

**Hanukkah Happens XXVIII, Modern Masterworks**  
**Temple Emanuel, Newton Dec. 24, 2018**  
**Program Notes**

**The Program**

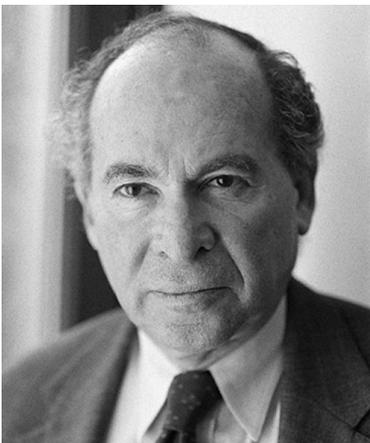
The Zamir Chorale of Boston and Cantor Elias Rosenberg are delighted to present an exciting concert featuring some of the greatest synagogue music of the past hundred years. The program highlights a wide variety of styles. Jeremiah Klarman's "Hodu" gives us the Hallel in a style that combines a classical aesthetic with Hassidic, rock and jazz influences. Ken Lampl's "Adon Olam" and Ari Sussman's "Yihyu Leratson" weave a trance-like mystical aura. Ernest Bloch's "Kedushah" is from his neo-romantic choral orchestral masterpiece, *Sacred Service*. Max Helfman's "Hashkivenu," Max Janowski's "Avinu Malkenu," and Michael Isaacson's "Sim Shalom" emphasize beautiful lyrical melodies. Israel Goldfarb gave us many memorable congregational tunes, and we will hear his well-known "Shalom Aleichem," composed just 100 years ago. We mark another centenary, the 100<sup>th</sup> birthday of Leonard Bernstein, with his "Hashkivenu," "Kedushah," and "Secret Songs," as well as the ebullient "Hatsi Kaddish" by Bernstein's assistant Jack Gottlieb, and the magnificent dramatic "Un'saneh Tokef" by Bernstein's mentor, Prof. Solomon Braslavsky.

**The Composers**



**Kenneth Lampl** (b. 1964) is an American-born composer and lecturer known for his film, television and choral music. He is currently head of the Australian National University School of Music in Canberra. After an early career as a jazz musician, he studied composition at Rutgers and Juilliard. Among his prizes are the "Prix Ravel" in composition from the American Conservatory in Fontainebleau, France, the Cincinnati Symphony Orchestra Young Composers Award, the ASCAP Award for Young Composers, the Joseph H. Bearns Prize in Composition from Columbia University, and the Gretchanov Memorial Prize in Composition. In 1998 he was awarded a composer fellowship to the Tanglewood Music Festival where he studied film scoring with John Williams. He has scored over 70 films and television programs. Lampl is also a prolific composer of choral music. His first choral work in

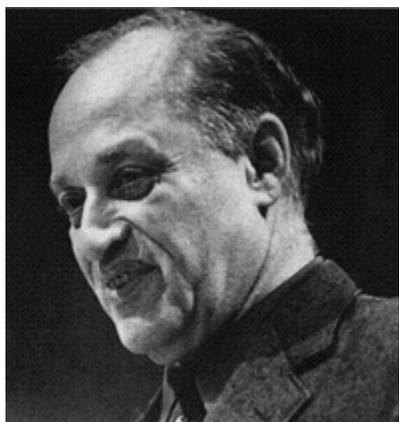
Hebrew "Adon Olam" was premiered and recorded by the Zamir Chorale of Boston.



**Cantor Charles Davidson** (b. 1929) is the Hazzan Emeritus of Congregation Adath Jeshurun in Elkins Park, Pennsylvania. He is a gifted and prolific composer who has written a wide variety of synagogue and secular choral music. Some of his best-known works include *I Never Saw Another Butterfly* (1971), a moving musical setting of the children's poems from the Terezin concentration camp, and *Chassidic Sabbath* (1961), a Friday night service set in Chassidic style. Also of note is *And David Danced Before the Lord* (1966), the first Friday night service to use popular modern musical idioms (jazz-blues), and *La Tavla de Dulce* (1992), an oratorio commemorating the 500th anniversary of the Jewish expulsion from Spain.



**Max Helfman** (1901 – 1963) was born in Radzyn, Poland. After immigrating with his family to New York in 1909, he attended various music schools and ultimately received a three-year fellowship to the Curtis Institute in Philadelphia. After relocating to California, Helfman served as music director at the Sinai Temple in Los Angeles and Temple Israel of Hollywood. From 1944 to 1961, he served as head of the music department at the Brandeis Arts Institute in Santa Susana. At Brandeis, Mr. Helfman influenced such younger composers as Jack Gottlieb, Charles Feldman and Yehudi Wyner. In 1961, he founded the School of Fine Arts at the University of Judaism in Los Angeles and later became the founding dean of the School of Fine Arts at the Jewish Theological Seminary of America in New York City. Mr. Helfman was known as a charismatic conductor, composer, teacher and lecturer.



**Max Janowski** (1912–1991) was born into a musical family. His mother, Miriam, was an opera singer and his father, Chayim, led choirs and trained cantors. He studied at the Schwarenka Conservatory in Berlin. In 1933 he won a piano contest that led to his appointment in Tokyo as head of the Piano Department of the Mosashino Academy of Music – and his escape from Nazi Germany. He remained in Japan for four years before immigrating to the United States in 1937. He became the musical director of KAM Isaiah Israel Congregation in Chicago in 1938. It was to remain his home for his entire career, except for a four-year sojourn in Navy intelligence from 1942 to 1946. He has written more than 500 compositions, which include choir and orchestra pieces, cantatas, and oratorios.



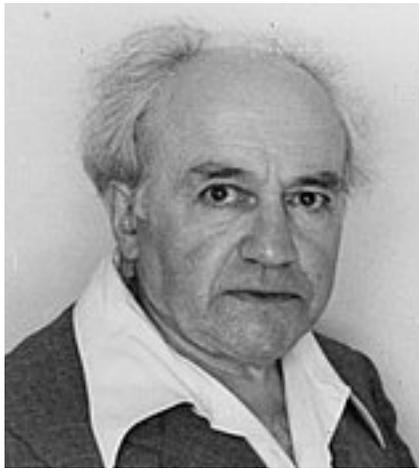
**Michael Isaacson** (b. 1946) enjoys a distinguished career as a composer, conductor, producer, author, and educator with over 600 Jewish and secular musical compositions published, including instrumental, vocal, sacred and secular arrangements, editions and educational works, and over 50 produced CDs and album recordings. He has held numerous university and synagogue positions in New York, Ohio and California. In addition to his work in Jewish music, Dr. Isaacson has composed and conducted original scores and arranged for many well-known television series and feature films, and has conducted, toured and produced new recordings of symphonic music with renowned orchestras, including the Israel Philharmonic Orchestra and The Hollywood Pops.

**Israel Goldfarb** (1879-1967) was born in Sieniawa, Galicia (today Poland), and immigrated to New York in 1893. He studied for the rabbinate at the Jewish Theological Seminary of America (JTSA) and music at



Columbia University and the Institute of Musical Arts (later the Juilliard School). In 1905, he was appointed cantor and Sunday school director at Brooklyn's Kane Street Synagogue, and a year later also as a rabbi. He kept the position of rabbi and cantor until his death. From 1920 to 1942, Goldfarb prepared many Bar-Mitzvah students to read the Torah. His most famous pupil was the composer Aaron Copland. He worked as a teacher of liturgical music at the JTSA and trained future rabbis in the basics of the cantorate. In order to bring the young generation closer to Judaism, Goldfarb worked to create songs for congregational singing, and published various books and pamphlets of his own compositions and collected works.

The creator of the greatest Jewish concert music of the 20<sup>th</sup> century was undoubtedly the Swiss-American composer, **Ernest Bloch** (1880-1959). By the age of nine, he was already playing the violin and composing. Ernest continued his musical training, moving from Geneva, where he had studied with Émile Dalcroze to Brussels to work with Eugene Ysaÿe, Frankfurt with Ivan Knorr, Munich with Ludwig Thuille, and Paris where he associated with Claude Debussy. While in Paris, Bloch renewed his friendship with Edmond Fleg (1874-1963), a poet and historian and a fellow Genevan. It was Fleg's influence that caused Bloch to rediscover his



Jewish roots and proclaim his ethnic pride. In 1916 he told an interviewer for the *Boston Post*. "It is my own belief that when I am most Jewish I compose most effectively." In 1917 Bloch moved permanently to the United States. He taught at the Mannes School of Music in Manhattan, then served as the founding director of the Cleveland Institute of Music, and in 1925 moved to San Francisco to become Director of the San Francisco Conservatory. In 1929 Bloch's friend, Cantor Reuben Rinder of Temple Emanu-El in San Francisco, commissioned him to write a setting of the Sabbath morning liturgy. It took Bloch four years to complete his *Sacred Service (Avodat Ha-kodesh)*, with most of the work done at his retreat in the Swiss Alps. But perhaps this grand work, with its universal themes, its post-romantic organic conception, scored for large orchestra, chorus, and baritone soloist, was more appropriate for the concert stage than for the synagogue bimah. Bloch himself considered it more a sacred Hebrew oratorio than a Jewish liturgical

service. He once said, "I am completely submerged in my great Jewish 'Oratorio,' on an enormous Hebrew text, and more cosmic and universal than Jewish."

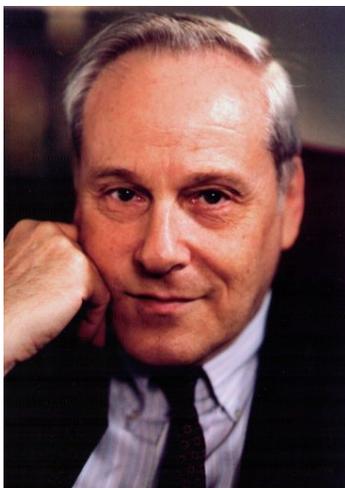
**Ari Sussman** (b. 1993) is a Philadelphia born and Ann Arbor based pianist and composer of vocal, chamber, orchestral, choral, and electronic music. Kabbalah, nature, cosmology, meditation, metaphysics, ancient and contemporary poetry, and human interaction are among Sussman's non-musical influences and interests. As a result, Sussman's music illustrates equivocal worlds of sounds that are ambient, euphonious, and ethereal in nature. Sussman received his Bachelor of Music and Master of Music with Honors in Composition from the New England Conservatory of Music, where he received the Donald Martino Award for Excellence in Composition. He is currently pursuing the Doctor of Musical Arts degree in Composition at the University of Michigan. Among his many awards is the BMI Student Composer Award for his orchestral work *Kol Galgal*.



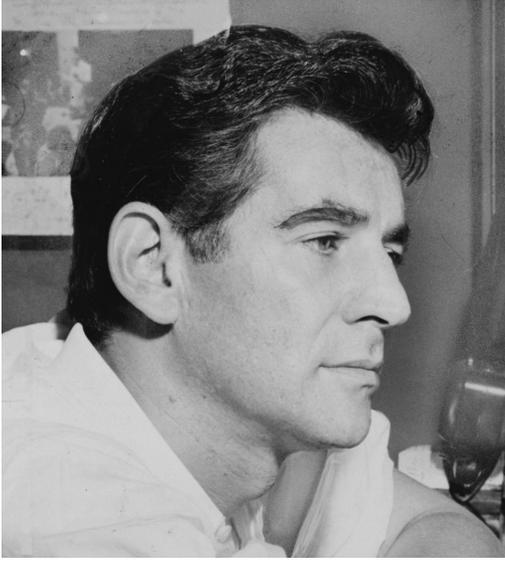
**Jeremiah Klarman** (b. 1993) is gaining national recognition as a rising young composer of his generation. He is a 2016 graduate of *The New England Conservatory of Music* where he was a composition major under instruction of Michael Gandolfi and Hankus Netsky. In addition to composing, Jeremiah plays piano, is a member of NEC's Jewish Music Ensemble, and is a regular here at Temple Emanuel's Shabbat Alive Service, where he is also the Artist in Residence. Klarman has won numerous awards, including the American Society of Composers, Authors, and Publishers (ASCAP) Foundation/Morton Gould Young Composer Award for his orchestral piece *Dance Suite*. In June 2010, The Boston Pops performed his *Symphony in C* on his second appearance on NPR's radio show, "From The Top." In addition to his accomplishments as a classical composer, Klarman has written Jewish-themed choral, pop and liturgical music.



Born and raised in New Rochelle, N.Y., **Jack Gottlieb** (1930 – 2011) played clarinet as a child, taught himself piano and developed an interest in both jazz and Broadway. These interests heavily influenced him later in his career as a composer and author. He earned degrees from Queens College and Brandeis University and then a doctorate from the University of Illinois. Among his composition teachers were Aaron Copland and Max Helfman. Dr. Gottlieb was a highly regarded composer writing for the concert hall, the theater and the synagogue. He also lectured and wrote several books on how American popular, theatrical and film music was influenced by traditional Jewish liturgical and folk songs. From 1958 to 1966, Dr. Gottlieb was Leonard Bernstein's assistant at the New York Philharmonic. Mr. Bernstein lauded Gottlieb as "one of the most important talents on the American musical scene." Dr. Gottlieb's last book, *Working with Bernstein*, chronicles the more than three decades of collaboration they shared.



**Leonard Bernstein** (1918-1990) was born one hundred years ago in Lawrence Massachusetts and was raised in Dorchester and Newton (just a few blocks from here). In 1943 Bernstein was appointed assistant conductor of



the New York Philharmonic, and within a few months was summoned unexpectedly to substitute for the conductor Bruno Walter. His brilliant performance earned him rave reviews and instant fame. In 1958 Bernstein was appointed musical director of the New York Philharmonic, becoming the first American-born holder of such a post, and one of the youngest. Bernstein was also a frequent guest conductor around the world—his two favorite orchestras were the Vienna Philharmonic and the Israel Philharmonic. Bernstein was also a superb teacher; he explained classical music on such television shows as *Omnibus* and *Young People's Concerts*, and he also enjoyed teaching at Tanglewood and at Brandeis University and Harvard University, where he delivered the prestigious Norton Lectures in 1973. Bernstein is perhaps best known as the composer of musical theater works, such as *Trouble in Tahiti*, *On the Town*, *West Side Story*, *Candide*, and *MASS*. Many of his works are based on Jewish themes, including the *Jeremiah Symphony*, the *Kaddish Symphony*,

*Dybbuk* and *Chichester Psalms*.

**Prof. Solomon Braslavsky** (1887-1975) was born in Ukraine and given his first music education by his cantor-father. Braslavsky then studied music in Vienna at the Royal imperial Academy of Music and at the University of Vienna. In 1928 Rabbi Herman Rubenovitz brought Braslavsky to Boston to serve as music director at



Congregation Mishkan Tefila, where he remained for his entire career. Braslavsky created an impressive musical service of superior quality, and he held the professional choir to the highest standard. Mishkan Tefila's organ was truly magnificent, second only in size and quality to that of Symphony Hall in Boston. Much of the music heard in the services was the product of the great 19<sup>th</sup> century masters, including Sulzer and Lewandowski. But Braslavsky also contributed many of his own compositions. When Leonard Bernstein was a child, the family synagogue was Mishkan Tefila. And Bernstein recollected that the first time he heard great music was as a child, listening to the organ and cantor and choir, all under the direction of Prof. Braslavsky. "I used to weep just listening to the choir, cantor and organ thundering out—it was a big influence on me," he said. "I may have heard greater masterpieces performed since then, and under more impressive

circumstances, but I have never been more deeply moved." Bernstein remained friendly with Braslavsky (whom he affectionately called, "Brassy") throughout his life.