UNIT 7

APPENDICES

סיפורי מוסיקה

STORIES OF MUSIC

A PROGRAM OF THE LOWELL MILKEN FUND FOR AMERICAN JEWISH MUSIC
AT THE UCLA HERB ALPERT SCHOOL OF MUSIC

APPENDIX A:
HANDOUTS FOR CLASS

Isaiah 42:5-8

ישעיהו מ״ב:ה׳-ח׳

ה) כֹּֽה־אָמַ֞ר הָאֵ֣ל ׀ ה׳ בּוֹרֵ֤א הַשָּׁמַ֙יִם֙ וְנ֣וֹטֵיהֶ֔ם רֹקַ֥ע הָאָ֖רֶץ וְצֶאֱצָאֶ֑יהָ נֹתֵ֤ן נְשָׁמָה֙ לָעָ֣ם עָלֶ֔יהָ)
וְר֖וּחַ לַהֹלְכִ֥ים בָּֽהּ׃

ו) אֲנִ֧י ה׳ קְרָאתִ֥יךְ בְצֶ֖דֶק וְאַחְזֵ֣ק בְּיָדֶ֑ךְ וְאֶצָּרְךְ֗ וְאֶתֶּנְךְ֛ לִבְרִ֥ית עָ֖ם לְא֥וֹר גּוֹיִֽם׃ (ז) לִפְקֹ֖חַ עֵינַ֣יִם עִוְר֑וֹת לְהוֹצִ֤יא)
מִמַּסְגֵּר֙ אַסִּ֔יר מִבֵּ֥ית כֶּ֖לֶא יֹ֥שְׁבֵי חֹֽשֶׁךְ׃ (ח) אֲנִ֥י ה׳ ה֣וּא שְׁמִ֑י וּכְבוֹדִי֙ לְאַחֵ֣ר לֹֽא־אֶתֵּ֔ן וּתְהִלָּתִ֖י לַפְּסִילִֽים׃

Thus said God the Eternal, "Who created the heavens and stretched them out? Who spread out the earth and what it brings forth? Who gave breath to the people upon it and life to those who walk upon it?

I the Eternal, in My grace, have summoned you, and I have grasped you by the hand. I created you, and appointed you a covenant people, **a light to the nations**— Opening eyes deprived of light, rescuing prisoners from confinement, from the dungeon those who sit in darkness. I am the Eternal, that is My name; I will not yield My glory to another..."

Samson Raphael Hirsch

(June 20, 1808 – December 31, 1888)

Rabbi Hirsch was a German Orthodox rabbi best known as the intellectual founder of the Torah im Derech Eretz school of contemporary Orthodox Judaism. Occasionally termed "neo-Orthodoxy," his philosophy, together with that of Azriel Hildesheimer, has had a considerable influence on the development of Orthodox Judaism.

Hirsch was the rabbi of Oldenburg, Emden, and was subsequently appointed chief rabbi of Moravia. From 1851 until his death, Hirsch led the secessionist Orthodox community in Frankfurt am Main. He wrote a number of influential books, and for a number of years published the monthly journal Jeschurun, in which he outlined his philosophy of Judaism. He was a vocal opponent of Reform Judaism, and similarly opposed early forms of Conservative Judaism.

"The more the Jew is a Jew, the more universalist will be his views and aspirations, the less aloof will he be from anything that is noble and good, true and upright, in art or science, in culture or education; the more joyfully will he applaud whenever he sees truth and justice and peace and the ennoblement of man prevail and become dominant in human society."

The Jews, Yehudah Amichai

(3 May 1924 – 22 September 2000)

Amichai was an Israeli poet. He is considered, both in Israel and internationally, as Israel's greatest modern poet, and one of the leading poets worldwide. He also wrote two novels and several short stories. He was one of the first to write in colloquial Hebrew. Amichai received many Israeli recognitions for his writing. He also won international poetry prizes and was nominated for the Nobel Prize in Literature on several occasions.

The Jews are like photos in a display window,
All of them together, short and tall, alive and dead,
Brides and grooms, bar mitzvah boys and babies.
Some are restored from old yellowed photographs.
Sometimes people come and break the windows
And burn the pictures. And then they start
Photographing and developing all over again
And displaying them again, sad and smiling...

A Jewish man remembers the sukkah in his grandfather's home.
And the sukkah remembers for him
The wandering in the desert that remembers
The grace of youth and the Tablets of the Ten Commandments
And the gold of the Golden Calf and the thirst and the hunger
That remembers Egypt...

Some time ago, I met a beautiful woman
Whose grandfather performed my circumcision
Long before she was born. I told her,
You don't know me and I don't know you
But we are the Jewish people,
Your dead grandfather and I the circumcised and you the beautiful granddaughter with golden hair: We are the Jewish people.

And what about God? Once we sang
"There is no God like ours," now we sing, "There is no God of ours"
But we sing. We still sing.

APPENDIX B:
ERNEST BLOCH BIOGRAPHY & BACKGROUND INFORMATION FOR MUSIC SELECTIONS

Ernest Bloch

(https://www.milkenarchive.org/artists/view/ernest-bloch/)

Ernest Bloch was born in Geneva, Switzerland in 1880 into a family with deep roots in the region. His grandfather, Isaak Josef, was a lay cantor and leader of the Jewish community in Lengnau, Switzerland. His father sang in the synagogue choir as a boy and purportedly considered joining the Rabbinate before going into business. Though he later became an outspoken agnostic, he continued to practice traditional Jewish rituals and took the family to the Geneva Synagogue for the High Holy Days and other occasions. Ernest Bloch learned Hebrew and cantillation for his bar mitzvah but subsequently engaged in very little Jewish religious observance.

Bloch began music studies early and showed promise, studying violin and composition throughout Europe. Living in Germany from 1899 to 1903, Bloch began what would be lifelong concerns with identity, spirituality, and religion. In 1916, Bloch traveled to the United States for a conducting post with a touring dance company, but the tour fell apart. He accepted an offer to teach at the Mannes College of Music in New York and remained in the U.S. thereafter. The teaching post at Mannes enabled Bloch to bring his family to the U.S. He premiered a string quartet on New Year's Eve in 1916 and held subsequent performances around the northeastern U.S. Over the course of Bloch's career, he taught at the Cleveland Institute of Music, the San Francisco Conservatory, and the University of California at Berkeley.

If there is a theme that recurs throughout Bloch's life it is the ambiguity he felt toward his Jewish identity and the alienation he felt as a Jew in Western society.

"In Switzerland, they say I am a Swiss renegade—In America: a Swiss expatriate . . . In Germany, I am a 'Frenchman' because I fought for Debussy!—In France, I am a 'German' because I defended G. Mahler—and now . . . the Jews put me 'out', say I am not a Jew."

Alexander Knapp, an eminent Bloch scholar who has examined Bloch's life extensively, writes of the critical period of his twenties and thirties: "What is apparent . . . is an emerging pattern of ambivalence towards the wider society around him, the pain of alienation and anti-Semitism, tensions between the internal world of spirituality and the external world of identity, and vacillations between confidence and insecurity." (Knapp 2017:16)

In 1850, Richard Wagner published his now infamous essay "*Das Judentum in Musik*," which argued that Jews were incapable of producing original music because they lacked an authentic

connection to the lands in which they lived. To Wagner, Jews were aliens rather than true folk. While many Jews eschewed Wagner's virulent and outspoken antisemitism, they believed prevalent ideas about the connections between racial/ethnic identity and creativity. Bloch actually admired Wagner's music and his ideas about music. Thus, Wagner's overtly racist ideas had the somewhat opposite effect of what one might have expected: they inspired Jewish composers to discover and create a "national" Jewish music. Or, in Bloch's case, to search for a Jewish "essence" that could be tapped into for creativity.

As Ernest Bloch wrote in 1917: "I am a Jew, and I aspire to write Jewish music, not for the sake of self-advertisement, but because I am sure that this is the only way in which I can produce music of vitality and significance." Bloch's thoughts on Jewishness and its relation to artistic output changed over time. Primarily, Bloch believed that Jewishness could simply be expressed through feeling: "It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music or to base my works on melodies more or less authentic. I am not an archaeologist. . . . It is the Jewish soul that interests me," he wrote in that same year. At other times, Bloch was intensely studying various Jewish musical traditions and copying melodies into his personal journal to use in musical compositions. He planned to use several of them in an opera based on the biblical character, Jezabel, that never came to fruition.

Scholars of Bloch's music generally refer to his Jewish cycle, a period in which he wrote a large number of Jewish works, from roughly 1911 through 1918. But Jewish themes are pervasive in a great deal of his compositions beyond this time frame. Like many Jewish composers today, Bloch acknowledged that his Jewishness could not simply be turned on and off. As was common at the time, Bloch understood race as biological determinism and an inescapable condition that bound groups of people together.

Bloch met and worked with hundreds of people throughout his life. But a few personal relationships were key to his personal and professional development.

Edmund Fleg: a writer and thinker from Geneva with whom Bloch frequently corresponded. Fleg was also a Swiss Jew of the same era and pondered some of the same existential questions as Bloch did. In letters to Fleg, Bloch shared many personal thoughts about his Jewish identity and experience. Bloch's first "Jewish" works were settings of Fleg's poems based on the Psalms. Fleg wrote the libretto to Bloch's opera, MacBeth, the premiere of which occurred in Paris in 1910 and was a major breakthrough for the composer. At the time, Bloch was working in the family business as a bookkeeper.

“It is really strange that all this comes out now thus slowly, this impulse [to make Jewish music] that has chosen me, who in my outer life, have been a stranger to all that is Jewish.” (Letter to Edmund Fleg, 1911)

Olin Downes: a prominent music critic for the New York Times who championed Bloch’s music and reinforced many of his ideas about genius. ‘Does any man think he is only himself?’ Bloch asked Olin Downes in an interview. ‘Far from it. He is thousands of his ancestors. If he writes as he feels, no matter how exceptional his point of view, his expression will be basically that of his forefathers.’

“You ask me what is that which is Jewish in music. That I can’t tell you. But it is something that both you and I can recognize and feel, even if we cannot analyze it, and it is something more than the mere quotation of a folk theme.” (Interview with Olin Downes, 1916)

Baal Shem: Three Pictures of Chassidic Life

(https://www.milkenarchive.org/music/volumes/view/symphonic-visions/work/baal-shem-for-violin-solo-and-orchestra/)

Though Bloch's interest in Jewish music came early in his career, one experience had a particularly profound effect on the composer. In April 1918, he was invited to attend a Sabbath morning service at a Hasidic community in New York. The music he heard there proved a revelation. He later wrote of the experience: "I assure you that my music seems to me a very poor little thing beside that which I heard." Knapp assesses the event's personal impact as cataclysmic.

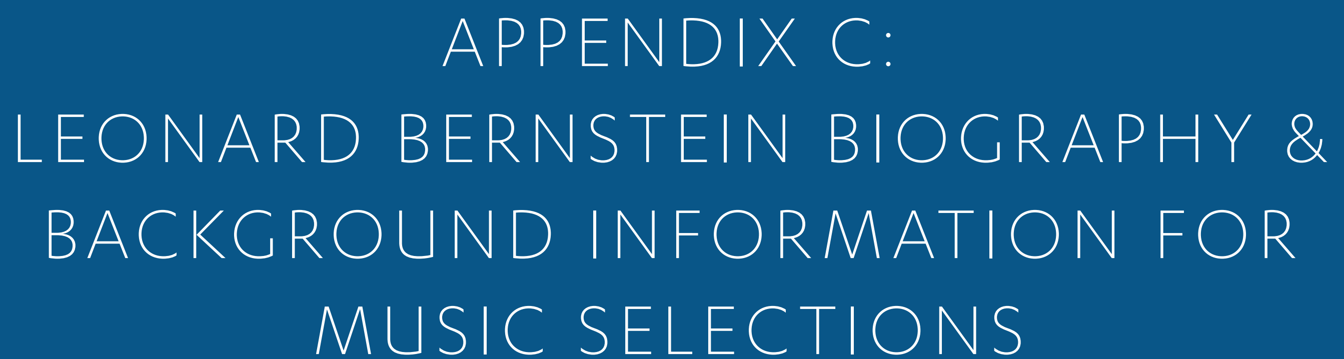
The Hasidic encounter of 1918 precipitated a traumatic collision between the Bloch who yearned for the intensely observant Jewish life that he had never truly experienced, and the Bloch who lived and participated in the secular world – perhaps with some sense of guilt. (Knapp 2017a:19)

Some five years after Bloch attended the Hasidic Sabbath morning service in New York, he composed *Baal Shem: Three Pictures of Chassidic Life*. Originally a suite for violin and piano, Bloch orchestrated the work in 1939. Baal Shem is named after the founder of the Hasidic movement, Rabbi Israel ben Eliezer (1700–60), better known by the moniker, the Baal Shem Tov (master or holder of a good name) and commonly referred to acronymically as the BESHT. Knapp's analysis concludes that each movement of the Baal Shem suite contains "quotations from pre-existing Yiddish songs, [and]...numerous motifs and modal structures derived from Ashkenazi sacred music" (Knapp 2017b: 195).

From Jewish Life

(notes at https://www.milkenarchive.org/music/volumes/view/intimate-voices/work/from-jewish-life/)

Ernest Bloch's *From Jewish Life* is a set of three short pieces, or movements, written in 1924 for the cellist Hans Kindler. The movements are titled Prayer, Supplication, and Jewish Song. Bloch does not use any specific Jewish musical materials in From Jewish Life. It is one example of how he reflects a "Jewish feeling" or Jewish soul."



APPENDIX C:
LEONARD BERNSTEIN BIOGRAPHY & BACKGROUND INFORMATION FOR MUSIC SELECTIONS

Leonard Bernstein

(https://www.milkenarchive.org/artists/view/leonard-bernstein/)

At the 1969 funeral of Leonard Bernstein's father—at Temple Mishkan Tefila in Chestnut Hill, Massachusetts—Rabbi Israel Kazis eulogized Samuel J. Bernstein as one who was completely involved in worship by always having "his mind in contemplation, his heart in love, his voice in song and his limbs in dance." Like father, like son. Early on, critics often were distracted by the maestro's dancelike style as a conductor. But was this deliberate conduct? He said no, and certainly never for the show-off reasons faultfinders may have ascribed to him. His podium manner must have arisen out of a burning need to communicate the composer's thought process to both orchestra and audience, whatever the physical means required to make it manifest.

At times it was as if he were—as in the title of one of his songs from On the Town—"Carried Away." One is reminded of Psalm 35:10, *kol atzmotai tomar'na*! (All my bones shall express [the Lord's greatness].) This is the article of faith by which Leonard Bernstein lived his life and created his works.

It is one thing to be carried away as a performer—and quite another matter as a composer. A conductor displays his art with a finished product; a composer is concerned with the yet-to-be, the making of that product. There are, of course, red-hot jazz improvisers or cantors possessed by spiritual fervor who can achieve the best of both worlds simultaneously, as creator and re-creator, and Bernstein, in his own compositions, worked mightily to realize that paradoxical state of controlled spontaneity above all else.

His earliest memory of music took place somewhere around 1926 at Mishkan Tefila (then located in Roxbury, Massachusetts), where, to quote him from a 1989 interview, "I felt something stir within me, as though I were becoming subconsciously aware of music as my raison d'être." In fact, his first surviving completed piece was a setting of Psalm 148, which he recalled as having been written between 1932 and 1935. During the following decades he was to write some twenty works on Jewish themes—about one quarter of his orchestral works and half of his choral compositions, as well as songs and other pieces that have had broad appeal for Jews and non-Jews everywhere.

The greater part of Bernstein's output was sparked by the interaction of his American conditioning and his Jewish heritage, as in Symphony no. 3 (Kaddish) and Chichester Psalms,

both written in Hebrew-Aramaic but with a touch of his West Side Story sound. Other Jewish works are electric with American kinetic energy, even though they are concerned with events that took place "over there." Among them, Jeremiah, his 1942 symphony written in response to early reports of German massacres of Jews, and halil, his flute "rhapsody" about young lives laid waste in the Israeli Yom Kippur War of 1973.

More fascinating is how some of his non-Jewish works are flavored with "Hebraisms," including his musical comedy On the Town. Two songs from that show, "Ya Got Me" and "Some Other Time," are redolent of an Ashkenazi prayer mode known as adonai malakh. Other examples are to be found in the finale of his Symphony no. 2, The Age of Anxiety, and in Mass, his theater piece based on the Roman Church rite, imbued with hidden Jewish symbolism.

Many people pleaded with Bernstein to write a complete synagogue service. His setting of a single prayer text from the Sabbath evening liturgy, *Hashkivenu*, was his only such accomplishment. However, I have come across some undated notes he jotted down about a work he was contemplating:

> **A Cantata on Hebrew-Yiddish Materials That Move Me.**
> What are the Jewish roots I long for? Nostalgia for youth? Guilt towards my father? First real cultural exposure? First real music I heard (Braslavsky! [Solomon G. Braslavsky, the organist and music director during Bernstein's youth at Temple Mishkan Tefila, and an accomplished synagogue composer previously active in Vienna.]). Seeking a larger identity—with a race or creed?—with a supernatural force? (But the latter word doesn't account for so many "Yiddish" responses.) Seeking any identity? Common roots with siblings? Speaker (English), the singer (Heb. & Yiddish).

He concluded with prayer titles and Bible and Haggada passages: *Yigdal*, *Shalom Aleikhem*, Judith, Psalms (proud humility), Song of Songs, "And it came to pass at midnight" (*Vay'hi ba atzi hallay'la*), or *dayenu* (It would have sufficed). It is regrettable that he never wrote that cantata, but elements from the above-cited texts do exist in various works of his.

Bernstein was an unabashed eclectic, an ecumenical lover of the world, which loved him in return. This too was part of his Jewish nature, for Judaism is based on communal experience. (Jewish prayer, for example, is largely on behalf of *k'lal yisra'el*—the entire people. There are many fewer Hebrew prayers for the individual.) Bernstein was fiercely loyal to lifelong friendships that took precedence over his work. On the other hand, idleness made him

melancholy. Music was his fix, and he experienced it as few of us ever will. It is no accident that he identified himself so keenly with the youthful fiddler who drives his listeners to frenzied ecstasy in the Yiddish poem *Af mayn khasene* from Arias and Barcarolles.

I recall how drained he was after a performance of Tchaikovsky's Pathétique Symphony in the late 1980s. He said he was "on the brink," meaning he was transported to a place that had no beginning or end. At such enviable moments Bernstein was suspended—as in the subtitle of Anski's classic play The Dybbuk—between two worlds. In that timeless void, he must have achieved the Hassidic ideal of spiritual fusion with the divine spirit, known as *d'vekut*—a kind of cosmic glue that leads one toward a sphere where mystical powers dwell, where joy is its own reward. Some of that transcendent uplift can be sensed in the opening of his Dybbuk ballet.

Bernstein may not have been traditionally observant of Judaic religious practice, but he was deeply Jewish in every other way. He once described himself as a "chip off the old *tanakh*" (the Hebrew acronym for the Bible). As a teenager, he even flirted briefly with the idea of becoming a rabbi. As it turned out, he did become a kind of rabbi, albeit without portfolio, and in fact, Hebrew Union College awarded him an honorary degree. He was a thoroughly imbued, inbred, and—as he labeled his "Diaspora Dances" from Jubilee Games—a "socio-cultural, geo-Judaic" Jew by being: a practitioner of and believer in *tz'daka* (charitable giving and sharing as an obligation); a benefactor for a host of students, endowing scholarships, providing instruments, and sponsoring talented youngsters; a fierce devotee of book learning, central to Jewish culture, and a master of wordplay as well; a champion of the State of Israel even before its founding, as performer and artistic ambassador; a musician-soldier who performed in the field during wartime conditions under threat of military attack; an eloquent sermonizer on nuclear disarmament from synagogue and church pulpits; a defender of causes for the oppressed and disenfranchised in his benefit concerts for Amnesty International and for victims of AIDS in Music for Life concerts; an inspiring teacher, in the Talmudic style, for a generation of music lovers, many of whom were first introduced to the delights of music through his televised concerts; a counselor to the troubled, and a source of Solomonic wisdom, which he freely dispensed to anyone within earshot (sometimes, truth to tell, not always welcome); and one of the few celebrated 20th-century composers whose catalogue consists in large proportion of works on Jewish themes.

No question about it, Leonard Bernstein was one of God's blessed ones. When I was a music major in college, I wondered what it would have been like to have known Mendelssohn, Liszt,

Mahler, and Gershwin. Now I know. Lenny was a bit of all of them and more. He was my mentor, and I was privileged to be in his company. May his memory be for a blessing throughout eternity. -- Jack Gottlieb

Bernstein's Kaddish Symphony

(https://www.milkenarchive.org/music/volumes/view/symphonic-visions/work/symphony-no-3/#linernotes)

Judaic liturgy has formed the basis for no small number of classically oriented concert works by American composers in the 20th century, and that list of composers includes some of the most easily recognizable names. Most such works, however, have reposed in relative obscurity following initial performances, almost as if they were "secrets" awaiting discovery by a venture such as the Milken Archive. When intensive repertoire research for the Archive was begun in the early 1990s, it was confirmed that, at most, only two serious works founded on Jewish liturgy could be said either to have entered the realm of so-called mainstream repertoire in the classical concert world or at least to have attracted general awareness: Ernest Bloch's *Avodat HaKodesh*, or *Sacred Service* (1933); and Bernstein's *Symphony No. 3: Kaddish* (Even a full-length Sabbath service with symphony orchestra by so prominent a composer as Darius Milhaud, for example—which, like Bloch's, can be viewed in some respects as a virtual oratorio for general audiences—was unknown to most of the knowledgeable music world, not to mention major conductors, and even Milhaud aficionados were unaware of his string quartet based entirely on Hebrew liturgical motifs.)

Whereas Bloch's work—a setting of the Reform Sabbath eve liturgy—was conceived for actual worship and belongs at least partly to the orbit of sacred music, notwithstanding its equal merit as a universal artistic and humanistic expression, the *Kaddish* Symphony is a wholly non-synagogal work, written exclusively for concert rendition and infused with theatrical parameters. Perhaps partly (if ironically) because this symphony falls outside the umbrella of sacred music, and certainly owing in no small measure to Bernstein's public persona coupled with the initial publicity surrounding the work, it is safe to imagine that it is the *Kaddish* Symphony that has introduced the broadest segments of the concer-tgoing public to any substantive aspect of Jewish liturgy in its original language—in this case, the prayer text, doxology, and affirmation of faith known as *kaddish*, which can only loosely be translated as "sanctification."

Apart from a congregational response and the concluding sentence of the full *kaddish* text, which constitutes a petition for Divinely fashioned peace and which was probably included at a later date, the language of *kaddish* is Aramaic, the vernacular spoken by Jews for approximately 1,500 years following the Babylonian captivity (6th–5th century B.C.E.). Overall, *kaddish* embodies the supreme acknowledgment of God's unparalleled greatness. It is the ultimate expression of unqualified glorification, praise, and worship of God throughout all eternity.

Varying forms of the text are recited at specifically assigned points throughout the liturgy of every prayer service at which a quorum of ten (a *minyan*) is present.

Originally, *kaddish* was not related to the liturgy per se, but was recited at the conclusion of rabbinic discourses or lessons, perhaps as a way of dismissing the assembly with an allusion to messianic hope as well as to supreme faith. Because those discourses were delivered in Aramaic, the *kaddish* text, too, was composed in that daily language. It developed around its central communal response, y*'he sh'me rabba m'varakh l'alam ul'almei almaya* (May His great Name be worshipped forever, for all time, for all eternity), which derives from Daniel 2:20. Later, the *kaddish* was introduced into the liturgy to signal the conclusion of sections of a service, to divide such sections, or to conclude biblical readings or talmudic quotations. As the liturgical tradition developed, various forms of the *kaddish*—its full recitation as well as versions either omitting certain parts or containing alternate passages—were assigned to different specific roles in the liturgical order. These various *kaddish* recitations and their individual text variants include *kaddish d'rabbanan* (scholars' *kaddish*), recited after the reading of talmudic or midrashic passages; *kaddish shalem* (the full *kaddish* text), recited by the reader or prayer leader at the end of a major section of a service; *hatzi kaddish* (half *kaddish*, recited by the prayer leader between sections of a service); and *kaddish yatom* (mourners' *kaddish*), recited by mourners and observers of a yortsayt (anniversary of a death) after a service and following recitation of certain Psalms. An expanded form of the mourners' *kaddish* is recited at the cemetery following a burial and is known as *kaddish l'athaddata*.

Recitation of *kaddish* (the *kaddish yatom* version) in memory of parents and siblings is certainly one of its assigned roles. The oldest evidence of this, however, is found no earlier than in a 13th-century prayerbook, even though Sofrim (a minor supplementary tractate of the Talmud) contains a reference to the pronouncement of *kaddish* at burials (19:12). But the *kaddish* text itself is in no way a "prayer for the dead," and even *kaddish yatom* concerns neither mourning nor death. Nor should that memorial function be construed as the primary role among its others. In fact, the direct role of *kaddish* vis-á-vis mourners may well have arisen as an indirect consequence of another, related practice, whereby mourners were assigned to study or participate in study of a sacred text. Such study was deemed an appropriate way of honoring deceased parents, and was also first mentioned in Sofrim (19:12). In that case, the leader (not the mourners themselves) would have recited a concluding *kaddish*—not for the departed ones, but simply to conclude the study session. According to that scenario, memorial recitation of *kaddish* directly by mourners and observers of *yortsayt* grew from the custom of memorial study, and was instituted as an independent obligation only later.

Eventually, and without prejudice to the other, wider roles of *kaddish* in regular daily prayer services, the specific mourners' *kaddish* acquired an identity and *raison d'être* of its own. Various mystical, poetic, and allegorical purposes were attached to its daily recitation during the eleven-month mourning period for parents, and annually on the *yortsayt*. Although such supernaturally driven interpretative justifications are for the most part no longer accepted literally within the contexts of modern mainstream theological sensibilities, in earlier periods some believed that *kaddish* recitation had the power to redeem the souls of departed ones, to facilitate their "rescue" from suffering in the hereafter, and to mediate punitive torments. It has also been proposed that *kaddish* was adopted as a mourner's prayer because of a reference to messianic resurrection, which is found in a passage near the beginning that was later discarded in versions other than *kaddish l'athaddata*. Another messianic reference (unrelated to resurrection) remains, however, in the *kaddish* text of the Sepahrdi rite as well as among Hassidim (*nusa ari*).

More rationally grounded, sophic, psychologically reasoned, and currently acceptable interpretations are generally less tinged with eschatological concerns, and can be tied in principle to the concept of *tzidduk hadin* (justification)—viz., acceptance, of God's judgment. In this context, a mourner's almost defiant pronouncement of kaddish confirms his steadfast worship of God and undiminished acknowledgment of His ultimately benevolent supremacy even in the face of death and grief.

Bernstein's third symphony is built around intonations as well as dramatic recitations of the words of *kaddish*, which serve a dual role in this spiritual exploration.

Kaddish functions here in its broadest sense: confirmation of absolute, unswerving faith in God's incomparable, even if incomprehensible, quintessence of greatness—and, by extension in this personal interpretation, faith in the Divine manifestation and spark within man. Simultaneously, *kaddish* here is also partly a *kaddish yatom*—not yet an actuality, but a warning, a potential consequence, almost a threat. For in this worldview, mankind stands on the brink of a cataclysm, an ultimate crisis of reciprocal faith, and therefore an ensuing ultimate mourning—for Creation, for mankind, even for God. The necessarily two-way relationship between God and man is in jeopardy. If God does not return man's faith in Him with His own Divine faith in His own special creature, man, whom, Scripture relates, He created "in his own image," there may be one final *kaddish*. "I want to say *kaddish*, my own *kaddish*," the voice of mankind proclaims urgently in the invocation. "There may be no one to say it after me."

On yet another level, one may find a deliberate ambiguity about what the words of *kaddish* are meant to signify in the context of this encounter with God. Are they spoken to reassure us that faith and doubt, far from being mutually exclusive, might actually reinforce each other? Or is *kaddish* recited here out of fear—fear of an impending final mourning? Will that mourning be for man or for God? Will God find Himself reciting *kaddish* in memory of the mankind He fashioned but then allowed to destroy itself? Do the words of *kaddish* in this symphony justify, even legitimize man's grouse with the supreme Master of the universe—the repository of perfection—or are these words only to appease God in the context of man's brazen accusations? Does this *kaddish* nonetheless become a binding force in a rejuvenated relationship between man and God? Or have all these roles been assigned in this drama to the powers of the ancient Jewish doxology?

This voice of humanity now remonstrates and wrestles with God, and even reproaches Him. Yet there is an underlying mood of supplication and pleading about that reproach—at times furious, at times poignant, and at times sympathetic. Man rebels, or tries to rebel, but he rebels against the nature of the relationship, not against the supreme Divine authority. And so solid, so unshakable is his faith that, despite the fury of his disappointment, man emerges from the struggle with an even deeper, renewed sense of faith and partnership in an ever-evolving, unfolding Creation that is heralded by an exultant choral fugue. *Kaddish* is indeed the ultimate expression of that renewal here, for inextricable from its succession of lavish praises is fundamental hope.

The pursuit of this kind of altercation with the Almighty might, on its surface, seem unacceptably irreverent, if not blasphemous; and to concert audiences it might even reverberate as an attack on conventional assumptions about religion in general and about humanity's proper place in relation to Divine supremacy. Its understanding requires both a measure of theological imagination and some knowledge of Jewish spiritual history. Confrontations and disputations with God by men of intense faith are well rooted in a number of Jewish religious, folk, and literary traditions, beginning with biblical incidents. Abraham (over God's announced plans to destroy Sodom and Gomorrah); Moses (numerous times—for example over his appointment by God to lead Israel out of Egypt and then at God's anger over the Golden Calf incident); and Job (at his unwarranted suffering)—all of them remonstrated and resisted. Hebrew liturgy, especially for the High Holy Days, is filled with gentle but clear reminders to God of *His* promises—of forgiveness, of rescue, of protection, and of redemption. But it is in 18th- and 19th-century Hassidic tradition and thinking, with its emphasis on serving God through intense love, ecstatic clinging, and joy, rather than fear, that this theme was most

fully developed. So close was their perceived rapport with God on a complicated mystical plane, so unimpeachable was their loyalty, and so fervent was their intimacy in the communication of prayer, that many *tzaddikim* (righteous Hassidic masters) and *rebbes* (paternalistic, spiritual, and charismatic leaders of Hassidim—their followers—usually belonging to a particular group or dynasty) are said to have reproached God on occasion on behalf of the Jewish people, reminding Him of His part in the covenant with Israel and even expressing a love-born anger at the delay in its fulfillment. These engagements, of course, especially as part of folklore, must be understood more in poetic than in literal terms, even when and if they were actually voiced. The scenario of a *rebbe* or *tzaddik* representing and pleading on behalf of the Jewish people before the Divine court "in heaven" and directly before God became a cherished popular folk image among many Hassidim—and sometimes a literally held belief as well.

Of all such *rebbes* and *tzaddikim*, however, it was Levi Yitzhak of Berditchev (ca. 1740–1810, also known as the Berditchever), one of the most illustrious as well as popular Hassidic personalities, who acquired the broadest reputation as the adversarial advocate and "defender" of the Jewish people before that "heavenly tribunal"—and before God as the supreme Judge. His putative confrontations with God—his admonitions, his interventions, his negotiations and bargains, his rebukes, his testimony, and his mock dramatic, quasi-judicial challenges, in which he would pretend to summon God to account and to demand fulfillment of the Divine obligations of justice—became legendary.

Folk tradition (based in at least some instances on kernels of historical occurrence, as well as on second- or third-hand eyewitness accounts) ascribes to Levi Yitzhak a number of "songs" whose Yiddish lyrics, combined with references to Hebrew liturgy, embody his conversations with God on the people Israel's behalf. Some of these songs have been preserved through oral tradition and transmission, each of which has accumulated multiple variants and embellishments over time. Some are also extant in printed sources with musical notation that was, of course, accomplished long after the fact. (The actual sources of the melodic skeletons to which these various lyrics have been sung, despite their occasionally assumed attribution to Levi Yitzhak as well, cannot be known.) By far the most famous of these songs today is generally called *A din torah mit got* (a "court session" with God), but it is also known variously as "The *Kaddish* of Levi Yitzhak of Berditchev" and "The Berditchever's *Kaddish*." In real life, a *din torah* is a judicial proceeding analogous to a civil hearing or trial, which is convened to adjudicate a dispute between two Jewish parties. This is pursued according to Jewish law, but also according both to *sekhel hayashar* (common reasoning) and to Judaically accepted norms of fairness and righteous behavior. It was to just such an imaginary, poetically convened proceeding that Levi Yitzhak

is said to have summoned God, as both defendant and Judge, to argue the case of the Jewish people's plight and to demand Divine reconsideration and intervention. That incident, which is the subject of this song, is known consciously to have informed Bernstein's overall dramatic conception of the *Kaddish* Symphony as well as specific aspects of it; and, indeed, the second movement is titled Part II: *Din Torah*.

According to one version of the legend, this song originated at the pulpit during services on Rosh Hashana—the Jewish New Year, which is also known as yom *hadin* (the Day of Judgment)—during a service at which Levi Yitzhak was serving as cantor. It is reported that he invented this song as a spontaneous preamble to the *kaddish* recitation he was about to sing in its regular liturgical order (not a mourners' *kaddish*). Before commencing the *kaddish* itself as the congregation would have expected, so the story goes, he began by improvising aloud this interchange with God, as if proclaiming to God on that annual Day of Judgment: "I will not begin the service—and the congregation will be forced to wait—until I have an answer and until I can know why Israel, who is more loyal and more steadfast to You than any other people, still waits for your rescue from its suffering" (or, in 21st-century terms, "until I've spoken my piece and clarified our position"). Of course, Levi Yitzhak then proceeded immediately to segue into the usual *kaddish*, without any such answer—reconfirming his and his people's unqualified commitment.

Following is one possible translation of a reasonable composite of the best known variants of *A din torah mit got*:

> Good morning, Sir, Lord, Master of the Universe.
> I, Levi Yitzhak, son of Sarah of Berditchev,
> have come before You with a din torah demanded by
> Your people Israel.
> What do You have against Your people Israel?
> And what more is it that You would demand of them?
> For every little thing, You say [in the Torah]:
> "Speak to the children of Israel..."
> And if there's something You want from us,
> You say [in Scriptures]:
> "Command the Children of Israel..."
> And at every turn, You say:
> "Tell the children of Israel."

Dear Father! Think how many nations there have been in the world:
Babylonians, Persians, Edomites...
If one asks the Germans who is king, they reply, "Our king is the king";
And if one asks the Russians, they reply,
"Our Czar, our Emperor, is the ruler."
And if one asks the English, what do they say?
"Our king is the sovereign."
And I, Levi Yitzhak, son of Sarah of Berditchev,
What do I say [on Rosh Hashana]? I say:
hamelekh hayoshev al kisei ram v'nisa—
The King is You who sit on the exalted throne on high.
And I, Levi Yitzhak, say:
el melekh yoshev al kisei rahamim—
God, the King who occupies a throne built on mercy.
And I, Levi Yitzhak, son of Sarah of Berditchev say:
"May *God's* great Name be even more exalted and sanctified in the world that He created according to His own will....May His great Name be worshipped forever...over and beyond all the words of worship ever before uttered in this world...."
And I, Levi Yitzhak, son of Sarah of Berditchev, say:
"From my stand I will not budge, and from my place I will not move, until You put an end to all this." *YITGADDAL V'YITKADDASH SH'ME RABBA*....Only *Your* Name is exalted and sanctified....

Bernstein, of course, relied on Levi Yitzhak's monologue more in principle than in specific content. "They [Abraham, Moses, and the Prophets] argued with God," he observed in a 1985 interview, "the way you argue with somebody who's so close to you that you love so much, that you can really fight....The more you love someone, the more you can get angry with him, and when you have a reconciliation, the more close you become than ever. Something like that happens in the course of this piece...." But he expanded greatly upon the theme, giving it universal perspectives and relating it to a paramount concern of the early 1960s: survival under the threat of both atomic annihilation and spiritual and moral self-destruction as a result of ignorance and bigotry. Here, it is not the Jewish people alone that requires intervention and a reconsidered relationship with God, but all humanity; and the accusations concern the perilous state at which the Divine authority has permitted mankind to arrive. Nonetheless, like Levi Yitzhak's diatribe, the symphony concludes resolutely and optimistically with the reiterated words of *kaddish*.

Bernstein wrote the text himself, after frustrated attempts to collaborate with such poets as Robert Lowell (who actually wrote three poems for the work that went unused) and Frederick Seidel. "Collaboration is impossible on so personal a work," he wrote to his sister, Shirley. But he was unhappy with it. "In my fervor to make it immediately communicative to the audience, I made it over-communicative," he said in a 1967 interview in Italy. "There are embarrassing moments….I did enormous cutting. But it's still too much and it's still too—corny, is the only word I can find. And I do wish I could revise it or find somebody who could revise it well and cut it down." Indeed, he made many subsequent revisions, and a final version was premiered in 1977. The text has experienced further evolutionary changes, with performances featuring his daughter, Jamie (as Speaker), who has added autobiographical elements.

About the revised version of his third symphony, the composer, during a press conference held in Berlin in August 1977, commented:

> **Bernstein**: I was not satisfied with the original. There was too much talk. The piece is essentially the same, only better. It is tighter and shorter. There are some cuts, some musical rewriting and a lot of rewriting of the spoken text.
> **Question**: On your first recording there is a woman speaker…
> **Bernstein**: It's my wife [Felicia Montealegre].
> **Question**: …and now it's a man who speaks. Why did you change?
> **Bernstein**: Well, I did not change it from a woman to a man. I made it so that it can be for either one. The original idea was that it be a woman because she represented das *Ewig-Weibliche* (the "Eternal Feminine"), that part of man that intuits God. But then I realized that this was too limiting. Hence, the alternate possibility.

For the 2004 Liverpool performances from which this recording was made, Calum MacDonald, one of Great Britain's leading writers on music, offered the following additional thoughts in the program notes:

It is relevant to ask how much of a "symphony" *KADDISH* is. Clearly, it stands in some relationship—even if partly a parodic one—to such vocal-orchestral professions of faith (and doubt) as Beethoven's Ninth and Mahler's Eighth symphonies. Formally speaking it hints at the familiar symphonic shape of slow introduction and allegro, slow movement, scherzo and finale, but this is subverted by the way the argument swings between the principal choral sections and the interventions of the Speaker, whose role is more reminiscent of more recent expressions of Jewish faith and crisis such as Schoenberg's *Kol Nidre* and *A Survivor from Warsaw*. And the

music takes on, from Bernstein, the consummate man of theatre, a distinctly "theatrical" aspect: in a sense the symphonic form is hardly there for its own sake, but as a kind of stage set, in front of which a dramatized debate—or interior monologue—takes place. In this *KADDISH* already points the way to Bernstein's *Mass* (1971), which is an outright theatre piece and religious choral work all in one.

A work that seeks to encompass so much rightly spans a large stylistic gamut, from spiky 12-note serialism through jazz inflections, a pellucid neoclassicism recalling Bernstein's friend Aaron Copland, even simple diatonic melody. Despite all the angry words and argumentation, the music's tendency is in fact towards greater clarity and simplicity as it proceeds. The 12-note row of the first movement gives birth to diatonic tunes in the later ones, and the symphony closes in a peaceful F major. Probably the finest and most memorable music in the work, however, is the *Kaddish II* section, sung by solo soprano and children's choir—an ecstatic lullaby invention through which we can plainly hear, in the doubter and disputant who dominates much of this unusual symphony, the composer of *West Side Story* and the *Chichester Psalms*.

Bernstein considered the *Kaddish* Symphony the most striking example of his own 12-tone writing. He once recalled that a group of young, self-styled avant-garde composers had been enormously impressed with the work at a rehearsal they attended en masse, until they heard the completely tonal lullaby in the second movement. "They threw up their hands in despair," Bernstein described, "and said, 'Oh, well, there it goes.'" He went on to explain that he had intended that the agony expressed by the 12-tone music give way to tonality and even diatonic writing, so that the concluding and triumphal affirmation of faith is deliberately tonal.

The score calls for four flutes (including piccolo and alto flute), two oboes, English horn, E-flat clarinet, two B-flat clarinets, bass clarinet, alto saxophone, two bassoons, contrabassoon, four horns, one trumpet in D and three trumpets in C, three trombones, tuba, an unusually large and imaginative battery of percussion, and strings.

The *Kaddish* Symphony was originally a joint commission by the Koussevitzky Music Foundation and the Boston Symphony Orchestra. The world premiere, however, was given in Tel Aviv in December 1963—at Bernstein's request—by the Israel Philharmonic under his baton, with mezzo-soprano Jennie Tourel as the soprano soloist and Hanna Rovina, an actress with the Habima Theatre in Israel, as the Speaker. The entire text had been translated into Hebrew. The American premiere occurred the following month, performed by the Boston Symphony conducted by Charles Munch, also with Jennie Tourel, but this time with Felicia Montealegre,

Bernstein's wife, in the Speaker's role. The American premiere of the revised version was given in Dallas in 1977, following its world premiere in Germany. Bernstein conducted the first recording, with Tourel and Montealegre, the New York Philharmonic, the Camerata Singers, and the Columbus Boychoir (now the American Boychoir), as well as the second recording, with Montserrat Caballé in the soprano role, Michael Wager as the Speaker, the Vienna Boys Choir, and the Israel Philharmonic Orchestra.

Bernstein learned of the assassination of President John F. Kennedy just as he was completing the orchestration, which prompted him to dedicate the work to his memory. Its world premiere in Israel less than three weeks later was also a memorial there for the American president, and the words of *kaddish* acquired yet another significance.

By: Neil W. Levin

Bernstein's Chichester Psalms

(https://www.milkenarchive.org/music/volumes/view/psalms-and-canticles/work/chichester-psalms/)

Just as Bernstein's third symphony has provided much of the musically interested general public with its initiation into Judaic liturgy through its focus on the Aramaic text of the *kaddish*, his Chichester Psalms remains for much of the choral world its principal if not sole encounter with Hebrew choral music. Indeed, for the hundreds of amateur as well as professional and university choruses throughout the world that have delighted in singing this work, and for non-Jews among audiences from America, Europe, and the British Isles to the Far East, *Chichester Psalms* has often constituted their exclusive experience with the Hebrew language. Notwithstanding the recently proliferated but far more circumscribed attraction among early music ensembles and aficionados to the early-17th-century Hebrew liturgical settings by the Italian-Jewish composer Salamone Rossi, no choral work in Hebrew apart from *Chichester Psalms* can be said to have attained the status of "standard repertoire" within the Western canon.

In addition to its recurrent renditions simply as a choral work on its own purely artistic merits, *Chichester Psalms* is often programmed with the explicit aim of illustrating a nexus between Christian and Judaic liturgical traditions that flows from their common reliance on the biblical Book of Psalms. From the earliest days of the Christian Church, the Psalms played a central role in the formation and development of its liturgies; and ancient psalmody (the logogenic, formulaic manner of intoning the Psalms, as well as other similar texts), which had become an established and formalized part of the Levitical Temple ritual in Jerusalem, figured prominently in the musical development of the early Church and its chant traditions—albeit probably indirectly through transmission via synagogues in surrounding Near Eastern communities. In medieval Christianity, apart from basic elements of the Creation story in Genesis, the Book of Psalms was the most familiar part of the Hebrew Bible. Illuminated manuscripts of that era (Psalters, Bibles, breviaries, and Books of Hours) frequently included accompanying illustrations relating to Psalms and Psalm-singing—for example, King David, who is reputed by legend and tradition to have composed many of the Psalms, playing on various musical instruments. The Book of Psalms was also among the first biblical books to be translated into vernacular languages in Europe and England (an Anglo-Saxon version appeared as early as the 8th century). From the early 16th century on, the Book of Psalms engendered many important English literary and creative adaptations and translations, including metrical versions that remain in use.

Almost immediately following its publication, *Chichester Psalms* also became one of the most obvious works to which choruses turn whenever they seek to include a substantial piece of contemporary "Jewish"—viz., Judaically related—music on concert programs.

The Cathedral of Chichester, in Sussex, England, after which Bernstein titled this work, is the seat of a cherished sacred music legacy that dates to the tenure of its honored organist and composer, Thomas Weelkes (ca. 1575–1623), one of the leading avatars of the early-17th-century English madrigal genre and a pioneer in the development of Anglican Church music in its formative period. Each year since 1960 the Cathedral of Chichester has collaborated with its neighboring cathedrals in Winchester and Salisbury in the production of a summer music festival, though the tradition of the annual meeting of the Cathedral Choirs actually dates to 1904.

In 1965, the Dean of Chichester Cathedral, the Very Reverend Dr. Walter Hussey, commissioned Bernstein to compose a work based on the Psalms for that summer's Southern Cathedrals Festival. Dr. Hussey, who has been called "the last great patron of art in the Church of England," was well known as a visionary and enlightened champion of the arts in general. First in his capacity as Vicar of St. Matthew's Church, in Northampton, and then as the Dean of Chichester, he also commissioned works for the Church by such serious composers, painters, sculptors, and poets as Benjamin Britten, William Walton, Marc Chagall, W. H. Auden, Graham Sutherland, and Henry Moore. As he later recalled, the seed for Dr. Hussey's approach to Bernstein had been planted in his imagination the previous year by the Cathedral's organist and choirmaster, John Birch, who had recommended inviting a composer to write a choral piece for the Festival in a "slightly popular" yet still manifestly artistic style. That almost immediately prompted Dr. Hussey to think of the composer of *West Side Story*, whom he had met only briefly in New York in the early 1960s; John Birch concurred.

In his initial correspondence with Bernstein, Dr. Hussey suggested a setting of Psalm 2. But Bernstein then proposed a "suite of Psalms, or selected verses from Psalms," with the tentative title *Psalms of Youth*—in view of his conception of the music as "very forthright, songful, rhythmic, and youthful." He subsequently abandoned that title in favor of the present one. As he commented in a letter to Dr. Hussey, the music turned out to be far more difficult to perform than the word "youth" might suggest—notwithstanding the fact that it requires a professional caliber boy or children's choir.

Dr. Hussey was apparently concerned lest Bernstein feel restricted by the ecclesiastical parameters of the festival or the awesomeness of the Cathedral venue.

In an effort to emphasize that he was not seeking a more narrowly liturgical piece in the traditional sense, nor a conservative work of more typically reverential High Church aesthetics, he encouraged Bernstein to write freely, without inhibitions. He even expressed the wish that the music might incorporate some of the composer's Broadway side, telling Bernstein, "Many of us would be very delighted if there was a hint of *West Side Story* about the music."

Although it may seem now that Bernstein's celebrity and international visibility in the twin worlds of theatrical and concert music made him a natural candidate for so important a commission, this invitation may also be viewed as adventurous, if not courageous, for its time. In retrospect, however—on another plane—it might not have been so far-fetched (even if unprecedented) for the Dean to commission a transparently and avowedly Jewish composer—whose most recent work had been based not only on Judaic liturgy in its original language but on a personalized Jewish theological interpretation with Hassidic foundations—to write for an Anglican cathedral setting. Nor should the very positive response there to its Judaic parameters have been completely unexpected.

This event was preceded by a history of English curiosity about Jews and Judaism dating to the Puritan era of the Commonwealth and Protectorate in the 17th century, with some antecedents in much earlier ecclesiastical scholarship—although motivations were neither always completely benign nor unalloyed. More recently—despite alternating and ambivalent attitudes toward Jews that could range from outright anti-Semitism to, in some assessments, a curiously English brand of philosemitism—ancient and medieval Judaic history in particular appears to have ignited episodes of interest among some 19th-century English intellectual, literary, artistic, and even religious circles. Much of that interest could be viewed in relation to less than benevolent agendas. Still, on at least some levels, it could also transcend geopolitical or evangelical considerations.

Theological as well as ceremonial and patrimonial aspects of Jewish antiquity seem to have had a special appeal at various periods. A few vestiges of that fascination can still be detected in the coronation ceremony of the English monarch—who, of course, is also the supreme head of the Church of England. A fair number of Christian English scholars, especially since the 18th century, have produced academic works concerning Judaic texts. And romanticized visual depictions of the Second Temple and other scenes of ancient Jerusalem were fashionable during the Victorian

era—for example, among Pre-Raphaelite expressions.

The Church of England has witnessed recurrent strains of preoccupation with the ancient Temple rituals and with Hebraic antecedents of Christian liturgy. These considerations often provided perceived areas of common ground between the Church and its Judaic roots, which could offer a sense of historical underpinning as well as theological continuum and legitimacy. And there still remain the perceived, even if mythical and now more poetic than real, links to the biblical Davidic monarchical line of succession—manifested, for example, in the anointing rite at coronations. The Book of Psalms, however it might be interpreted artistically by a 20th-century Jewish composer who, in the case of Bernstein, might be expected to reflect some degree of Jewish sensibility in his work, represented—more so than any other liturgical or biblical text—just such common as well as neutral ground. Indeed, Dr. Hussey is reported to have told Bernstein that he was especially excited that the Psalms "came into being at all as a statement of praise that is ecumenical."

Moreover, the sprouting ecumenical spirit of the mid-1960s was beginning to find its reflection in some Anglican Church circles, and the prospect of Psalm settings by the composer of the *Kaddish* Symphony probably seemed timely as well as perfectly appropriate to its more liberal elements. (Similar strains of receptivity to ecumenical considerations and Judaic roots could also be found—then, or shortly thereafter—in some progressive congregations within the American Episcopal Church, the American branch of the worldwide Anglican Communion. At New York's Cathedral of St. John the Divine, for example, the seat of the American Episcopate, regular worship services—even on Christmas eve—have included the pronouncement in its original biblical Hebrew of the Judaic monotheistic credo, *sh'ma yisra'el*...)

Once he had arrived at his artistic conception of a "Psalm suite," Bernstein realized that he could "think of these Psalms only in the original Hebrew." His concern over whether this would be considered appropriate for the Cathedral was immediately put to rest by Dr. Hussey. He organized diction and pronunciation coaching for the choirs by the Priest-vicar at Chichester, who had studied Hebrew. The premiere there of the original version, in the language of the Bible, was received enthusiastically, and Bernstein later published the work exclusively in Hebrew—i.e., without an alternative English text underlay. The Bishop of Chichester is said to have remarked that he had envisioned David dancing before the Lord—a reference to the account in II Samuel 6, wherein King David, following one of his military campaigns against the Philistines, has retrieved the Holy Ark from them and brought it back into Jerusalem with enormous joy and celebration, dancing without inhibitions "before the Lord with all his might."

The offer of the Chichester commission came during Bernstein's sabbatical year from the New York Philharmonic, just as he was in the throes of disappointment over the miscarriage of a project on which he had been working, a Broadway musical show based on Thornton Wilder's play *The Skin of Our Teeth*. "The wounds are still smarting," he wrote to fellow American composer David Diamond in the beginning of 1965. "I am suddenly a composer without a project." He thus welcomed the opportunity the Chichester commission provided, and he proceeded to compose the work in New York in the spring of that year. The result appears not only to have leaned melodically and rhythmically on its composer's Broadway proclivities, but, as Dr. Hussey had assured him would be welcome, on actual moments of his earlier stage music. As Bernstein's biographer Humphrey Burton and others familiar with Bernstein's theatrical music have observed, the second movement contains, in the lower voices, an adaptation of a passage from the Prologue to *West Side Story*, which is heard now to the words of Psalm 2 (*lama rag'shu goyim ul'umim yeh'gu rik?*). And material derived from his recently shelved drafts and sketches for the aborted *Skin of Our Teeth* project was recycled and accommodated to Psalm verses in all three movements. Moreover, Burton demonstrated that Bernstein's choice of specific Psalms and verses was informed by their potential adaptability to the rhythm and cadence of lyrics that had already been written for that musical show by the celebrated team of Betty Comden and Adolph Green.

As he did for the *Kaddish Symphony*, Calum MacDonald also furnished program notes for the Royal Liverpool Philharmonic performance of *Chichester Psalms* in 2004. His apt comments are enlightening with regard to the musical progression of the work:

Each of the three movements contains the full text of one Psalm and an extract from another, but the relationship between the two texts, both in their meaning and in their musical treatment, is different each time. The work opens with an exhortation to praise the Lord: the mood is triumphal and authoritative, like a proclamation. This is the trigger for the main part of the movement, an ebulliently dancing (and in places jazzy) scherzo-like setting of Psalm 100, where the array of percussion is much to the fore in "making a joyful noise."

The second movement begins with the boy soloist, accompanied by harp, serenely setting forth the opening lines of Psalm 23. As the Psalm is taken up by female voices, however, Bernstein has the male section of the chorus sing verses from Psalm 2 ("Why do nations assemble, and peoples plot ..."—a text familiar to British audiences through Handel's *Messiah*) to much more angular and agitated music, in which the noise of the percussion takes on a sinister meaning. This contrasted music of peace and war proceeds in uneasy counterpoint throughout the rest of the

second movement.

The final movement—which is also the longest—begins with a passionate and elegiac introduction for the strings. This leads into a warm, assuaging setting of Psalm 131, to a long and intensely memorable melody in 10/4 time, which is first cousin to the love-songs of Bernstein's stage shows. Finally the chorus, unaccompanied, intones a verse from Psalm 133 as a vision of peace before the closing Amen.

The composer, reviewing his experiences of 1965 in humorous verse, wrote of the piece:

These Psalms are a simple and modest affair. Tonal and tuneful and somewhat square, Certain to sicken a stout John Cager, With its tonics and triads in B-flat Major.

Of the Chichester premiere itself, he noted:

July: To Chichester, *en famille*, to hear

My Psalms in the place for which they were written. Smitten...

In Chichester I heard angels sing.

Excerpted from "... And What I Did," *New York Times*, Oct. 24, 1964

Bernstein offered his own assessment of the work upon its completion: "It has an old-fashioned sweetness along with its more violent moments," he wrote to Dr. Hussey, also characterizing it in general as "popular in feeling." Although that "popular feeling" seems to have triggered some negative critical response to the premiere at the Cathedral (one reviewer deemed it shallow and slick), for the critic writing in the London *Sunday Times*, the work showed Bernstein as a composer whose music was certainly consonant with the Cathedral setting and even with worship—a religious composer, in fact, "of the kind Luther must have had in mind when he grudged the devil all the good tunes." *Chichester Psalms* soon became Bernstein's most frequently sung choral work—one that rarely if ever fails to communicate its artistic message to its audience, but also one that choruses themselves adore.

The orchestration of *Chichester Psalms* calls for six brass (three trumpets and three trombones), two harps, a large percussion section, and strings. The original conception or "version"—in

which form the work was given its premiere at *Chichester Psalm* at the end of July 1965—is for a chorus exclusively of men and boys, with the boys' voices on the soprano and alto lines. (This follows the German, or continental European choral tradition, rather than the established English Church format that calls typically for boys only on the soprano line with adult countertenors on the alto part.) Two weeks earlier, however, Bernstein conducted the actual world premiere at New York's Philharmonic Hall (now Avery Fisher Hall), with the New York Philharmonic and the Camerata Singers—a mixed choir with women's voices substituting for boys on the soprano and alto parts. Performances since then have been given in both formats. But Bernstein stipulated in a note to the published score that the long alto solo in the second movement, which is unsuited to the timbre of the female—and certainly an adult female—voice, must always be sung either by a boy (which is generally preferable) or a countertenor.

"I think the Psalms are like an infantile version of *Kaddish*," Bernstein reflected in a 1965 interview shortly after the premiere. "They are very simple, very tonal, very direct, almost babyish in some ways, and therefore it stands perilously on the brink of being sentimental if wrongly performed." The present performance, with its judicious reserve that manages nonetheless to preserve the buoyancy and vibrancy of the music, would most certainly have assuaged Bernstein's concern.

By: Neil W. Levin

Leonard Bernstein

Chichester Psalm Lyrics (Sung in Hebrew)

I.

PSALM 108:3
Awake, O nevel and kinnor
I will wake the dawn.

PSALM 100
Raise a shout for the Lord, all the earth; worship the Lord in gladness; come into His presence with shouts of joy.
Acknowledge that the Lord is God; He made us and we are His,
His people, the flock He tends.
Enter His gates with praise, His courts with acclamation.
Praise Him!
Bless His name!
For the Lord is good; His steadfast love is eternal; His faithfulness is for all generations.

II.

PSALM 23:1–4
The Lord is my shepherd; I lack nothing.
He makes me lie down in green pastures; He leads me to water in places of repose; He renews my life; He guides me in right paths as befits His name.
Though I walk through a valley of deepest darkness, I fear no harm, for You are with me; Your rod and Your staff—they comfort me.

PSALM 2:1–4
Why do nations assemble, and peoples plot vain things; kings of the earth take their stand, and regents intrigue together against the Lord and against His anointed? "Let us break the cords of their yoke, shake off their ropes from us!"
He who is enthroned in heaven laughs; the Lord mocks at them.

PSALM 23 (CONTINUED): 5–6
You spread a table for me in full view of my enemies; You anoint my head with oil; my drink is

abundant. Only goodness and steadfast love shall pursue me all the days of my life, and I shall dwell in the house of the Lord for many long years.

III.

PSALM 131

O Lord, my heart is not proud nor my look haughty; I do not aspire to great things or to what is beyond me; but I have taught myself to be contented like a weaned child with its mother; like a weaned child am I in my mind. O Israel, wait for the Lord now and forever.

PSALM 133:1

How good and how pleasant it is that brothers dwell together.

Bernstein's Candide

(https://leonardbernstein.com/works/view/10/candide)

In 1953, the renowned playwright Lillian Hellman proposed to Leonard Bernstein that they adapt Voltaire's *Candide* for the musical theater. Voltaire's 1758 novella satirized the fashionable philosophies of his day and, especially, the Catholic Church whose Inquisition routinely tortured and killed "heretics" in a ghastly event known as an "Auto da Fé" ("act of faith"). Hellman observed a sinister parallel between the Inquisition's church-sponsored purges and the "Washington Witch Trials," fueled by anti-Communist hysteria and waged by the House Un-American Activities Committee. Charged with rage and indignation, she began her adaptation of Voltaire's with lyricist John LaTouche and Bernstein, who wrote numerous musical sketches. Before long, LaTouche was replaced by poet Richard Wilbur. Hellman, Bernstein, and Wilbur worked periodically over the next two years but labored in earnest through 1956, a year when Bernstein was simultaneously composing *West Side Story*. By October 1956, Candide was ready for performances in Boston, where Dorothy Parker contributed lyrics to "The Venice Gavotte" while Bernstein and Hellman had also added lyrics of their own to other numbers. The lyricist credits were already beginning to mount up.

Although the theme of political aggression originally attracted Lillian Hellman to the project, her sharpest writing on the topic was ironically jettisoned while the show was still out of town. The director, Tyrone Guthrie, became too nervous about her "Auto da Fé" scene specifically, as it directly satirized the House Un-American Activities Committee. It would appear that the urgent political impetus for writing the musical was the one aspect of the work that didn't stand up to the test of time. The original Broadway production, with sets by Oliver Smith and costumes by Irene Sharaff, opened at the Martin Beck Theater in New York on December 1, 1956 to mixed reviews and closed on February 2, 1957. Fortunately, the original cast album was recorded by Columbia Records, so the music thrived. The recording sold well, and Bernstein's score gained a sort of cult status.

In 1958, a full-scale production in London, England, was prepared, with a revised book credited to Lillian Hellman assisted by Michael Stewart, and one new musical number ("We Are Women," a duet for Cunegonde and the Old Lady, with lyrics by Leonard Bernstein). *Candide* opened on the West End at the Saville Theater on April 30, 1959. In the United States, there was no major production until 1966, when Gordon Davidson directed *Candide* for the Center Theatre Group at the University of California at Los Angeles, with Carroll O'Connor in the role of Pangloss.

In 1971, the Los Angeles Civic Light Opera Association mounted a production in which Sheldon Patinkin attempted a complete revision of Hellman's book with a substantial shuffling of musical numbers. This version was performed in San Francisco, Los Angeles, and later at the Kennedy Center in Washington, D.C. It is probably at this time that Mr. Bernstein wrote the song "Words, Words, Words," which includes a bitter reprise of "The Best of All Possible Worlds." Though this production was not successful, it seems to have stirred up interest in *Candide*. In 1973, Harold Prince and Hugh Wheeler devised a new small-scale version which drew the ire of Lillian Hellman, who at this time withdrew her original adaptation of Voltaire. Thus, the 1956 version of *Candide* is no longer available for performance.

This new version opened at the Brooklyn Academy of Music's Chelsea Theater in December, 1973. Harold Prince directed a free-wheeling single-act production, which included some new lyrics by Stephen Sondheim, and a thirteen-instrument orchestration by Hershy Kay. When this production moved to the Broadway Theater in Manhattan, the theater itself was rebuilt from the inside out: walkways and platforms were constructed around the auditorium, and the audience sat on wooden benches, right in the middle of the action. The audience was even invited to eat peanuts during the show, adding to the circus-like atmosphere. The young and lively cast, and spirited musical direction by John Mauceri, helped make this production *Candide's* first critical and popular success. (Known as the "Chelsea" version, this is the earliest version of *Candide* available for performance.)

In October 1982, New York City Opera (Beverly Sills, general manager) presented Candide in its first version for an opera house. As a full length two-act production, a great deal of music that had been cut in 1973 was reinstated, under Mr. Bernstein's supervision, by John Mauceri. New scenes were adapted from Voltaire by Hugh Wheeler, and once again Harold Prince directed.

As music director of the Scottish Opera in Glasgow, John Mauceri took the opportunity to examine Candide one more time in 1988, with a production that included even more music, including a new "Entr'acte" and a recurring chorale, "Universal Good," created by Mr. Bernstein from a long-discarded aria. Jonathan Miller and John Wells directed and further adapted Hugh Wheeler's script. After Mr. Bernstein had attended the final rehearsals and the opening in Glasgow, as well as a production later in the season devised by Jonathan Miller for the Old Vic in London, he decided the time had come for the composer himself to re-examine *Candide*. Taking the Scottish Opera version as a base, he restored, among other things, two dozen bars in the "Auto-da-Fé," shuffled the order in the second act, and touched up the orchestration throughout. For example, he altered the endings of several numbers, including "Glitter and

Be Gay," where he placed chords on off-beats in the manner of Tchaikovsky, whose Fourth Symphony he had just conducted.

This revised and renewed version of Candide was presented by the London Symphony Orchestra in concert at the Barbican Centre, London, England, in December, 1989, and was recorded by Deutsche Grammophon and taped by Video Music Productions. Leonard Bernstein and John Wells created a narration, performed at the time by Adolph Green, that moved the action swiftly from one musical number to the next.

Harold Prince continues to direct *Candide*: in 1994 he directed the New York City Opera version (1982) at the Chicago Lyric Opera, and in the Spring of 1997, Mr. Prince directed *Candide* for Livent, on Broadway. It had been more than twenty years since Candide had a Broadway production. This was also the 1982 New York City Opera version, with yet more lyrics supplemented by Stephen Sondheim. In 1994, the engraving of the Scottish Opera version became available from Boosey & Hawkes, in a piano/vocal as well as in a full score (with engraved orchestral parts). While this publication encompasses the complete score, it by no means reflects a final, frozen show. Like its hero, Candide is perhaps destined never to find its perfect form and function; in the final analysis, however, that may prove philosophically appropriate.

*Music by Leonard Bernstein. Book by Hugh Wheeler, adapted from Voltaire.

Lyrics by John La Touche, Richard Wilbur, Lillian Herman, and Stephen Sondheim.

APPENDIX D:
ERNEST BLOCH'S
AVODAT HAKODESH

Bloch’s Avodat Hakodesh

(https://www.milkenarchive.org/music/volumes/view/masterworks-of-prayer/work/sacred-service-avodat-hakodesh/)

If you took a poll and asked the question “Who is the greatest Jewish composer?” many would answer Ernest Bloch. Ask what Bloch’s most important Jewish work is, and most would likely answer the Sacred Service (Avodat HaKodesh). Commissioned by San Francisco’s Temple Emanu-El in the 1930s, Bloch’s Sacred Service is widely considered to be the first successful and most enduring exploration of the Hebrew liturgy for serious artistic purposes. It took Bloch approximately five years to complete and inspired a deep engagement with the liturgical text—a text he revered so much he called it “a gift of Israel to the whole of mankind.”

Bloch’s Avodat HaKodesh remains the watershed artistic engagement with the Hebrew liturgy on the level of his best and most highly acclaimed concert works. It was conceived as a transcendent work of universal spiritual experience, at the same time attempting to serve the more particularist function of specifically Jewish worship. Bloch intended his service to speak to Jews engrossed in the act of prayer and, on another spiritual-artistic plane, to general audiences of any faith or religious orientation (or none)—much in the way the communicative power of a Roman Catholic Mass setting by one of the great masters does not depend solely on the Roman Catholic or other Christian affiliation of its audience. Avodat HaKodesh is thus a work as much for serious concert experience as it is for the liberal synagogue. In that sense it may be considered part of the Western sacred classical choral-orchestral canon.

Yet this service gave voice to its composer’s own yearning for a personal as well as historical connection to the cherished ancient heritage “pulsing through his veins” and to his search for a Hebraic tonal art that would echo the grandeur of Judaic religious experience in the form of communication with that heritage’s guiding Divine spirit.

Ironically, while the Sacred Service is considered Bloch’s defining artistic statement and expression of his Jewish devotion, its roots have been traced to another sacred work he conceived in the previous decade but never composed: A Catholic Mass, which he also intended to be of universal appeal. Of course, this is another point of connection that can be made with Bernstein.