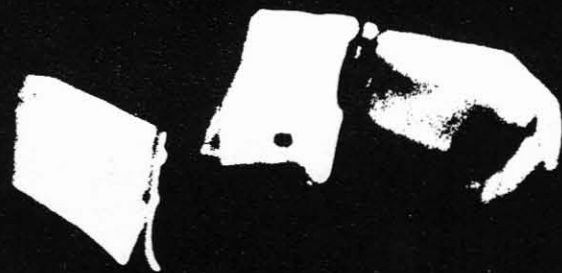


Zamir Chorale of Boston
Bach-Handel Festival Orchestra



Ben-Haim
The Spirit of the Land:
Concert Music from Modern Israel

Saturday, December 8, 1984
8:00 P.M.
Jordan Hall
at New England Conservatory

PROGRAM NOTES

Paul Ben-Haim (July 5, 1897-January 14, 1984) has been acknowledged for nearly half a century to be the composer most perfectly reflecting the spirit of Israel, the modern country on ancient soil. In the words of the Israeli musicologist, Peter Gradenwitz:

His music breathes the pastoral atmosphere of Israel's countryside as well as the youthful spirit permeating life in the new land. It reflects seriousness of meditation and depth of feeling. It links past and present, tradition and progress and in its characteristic style and ways of expression both belongs to our own time and seems timeless, forms part of the composer's country and is universal at the same time.¹

Ben-Haim, (né Frankenburger) was born in Munich, Germany in 1897. He studied at the Munich Academy for Music and assisted such eminent conductors as Bruno Walter and Hans Knappertsbusch. In 1933, after the Nazi regime forced him to leave Germany, he settled in Tel Aviv, changing his surname to Ben-Haim.

He was quick to adapt to the new environment. Fascinated with Oriental Jewish folksong, Ben-Haim began to work closely with Bracha Zefira, a folksinger of Yemenite descent. Soon near-eastern modes and rhythms began to color most of Ben-Haim's compositions.

When in the 1940s composers and writers began speaking of an "Eastern Mediterranean School" of music, it was obvious that Ben-Haim was the earliest and most prominent creator of this style. The composer himself summed up his nationalistic credo in these words:

I am of the West by birth and education, but I stem from the East and live in the East. I regard this as a great blessing indeed and it makes me feel grateful. The problem of synthesis of East and West occupies musicians all over the world. If we – thanks to our living in a country that forms a bridge between East and West – can provide a modest contribution to such a synthesis in music, we shall be very happy.

Roni Akarah, a four-movement "motet" for chorus a cappella, was composed between November of 1956 and January of 1957. It was dedicated to the Rinat Choir, one of Israel's most accomplished choral ensembles. The text, taken from the 54th chapter of Isaiah, was chosen for its prophecy of the rebirth of modern Israel.

I.

Sing, O barren, you that did not bear,
Break forth into singing and cry aloud, you that did not
travail with child,
For more are the children of the desolate than the
children of the married wife, says the Lord.

II.

Enlarge the place of your tent,
And let them stretch forth the curtains of your habitations,
Spare not, lengthen your cords and strengthen your
stakes.

III.

For you shalt break forth on the right hand
and on the left,
And your seed shall inherit the gentiles,
And make the desolate cities to be inhabited.
Fear not, for you shall not be ashamed,
Neither be you confounded, for you shall not be put
to shame,
For you shall forget the shame of your youth,
And shall not remember the reproach of your widowhood
any more.

IV.

For the Maker is your husband,
the Lord of hosts is His name,
And your Redeemer the Holy One of Israel,
The God of the whole earth shall He be called.
Sing, O barren...

The orchestral Suite, **From Israel**, composed in 1951, is the most colorful of Ben-Haim's nationalistic works. The composer utilizes a full range of characteristic middle-eastern scales, lively dance rhythms, oriental melodic embroidery, and harmonization in parallel fourths. In his orchestration Ben-Haim creates a number of striking coloristic effects, including the use of harp and harpsichord to suggest the sound of the Arab qanun.

Each of the five movements paints a tonal picture of pastoral life in the Middle East. The first, third and fifth movements ("Prologue", "Yemenite Melody" and "Celebration") are set as lively dances with strong rhythmic impulses. The two connecting movements ("Song of Songs" and "Siesta") create peaceful lyrical interludes.

Kabbalat Shabbat was commissioned in the summer of 1966 by the National Federation of Temple Youth, an affiliate of the Union of American Hebrew Congregations. The composition, a setting of the Friday evening liturgy according to the Union Prayer Book, was completed in May of 1967. In his preface to the work Ben-Haim states that in trying to express the spirit of the Jewish liturgy he set the prayers in a "simple and modest musical style." In the two congregational hymns, "Lecha Dodi" and "Adon Olam", he incorporated folk melodies sung by Jews of the Sephardic communities.

1. Introduction

2. Mizmor

A Psalm. Sing to the Lord a new song
for He has performed wonders.
His right hand and His holy arm
effected deliverance for Him.
Raise your voice unto the Lord all inhabitants of the earth!
Burst forth into exultation, sing, and play music!
Play to the Lord with a harp,
with harp and the sound of music.
With trumpets are the sound of the Shofar
raise your voices before the King, the Lord.
The sea and its fullness will roar for joy!
also the world and those who dwell therein.
Rivers will clap hands, together, mountains will sing.
Before the Lord when He comes to judge the earth.
He will judge the world with righteousness,
all peoples with equity.

¹Peter Gradenwitz, *Paul Ben-Haim: A Short Biography*, Israeli Music Publications, Tel Aviv, 1967, p. 4.

PROGRAM NOTES *CONTINUED*

3. Lighting Sabbath Candles

Blessed are You, O Lord,
our God, King of the Universe
Who sanctified us with His commandments
and commanded us
to kindle the Sabbath light.

4. Lecha Dodi

Come my Beloved Friend to greet the bride,
let us welcome the Sabbath.

Come let us go to greet the Sabbath,
for it is the source of blessing.

It was appointed from the very beginning
last in creation, first in God's thought.

Come my Beloved Friend...

Wake up! wake up!
for your light has come.

Arise and shine.

Awaken! awaken! utter a song,

The glory of the Lord is revealed upon you.

Come my Beloved Friend...

Come in peace, crown of her husband,
come with rejoicing and good cheer.

Amidst the faithful of the treasured people,

Come O Bride, come O Bride!

Come my Beloved Friend...

5. Barechu

Praise the Lord, to Whom all praise is due.

Praise be the Lord, to whom all praise is due
forever and ever.

6. Shema Yisrael

Hear, O Israel:

The Lord is our God

The Lord is One.

Blessed is His Name

Whose glorious kingdom is forever and ever.

7. Ve-Ahavta

And you shall love the Lord your God

with all your heart

and with all your might.

And these words which I command you today
shall be upon your heart.

And you shall teach them to your children.

And you shall discuss them when you sit in your house,

and when you travel on the road,

and when you lie down

and when you rise.

And you shall bind them for a sign upon your hand,

and they shall be for frontlets between your eyes.

And you shall write them

upon the doorposts of your house

and upon your gateways.

In order that you will remember

and perform all My commandments,

and you will be holy unto your God.

I am the Lord, your God.

8. Mi Chamocha

"Who is like You, O Lord, among the mighty!

Who is like You?

You are enthroned in holiness,
awesome in praise, performing wonders."

Your children beheld Your sovereignty,

"This is my God," they exclaimed and declared,

"The Lord will reign forever and ever."

And it is said,

"For the Lord has liberated Jacob and redeemed him
from a hand, mightier than his."

Blessed are You, O Lord

Who has redeemed Israel.

Amen.

9. Ve-Shamru

And the children of Israel shall preserve the Sabbath,
to maintain the Sabbath for their generations

as an everlasting covenant.

Between Me and between the Children of Israel

it is a sign for eternity.

10. Hashkivenu

O Lord, our God,

cause us to lie down in peace,

O King, raise us again to life.

Spread over us the shelter of Your peace,

and direct us to better ourselves

through Your good counsel,

And deliver us for Your name's sake.

Shield us, and remove from us

enemies, pestilence, sword, famine and sorrow.

And in the shadow of Your wings shelter us.

For you are the Almighty

Who is King, Gracious and Merciful.

Guard our going out and our coming in

for life and peace

for now and forever.

And spread over us the shelter of Your peace.

Blessed are You, O Lord,

Who spreads the shelter of peace over us

and over all His people, Israel,

And over Jerusalem.

Amen.

11. Shalom Rav

Bestow forever

abundant peace

upon Israel, Your people.

For You are the King,

Master of all peace.

May it be good in Your eyes

to bless Your people Israel

at all times and at all hours

with Your peace.

12. Meditation

13. Yih'yu Le-Ratson

May the words of my mouth

and the thoughts of my heart

be acceptable before You

O Lord, my Rock and my Redeemer.

Amen.

PROGRAM NOTES *CONTINUED*

14. Kiddush

Blessed are You, O Lord
our God, King of the Universe,
Creator of the fruit of the vine.
Blessed are You, O Lord
our God, King of the Universe,
Who sanctified us with his commandments
and was pleased with us,
And gave us His holy Sabbath
with love and pleasure,
a heritage,
a commemoration of the work of creation.
For this day is the first
of the days of holy convocations
commemorating the exodus from Egypt.
For You have chosen us
and You have sanctified us
from among all the peoples.
And You gave us for a heritage
Your holy Sabbath
with love and pleasure.
Blessed are You, O Lord,
Sanctifier of the Sabbath.

15. Adoration

Let us adore the ever-living God,
and render praise unto Him
Who spread out the heavens
and established the earth.
Whose glory is revealed
in the heavens above,
and whose greatness is manifest
throughout the world.
He is our God, there is none else.
We bow, prostrate ourselves
and offer thanks
before the Supreme King of Kings,
the Holy One blessed is He.

16. Bayom Hahu

On that day the Lord will be One
and His Name One.

17. Meditation

18. Adon Olam

(The audience is invited to join in the following hymn.)

Master of the Universe Who reigned
before any creature was created,
At the time when all was made by His will,
then was His Name proclaimed King.
And after all things shall cease to be
the Awesome One will reign alone,
He was, He is, and He shall be in glory.
He is One and there is no second
to compare to Him, to associate with Him.
Without beginning, without end,
power and dominion are His.
He is my God and my ever-living Redeemer,
the Rock of my destiny in times of distress.
He is my banner and my refuge,
He is the portion of my cup on the day I call.
Into His hand I entrust my spirit
both when I sleep and when I awaken.
And with my spirit my body too.
The Lord is with me, I shall not fear.

19. Benediction

May the Lord bless you and guard you.
May the Lord shine His countenance upon you.
and be gracious unto you.
May the Lord turn His countenance toward you
and grant you peace.

Hatikvah, the current national anthem of the State of Israel, was first adopted as the official anthem of the Zionist movement over 100 years ago. The words by Naftali Imber were fitted to an Eastern-European folksong. For the last several decades, Ben-Haim's arrangement has been played by the Israel Philharmonic Orchestra to open the annual Israel Music Festival.

Within a Jewish soul
the heart is stirred,
the eye looks toward Zion
and longs for the East.

Our hope is not lost,
A hope thousands of years old,
to be a free nation in our land,
in the land of Zion, in Jerusalem.

Notes by J.J.

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PROGRAM

Roni Akarah Paul Ben-Haim

1. Roni Akarah
2. Harchivi Mekom Oholech
3. Ki Yamin Usmol Tifrotsi
4. Ki Vo'alayich Osayich

solos:

Joyce Bohnen, Bonnie Lynne Chebot
Hal Katzman, Jay F. Levine, Dennis S. Gordan

From Israel P. Ben-Haim

1. Prologue
2. Song of Songs
3. Yemenite Melody
4. Siesta
5. Celebration

intermission

Kabbalat Shabbat P. Ben-Haim

Jules Rosenberg, baritone
Ruth Harcovitz, soprano

quartet:

Joyce Bohnen, Sara Geffen, Hal Katzman, Jay F. Levine

Hatikvah folk, arranged by P. Ben-Haim

Unauthorized taping or photographing of this performance is strictly prohibited.

*This tribute is funded in part by a grant from the Sandberg Family Fund, in the memory of Elaine B. Sandberg.
The Zamir Chorale of Boston is the choir in residence at the Leventhal-Sidman Jewish Community Center.*

JOSHUA JACOBSON CONDUCTOR

Joshua Jacobson, founder and music director of the Zamir Chorale of Boston, graduated cum laude from Harvard College in 1969, received his Masters degree in choral conducting from the New England Conservatory of Music in 1971, and in 1984 completed his doctorate degree in choral conducting from the University of Cincinnati. In addition to his responsibilities with the Zamir Chorale, Professor Jacobson is Chairman of the Department of Music at Northeastern University and director of the University's choral program. He has written textbooks on music theory and appreciation, articles on various aspects of choral music, and compositions and arrangements which have been performed throughout the United States, as well as in Canada, Israel and Europe.

JULES ROSENBERG BARITONE

Boston Baritone Jules Rosenberg has appeared in opera productions at Tufts and Boston University. In New York he has sung with the Amato Opera Company and appeared in *La Traviata* with the Greater Marlboro Symphony Orchestra.

He has officiated as cantor for the High Holydays in cities which include Toronto, Providence, Savannah and Baltimore and for the Zamir Chorale's 1983 performance of 19th century synagogue music.

As a member of the Boston Symphony Orchestra's Tanglewood Festival Chorus he has appeared in operas and concerts with such conductors as Seiji Ozawa, Colin Davis, Leonard Bernstein and Klaus Tennstedt. He has also sung with the John Oliver Chorale and recently appeared as a soloist with the Curtisville Consortium in Stockbridge, Massachusetts.

ZAMIR CHORALE OF BOSTON

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Sopranos

Robin L. Bergman • Joyce Bohnen • Joanne Camann • Bonnie Lynne Chebot • Johanna Ehrmann • Elaine Finkelstein • Sara Geffen • Rachel Gold • Judith T. Israel • Alison L. Kur • Lisa S. Newfield • Tova Shapiro • Nancy Wright

Altos

Ruth Birnbaum Pernick • Susan E. Carp • Robin L. Cooper • Heidi Duskey • Rena Finkelstein • Amy Grossman-Narva • Shoshanna Kaplan • Roberta Kirshner • Susan B. Marcovitz • Nancy Sargon Zarsky • Lucy Joan Sollogub

Tenors

Dan Friedman • Hal Katzman • Jay F. Levine • Leila Joy Rosenthal • Lawrence E. Sandberg • Andy Schwartz

Basses

Herbert S. Birnbaum • Fred Calm • Larry L. Constantine • Lawton Cooper • John Curtis • Joshua Elkin • Avi Gopin • Dennis S. Gordan • Chaim Parchi

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Harpichord: Malcolm Halliday

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Adon Olam

P. Ben Haim

CANTOR: A - don o - lam a - sher ma - lach be - te - rem
kol ye - tsir niv - ra, le - et na - a - sah be - chef - tso
kol a - zai me - lech she - mo ni - kra. Ve - a - cha -
rei kich - lot ha - kol le - va - do yim - loch no -
ra, ve - hu ha - yah ve - hu ho - veh ve - hu yih -
yeh be - ti - fa - rah. (WAIT)
CONGREGATION REPEATS FROM THE BEGINNING. Ve - hu e -
chad ve - ein she - ni le - ham - shil lo le - hach - bi -
rah, be - li re - shit be - li tach - lit ve lo ha -
oz ve - ha - mis - ra, ve - hu e - li ve - chai go - a -
li ve - tsur chev - li be - eit tsa - rah, ve - hu ni -
si u - ma - nos li me - nat ko - si be - gom ek -
ra. (WAIT) Be - ya - - do af - kid ru -
chi be - eit i - shan ve - a - i - rah, ve - im ru -
chi ge - vi - a - ti A - do - nai li ve - lo i -
ra, ve - im ru - chi ge - vi - a - ti A - do - nai
li ve - lo i - ra.