



ZAMIR CHORALE OF BOSTON

Joshua Jacobson, Artistic Director

PRESENTS

*Women in Jewish  
Music*



SUNDAY  
JUNE 3, 2001

Sorenson Center for the Arts  
Babson College  
Wellesley, Massachusetts

6:30 p.m. Meet the Composers  
7:30 p.m. Concert

**Meet the Composers**  
**A Pre-Concert Symposium**  
**Sunday, June 3, 2001, 6:30 p.m.**

**Elizabeth Swados, A Female Composer's Perspective**

**Eleanor Epstein, The Perspective of a Female Conductor/  
Educator**

**Debra R. Kaufman, moderator**, is a Matthews Distinguished Professor at Northeastern University. Thirteen years ago she founded the Women's Studies program and is currently director of the Jewish Studies program at Northeastern. Her book about newly orthodox Jewish women, *Rachel's Daughters*, explores the often ambiguous relationship of religious-right women and feminism in the last few decades of the twentieth century. She continues to research identity politics and concepts of the "other" among religious-ethnic and feminist populations.

Biographies of **Ms. Swados** and **Ms. Epstein** are located later in this program booklet.

This discussion represents the second part of the Women in Jewish Music Symposium held at Hebrew College on May 17, 2001. Featured scholar-panelists were Prof. Joshua Jacobson of Northeastern University; Prof. Ellen Koskoff, Eastman School of Music; Prof. Carol Meyers, Duke University; and Cantor Faith Steinsnyder, Temple Beth El, Spring Valley, N.Y.

The Symposium was funded in part by the Massachusetts Foundation for the Humanities, with additional funding from the Hadassah International Research Institute on Jewish Women at Brandeis University, and the Women's Studies and Jewish Studies programs at Northeastern University. Travel for the scholars was graciously provided by Garber Travel.

“Women in Jewish Music” honors the memory of one of Boston’s most active figures in Jewish music, **Mary Wolfman Epstein** (1907–1998). Mary was born in Boston and raised in the West End. In 1933 she placed fourth in a contest co-sponsored by the *Boston Herald* and New York’s Metropolitan Opera. (Another young contestant, Leonard Bernstein, placed second in piano.) She performed for several years in the Yiddish theater in New York City, working alongside such stars as Molly Picon. Returning to Boston, she quickly established her reputation as a musician of many talents. She was a wonderful singer, with a fine soprano voice and conducted several choruses, including the glee club at Congregation Kehillath Israel. She was a voice teacher, vocal coach, and manager, attracting some of Boston’s finest singers to her studio. Through her association with the National Association of Teachers of Singing, she worked tirelessly to assist talented singers in their careers. She served as national vice president of the Association and endowed a scholarship for promising young vocalists. In 1958 she co-founded the New England Jewish Music Forum. For 32 years the Forum sponsored performances of all kinds of Jewish music, featuring both local performers and international stars. She also authored and produced several musical revues, including *Emma Lazarus and the New Colossus*, *Golda Meir*, *Woman of the Century*, and *Memories of the Yiddish Theater*. In 1995 Epstein received an honorary doctorate from Hebrew College.

Last year the family of Mary Wolfman Epstein established a fund in support of Zamir’s ongoing programs in Jewish music. It is altogether fitting that our first public presentation supported by the Mary Wolfman Epstein Fund honors the efforts of women in Jewish music.

## Program

*Tsiyon HaLo Tish'ali* Nurit Hirsch/Carmel  
*Oseh Shalom* Nurit Hirsch/Jacobson  
*In the Mountains of Armenia* Tsippi Fleischer  
*The Clock Wants to Sleep* Tsippi Fleischer  
*Ve-erastikh Li* Caroll Goldberg  
Louise Treitman, Sharon Shore, Charles Claus, Phil Goldman, solos  
*Dodi Li* Nira Hen/Jacobson  
*Ittiy MiLevanon* Nira Hen/Jacobson  
*El Ginnat Egoz* Sarah Levi Tanai/Jacobson

Louise Treitman, solo

*Par'ο Era Estrellero* trad/Eleanor Epstein  
*Zog Maran* trad/Eleanor Epstein

Mark Kagan, solo

*Kol Han'shama* trad/Eleanor Epstein  
Eleanor Epstein, guest conductor

*Lu Yehi* Naomi Shemer/Lazar  
Susan Carp-Nesson, solo

*Hal'luhu* Benjie-Ellen Schiller  
Sharon Shore and Charles Claus, solos

### *Intermission*

*An American Kedushah* (East Coast Premiere) Alice Parker  
Louise Treitman and Charles Claus, solos

*Gerashti Mi-Libi* Tzipora H. Jochsberger  
*Yom Zeh Mekhubab* Tzipora H. Jochsberger  
Charles Claus, assistant conductor

*Siete Ijos* trad/Netsky  
Sharon Shore, Phyllis Werlin, Susan Carp-Nesson, solos

*Nani, Nani* trad/Braun and Jacobson  
Susan Carp-Nesson, solo

*Ocho Kandelikas* Flory Jagoda/Jacobson  
Heather Zacker, solo

*Boker Shel Zahav* Nurit Hirsch/Levanon  
*BaShanah HaBa'ah* Nurit Hirsch/Jacobson  
*Ahavah* Ahinoam Nini/Jacobson

Sheri and Eli Gurock, solos

*Miriam* Elizabeth Swados  
Susan Rubin, solo

*Please turn off cell phones, beepers, and pagers during the performance. Photographs and tape recording are strictly prohibited.*

*All donors of the Zamir Chorale are invited to a reception in the rehearsal studio immediately following the concert (follow signs from lobby).*

*The Zamir Chorale of Boston is funded in part by the Massachusetts Cultural Council, a state agency, and by Combined Jewish Philanthropies. The Chorale is choir-in-residence at Hebrew College.*

*The Mary Wolfman Epstein Memorial Fund provided major funding for this concert.*

*Special thanks to Hebrew College, Catering by Andrew, and Mary Sykes of Babson College and to Jodi O'Rourke for graphic design.*

## **The Zamir Chorale of Boston**

Joshua R. Jacobson, *Artistic Director*  
Jan Woiler, *General Manager*  
Edwin Swanborn, *Pianist*  
Charles Claus, *Assistant Conductor*  
Louise Treitman, *Assistant Conductor*  
Lawrence E. Sandberg, *Stage Manager*

Zamir means “nightingale” in Hebrew, an appropriate name for the Zamir Chorale of Boston, specializing in the full spectrum of music arising out of the various Jewish traditions. Under the artistic leadership of Conductor Joshua Jacobson since their formation in 1969, the 50-member adult chorale has garnered a national reputation as the premier performer of the Jewish choral literature.

The Chorale’s varied repertoire, which spans thousands of years and four continents, includes Jewish liturgical pieces, major classical works, music of the Holocaust, newly commissioned compositions by contemporary Jewish composers, and Israeli, Yiddish, and Ladino folksongs.

The group performs throughout the United States and has also toured Europe and Israel, appearing with the Jerusalem Symphony and Israel Philharmonic Orchestras under Zubin Mehta and Daniel Barenboim. The Chorale’s 1999 tour to Eastern Europe is the subject of the documentary *Zamir: Jewish Voices Return to Poland*, broadcast nationally on PBS. Their CD entitled *The Songs Live On* features concert highlights from that tour.

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*\*section leader*

*+ Chamber chorus for Lu Yehi*

*The Zamir Chorale's recordings will be on sale in the lobby during intermission and after the concert.*

## **The Zamir Chorale of Boston**

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### *Chorus Officers*

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Robert Ward, guitar

Jeremy van Buskirk, bass

**Joshua R. Jacobson**, founder and director of the Zamir Chorale of Boston, holds a bachelor's degree in music from Harvard College, a master's in choral conducting from the New England Conservatory, and a Doctor of Musical Arts from the University of Cincinnati. In addition to his responsibilities with the Chorale, Dr. Jacobson is Professor of Music and Director of Choral Activities at Northeastern University, where he served nine years as Music Department Chairman and six years as the Bernard Stotsky Professor of Jewish Cultural Studies. He also holds the position of Adjunct Professor of Jewish Music at Hebrew College. He has guest conducted a number of ensembles, including the Boston Pops Orchestra, the Bulgarian National Symphony and Chorus, the New England Conservatory Orchestra and the Boston Lyric Opera Company. He has also written articles on various aspects of choral music, as well as numerous compositions and arrangements. In 1989 he spent four weeks in Yugoslavia as a Distinguished Professor under the auspices of the Fulbright program. In 1994 he was awarded the Benjamin Shevach Award for Distinguished Achievement in Jewish Educational Leadership from Hebrew College. Prof. Jacobson is past President of the Massachusetts chapter of the American Choral Directors Association.

**Eleanor Epstein**, **guest conductor**, is the director of Zemer Chai, the Jewish Community Chorus of Washington, D.C., which she founded in 1976. Her choral arrangements, published by Transcontinental Music Publications, are sung by choirs throughout the United States. Ms. Epstein is also a student and teacher of biblical and liturgical texts. It was her

combined love of poetry and music that led her to the choral field and that informs her unique approach to community and choral singing. As a master teacher or artist-in-residence, Ms. Epstein works with cantors, choirs and congregations, bringing a renewed emphasis to the marriage of text and music, thus helping singers to reconnect to the living experience of music making.

**Edwin Swanborn**, accompanist, studied with Dr. Anthony Newman at the Juilliard School of Music in New York, and has participated in master classes with Gustav Leonhardt and Anton Heiller. Mr. Swanborn is Music Director of the historic First Parish Church in Duxbury, Massachusetts. He is also the Artistic Director of the Candlelight Concert Series of Duxbury, a nationally recognized chamber music series. Founder-Director of the Boston Baroque Chamber Players and harpsichordist of the Atlanta Virtuosi, Mr. Swanborn also serves on the music staff of Northeastern University in Boston. Solo and chamber music engagements have taken him to all corners of the United States as well as to Mexico, Canada, and Europe. Mr. Swanborn has made several compact disc recordings, which have been enthusiastically received by critics and audiences alike.



### *Notes on the Program*

**Nurit Hirsch** studied at the Academy of Music in Tel Aviv and at UCLA. She has composed hundreds of songs, many of which have achieved phenomenal popularity worldwide. She has scored the music for several motion pictures, among them *The Policeman*, a 1972 Academy Award nominee. Ms. Hirsch has represented the State of Israel in numerous international song festivals. In 1978 her song "Abanibi" won the Eurovision Grand Prix.

#### **Tsiyon HaLo Tish'ali**

Will you not ask, Zion,  
of your captives' well-being?  
they who diligently quest after your welfare  
and are the remnant of your flock?  
From west to east, north to south,  
peace from the near and far off,  
from all sides round about you,  
Greetings, from a captive of desire,  
who sheds tears like the dew of Mt. Hermon  
and longs for them to streak your slopes.

Weeping of your afflictions I am a jackal,  
dreaming the return of your fortunes,  
I am a lute for your songs.  
Will you not ask, Zion,  
of your captives' well-being?  
they who diligently quest after your welfare  
and are the remnant of your flock?

Happy is he who waits and lives to behold  
your lights rising as dawn breaks over him,  
and he sees your chosen prospering,  
and thrills at your joy,  
when you regain the vigor of youth.

—Rabbi Yehudah HaLevi (Spain, c. 1075–1141)

(translated by Gabriel Levin in *The Jerusalem Anthology* by Reuven Hammer)

#### **Oseh Shalom**

The Creator of harmony among the Spheres  
will surely create harmony among us,  
and throughout Israel,  
and let us say: Amen.

Israeli composer **Tsippi Fleischer** has become well known for her innovative, creative mind. Her talents were nurtured in the cultural pluralism of the land of Israel. In her works she combines the knowledge of the indigenous cultures of her homeland with a firm foundation in Western culture. Fleischer is also known as a fine educator, and many of her students have become composers and well-known conductors. She holds academic degrees in Semitic Linguistics and Hebrew and Arabic philology, in addition to her degrees in Music Theory and Composition. She received her MA in Music Education from New York University and has completed her PhD in Musicology at Bar-Ilan University in Israel. Her many works for voices, instruments and electronic media have been performed to acclaim throughout the world. She currently teaches at Tel Aviv University.

### **In the Mountains of Armenia**

The Armenian Church, situated in the northern section of the wall of Jerusalem's Old City, is 800 years old, and has always been musically active. One day Tsippi Fleischer entered the gates of this sequestered institution. "I felt it as a mission," she said, "to dedicate a work to the noble and highly cultured Armenian people who have survived a horrifying massacre and have not yet been blessed with a land of their own."

This work was created in 1988. First the composer recorded a girls' choir from the Armenian Church. Then she added the voice of Vartuhi Lepejian reading the poem. Then finally the clarinet line was recorded in Paris by Claudine Movsessian. The layered effect conjures up, in the composer's words, "a wandering people singing in many voices while the clarinet accompanies them on their way."

*The visual presentation accompanying the music was created for this performance by Prof. Leon Janikian.*

Our way is darkness, our way is night,  
But on and on  
Through the ages we walk ever upwards  
In the Armenian mountains.  
In the stark highlands.  
How many times from the blazing desert  
The savage hordes  
One after the other  
Came to torment our noble caravan  
In the Armenian mountains,  
In the blood-drenched highlands!

—Hovhanes Thumanian (1869–1923)

### **The Clock Wants to Sleep**

Tick, tick, tock. I'm angry!  
Tick, tick, tock. I'm seething!  
Tick, tick, tock. I'm tired!  
Pretty soon I'm going to faint!

I'm not allowed to be slow.  
And I'm not allowed to be fast.  
It's forbidden for me to stop;  
That's absolutely, absolutely prohibited.

If I'd try to take a nap  
They would take me right away  
To the doctor.  
He would inspect my throat,  
And say: stick out your tongue.  
That's not nice!

My wheels go round and round:  
Day and night they keep going.  
They're tired!

Who understands the heart of a clock?  
Even a clock wants to sleep  
Sometimes.

Tick, tick, tock. I'm tired!  
Pretty soon I'm going to faint!  
Tick, tick, tock.

—Miriam Yalan-Shtekelis (1900–1984, Haifa)

**Caroll Goldberg** is a leading educator in the field of Jewish music and has been directing choirs and teaching for over 20 years. She is currently Director of Performing Arts at the Ramaz Upper School in Manhattan and the Conductor and Artistic Director of New York's Rottenberg Chorale. A Melton Fellow, she served as Director of Music Education for the Board of Jewish Education of Greater New York and as Director of the National Jewish High School Choir. Ms. Goldberg has composed a variety of choral pieces, some based on text, others on Hebrew poetry, and has written a broad range of choral arrangements that are performed by groups across the country. "Ve-erastikh Li" was written for the wedding of two of her favorite Ramaz alumni.

### **Ve-erastikh Li**

And I will espouse you forever.  
I will espouse you with righteousness and justice,  
And with goodness and mercy,  
And I will espouse you with faithfulness.  
Then you shall be devoted to the LORD.  
—Hosea 2:21-22

**Nira Hen**, born in 1924 at Kibbutz Ein Harod, is one of Israel's great songwriters. After graduating from the Academy of Music in Jerusalem, she returned to her kibbutz, where she teaches music.

### **Dodi Li**

My beloved is mine, and I am his—  
The shepherd of the lilies.

Who is she that comes up out of the desert  
In clouds of myrrh and frankincense?  
You have captivated my heart, my own, my bride!

Awake, O north wind!  
Come, O south wind!  
—after Song of Songs 3:6, 4:9, 4:16, 6:3

### **Ittiy MiLevanon**

Oh come with me my bride,  
come down with me from Lebanon.  
Look down from the peak of Senir and Hermon,  
from the lions' dens.  
This is my beloved,  
and this is my friend,  
O daughters of Jerusalem.  
—Song of Songs 4:8, 5:16

**Sarah Levi Tanai** (1911–1975) was born in Jerusalem to Yemenite parents. Orphaned at a young age, she grew up in institutions and trained to be a kindergarten teacher. Her work extended to performing in children's theater and composing children's verse. She also composed well-known songs, including "Kol Dodi" (My Love's Voice) and "El Ginnat Egoz" (To the Nut Tree Groves). In 1949 Levi Tanai founded the Inbal Dance Troupe, which was primarily Yemenite in choreography and in style. Inbal was highly successful as a performing group and attracted the attention of many choreographers, including Jerome Robbins. Levi Tanai received many prizes for her work with Inbal, as well as the Israel Prize in 1973 for her contribution to dance in Israel.

### **El Ginnat Egoz**

I went down to the walnut grove  
to see the new green by the brook,  
to see if the vine had budded,  
if the pomegranate trees were in flower.

—Song of Songs 6:11

Translations by Ariel Bloch and Chana Bloch (*The Song of Songs*,  
Berkeley: University of California Press, 1995)

### **Par'o Era Estrellero**

This ancient song, written in the Judeo-Spanish language,  
Ladino, celebrates the quiet but indispensable role that  
women played in the redemption of the Jewish people  
from Egyptian slavery.

Pharaoh was a stargazer.  
He went out one night to look at the moon.

He saw a divine star  
foretelling that Moses would be born.

He commanded that the midwives be called—  
all that were in Egypt.  
To all of them he warned—  
Don't catch a Jewish baby!

The midwives were Jewish,  
beloved by God.  
They caught the babies and fled,  
and so Moses was born.

His sister, the Levite,  
made him a basket.  
She covered it with pitch  
and placed it in the Nile.  
—Traditional Turkish

### **Zog Maran**

During the dark years of the twentieth century, Yiddish poet  
Avrom Reizen drew strength and inspiration from the courage of  
the Marranos—sixteenth-century Spanish Jews who were forced to  
convert, but nonetheless continued to practice their religion in  
secret.

Tell me, Marrano, brother mine,  
Where is your Passover table set?  
    Deep in a cave, in a chamber,  
    There my Passover table is set.

Tell me, Marrano,  
Where and from whom will you get white matzos?  
    In the cave, with God's help,  
    My wife kneaded the dough there.

Tell me, Marrano,  
How will you manage to get a Haggadah?  
    In the cave, deep in the cracks,  
    I have long since hidden it there.

Tell me, Marrano,  
How will you defend yourself when your voice will be heard?  
    When the foe will capture me,  
    I shall die with a song on my lips.  
    —Avrom Reisen (1876–1953)

### **Kol Han'shama**

Hallelujah. Praise God in His sanctuary;  
praise Him in the sky, His stronghold.  
Praise Him for His mighty acts; praise Him for His exceeding greatness.  
Praise Him with blasts of the horn; praise Him with harp and lyre.  
Praise Him with drum and dance; praise Him with lute and pipe.  
Praise Him with resounding cymbals;  
praise Him with loud-clashing cymbals.  
Let all that breathes praise the LORD. Hallelujah.  
    —Psalm 150

Known as the “First Lady of Israeli Song,” **Naomi Shemer** is a prolific songwriter and composer. Born in 1931 on Kvuzat Kinneret, Shemer grew up overlooking the shores of the Jordan. Many of her songs re-create the landscape that was such a part of her youth and reflect her love of the topography and scenery of Israel. In 1967 Shemer was asked to compose a song for the Israel Song Festival. Though not itself part of the competition, the three stanzas of “Yerushalayim shel Zahav” (Jerusalem of Gold) became instantly popular. Of the songs Shemer wrote about the Yom Kippur War, the most popular was “Lu Yehi” (Let It Be), which began as a translation of the Beatles’ song by that name and evolved into an independent hit. For her immense contribution to Israeli music, Shemer was awarded the Israel Prize in 1983.

## Lu Yehi

There is still a white sail on the horizon  
Against a heavy black cloud.  
All that we ask—let it be.  
And if in the windows this evening  
The holiday candles flicker,  
All that we ask—let it be.  
Let it be, please let it be,  
All that we ask—let it be.

In a small sheltered neighborhood  
Stands a small house with a red roof  
All that we ask—let it be.  
It's the end of the summer, the end of the road.  
Let them come back here.  
All that we ask—let it be.

Let it be, please let it be,  
All that we ask—let it be.

And if suddenly from out of the darkness  
The light of a star shines on our heads,  
All that we ask—let it be.  
Then grant serenity as well as strength  
To all those whom we love.  
All that we ask—let it be.

Let it be, please let it be,  
All that we ask—let it be.

—Naomi Shemer

Cantor and composer **Benjie-Ellen Schiller** received her bachelor's degree in composition from Boston University and her master's degree and cantorial investiture from Hebrew Union College. As a classical soprano soloist, Cantor Schiller has appeared with the Tanglewood Festival Chorus, the John Oliver Chorale, the Zamir Chorale of Boston, and Sine Nomine of New York. Since 1989 she has served as the High Holy Day cantor with her husband, Rabbi Lester Bronstein, at Bet Am Shalom Synagogue of White Plains, New York, where she also directs a volunteer choir. They also sing together in Begeg Kefet, a philanthropic Jewish music ensemble. Cantor Schiller is also Professor of Cantorial Arts at the Hebrew Union College-Jewish Institute of Religion, School of Sacred Music, in New York.

## Hal'luhu

Hallelujah. Praise God in His sanctuary;  
praise Him in the sky, His stronghold.

Praise Him for His mighty acts; praise Him for His exceeding greatness.

Praise Him with blasts of the horn; praise Him with harp and lyre.

Praise Him with drum and dance; praise Him with lute and pipe.

Praise Him with resounding cymbals;

praise Him with loud-clashing cymbals.

Let all that breathes praise the LORD. Hallelujah.

—Psalm 150

Composer, conductor, and teacher **Alice Parker** says that she sang before she spoke. What an appropriate beginning for a career that has spanned almost six decades and has been devoted to the creation of works for the human voice. She began composing at age five and wrote her first orchestral score while still in high school. At Smith College and the Juilliard School, she studied composition and conducting, beginning her long association with Robert Shaw. Their many settings of American folksongs, hymns, and spirituals form an enduring repertoire for choruses worldwide. Through the years she has continued composing in all the choral forms, from opera to cantata, from sacred anthems to songs on texts by distinguished poets. She is the recipient of four honorary doctorates and the Smith College Medal, as well as grants from ASCAP, the National Endowment for the Arts, and the American Music Center.

## An American Kedushah

Composer's note: This work was composed between January and June 1999, on commission from the American Guild of Organists for a first performance at their Millennial Convention in Seattle, Washington, July 4, 2000. The original commission was for a setting of "L'dor vador" for cantor and chorus, with or without accompaniment. Since this text and the liturgy from which it is excerpted were unfamiliar to me, I began by acquainting myself with both. Through the inestimable help of my mentor, Eleanor Epstein, I began to appreciate the quality and longevity of the entire text of the *Kedushah*, with its three pillar-like quotations from the *Tanakh*. I found that I could not take out the *L'dor vador* text from the whole, which meant that I was committed to setting the whole.

Thanks to the flexibility of the commissioners, I was able to make this change, and write a far larger work than had originally been contemplated. My study involved immersing myself in the history and theology of the text, and very physically in its pronunciation. Ms. Epstein provided tapes of both cantorial and spoken versions,



and several different translations from which I gradually began to forge my own. The decision was made to write for two cantors, male and female, with unaccompanied chorus (which might, ideally, be the entire congregation). Further, it seemed necessary to set both the Hebrew and a complete English translation, allowing each of the performing groups to change functions in this regard. This resulted in "An American Kedushah," not as in the traditional *Amidah*, but one respectful enough of the tradition to allow for its use in the service.

—Alice Parker

We will sanctify your name  
Throughout this turning world as in the heavens above,  
As it is written by your prophet:  
And in heaven wave on wave resounds:  
Holy, holy, holy is the Lord of all,  
All the world is filled with glory.

Then with great rushes of sound,  
Mighty and strong, the angelic choirs,  
Cherubim and seraphim,  
Sing forth the blessing unending:  
Blessed is the glory of the Lord in his dwelling.

Now from your dwelling place,  
Come, our King, to reign over us.  
We long for you.  
When will you reign in Zion?  
Soon, in our lifetime,  
May you come to dwell forever.

Exalted and sanctified  
Will you be in Jerusalem your city,  
From one generation to another,  
Both now and evermore.

May our eyes behold the promised kingdom  
As it was foretold in songs of power  
By David, your anointed one:  
The Lord will reign forever,  
Your God, O Zion,  
From generation to generation, hallelujah.

From generation to generation  
We will speak your greatness,

And from age to age we will sing your holiness.  
Your praise, O God, from our lips  
Shall never, ever be gone,  
For you are a great and holy God.

Blessed are you, Lord of all,  
And blessed is your name,  
Holy God. Amen.

—Sabbath morning liturgy  
English adaptation by Alice Parker

**Tzipora H. Jochsberger** was born in 1920 in southern Germany. From 1934 to 1938, she studied at the Jewish Teacher Training Seminary in Wurzburg, and in 1939 became a student at the Palestine Academy of Music in Jerusalem, where she studied piano with Alfred Schröder, an assistant of Arthur Schnabel. She received her diploma in 1942, majoring in piano and music education. Dr. Jochsberger continued her studies in New York at the College of Jewish Music of the Jewish Theological Seminary of America, where she received her MA in Sacred Music—the first woman ever to be granted this degree. In 1972, she received the degree of Doctor of Sacred Music, studying composition with Hugo Weisgall. She was instructor of music education at the Jewish Theological Seminary and at Yeshiva University for many years. In 1952, she founded the Hebrew Arts School for Music and Dance in New York (renamed the Elaine Kaufman Cultural Center) and was its director until her retirement in 1985. In 1986, she returned to Israel, where she founded the Israel Music Heritage Project and since then has been its director.

### **Gerashiti Mi-Libi**

I banished from my heart all words.  
For the day has ended  
and my mother slumbers—  
and she will sleep  
'til the coming of Messiah.

—Zelda Shneurson (1914–1984)

### **Yom Zeh Mekhubad**

This day of all days of the week is most honored,  
For on it the Creator of the Universe rested.  
Six days are for working  
But the seventh is for your God.  
On the Sabbath you shall do no work,  
For all was accomplished in six days.  
—anonymous medieval poet

The most prolific Jewish woman composer surely was **anonymous**. For centuries Jewish women were forbidden to raise their voices in song within earshot of adult men. But they sang nonetheless to one another, to their babies, and to themselves.

**Siete Ijos** tells the story of the martyrdom of Hannah and her seven sons. In defiance of King Antiochus, they refuse to desecrate their religion, and face a cruel death. This Ladino ballad is from the traditions of the Sephardic women of Salonika.

Hannah has seven sons,  
Hannah the good Jewess.  
The king had them summoned,  
all seven in one day.

“Come here, son of Hannah,  
Hannah the good Jewess,  
I will give you my crown,  
and you will sit on my throne.”  
“I do not want your crown,  
nor will I sit upon your throne.  
I will not forsake my Holy Law  
nor believe in idolatry.”

Sephardic women would often sing to their babies songs of romance, instead of lullabies. In **Nani, Nani** the mother is soothing her child to sleep while, at the same time, expressing her anguish over her missing husband.

Nani, Nani.  
Nani's little son will grow up to become a fine man.  
Ah sleep, treasure of my soul.  
Sleep, light of my life.  
Someday soon your father will return home.

**Flory Jagoda**, born Flory Altarac, grew up in a musical Sephardic family in Vlasenica, a mountain village near Sarajevo. As a refugee in Italy during World War II, she met and married Master Sergeant Harry Jagoda, an accomplished composer, singer, and musician. Today Flory is the only surviving member of the Altarac family. Both she and Harry Jagoda have devoted themselves to the performance, recording, and perpetuation of Sephardic music of Bosnia and the Balkans, to pass on the traditions of this unique heritage.

### **Ocho Kandelikas**

In this work, Jagoda revives the exciting memories of Chanukah from her childhood in Yugoslavia. On each of the eight nights of the holiday “matchmaking parties” were held; while the children sang and danced, their parents and grandparents enjoyed planning their weddings. Traditional almond-honey cakes were served as a portent of good luck and happiness, an assurance of a successful match.

Beautiful Chanukah is here  
Eight candles for me.  
One candle, two candles,  
Three candles, four candles,  
Five candles, six candles,  
Seven candles,  
Eight candles for me.

I will give many parties  
With happiness and pleasure.

I will eat the little pies  
With almonds and honey.  
—Flory Jagoda

### **Boker Shel Zahav**

What a golden morning  
bursting through my window!  
and a little sparrow,  
a naughty sparrow  
is pecking at my window.  
If I could only spread my wings  
and fly with the doves  
to the church towers  
to ring the bells!

If I could only gather here  
all the birds in the gardens  
and burst into song with them,  
a song of a thousand melodies!  
—Shimshon Khalfi

### **BaShanah HaBa'ah**

Next year  
We'll be sitting on our porch  
Counting the birds as they fly by.

Kids on vacation  
Will be playing catch  
Between the house and the fields.

Just wait, you'll see  
How good it will be  
Next year—next year.

Next year  
We'll spread our hands out  
To the streaming white light.  
A white heron  
Will spread her wings in the light  
And the sun will shine through.

Just wait, you'll see ...

Red grapes  
Will ripen by the evening  
And will be served chilled at the table.  
And lazy breezes  
Will carry to the crossroads  
Old newspapers with the clouds.

Just wait, you'll see ...  
—Ehud Manor

**Ahinoam Nini (Noa)** was born in Israel in 1970, but grew up in New York, where she attended the Ramaz School. At age sixteen she returned to Israel, where she launched her career in one of the army performing ensembles. After her discharge, she enrolled in the Rimon Academy of Music, where she met her musical collaborator, Gil Dor. Her eclectic style betrays influences of pop, rock, oriental (especially her Yemenite heritage), jazz, and classical.

### **Ahavah**

Love  
Love I sing I say love  
Love I hear I give love  
Morning eyes light love  
Delicious kiss thanks love  
Sweet little girl love  
Sweet big girl love  
Beautiful new blouse love

What a wonderful smell love  
Who is knocking at the door  
Here for sure love  
Sometimes I'm afraid but love

—Lyrics by Meir Vizeltir, English translation by Noa

**Elizabeth Swados** is a composer, director, and writer. Her shows on Broadway include *Runaways* and *Doonesbury*. The astronauts aboard the space shuttle *Columbia* recently brought along her current CD, *Bible Women*. She is the winner of three Obies, has been awarded Ford and Guggenheim grants, and has been nominated for Tony, Ace, and Emmy awards. Ms. Swados lives in New York.

### **Miriam**

The LORD is my strength and song,  
And He is become my salvation.  
He is my God, and I will prepare Him a habitation;  
My father's God and I will exalt Him.  
The LORD is a man of war,  
The LORD is His name.  
Oh LORD has become glorious in power.  
Thy right hand, O LORD, hath dashed in pieces the enemy.  
Thou hast overthrown them that rose up against Thee,  
Which consumed them.  
Thou didst blow like the wind; the sea covered them.  
They sank as lead in the mighty waters.  
The LORD is a man of war,  
The LORD is His name.  
Who is like unto Thee, O LORD, among the mighty?  
Who is like unto Thee, O LORD, glorious in holiness?  
Fearful in praises, doing wonders!  
Holy, holy, holy,  
The whole earth is full of His glory.  
—after Exodus 15 and Isaiah 6