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A CONCERT BY SHARIM V'SHAROT

DR. ELAYNE R. GROSSMAN, MUSIC DIRECTOR

MUSIC FOR THE JEWISH SOUL

SUNDAY, MAY 21 @ 3PM

WINE AND CHEESE RECEPTION TO FOLLOW



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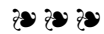
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Our Mission

The mission of the Sharim v'Sharot Foundation is to promote the performance, preservation, and study of Jewish music, and to educate the public about Jewish music.

Our name comes from Ecclesiastes 2:8, and is Hebrew for "People of Song." Founded in 2000 as a 501(c)(3) nonprofit organization, we are an independent choir best known for our four-part, largely a cappella repertoire. We have organized the annual Sharim v'Sharot Jewish Choral Festival and the Young People's Songwriting Contest, and are members of the New Jersey Choral Consortium, the Guild for Early Music, and Chorus America.

The choir rehearses on Tuesday evenings from September through June. Our repertoire includes: Jewish music of many eras and locations, from medieval chants, to the Italian Renaissance of Salamone Rossi's madrigals, through 19th century liturgical music of Germany, 21st century Israeli and American classical works, show tunes from the Yiddish theater, and modern popular styles; songs in Hebrew, Yiddish, Ladino, French, Italian, and English; and both Ashkenazic and Sefardic folk music. We perform at synagogue celebrations, interfaith services, Jewish community events, Yiddish clubs, retirement homes, and choral festivals in New York, New Jersey, Pennsylvania, Connecticut, and other states. Our members are students and professionals of all ages living throughout Central New Jersey and the Greater Delaware Valley.

Come join us to learn about the variety of Jewish music throughout the centuries and spread the word about Jewish music. You don't have to be Jewish to sing with us. For audition and concert information, or to receive emails about our Concert, Choral Festival and Folk-Fest-Sing-Along and other events, please visit **www.sharimvsharot.org** or write to **sharimvsharot@gmail.com**.

Special Thanks

Sharim v'Sharot would like to thank Sandra Hirsch, Sharim v'Sharot President; Al and Sally Katz for assistance in printing today's program; The Limmud Committee of Congregation Kol Emet for inviting us to perform today, Alexis Miller for creating the flier and program cover design for today's concert; Martin Abrahamson, Matthew Davis and Howard Greenberg for sanctuary setup, reception and sound arrangements; Emma Cohen and Francine Safir for assembling the program book; William Beitmann for rehearsal piano accompaniments; Allan Freedman and Seth Fishman for on-the-spot and prepared Hebrew translations; and to Amanda Arena for her help in administering rehearsals at Adath Israel Congregation.

In loving memory of Rabbi Daniel Grossman z"l

Thanks to Congregation Kol Emet and the Sharim v'Sharot Board for asking that we pay tribute to my late husband, Rabbi Daniel T. Grossman (1951–2022). Today's concert will show his influence over us since our inception as a Jewish Artistic Organization 23 years ago.

Over the past 43 years, I have always included a word of thanks to Danny in concert programs. He always placed an ad for me with a loving remark or a private joke. So, how can I not mention him today? We supported each other's creativity and dreams throughout the years. With loving thanks, in many ways we always will.

—Elayne

A warm and open-hearted man who was happily known to many as “Dan,” he was a dear friend and a gifted teacher and storyteller. He was a lifelong humanitarian in the truest sense, engaging and inspiring each person he met with his caring and understanding, and with his ability to discuss even the most serious of issues with a sense of humor. As an innovator in disability inclusiveness, his signing and other work fostered full participation in Jewish life and learning. Our program today includes just a sample of his artistry in sharing his love of people and of Judaism in all its breadth.

—Sharim v'Sharot Board and Choir

SHARIM V'SHAROT

Music for the Jewish Soul

Dr. Elayne Robinson Grossman, Music Director and Conductor

Mark Dougherty, Piano

William Beitmann, Rehearsal Piano

3:00 pm, May 21, 2023

Psalm 150

Music: Louis Lewandowski (1821–1894)

Ashkenazic text

Kaddish

Music: Salamone Rossi (c. 1570–1630)

Shabbat text

Small ensemble: Seth Fishman, Ronald Portman, Steven Van Name, Max Yaffe, tenors

Marc Finkel, Allan Freedman, Taras Pavlovsky, and Steven Michael Cohen, basses

with Sharim v'sharot

If I Forget Thee, O Jerusalem

Music: Ira Antelis (1958–)

Words: Daniel T. Grossman (1951–2022)

Emma Cohen, soprano and William Beitmann, piano with Sharim v'Sharot

Civilization Cannot Go Back

Music: Mark Zuckerman (1948–)

from *A Better World*

Words: Franklin D. Roosevelt (1882–1945)

world premiere

Hamisha Asar

Music and words: Flory Jagoda (1923–2021)

Arr.: Elayne R. Grossman (1952–)

Marc Finkel, dumbeck with Sharim v'Sharot

O, Ir Kleyne Likhtelekh

Music: Leo Lyov (1878–1960)

Words: Morris Rosenfeld (1862–1923)

Miryam HaN'via
from *The Choral Torah: 5 Books in 4 Parts*

Music: Josh Ehrlich (1985–)
Exodus 15:20

S'vilt Zikh Shpiln

Music and words: Rukhl Schaechter (1957–)
Arr.: Stephen M. Cohen (1963–)
world premiere of choral version

Simchu Na

Music and words: Mattityahu Shelem (1904–1975)
Arr: Leonard Bernstein (1918–1990)

*** *Intermission* ***

Uri Tsiyon

Music: Moshe Wilensky (1910–1997)
Isaiah 52:1–2

Yerushalayim Shel Zahav

Music and words: Naomi Shemer (1930–2004)
Arr: Gil Aldema (1928–2014)

Over the Rainbow

Music: Harold Arlen (1905–1986)
Words: Yip Harburg (1896–1981)

Robyn Ultan, soprano
sing along with Sharim v'Sharot

Sim Shalom

Music: Max Janowski (1912–1991)
Tefilat HaAmida

Steven Van Name, tenor with Sharim v'Sharot

Total Praise

Music and words: Richard Smallwood (1948–)
Hebrew text: Sheldon Levin
Arr.: Patrick Barrett & Doreen Rao
Psalms 118:14, 28; Psalm 121:1–2

About the Music

By Dr. Elayne Robinson Grossman, Conductor and Music Director

Tradition and Modernity

In preparing today's 23rd Anniversary Concert, "Music for the Jewish Spirit," I wanted to honor past and present pioneers of Jewish music Salamone Rossi, Louis Lewandowski, Ira Antelis, Mark Zuckerman, Flory Jagoda, Leo Lyov, Josh Ehrlich, Moshe Wilensky, Naomi Shemer, Daniel Sambursky, Leonard Bernstein, Harold Arlen, Max Janowski, and David Berger. Each, in their own way, has created "for the soul" and "of" the Jewish soul.

Today's program begins with Polish-born **Louis Lewandowski**. We start with his masterpiece ***Psalm 150***, which is well known to many of us who grew up in congregations with choirs and to music lovers worldwide. This Psalm, which is the last in the Book of Psalms, calls upon every creature that has breath to praise the Creator. In addition, every instrument used during the time of the Temple is cited: horn, harp, lyre, timbral (drum) and cymbals.

As a Polish-born musical boy, Louis Lewandowski was a *chazandl*, a Hazzan's aid, in his local synagogue. At age 12, he went to Berlin to study music, and with the help of Felix Mendelssohn he became the first Jew admitted to the Berlin Academy and the Academy of Fine Arts. During the first part of the nineteenth century, all the composers of Progressive Synagogues were Christians who wrote in Christian style for choir and congregation but left the Hazzan's solo parts in their older, Semitic-Oriental song, which was tolerated only for the sake of the older generation who considered a service without Chazzanut to be un-Jewish.¹ Lewandowski's genius was the "reshaping of the entire service for choir, congregation and Hazzan in modern forms of the old material easily sung by any voice of reasonable quality."²

One of the chief musicians of the Gonzaga Court in Mantua, Italy and a contemporary of Monteverdi, **Salamone Rossi** was a string musician and composer who invented the trio sonata, and served as a bridge between the late Renaissance and Baroque periods of music. His madrigals and canzonettas were set to the words of the most highly regarded poets of his time, thus making him a significant contributor to then-secular vocal music. Rossi was so well respected that Mantuan Dukes gave him freedom from wearing the yellow identification badge that all Jews of the city were required to have on their clothing.

Rossi's most unique and daring composition was *Hashirim Asher LiShlomo* (The Songs According to Solomon), a play on both the first lines of the biblical Songs of Solomon and

¹ (Idelsohn p. 244)

² (Idelsohn p. 277)

his own name: Salamone. Published in 1622–1623, the songs are a collection of 33 settings of Jewish liturgical texts in 3 to 8 voices. They were composed expressly for the synagogue, and were written with the rabbinic endorsement of the Venetian Rabbi, Leon Modena. Rossi's liturgical motets challenged the previous rabbinic convention of praying *b'kol echad*, together in one voice. Certainly, Rossi understood the liturgical practices of his time and the meanings of the Hebrew texts that he was setting to music. In fact, Rossi's music closely reflects the actions or feelings that are described in the text. Thus, when Rossi used Western musical techniques such as counterpoint and harmonized synagogue modes, he sought to modernize and give musical life to the words of Kings David and Solomon. In doing so, Rossi began a debate which continues to modern times and is intrinsic to today's program: Should synagogue music, and in fact, all music of the Jewish people, be kept as it was in centuries past, or should it be expressed in the musical practices of the day? What makes the Jewish spirit thrive?

Insomuch as Rossi was the first published composer of sacred Jewish music, one can only speculate if previous Jewish composers of secular music also longed to compose music for the synagogue. Whatever the answer, Rossi led the way for other Jewish composers to create for both sacred and secular avenues of music. We can certainly be grateful that Salomon Sulzer, Samuel Naumberg³, Jacques Halévy, Louis Lewandowski, Darius Milhaud, Arthur Honegger, George Gershwin, Kurt Weill, Leonard Bernstein and others followed in the passionate and creative steps of Salamone Rossi. You will hear, in Rossi's *Kaddish* that we perform today, that in his choices of harmony and counterpoint, Rossi was a pioneer of Jewish music and culture who influenced generations.

The Kaddish, a hymn praising God, is recited in Aramaic language, the lingua franca among Jews of the time of its origin, posited to be around the year 900 C.E. As one of the most important prayers of the liturgy, it is recited at every prayer service to magnify and sanctify God's name and to punctuate the various sections of the liturgy. There are many versions of the Kaddish including the Mourner's Kaddish. Today's performance features the Roman rite.

I always respond with a kindhearted smile when audience members who are new to Rossi tell me that Rossi's liturgical music sounds "churchy." Rossi is beloved by audiences and choral singers who understand that *Hashirim Asher LiShlomo* were composed to create a new genre so that, in the words of the Psalmist in Psalm 96:1, we might always "sing a new song."

Lyricist **Rabbi Daniel T. Grossman** and I were married in July 1980 until his recent passing in August 2022. We enjoyed a whirlwind romance, in that we met at a Bar Mitzvah on Sukkot 1979 and at the end of Chanukah that very year we agreed to marry! Of course we had already discovered that we were kindred spirits and strong Reconstructionist Jews.

³ (Idelsohn p. 247, p. 263)

We felt that any creative effort was inspired by the “creative spark,” the product of that effort is sacred or secular, the act of creation itself is imbued with a spark of the creator. Ideas, feelings, memories, etc. grow and evolve, and it is upon us to keep them “alive.” I was a musician and he was a music lover who wrote lyrics and poems. Though he could not “carry a tune in a paper bag,” I asked my contemporary composer friends to work together with Danny, and many collaborations ensued. In 1983 I made a “shidduch” with my accompanist, composer Ira Antelis, to write three songs about Jerusalem. ***If I Forget Thee, O Jerusalem*** was our favorite and has been sung by the Zamir Choral Foundation, the HaZamir Choir, and many choirs around the world. Rabbi Dan was one of the creators of Jewish Sign Language for the hearing impaired. Together we performed *If I forget Thee O Jerusalem* in our edutainment program *Siman Tov* (A Good Sign). All of his prayer-poems and stories were created to be easily used with ASL and Jewish Signs.

After serving 28 years at Congregation Adath Israel in Lawrenceville, New Jersey and three years in Mechanicsburg, Pennsylvania’s Beth Sholom, we found a new home with Congregation Kol Emet and Rabbi Anna Boswell Levy. We came to visit and have never looked back!

Ira Antelis has been writing and producing music for commercials, records, theater, movies, dance, and television for over 40 years. Artists such as Marc Anthony, Patti La Belle, Christina Aguilera, B.B. King, Shawn Colvin, and Regina Belle have recorded or performed music he has composed. He has also composed jingles for many major brands including theme songs for McDonalds, Disney, and the well known “Be Like Mike” for Gatorade. He produced many tribute albums on the House Of Blues Label working with a variety of major artists such as Etta James, Taj Mahal, Joe Walsh, Charlie Musselwhite, The Charlie Daniels Band, Lou Gramm, and Honeyboy Edwards, while doing so. During the early 2000s Ira was executive producer with Terrell Harris of a music television show titled “Raw TV” which ran in the Midwest on Fox. Many major music celebrities appeared. Hubbard Street Dance Chicago just premiered his piece *Love Infinite*, choreographed by his longtime collaborator Randy Duncan. He also spent 10 years as music director for the famed advertising agency Leo Burnett.

Recently, Ira created *We Have Loved*, which is an online memorial to honor those lives lost during COVID. When the war in Ukraine broke out Ira wrote *We Sing For Ukraine* to help raise awareness and money and traveled around the country recording the song with singers from Chicago, New York, L.A., Nashville and Houston. Many artists submitted their own versions to help keep up the awareness and raise money. Ben Vereen has also been integral to this campaign.

Finally, Ira created and produced *We Are Here* with a sold-out performance at Carnegie Hall this past January. *We Are Here* performs songs created in the ghettos and concentration camps. Ira says it is the most meaningful project of his life.

Civilization Cannot Go Back is part of a suite of choral settings entitled: *A Better World*. It is the first section of the suite to be performed. Today's world premiere of President Franklin Delano Roosevelt's non-partisan quotation is both an inspiration and a hopeful yearning.

Composer **Mark Zuckerman** has earned a Ph.D. from Princeton, won prizes for his music, had pieces recorded and published, held teaching positions at Princeton and Columbia, and published scholarly articles on music theory and computer music. His compositional career has followed an unconventional path. Exigent circumstances forced him into industry and business. Among other things, he built industrial robots, wrote financial software, and managed telecom projects, all the while continuing to write music. Now retired, he composes full time. Zuckerman has amassed a sizable and varied catalog. He's written much a cappella choral music (including some 20 arrangements of Yiddish songs, many of which are an eponymous choral series published by ECS), virtuoso music for solo instruments, chamber music, band music, and music for orchestra and string orchestra. Zuckerman enjoys composing music for both professional and amateur performers—especially student groups—and for all kinds of audiences, from modern music aficionados to children. Zuckerman resides with his wife Judith in the very artistically creative town of Roosevelt, New Jersey. He is very proud to have been awarded a New Jersey State Council on the Arts Fellowship.

Songs for Beloved Jewish Holidays

Jewish lives and homes are enriched by the customs and songs of our holidays. Here are three examples.

Yugoslavian-born Holocaust survivor, Ladino composer, and folk singer **Flory Jagoda**, born Florica Papo, once told me that one of her favorite holidays was Hamisha Asar. In Vlasenica, Bosnia where Jagoda was raised by her nona (grandmother), the language spoken was Judeo-Espanol (Ladino), the food was kosher, and the melodies were Sephardic, having originated before the Jewish Expulsion from Spain in 1492.

During WWII, Jagoda worked as a translator for the U.S. Army. She met and married Sargent Harry Jogada and in 1946 came to the US as a war bride. They lived in Falls Church, Virginia where they raised their four children.

Hamisha Asar's melody uses the Hadjaz scale familiar to many Ashkenaz prayers and Ladino songs. Jagoda was the first Ladino singer to compose and publish newly-written, notated Ladino songs. For maintaining the authentic Bosnian Ladino style and sound and for composing new works in that style, Jagoda became a NEA National Heritage Fellow in 2002.

O, Ir Kleyne Likhtelekh (Oh, You Tiny Candles) gripped my imagination from the very first time I heard the song. Using an “older” Chanukah text with poetry by Russian/Polish born **Moshe Rosenfeld**, the song brings me back to the harsh, bleak lives of my Eastern-European ancestors who were also Russian/Polish. Rosenfeld came to New York City in 1886 and worked in sweatshops before he was able to support himself as a writer. For us today, Chanukah represents freedom and strength. Rosenfeld’s poem tells of tiny candles that could barely remind Jews in the Pale of Settlement that they had once had strength, peoplehood, and a land of their own.

Miryam HaN’via, from *The Choral Torah: Five Books in Four Parts*, is one of 54 settings of verses from each weekly reading of the Torah portion. This verse comes from Shabbat Shira, the Sabbath of Song, in which Moshe sings “The Song of the Sea.” But, after crossing the sea, it is Miriam the prophetess who elevates Moshe’s celebration by leading the women with their drums, in songs, dances and exuberant community jubilation.

Josh Ehrlich is a composer, lyricist, arranger, accompanist, music director and music educator in New York City. Born and raised in Highland Park, NJ, he first developed a love of Jewish music while singing *z’mirot* around the Shabbat dinner table with his family. Ehrlich holds a BA in Linguistics from Yale University and an MA in Composition from Rutgers University. In 2019, Ehrlich composed *The Choral Torah: Five Books in Four Parts*, a song cycle of fifty-four a cappella choral pieces (one for every Torah portion) that was published in May 2021 by The Cantors Assembly. In 2020, he founded The Choral Torah Collective, a choir of Judaeomusical educators that sings this music and uses it to teach musical and biblical literacy to communities around the world. Ehrlich was recently ordained (on May 18, 2023) as a cantor from the H.L. Miller School of the Jewish Theological Seminary. He serves as cantorial intern at New City Jewish Center and will be joining the clergy team at Shaarei Tikvah in Scarsdale, NY, this summer. As a cantor, he hopes to continue his mission of using fresh four-part harmony to reanimate our most ancient words and to create interfaith choirs which transcend religious boundaries through shared harmony.

Newly Created Folk Songs

A folk song is a song that is traditional in style and has originated in traditional culture. They are “of the people, by the people and for the people” of a given culture. In a strict definition, folk songs, as opposed to popular songs, are passed down orally from one generation to another and have simple melodies, structures, and accompaniments.

During the years before and after Israeli Independence, the Ministry of Culture and Education sought to create a body of newly created “folk songs” that immigrants from all

four corners of the world could sing together as Israelis. To this end, various composers such as Daniel Sambursky held weekly singing meetings (Shirah B'tzibbur) for the Histadrut that were also broadcast over the radio. In 1947, Sambursky published a three-volume book of standard Israeli Songs together with M. Bronzaft. *Sefer Shirim U'Manginot* has appeared in numerous editions.

It is of great interest that Yiddish songs also continued to be created in folk style. One such example is *S'vilt Zikh Shpiln*. This song was written in The Bronx by **Rukhl Schaechter**, the Yiddish editor of the Forverts. Schaechter also hosts the YouTube series Yiddish Word of the Day and co-hosts the Yiddish cooking show *Est Gezunterheyt*. She began writing Yiddish songs as a counselor at Camp Hemshekh. The song *Tsurik* (S'vilt Zich Shpiln), which appears on the 1977 record album *Vaserl* (Little Stream), was inspired by Joni Mitchell's 1971 album, *Blue*.

The impetus to create in our own languages strongly survives in our souls to this day. Today's performance marks the world premiere of our singer **Steve Cohen**'s choral version of the 1977 song. Modern harmonies and phrase structure distinguish this love song and bring forth its heartfelt longings for love, music and life.

American composer **Leonard Bernstein** set the folk song by Mattityahu Shelem, *Simchu Na* for mixed chorus and piano or orchestra in 1947. In hora rhythm, we are asked to rise up, get into a circle, celebrate the holiday, and dance vigorously.

A most prolific composer, Bernstein wrote operas, musicals, ballets, chamber music, choral works, songs and Broadway musicals. He was one of the first American-born conductors to receive international musical acclaim as a pianist, conductor, educator, and tireless worker for the causes of civil rights, world peace, and world health.

We have a Philadelphia connection in that after graduating from Harvard, Bernstein attended the Curtis Institute of Music to study with Fritz Reiner. In 1947, Bernstein conducted in Tel Aviv for the first time, beginning a lifelong connection with the Israel Philharmonic Orchestra, then known as the Palestine Symphony Orchestra. The next year during the Arab-Israeli War for Independence, he brought the orchestra to the desert for an open-air concert for Israeli troops at Beersheba. These two concerts are merely the start of numerous performances in Israel and around the world. I personally recall many performances live in New York City's Lincoln Center, Carnegie Hall, and on televised broadcasts.

Lyricist **Mattityahu Shelem** immigrated to Palestine in 1922 from Russia. He worked in agriculture, largely as a shepherd on Kibbutzim. With themes that originated from nature and the land, Shelem created many ethnic-sounding songs, song masks and holidays for the kibbutz movement: Feast of the Omer, the Water Festival, The Harvest Festival, the Wedding

Festival and even the Sheep Gas Festival when sheep bloat at the time of barley and wheat harvests! *Simchu Na* references joy, holidays, sowing, plowing, water, power, and strength.

Strength, Celebration, Justice, Empathy, Praise, and the Cantor's Influence

Moshe Wilensky is considered one of the pioneers of Israeli song. Born in Warsaw, Poland, Wilensky emigrated to Palestine in 1932 after graduating from the Warsaw Conservatory specializing in composition and conducting. Wilensky wrote music for theater, the Kol Yisrael (Radio) Orchestra and for musical troupes of the Israeli defense forces. Reportedly, Wilensky wrote over 1,500 songs! With words from Isaiah 52, ***Uri Tsiyon*** is one of Wilensky's most powerful and dynamic songs. Note the folk-song-like melody which is sung by all voice parts (soprano, alto, tenor and bass) at various times throughout the work.

In 1967, the well-known and beloved song ***Yerushalayim Shel Zahav*** (Jerusalem of Gold) was composed by **Naomi Shemer** for the Israel Song Festival at the request of the esteemed mayor of Jerusalem, Teddy Kollek. Using themes of exile and longing from Talmud, (Rabbi Akiba mentioning a golden piece of Jewelry); Rabbi Yehuda HaLevi (teaching about Jerusalem: "I am like a harp to your songs,"); and Psalm 137, "If I forget thee Jerusalem"); Shemer recreates the two thousand year exile from Jerusalem that ended only three weeks after the song's May 15th premiere.

When Rabbi Grossman and I visited Israel in the early 1980s, former Israeli soldier Moshe Carroll told us the following story: On June 7, Israeli Defence Forces took East Jerusalem and the old city from the Hashemite Kingdom of Jordan, marking the first appearance of Jews at the Western Wall in two thousand years. Shemer had been scheduled to sing the song to off-duty paratroopers. Instead of announcing that the Temple Mount and Western Wall "are in our hands," she quickly wrote a fourth verse: "We have returned to Jerusalem and the shofar is sounding at the Temple Mount." Army Chaplain Rabbi Shlomo Goren sounded the shofar immediately after the capture of the Western Wall. The story of how Shemer announced the news of the battle has been repeated as such many times. Shemer later stated that she wished for the first three verses to remain as the official song.

Many in Israel wanted *Jerusalem of Gold* to become the Israeli national anthem. The matter was brought to a vote in the Knesset, but *HaTikvah* (The Hope) remained the official national song.

Naomi Shemer is hailed as "The First Lady of Israeli Song and Poetry." She was born on a kibbutz near the Kineret and was buried there near the poet Rachel and other Zionist, socialist pioneers of the second and third waves of immigration to Israel.

Over the Rainbow is a ballad written by two Jews for the 1939 MGM film *The Wizard of Oz*. Composer **Harold Arlen** and lyricist **Yip Harburg** wrote the song for Judy Garland's character, the sweet Kansas farm girl Dorthy Gale. After the movie's release, it became Garland's signature song. The beginning words were recorded only once by Judy Garland: "When all the world's a useless jumble..." Though Arlen and Harburg may have seen danger coming from the beginning of W.W. II in Europe, Garland wanted to keep the song bright and cheerful.

The National Recording Registry of the Library of Congress admitted the song in 2017 because it is a cultural, historic and artistically significant work. The song was ranked number one on its list of 100 songs in 100 years by the National Endowment of the Arts.

Max Janowski was born in Germany, where his mother was an opera singer and his father a Judaic scholar. Janowski became a piano and organ prodigy in the 1930s and, after winning a German music competition, was offered to head the piano department of the Musashino Academy of Music in Tokyo. In 1937, he left Japan for America and served in the U.S. Navy during World War II. He was musical director of KAM Isaiah Israel Congregation in Hyde Park, Illinois from 1938 until his death. Janowski kindly corresponded with me a great deal during research for my doctoral dissertation at New York University. His generosity of spirit was appreciated by many cantors and musicians. Janowski's works have been used in over 900 synagogues worldwide and also performed on concert stages. His ***Sim Shalom*** and ***Avinu Malkeynu*** are well known in synagogues across the world at Shabbat, Rosh Hashanah and Yom Kippur services. *Sim Shalom*, (Grant Peace) is one of the central prayers of the liturgy and is recited at each of the three daily prayer services.

Richard Smallwood, composer of about 20 Gospel Albums, wrote his world famous ***Total Praise*** during a time of great personal difficulty. In 1995 Smallwood's mother was ill and his godbrother was terminally ill. Smallwood was their caretaker, running from hospital to house, trying to take care of every single thing while continuing his work as a musician. Smallwood writes on the Genesis of Gospel Music website:⁴

I don't remember specifically trying to write a song that day in October. I just sat down at the piano in my living room and started playing, and "Total Praise" just started coming out. I remember distinctly recognizing that it was a praise song, in terms of a theme, but I was trying to pull it back the other way and go into a pity party kind of song: "Lord, I will lift mine eyes to the hills, I know you're my help, so I need you to hold me, to dry my tears"—that kind of thing. But the more I pulled it that way, the more it pulled the other way, in terms of praise. [...]

⁴ (Marovich)

When I finished, God spoke to my spirit and began to explain that he deserves praise in whatever season we find ourselves in. What I call “mountaintop praise,” when everything is going well and you have so much to praise God for, is easy. But the opposite of that is what I call “valley praise,” when you are in a dark situation and you can’t see the light at the end of the tunnel. But yet we praise God anyhow, because we understand that this too shall pass, and even though it’s a dark situation, God is with us through it. Writing that song, for me, was a teaching moment from God.

Smallwood has received numerous Stellar Awards and Grammy Nominations. In 2006 he was inducted into the Gospel Music Hall of Fame and also received an honorary doctorate of Sacred Music from the Richmond Virginia Seminary.

As Jews, we experience that our traditional Psalms teach universal themes to people of all faiths. Therefore when **Cantor Sheldon Levin** asked for permission to add Hebrew Psalms text to *Total Praise* for the Jewish community, Smallwood readily agreed. Sharim v’Sharot performs *Total Praise* with both the permission of the composer and the Cantor.

It has been a pleasure to curate and prepare this concert of “Music For the Jewish Soul” for Congregation Kol Emet. It is my hope and prayer that we, as a continuing Jewish civilization, continue to be inspired by the sparks of “poets and prophets that burn in our soul since our people’s birth.”⁵ May we go forward from strength to strength in the sacred, communal, and musical task of respecting the values that define us: tradition, modernity, strength, empathy, justice, celebration and praise. Rabbi Dan Grossman would say these are the merits that make us “totally human.”

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⁵ From: *If I Forget Thee O Jerusalem*, lyrics by Rabbi Daniel T. Grossman, Z”l.

Texts and Translations

Psalm 150

ARAMAIC:

Haleluyáw, haleluyáw!
Halelú eil bekawdshó
Halelúhu birkía uzó,
Halelúhu bigvurosáwv,
Halelúhu keróv gudló.

Halelúhu be séi ka shofáwr,
Halelúhu benéivel vechinór,
Halelúhu besóf umawchól, beminím veugáwv,
Halelúhu betsíltseley shávma.

Kawl hanshawmáw tehaléil Yaw!
Haleluyáw!

ENGLISH:

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 timbrel and dance, with lute
and pipe.
Praise Him with loud-clashing cymbals.

Let all that breathes praise the LORD.
Hallelujah!

Kaddish

ARAMAIC:

Yitgadal v'yitkadash sh'mei raba
b'alma divra khir'uteh
v'yamlikh malkhuteh
b'ḥayeikhon uv'yomeikhon
uv'ḥayei d'khol beit yisrael
ba'agala uvizman kariv v'imru: amen.

Y'hei sh'mei raba m'varakh
l'alam ul'alme almaya yitbarakh.
Yitbarakh v'yishtabakh v'yitpa'ar v'yitromam
v'yitnase v'yitalle v'yithadar v'yithalal
sh'meh d'kud'sha b'rikh hu
l'eila mi kol birkhata
v'shirata tushb'ḥata v'neḥemata
da'amiran b'alma v'imru amein.

ENGLISH:

Exalted and sanctified be His great name
In the world which He created according to His
will!
May He establish His kingdom
During your lifetime and during your days
And during the lifetimes of all the House of
Israel,
Speedily and very soon! And say, Amen.

May His great name be blessed
For ever, and to all eternity!
Blessed and praised, glorified and exalted,
Extolled and honored, adored and lauded
Be the name of the Holy One, blessed be He,
Above and beyond all the blessings,
Hymns, praises and consolations
That are uttered in the world! And say, Amen.

Titkabal tz'lot'hon uvaut'hon
d'khol beit yisrael
kadam avuhon d'vishmaya v'imru amein.
Y'he sh'lama raba min sh'maya
v'hayim tovim
aleinu v'alkol yisrael v'imru amein.

Ose shalom bimromav
hu b'rahmav ya'ase shalom aleinu
v'al kol yisrael v'imru amein.

May the prayers and supplications
Of all Israel
Be accepted by their Father who is in Heaven;
And say, Amen.
May there be abundant peace from heaven,
And good life
Upon us and upon all Israel; and say, Amen.

May He who makes peace in His high places
Grant in his mercy peace upon us
And upon all Israel; and say, Amen.

If I Forget Thee, O Jerusalem

If I forget thee, O Jerusalem,
Should I lose the will to hope,
If I could never see your golden hills,
My right hand powerless and still.

If I forget thee, O Jerusalem,
Thinking only of this new land,
Not speaking lovingly of our homeland,
Speak in tongues none could understand.

With a dream of a new tomorrow,
With a dream of a heaven on Earth,
Poets and prophets that burn in our soul,
Since our people's birth.

If I forget thee, O Jerusalem,
From my birth until my death,
Never to taste the milk of your sweet land,
Never lie deep beneath your sand.

With a dream of a new tomorrow,
With a dream of a heaven on Earth,
We shall return to our home, to the wall made of stone,
Once again, rebirth.

Civilization Cannot Go Back

Civilization cannot go back; civilization must not stand still... It is our task to perfect, to improve, to alter when necessary, but in all cases to go forward.

—President Franklin Delano Roosevelt, State of the Union Address, January 3, 1934

Hamisha Asar

LADINO:

Hamisha Asar, Hamisha Asar
Ven a ver mos vamos kantar.
La balabaya mos aspera
kon kintze platos de fruta.
Bendicho su nombre Sinyor del mundo
Frutas de Israel.

Hamisha Asar, Hamisha Asar
Ven a ver mos, vamos balyar.
La balabaya mos aspera
Kon la baklaba i kave.
Bendicho su nombre Sinyor del mundo
Frutas de Israel.

ENGLISH:

Hamisha Asar, Hamisha Asar
Come to visit us, we will sing.
The hostess awaits us
with fifteen platters of fruit.
Blessed be his name, Lord of the Universe,
Fruits of Israel.

Hamisha Asar, Hamisha Asar
Come to visit us, let us dance.
The hostess awaits us
With baklava and coffee.
Blessed be his name, Lord of the Universe,
Fruits of Israel.

O, Ir Kleyne Likhtelekh

YIDDISH:

O, ir kleyne likhtelekh
Ir dertselt geshikhtelekh
Mayselekh on tzol
Ir dertseylt fun blutikeyt
Beryeshaft un mutikeyt
Vunder fun amol.

Ven ikh zey aikh finklendik,
Kumt a kholem pintlendik,
Ret an alter troym:
"Yid, du host gekrigt a mol
Yid, du host gezigt a mol"
Ot dos gloybt zikh koym.

S'iz bay dir a tolk geven
Bist amol a folk geven
Host amol regirt
Host amol a land gehat
Host amol a hant gehat
Akh, vi tif dos rirt.

ENGLISH:

O, you dear little candles,
You tell dear stories,
Dear stories endlessly.
You explain of bloodiness,
Expertise and courage,
Wonders from long ago.

When I see you sparkling,
A dream comes winking,
An old dream speaks:
"Jew, you once battled,
Jew, you once conquered!"
God, this is hardly to be believed [now].

For you it was a reality,
You were once a people,
You once ruled,
You once had a land,
You once had power—
Oh, how deeply this touches [me].

Miryam HaN'via

HEBREW:

Vatikach Miryam hanevia
et hatof b'yadah
vateitzenah chol hanashim
b'tupim uvimcholot
vateitzenah achareha.

ENGLISH:

And Miriam the prophetess
Took the drum in her hand,
And all the women
Went out after her
With drums and dances.

Exodus 15:20

S'vilt Zich Shpiln

YIDDISH:

Dayn lid un mayn benken noch dir
Zenen eyn melodie,
Ikh ken es nisht zingen on dir,
Ikh darf di harmonye.

S'vilt zikh spiln gitar,
Du bist mayn gitar.

A fleit iz a yokhid un ken nisht betsiber,
A poyk ken nor tumlen;
A fidl dermont mikh in alts vos farloyrn;
Nor du, in alts vos gefunen.

Nor shik mir nisht tsu mer s'papier mit di notn,
Dayn lid iz nisht nor tsum hern.
Ven kh'hob dikh nisht mit zikh tsugedrikt tsum
hartsn,
Iz mir dos lid a fargesns.

ENGLISH:

Your song and my longing for you
Are one melody,
I can't sing it without you,
I need the harmony.

I feel like playing guitar,
You are my guitar.

A flute is a loner and cannot go solo,
A drum only makes noise;
A violin reminds me of all that I've lost;
Only you remind me of what I've found.

But please don't send me any more of your
music,
Your song is not just for listening.
When you're not here with me,
Pressed against my heart,
I just can't remember your song at all.

Simchu Na

HEBREW:

Simchu na, simchu na ufirku ha'ol
chag lanu vesimchah, yom lanu gadol.

Meayin yetzernu yesh,
yad zore'a vechoresh,
sel'a vetzur eitan,
mayim shaf'a rav natan,
oz, otzmah vecho'ach.

Ur, urah hitoshesh,
toch ma'agal go'esh,
mishnah avud ve'amol,
oz rucheinu bal yipol
urah, urah, urah ur.

ENGLISH:

Rejoice, rejoice and throw off your burden,
It's a holiday, a time for joy, a great day.

From nothing we created something;
A hand sowing and plowing,
A firm stone and rock
gave plenty of water,
Power, force, and strength.

Arise, get up, pull yourself together
In the rushing circle;
We have worked double time,
But our spirit will not flag.
Get up, get up, rise and get up.

Uri Tsiyon

HEBREW:

Uri tsiyon, hoy,
Uri livshi uzeich,
Livshi bigdei tifarteich
Y'rushalayim ir hakodesh,
Ki lo yosif yavo vach
Od areil v'tamei.
Hitna'ari meiafar,
Hitna'ari Y'rushalayim!

ENGLISH:

Awake, awake, O Zion!
Clothe yourself in splendor;
Put on your robes of majesty,
Jerusalem, holy city!
For the uncircumcised and the unclean
Shall never enter you again.
Arise, shake off the dust,
Sit [on your throne], Jerusalem!

Isaiah 52:1-2

Yerushalayim Shel Zahav

HEBREW:

Avir harim tzalul kayayin
Vereach oranim,
Nisa beru'ach ha'arbayim
Im kol pa'amonim.
Uvetardemat ilan va'even
Shvuyah bachalomah,
Ha'ir asher badad yoshevet
Uvelibah chomah.

ENGLISH:

Clear mountain air, as clear as wine
The smell of pine
Carried by the evening glow
Together with the sound of bells
Sleepy trees and stones
Are prisoners of her dream
The city which dwells alone
A wall is in her midst.

Yerushalayim shel zahav
Veshel nechoshet veshel or
Halo lechol shirayich
Ani kinor.

Jerusalem of gold
Of bronze and light
To all your songs
I'll be the lyre.

Eicha yavshu borot hamayim
Kikar hashuk reikah,
Ve'ein poked et har habayit
Ba'ir ha'atikah.
Uvame'arot asher basela
Meyalelot ruchot,
Ve'ein yored el yam hamelach
Bederech Yericho.

The walls are dry
The market is empty
No one comes to the Temple Mount
In the Old City
In the rocky caves
The winds howl
No one descends on the Dead Sea
Through Jericho.

Ach bevo'i hayom lashir lach
Velach lik'shor k'tarim,
Katonti mitze'ir bana'ich
Ume'acharon ham'shorerim.
Ki shmech tzorev et hasfatayim
Keneshikat saraf,
Im eshkachech Yerushalayim
Asher kulah zahav.

When I praise thee today
And put a crown on you
I am more humble than your youngest son
And all your poets
Your name burns lips
Like a hot kiss
If I forget the Jerusalem
The golden.

Over the Rainbow

Somewhere over the rainbow, way up high,
There's a land that I heard of once in a lullaby.
Somewhere over the rainbow skies are blue
And the dreams that you dare to dream really do come true.

Someday I'll wish upon a star
And wake up where the clouds are far behind me,
Where troubles melt like lemon drops
Away above the chimney tops, that's where you'll find me.

Somewhere over the rainbow skies are blue
And the dreams that you dare to dream really do come true.

If happy little bluebirds fly above the rainbow,
Why, oh, why can't I?

Sim Shalom

HEBREW:

Sim shalom tovah uv'racha
cheyn vacheshed v'rachamim
aleynu v'al kol yirey sh'mecha.

Bar'cheynu Avinu
kulanu k'echad b'or panecha
ki v'or panecha Natata lanu Adonai Eloheynu
Torat chayim v'ahavat chesed
uts'dakah uv'racha v'rachamim v'chayim
v'shalom.

V'tov b'eynecha l'vareych et amcha Yisraeyl
v'et kol ha'amim b'chol eyt uv'chol sha'ah
bishlomecha.

Baruch atah Adonai
Baruch hu uvaruch sh'moh oseh hashalom.
Ameyn.

ENGLISH:

Grant peace, goodness,
blessing, grace, kindness, and mercy
to us and all of Israel, your people.

Bless us, our Father,
all of us as one with the light of Your face
for by the light of Your face You have given us,
Hashem our God,
the Torah of life, and love of kindness,
and righteousness and blessing and mercy and
life and peace

And may it be good in Your eyes to bless Your
people of Israel
at all times and in every hour with Your peace.

Blessed are You, Hashem,
who blesses His people Israel with peace.
Amen.

Total Praise

Lord, I will lift mine eyes to the hills,
Knowing my help is coming from You.
Your peace, you give me in time of the storm.
You are the source of my strength.
You are the strength of my life.
I lift my hands in total praise to You.

Richard Smallwood

HEBREW:

Esa einai el heharim,
Meayin yavo ezri.
Ezri meim, meim Adonai.
Ozi v'zimrat Yah.
Vay'hi li lishua.
Eli ata v'odeka.

ENGLISH:

I lift my eyes to the mountains,
From where shall my help come?
My help comes from Adonai.
The Lord is my strength and my might.
He has become my deliverance.
You are my god and I will praise you.

Psalms 121:1-2; 118:14

T'Filah

HEBREW:

Avinu shebashamayim, tzur Yisraeil v'goalu,
bareich et m'dinat Yisraeil,
reishit tz'michat g'ulateinu.

Hagein aleha b'evrat chasdecha,
ufros aleha sukat sh'lomecha.
Ush'lach or'cha va'amitcha l'rasheha,
sareha v'yoatzeha.

V'hanchilem Eloheinu
y'shua va'ateret nitzachon ta'atrem.
V'natata shalom ba'aretz, v'simchat olam l'chol
yoshveha.
Amen, selah.

ENGLISH:

Our Father in heaven, Rock and Redeemer of
Israel,
bless the State of Israel, first flowering of our
salvation.

Protect her with Your grace
and shelter her with Your peace
Send Your light and Your truth to her heads of
state,
ministers and counselors,

And God, grant them deliverance
and crown them with a garland of triumph.
Give peace to the land and happiness to all of
her inhabitants,
Amen, selah.

About the Director

Dr. Elayne Robinson Grossman has been Music Director of Sharim v'Sharot Foundation and Conductor of Sharim v'Sharot: People of Song since its inception in 2000. She received a Doctorate of Education and Master of Arts degrees, both with an emphasis on Music and Choral Conducting, and both from New York University. Her Bachelor of Science degree in Voice was earned at Brooklyn College.

From 1977–1998, she served as Conductor and Musical Director of the Rottenberg Chorale and Chamber Singers, now called Nashir: The Rottenberg Chorale, at the Elaine Kaufman Cultural Center in New York City. She has often conducted the New York University Alumni Chorale as well as the National Cantors' Choir during several CAJE conferences. For four years she served as Musical Director of Mak'helet Beth Sholom in Cherry Hill, New Jersey.

Dr. Grossman continues to be in demand as a conductor, voice teacher, vocal coach, and Scholar-in-Residence, having been interviewed in newspapers and on radio stations. A noted choral arranger who studied with Alice Parker at Westminster Choir College in Princeton, Dr. Grossman's arrangements are performed in schools and congregations throughout the country.

Dr. Grossman transcribed and edited the first 39 recorded songs of Ladino folk singer and composer Flory Jagoda. They appear in *The Flory Jagoda Songbook: Memories of Sarajevo* (Tara Publications, 1993). She transcribed and edited twelve additional Ladino songs from Jagoda's CD, *Avroliko* (Altaras Recordings).

Dr. Grossman enjoyed teaching children at Abrams Hebrew Academy in Yardley, PA as the band director, teaching wind and brass instruments for 22 years. She previously served as the school's coordinator of "Jewish Music Alive and In Person: Interdisciplinary Programs." With her husband of 42 years, Rabbi Emeritus of Adath Israel Congregation Daniel T. Grossman, Z"l, she has composed, produced, and performed a collection of recorded and published Jewish songs used throughout the country, *Help Us Bake A Challah and Other Songs for Jewish Children*, re-released under the title *Penny in the Pushka*. In addition, they performed "Siman Tov," a Jewish cultural experience for hearing and non-hearing audiences.

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