⁱⁱⁱ JG, interview by JB, New York, 5 April 2010.

^{iv} JG, "Note," *yes is a pleasant country* (Theophilous Music, 1998).

^v JG, "Notes and Translations," *Songs of Godlove, Volume II*, pp. 124-125.

^{vi} Ibid., p. 119.

^{vii} Malachi 2:10, according to the *JPS Tanakh* (Philadelphia, 1999).

^{viii} Jonah 4:10-11, according to the *JPS Tanakh*.

^{ix} JG, "Fish Story," from *Sharing the Prophets* (New York: Board of Jewish Education, 1976).

^x Lamentations 1:1, according to the *JPS Tanakh*.

^{xi} Lamentations 1:2, according to the *JPS Tanakh*.

^{xii} Isaiah 2:2, according to the *JPS Tanakh*.

^{xiii} JG, "Notes and Translations," *Songs of Godlove, Volume I*, p. 104.

Bibliography

Adler, Samuel. "A Composer's View of Temple Music." *CCAR Journal* 49 (Winter 2002): 19-24.

_____. "Sacred Music in a Secular Age." In *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*, edited by Lawrence Hoffman and Janet Walton. Notre Dame, IN: University of Notre Dame Press, 1993. 289-299.

Binder, Abraham Wolf. "Kindling of the Sabbath Lights." *Kabbalath Shabbath*. New York: Bloch Publishing, 1940. 2-4.

_____. *Studies in Jewish Music*. New York: Bloch Publishing, 1971.

Blum, Jennifer. "'Allergic to Nusach': The Music of Frederick Piket." M.S.M. thesis, HUC-JIR, 1998.

Bronstein, Herbert. "The Elu v'Elu ('Both/And') of Synagogue Music – A View from the Other Side of the Bimah." *Journal of Synagogue Music* 30 (Fall 2005): 152-158.

Buber, Martin. *I and Thou*. New York: Simon and Schuster, 1958.

Copland, Aaron. *What to Listen for in Music*. Revised edition. New York: New American Library, 2009.

Davidson, Charles. "The Tune's the Thing – Lessons Learned in a Half-Century as Cantor/Composer." *Journal of Synagogue Music* 30 (Fall 2005): 204-207.

Edelman, Marsha Bryan. "Synagogue Music in America." *Discovering Jewish Music*. Philadelphia: The Jewish Publication Society, 2003. 125-147.

Freeland, Daniel. Interview by author. New York, 14 April 2010.

Frishman, Elyse D. "Entering *Mishkan T'filah*." *CCAR Journal* (Fall 2004): 57-67.

Fromm, Herbert. *On Jewish Music*. New York: Bloch Publishing, 1978.

Gottlieb, Jack. "Candle Blessing No. 1." *Three Candle Blessings*. New York: Theophilous Music/Transcontinental Music Publications, 1974. 2-3.

_____. "Cantillation Chorale/Half Kaddish." *Love Songs for Sabbath*. Bryn Mawr, PA: Theodore Presser/Theophilous Music, 1971. 2.

_____. "The Chicken Soup Approach to Jewish Music." Delivered at Temple Israel, Saint Louis, 1973.

- _____. "Foreword." Liner notes for Jack Gottlieb's *Love Songs for the Sabbath; Three Candle Blessings; Psalmistry*. Tovah Feldshuh, reader; Choir of Texas Tech University; Carolina Chamber Chorale; The Southern Chorale and Jazz Ensemble; Kenneth Davis and Timothy Koch, conductors. Milken Archive/Naxos 8.559433, 2004. 1 compact disc.
- _____. *Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced Tin Pan Alley, Broadway, and Hollywood*. Albany: State University of New York Press, 2004.
- _____. "How Practical is the Practice of the Practicum?" Presented at the HUC-JIR SSM post-practicum discussion, New York, 15 November 2000. *ACC Koleinu* 9 (March 2001): 1-6.
- _____. "i thank You God for most this amazing." Poem by E.E. Cummings. *yes is a pleasant country*. New York: Theophilous Music, 1998. 26-29.
- _____. Interview by author. New York, 9 November 2009.
- _____. Interview by author. New York, 5 April 2010.
- _____. Interview by author. New York, 6 June 2010.
- _____. "A Joyless Noise?" *American Choral Review* 12 (1979): 178-191.
- _____. "L'chah Dodi." *Love Songs for Sabbath*. Bryn Mawr, PA: Theodore Presser/Theophilous Music, 1971.
- _____. "Long Biography." Theophilous Music.
http://www.jackgottlieb.com/index.php?option=com_content&task=view&id=14&Itemid=26 (accessed December 8, 2009).
- _____. *M'nucha V'simcha*. New York: Theophilous Music, 2006.
- _____. "Outline for 'A JOYLESS NOISE? A Book on Contemporary Jewish Music.'" Manuscript, 1970.
- _____. "The Politics of Being a Composer." Delivered at the ACC Mid-Winter Conclave, 1977.
- _____. "A Position Paper by Jack Gottlieb." Letter to ASCAP, 1970.
- _____. "Program Notes by the Composer." Liner notes for Jack Gottlieb's *Love Songs for the Sabbath; Three Candle Blessings; Psalmistry*. Tovah Feldshuh, reader; Choir of Texas Tech University; Carolina Chamber Chorale; The Southern Chorale and Jazz

Ensemble; Kenneth Davis and Timothy Koch, conductors. Milken Archive/Naxos 8.559433, 2004. 1 compact disc.

- _____. "Proposal for Sacred Music School." Manuscript, 1966.
- _____. "Remarks on NFTY Music Trends." Panel symposium at ACC Mid-Winter Conclave, 1981.
- _____. "Sermon Talk." Delivered at Temple Sinai, New Orleans, 1966.
- _____. *Sharing the Prophets: A Musical Encounter for Singers*. New York: Board of Jewish Education, 1976.
- _____. "Some Thoughts About the Future, On the Occasion of the One and a Half Jubilee Year of Eric Werner." *Shalsholet* 2 (1976).
- _____. *Songs of Godlove*. 2 vols. New York: Theophilous Music/Transcontinental Music Publications, 2004.
- _____. "Synagogue and Other Works Based on Jewish Themes by Jack Gottlieb." The Jewish Music WebCenter, <http://www.jmwc.org/ASJM/2006ListofWorksbyJackGottlieb.html>. Accessed 12 January 2011.
- _____. *The Tallit*. Poem by Yehuda Amichai, translated from the Hebrew by Chana Bloch and Chana Kronfeld. New York: Theophilous Music, 2010.
- _____. *Working with Bernstein: A Memoir*. New York: Amadeus Press, 2010.
- Grand, Art. "Teaching Adults About God." *Torah at the Center* 14 (Fall 2010): 5.
- Green, Arthur. *Seek My Face, Speak My Name*. Northvale, NJ: Jason Aronson, 1992.
- Heschel, Abraham Joshua. *The Sabbath*. New York: Farrar, Straus and Giroux, 1951.
- Hoffman, Lawrence A. "American Jewish Liturgies." In *Beyond the Text: A Holistic Approach to Liturgy*, 60-74. Bloomington: Indiana University Press, 1987.
- _____. Interview by author. New York, October 15, 2009.
- _____. "The Language of Survival in American Reform Liturgy." *CCAR Journal* 24 (1977): 94-106.
- _____. "The Liturgical Message." In *Gates of Understanding*, edited by Lawrence A. Hoffman, 131-168. New York: CCAR and UAHC, 1977.

- _____. "Musical Traditions and Tensions in the American Synagogue." In *Music and the Experience of God: Concilium 222*, edited by David Power, Mary Collins, and Mellonee Burnim, 30-38. Edinburgh: T. & T. Clark, Ltd., 1989.
- _____. "On Swimming Holes, Sound Pools and Expanding Canons." In *Sacred Sound and Social Change*, 324-340.
- _____. "Post-Colonial Liturgy in the Land of the Sick." *CCAR Journal* 53 (Summer 2006): 10-35.
- _____. "Re-imagining Jewish Worship." *CCAR Journal* 49 (Winter 2002): 69-87.
- _____. "Response" [To Silins 1991]. *CCAR Journal* 38 (Summer 1991): 9-21.
- _____. "The Script of Prayer: Words Sung." In *The Art of Public Prayer: Not for Clergy Only*. 2nd edition. Woodstock, VT: SkyLight Paths Publishing, 1999. 171-200.
- Hoffman, Miles. "The Music You Won't Hear on Rosh Hashana." *The New York Times*, 8 September 2010.
- Isaacson, Michael. "Music on the Balanced Bimah – How a Composer Sees It." *Journal of Synagogue Music* 30 (Fall 2005): 198-203.
- _____. "A Paradigm Reconsidered." *CCAR Journal* 49 (Winter 2002): 5-18.
- _____. "Rethinking Worship Music on a Balanced Bimah." Keynote address presented at *Reclaiming American Judaism's Lost Legacy: The Art of Synagogue Music*. New York, 12 November 2006. American Society of Jewish Music, <http://www.jewishmusic-asjm.org/isaacsonspeech.html> (accessed June 20, 2009).
- _____. "The Seduction of Crossover Music – How a Successful Composer Sees It." *Journal of Synagogue Music* 31 (Fall 2006): 158-159.
- Kligman, Mark. "Contemporary Jewish Music in America." *American Jewish Year Book* 101 (2001): 88-141.
- Knobel, Peter S. and Daniel S. Schechter, "What Congregations Want in Worship: Perceptions from a CCAR Study." *CCAR Journal* 53 (Winter 2006): 35-48.
- Leavitt, Michael. Interview by author. New York, 7 April 2010.
- Levin, Neil W. "About the Composer." Liner notes for Jack Gottlieb's *Love Songs for the Sabbath; Three Candle Blessings; Psalmistry*. Tovah Feldshuh, reader; Choir of Texas Tech University; Carolina Chamber Chorale; The Southern Chorale and Jazz Ensemble; Kenneth Davis and Timothy Koch, conductors. Milken Archive/Naxos 8.559433, 2004. 1 compact disc.

- Levinas, Emanuel. "Revelation in the Jewish Tradition." *Beyond the Verse: Talmudic Readings and Lectures*, Gary D. Mole, trans. Bloomington, IN: Indiana Univ. Press, 1994. 129-150.
- Levy, Richard N. "Politics: A Prophetic Call to Rabbis." *CCAR Journal* (Summer 2010): 3-11.
- Maissner, Benjamin Z. "Miracle on Bathurst Street – A Reform Revolution." *Journal of Synagogue Music* 30 (Fall 2005): 142-151.
- Melnick, Jeffrey. *A Right to Sing the Blues: African Americans, Jews, and American Popular Song*. Cambridge: Harvard University Press, 1999.
- Miller, Philip. Interview by author. New York, 4 May 2010.
- Moddel, Philip. *Max Helfman: A Biographical Sketch*. Berkeley, CA: Judah L. Magnes Memorial Museum/The Jewish Museum of the West, 1974.
- Ostfeld, Barbara. Interview by author. New York, 1 December 2010.
- "Reclaiming American Judaism's Lost Legacy: The Art of Synagogue Music." *The Chronicle* 69 (2007): 28-32.
- _____. Conference brochure. New York: American Society for Jewish Music, 2007.
- _____. Conference program booklet. New York: American Society for Jewish Music, 2007.
- Sarason, Richard. "WMRL Minutes from Composer Video Work Group." October 2008.
- Schiller, Benjie Ellen. "The Cantor's Spiritual Challenge: Defining 'Agency' in Prayer." *Journal of Synagogue Music* 30 (Fall 2005): 59-62.
- _____. "The Hymnal as an Index of Musical Change in Reform Synagogues." In *Sacred Sound and Social Change*, 187-212.
- _____. "The Many Faces of Jewish Sacred Music." *Synagogue 2000: Prayer Curriculum*. New York: Synagogue 2000, 2001. 8.18-8.21.
- Schiller, David M. *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music*. New York: Oxford University Press, 2003.
- Silins, Gershon. "The Discussion of Music in Lawrence A. Hoffman's *The Art of Public Prayer*." *CCAR Journal* 38 (Summer 1991): 1-8.

- Slobin, Mark, David Schiff, and Israel J. Katz, "Jewish-American Music." In *The New Grove Dictionary of American Music*, Vol. II. London: Macmillan; New York: Grove's Dictionaries of Music, 1986. 571f.
- Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Hanover, NH: Wesleyan University Press, 1998.
- Steinberg, Ben. "Response" [To Sillins 1991]. *CCAR Journal* 38 (Summer 1991): 19-22.
- Stern, Chaim. *Gates of Forgiveness*. New York: CCAR Press, 1993.
- Wattenberg, Daniel. "What Makes a Song Sad." *The Atlantic*, 10 December 2010.
<http://www.theatlantic.com/culture/archive/2010/12/what-makes-a-song-sad/67709/>.
Accessed 2 January 2011.
- "The Younger Generation." *Time Magazine*, 5 November 1951.