

Ways of Happiness, Paths of Peace:  
Bernstein, Bloch, and Music  
of the Jewish Tradition

# OPENING CONCERT


## Sing Joyfully! Music of the Jewish Tradition

ASU Chamber Singers  
David Schildkret, *conductor*

Judy May, *mezzo-soprano*  
Robert Barefield, *baritone*  
Thomas Landschoot, *cello*  
Robert Hamilton, *piano*

Saturday, March 31, 2007  
Katzin Hall  
7:30 p.m.

# MUSIC

 Herberger College  
of Fine Arts

ARIZONA STATE UNIVERSITY

## Program

### I.

Selections from *Mass* Leonard Bernstein  
(1918 – 1990)  
Simple Song  
Judy May, *mezzo-soprano*  
Robert Hamilton, *piano*

### *Sanctus*

Emily Helvey and Joshua Hillman, *piano*

### II.

*Elohim hashivenu* (No. 8 from *Songs of Solomon*) Salamone Rossi  
(1570 – 1630)

*Tov lehdos* (Psalm 92) Franz Schubert  
(1797 – 1828)

Melissa Solomon, *soprano*; Kimberly Badger, *alto*  
Kenny Miller, *tenor*; Yevgeniy Chainikov, *bass*  
Robert Barefield, *baritone*

“*Hateh hashem*” from *Four Motets* Paul Schoenfield  
(b. 1947)

Ryan D. Garrison, *conductor*

*Halalujoh, halalu el b'kod'sho* (Psalm 150) Louis Lewandowski  
(1823 – 1894)

Emily Helvey, *piano*

### III.

“Prayer” from *From Jewish Life* Ernest Bloch  
(1880 – 1959)

Thomas Landschoot, *cello*  
Robert Hamilton, *piano*

Four songs by Leonard Bernstein

“Rabbit at Top Speed” from *La bonne cuisine*

“My House” from *Peter Pan*

“I Hate Music” from *I Hate Music*

“Dream with Me” from *Peter Pan*

Judy May, *mezzo-soprano*; Thomas Landschoot, *cello*  
Robert Hamilton, *piano*

### IV.

“Thou Shalt Love the Lord” from *Sacred Service* Judith Lang Zaimont  
(b. 1945)

Robert Barefield, *baritone*  
Emily Helvey, *piano*

### - Intermission -

### V.

Five Hebrew Love Songs (Hila Plitmann) Eric Whitacre  
(b. 1970)

*Temuna*  
*Kala kalla*  
*Larov*  
*Eyze sheleg!*  
*Rakut*

Jamilyn White, *soprano*  
Jennifer Allen, Joshua Hillmann; *speakers*  
Shannon Thomas, *violin*  
Emily Helvey, *piano*  
Ryan D. Garrison, *conductor*

### VI.

Yiddish Choruses (world premiere) Jody Rockmaker  
(b. 1961)

*Bulbe*  
*Shlof meyn kind*  
*Ma noymar uma nedaber*  
*Zackele*  
*Volt ikh*

### VII.

Around the Campfire arr. Joshua Jacobson  
(b. 1948)

*Finjan*  
*Rad halailah*  
*Zemer lach*

Mark Klein, Katharine Norman; *clarinet*  
Emily Helvey, *piano*

## NOTES ON THE PROGRAM

David Schildkret

TONIGHT'S CONCERT opens a series of events that will culminate on April 26 with a performance of Leonard Bernstein's *Jeremiah* (Symphony No. 1) and Ernest Bloch's *Sacred Service*. The series aims to place these two principal works in the context of music created by Jewish composers (and specifically by Bernstein and Bloch), music created for Jewish worship, and music inspired by the daily life of Jews. All of those categories are represented in this evening's program.

As must be evident, I am defining "Jewish music" in the broadest possible sense. Not all of the music we are performing has specifically Jewish themes (and indeed some of it is not by Jewish composers), but all may be said to be rooted in a Jewish consciousness. That consciousness is formed partly by Jewish worship with its emphasis on discovering and recognizing God's presence in all things, praise of God for the gift of the Law's discipline, and the desire for all to accept the perfection of that law. It is also formed from the varied experience of Jews, marked both by great suffering and remarkable triumphs.

We begin with two excerpts from Leonard Bernstein's great testament, his *Mass*, written in 1971 for the opening of the Kennedy Center in Washington, D.C. Essentially a theatrical work (Bernstein subtitled it "a theatre piece for singers, players, and dancers"), the *Mass* continues an exploration of ideas that Bernstein had begun 30 years earlier in *Jeremiah*. As the composer himself said: "In a sense, I suppose, I am always writing the same piece, as all composers do....The work I have been writing all my life is about the struggle that is born of the crisis of our century, a crisis of faith." He then goes on to talk about how these themes manifest themselves in his three symphonies (*Jeremiah*, *Age of Anxiety*, and *Kaddish*) and come together in *Mass*. The text of a "Simple Song" is loosely based on Psalm 96. "Sanctus" presents the liturgical text from Isaiah in English, Latin, and its original Hebrew in a setting replete with Bernstein's characteristic use of irregular meters.

Next are four settings of Psalm texts. The first is by the seventeenth-century Mantuan composer Salamone Rossi. Not much is known about Rossi; as a Jew he was probably barred from substantial participation in the lively musical life of the Mantuan

court, though he seems to have made very occasional appearances there (statements in some modern sources that describe him as a regular musician for the Gonzagas cannot be supported by documentary evidence). He left a small but interesting body of work that includes vocal chamber pieces, instrumental music, and a collection of music for Jewish worship published in 1623 as *The Songs of Solomon*, a pun on the composer's first name. The present motet, which comes from that collection, sets three lines from Psalm 80, which recur in the psalm itself as an ever-expanding refrain.

Schubert wrote his setting of Psalm 92—his only work in Hebrew—as a result of his friendship with the celebrated Viennese cantor Salomon Sulzer. As Joshua Jacobson observes, the setting "betrays [Schubert's] unfamiliarity with the pronunciation of Hebrew," but it is nevertheless compelling and dramatic and thoroughly suffused with Schubert's mature voice: it was written in months before the composer's death in 1828.

Paul Schoenfield's twentieth-century motet on Psalm 86 (one of a cycle of four composed in 1996 on a commission from the Dale Warland Singers, the Phoenix Bach Choir, and LaVie) pays homage to the Renaissance style of Rossi using modern harmonies.

Lewis Lewandowski, a nineteenth-century Polish composer and instrumentalist, is represented by his most famous work: his setting of Psalm 150. In addition to this and other choral songs, Lewandowski composed numerous instrumental works, many of them popular dances of the day.

Bloch, the composer of the *Sacred Service* that has provided the inspiration for the series and that will conclude it, is represented in tonight's program by "Prayer" from his suite for cello and piano, *From Jewish Life*. Born in Switzerland, Bloch made most of his career as a composer, conductor, and music educator in the United States. Written in 1924, a decade before the *Sacred Service*, "Prayer" comes from a period when the composer was intensely interested in portraying Jewish themes in music. Some of Bloch's best-known works come from this period, including *Schelomo* and *Israel*, both completed in 1916.

The group of four songs by Leonard Bernstein shows the playful and lighthearted side of the composer's nature. "Rabbit at Top Speed" is one of four songs from the cycle *La bonne cuisine*. Each song is a recipe (originally in French by Emile Dutoit and translated into English by Bernstein). The cycle was written in 1947 while

Bernstein was active both as a conductor and as a composer for the musical theatre. "My House" and "Dream With Me" come from this same period, from his little-known musical based on James M. Barrie's play *Peter Pan*. Though intended as a full musical, it was eventually performed as a straight play with a few songs. The production, with Jean Arthur in the title role and Boris Karloff as Captain Hook, was a modest success, but it was quickly overshadowed by the 1954 musical starring Mary Martin as Peter. "I Hate Music" is the title song of an early cycle. Written in 1943, it was inspired by Bernstein's flat-mate, Edys Merrill (to whom the set is dedicated). Tormented by Bernstein's practicing, composing, and coaching, she reportedly would storm through the apartment with her hands over her ears saying, "I hate music!"

The first half of our program concludes with an excerpt from American composer Judith Lang Zaimont's setting in English of the *Sacred Service for the Sabbath Evening* (1975; note that Bloch's *Sacred Service* is a setting of the liturgy for the Sabbath morning), originally for baritone, chorus, and orchestra. This is the second portion of the *Shemah*, in which the believer is exhorted to love God "with all thy soul, with all thy heart, and with all thy might."

The second half explores aspects of secular Jewish life. Whitacre's *Five Hebrew Love Songs* are settings of texts by his wife, Hila Plitmann. Originally conceived as solo songs, Whitacre reset them for chorus and string quartet, and later for chorus and solo violin with piano. This is the version we perform this evening.

ASU composer Jody Rockmaker's *Yiddish Choruses* are variously dedicated to members of his family. The opening song is a humorous take on the poor Jew's monotonous diet of potatoes, the second is a haunting lullaby, the third is a traditional counting song sung at Passover (which begins this year on April 2). The fourth song is especially touching as the speaker looks for a song or dance to relieve his suffering, and the final movement is a passionate love-song with an refrain that evokes the instrumental music that might be played at a Jewish wedding in an eastern European *shtetl* (village). The final set of three songs comes from modern Israel and captures the exuberant dancelike quality that is typical of so much Israeli music.

## Translations

### *Elohim hashivenu*

God, restore us; cause your face to shine, and we shall be saved.  
God of hosts, restore us; cause your face to shine, and we shall be saved.  
Lord God of hosts, restore us; cause your face to shine,  
and we shall be saved.

Psalm 80:4,8,20

### *Tov lehodos*

Come, give thanks to the Lord God,  
and sing praises to His name on high;  
and declare by day His mercy,  
in the night sing of His faithful love.  
Come praise the Lord with the lyre and harp,  
with joyous song come praise the Lord.  
For Thou hast shown me the bounty of Thy creation;  
Rejoicing in Thy works I shall praise Thee.  
Thy creation, O Lord, is above all praise,  
and how deep are Thy meditations.  
The wicked know it not, nor does the fool understand.  
The wicked may succeed and may prosper in the pathways of evil.  
So destroy them forever.  
For the Lord on high is for everlasting, forever, forever.

Psalm 92: 2-9

--trans. Joshua Jacobson

### *Hateh hashem*

Lord, incline your ear, answer me, for I am poor and destitute.  
Guard my soul, for I am devout; save your servant who trusts in You.

Psalm 86:1-2

## *Halalujoh, halalu el b'kod'sho*

Hallelujah. Praise God in His sanctuary;  
praise Him in the firmament of His power.  
Praise Him for His mighty acts;  
praise Him according to His abundant greatness.  
Praise Him with the blast of the horn;  
praise Him with the psaltery and harp.  
Praise Him with the timbrel and dance;  
praise Him with stringed instruments and the pipe.  
Praise Him with the loud-sounding cymbals;  
praise Him with the clanging cymbals.  
Let everything that hath breath praise the Lord. Hallelujah.

Psalm 150

## Five Hebrew Love Songs

### I. *Temuna*

A picture is engraved in my heart;  
Moving between light and darkness:  
A sort of silence envelopes your body,  
And your hair falls upon your face just so.

### II. *Kala kalla*

Light bride  
She is all mine,  
And lightly  
She will kiss me!

### III. *Larov*

"Mostly," said the roof to the sky,  
"the distance between you and me is endlessness;  
But a while ago two came up here,  
And only one centimeter was left between us."

### IV. *Eyze sheleg!*

What snow!  
Like little dreams  
Falling from the sky.

## V. *Volt ikh*

He was full of tenderness;  
She was very hard.  
And as much as she tried to stay thus,  
Simply, and with no good reason, he took her into himself,  
And set her down  
in the softest, softest place.

## Yiddish Choruses

### 1. *Bulbe* (Potatoes)

Sunday potatoes, Monday potatoes  
Tuesday and Wednesday potatoes, Thursday and Friday potatoes.  
On Sabbath day a novelty, potato pie! Sunday again potatoes!

Bread with potatoes, meat with potatoes,  
Lunch and dinner potatoes, Over and over potatoes.  
One time a novelty, potato pie! Sunday again potatoes!

Again potatoes, more potatoes,  
More and more potatoes, Evening and morning potatoes,  
But on the Sabbath, a treat, potato pie! Sunday again potatoes!

### 2. Sleep, my child

Sleep, my child  
my hope, my pretty one,  
go to sleep, hush, hush.  
Sleep, the apple of my eye,  
my only one,  
Sleep, sleep my daughter.

3. What shall we say?

*What shall we say? Oh my! What shall we say?  
Who can tell me what seven means?*

Seven are the days of the week,  
Six are the Orders of the Mishna,  
Five are the books of the Torah,  
Four are the Mothers,  
Three are the Fathers,  
Two are the Tables of the Covenant,  
God is One,  
God Alone and no one else.

4. Zackele

Zackele, Zackele, play me a Russian dance. Although poor, yet with a spirit.

*Poverty is not good, poverty is not good.  
Let us not be ashamed of our own blood.*

Zackele, Zackele, play me a ballad. Although poor, yet with piety.

*Poverty is not good...*

Zackele, Zackele, play a merry song for all my friends.

*Poverty is not good...*

5. If I had golden wings

If I had golden wings, I would fly over to you.  
If I had golden wheels, I would drive over to you.  
If I had horse and saddle, I would ride over to you.  
If I had ink and quill, I would write to you.  
If I had a golden ring, I would give it to you.

**Around the Campfire**

I. *Finjan*

The chilly wind is blowing, let's add some kindling to the fire.  
So with purple arms, Like a sacrifice, it will go up in flames.  
The fire is flickering, our song is blossoming,  
around, around the coffeepot.

The flames whisper to the kindling: the fire has turned our faces red.  
If some reinforcements are prepared from the tip of every branch  
in the garden, Then every tree and every plank will whisper this song  
around, around the coffeepot.

II. *Rad halailah*

Night falls—our tremendous songs split open the skies.  
Come back—our dance multiplied sevenfold

III. *Zemer lach*

A song for you, my homeland!  
The circle dance springs around, a song calls for you,  
a song for you, my homeland!

Your hills will bloom as the horah dance thunders.  
Thousands of flowers will suddenly blossom,  
will cover the face of the desert.

**Arizona State University Chamber Singers**

David Schildkret, *conductor*  
Ryan D. Garrison, *assistant conductor*  
Jennifer Garrett, *teaching assistant*  
Emily Helvey, *accompanist*

**Soprano**

Verónica De Larrea  
Ingrid Israel  
Joanna Provencal  
Riki Sloan  
Melissa Solomon  
Allison Stanford  
Jamilyn White

**Alto**

Jennifer Allen  
Kimberly Badger  
Jennifer Garrett  
Kerry Ginger  
Brianna Kramer  
Danielle Krison  
Michele Paynter Paise

**Tenor**

Paul Betz  
Timothy Glemser  
Ryan C. Keller  
Kenny Miller

**Bass**

Yevgeniy Chainikov  
Brady Cullum  
Ryan D. Garrison  
Joshua Hillmann  
Jae Ho Lee  
John Miller  
Robert Wright

**David Schildkret** is Professor of Music and Chair of the Choral Program at Arizona State University. He conducts ASU's highly select Chamber Singers, leads the Choral Union, teaches classes in conducting and choral repertory, and oversees the doctoral program in choral conducting. Schildkret holds the Doctor of Music and the Master of Music degrees in Choral Conducting from Indiana University School of Music. His principal teachers were Robert Porco, Alan Harler, Jan Harrington, and David Drinkwater. He has also studied with Julius Herford, Margaret Hillis, and Helmuth Rilling.

Prior to his appointment at ASU, he served for seven years as the Dean of the Salem College School of Music in Winston-Salem, North Carolina. He has also taught at Centre College in Danville, Kentucky, and at the University of Rochester. Since 1999, he has been the Music Director of the Mount Desert Summer Chorale in Bar Harbor, Maine. His conducting experience also includes nine seasons as Music Director of the Finger Lakes Symphony Orchestra in Geneva, New York.

**Judy May**, mezzo-soprano, holds the position of artist/faculty at Arizona State University. A winner of the Mu Phi Epsilon International Competition, she has performed recitals extensively both in the US and abroad. In addition to her appearance at Carnegie Hall with the Manhattan Philharmonic, she has been featured with the Phoenix Symphony, Sapporo Symphony (Japan), Central Wisconsin Symphony, the Aspen Chamber Symphony with Luciano Berio conducting and at the Grand Teton Music Festival. A versatile interpreter of modern music, she has several world premieres to her credit, including *Spiral II* by Chinery Ung in Japan and *Dream Sequence* by Arthur Weisberg. Before her appointment in 1986 to the voice faculty at Arizona State University, Professor May was on the faculties of Westminster Choir College, the University of Wisconsin/Stevens Point and the University of Southern Mississippi. Judy May holds degrees from the University of Illinois and The Juilliard School.

**Robert Barefield**, baritone, is a frequent performer in opera, oratorio, and recital. He has performed with organizations throughout the country including the New Orleans Opera, the Central City Opera, the Ohio Light Opera, the Abilene Philharmonic, the Evansville Philharmonic, the Maryland Lyric Opera, the South Texas Symphony, Houston's Opera in the Heights, the Mississippi Symphony, and the Dorian Opera Theatre. Operatic roles have included Figaro in *The Barber of Seville*, Germont in *La Traviata*, Sid in *Albert Herring*, Eisenstein in *Die Fledermaus*, the title role in *Gianni Schicchi* and John Proctor in Robert Ward's *The Crucible*. As an oratorio soloist, Barefield's performances have included Orff's *Carmina*

*Burana*, the *Sea Symphony* of Vaughan Williams, Mendelssohn's *Elijah* and Handel's *Messiah*.

An accomplished recitalist, Robert Barefield has performed programs throughout the United States and in Europe. His wide-ranging repertoire has encompassed major works such as Schubert's *Winterreise*, as well as premiere performances of songs by composers, including David Conte, Simon Sargon and Robert Maggio. For many years, he served on the opera faculty at the Fairbanks Summer Arts Festival in Alaska. Articles on voice-related topics by Robert Barefield have appeared in *The Journal of Singing*, *The American Music Teacher* and *Music Educators Journal*. He has offered lecture/recitals on a variety of topics at national and international music conferences.

Barefield received the Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music, where he was a Corbett Opera Scholar. Prior to his work at ASU, he served on voice faculties at Southern Methodist University, the University of Mississippi and West Chester University of Pennsylvania. His current and former voice students are active as performers and educators throughout the United States.

**Thomas Landschoot**, cello, joined the music faculty of Arizona State University in 2001 after having taught at the University of Michigan. He performs virtually the entire standard and contemporary repertoires of the cello, and several composers have dedicated new works to him. Mr. Landschoot regularly performs as soloist and in recital in concert halls across Europe, the United States and Japan. Mr. Landschoot holds a Master of Music degree from the Conservatory in Antwerp, Belgium, a Master of Music degree from the University of Michigan, an Artist Diploma from Indiana University and an Artist Diploma (*cum laude*) from the Conservatory of Maastricht, Netherlands. His major teachers include Erling Blöndal Bengtsson, Antonio Meneses and Tsuyoshi Tsutsumi, for whom he served as a teaching assistant. He also enjoys a close relationship with Bernard Greenhouse, the distinguished former cellist of the Beaux Arts Trio. Recipient of the 2005 "Distinguished Teaching Award", he has given master classes at conservatories and universities throughout the United States, Europe and Japan. During the summers he has been on the faculty of the Music Academy of the West in Santa Barbara, the Texas Music Festival in Houston, the Meadowmount School of Music in New York and many others.

**Robert Hamilton** is an internationally respected pianist, recording artist and teacher. An official Steinway Artist, he serves on the faculty of the

School of Music in the Herberger College of Fine Arts at Arizona State University (ASU). Hamilton has had numerous concert tours on four continents, appearing in the major halls of most music capitals. His orchestral engagements have included the Chicago Symphony, National Symphony, St. Louis Symphony, Milwaukee Symphony, Phoenix Symphony, Indianapolis Symphony, Grant Park Symphony, Chautauqua Symphony and S.O.D.R.E. in Uruguay. An appearance at the great hall of the Moscow Conservatory brought a ten-minute standing ovation, and he made an appearance in St. Petersburg that was televised across Russia. Hamilton has been heard over numerous radio networks including NPR, ABC, BBC London, Voice of America, Armed Forces Network, DRS Zurich and Radio Warsaw. He has recorded for Phillips, Orion and Summit Records.

Featured in the book *The Most Wanted Piano Teachers in the USA*, Hamilton has given master classes throughout the world and is currently teaching an exciting group of international students at ASU. Over the years, many of his students have also won prizes and awards and performed with leading orchestras. Hamilton served as artistic director of the London Piano Festival during the 1990s, and since 2000, he has joined with Vladimir Feltsman and a distinguished group of prominent international pianists for the annual PianoSummer in New York.

Hamilton studied at Indiana University with the first winner of the coveted Leventritt award, Sidney Foster, and graduated *summa cum laude*. A move to New York City brought studies with Dora Zaslavsky of the Manhattan School, additional coaching from legendary pianist Vladimir Horowitz and monetary awards from the Rockefeller Fund and U.S. State Department, launching a distinguished career here and abroad. He has won five prizes in major international competitions.

**Jody Rockmaker** received his Ph.D. in Composition from Princeton University. He has studied at the Manhattan School of Music, New England Conservatory and the Hochschule für Musik und darstellende Kunst in Vienna. His principal teachers have been Erich Urbanner, Edward T. Cone, Milton Babbitt, Claudio Spies, Malcolm Peyton and Miriam Gideon. Dr. Rockmaker is also the recipient of numerous awards including a Barlow Endowment Commission, Fulbright Grant, two BMI Awards for Young Composers, an ASCAP Grant, the George Whitefield Chadwick Medal from New England Conservatory, and a National Orchestral Association Orchestral Reading Fellowship. He has held residencies at the MacDowell Colony, Yaddo, the Djerassi Resident Artists Program and Villa Montalvo, and has been a Composition Fellowship at the Tanglewood Music Center.

He taught at Stanford University and is currently an associate professor at the School of Music at Arizona State University.

**Ryan Derrick Garrison** attended the University of Wyoming where he graduated with a degree in Music Education in 2001. While there he was involved in numerous ensembles as well as opera and musical theatre productions. As a soloist in 2001, he was selected finalist winner in the UW Symphony Orchestra's Concerto competition. That same year, he also played the role John Styx in *Orpheus in the Underworld*. At Wyoming, Garrison studied voice with Dr. Larry Hensel. After teaching three years of middle and high school orchestra and choir in Denver, Colorado, Garrison came to Arizona State University to pursue a master's degree in Music Education, which he obtained in Spring 2006. While living in Phoenix, he has performed with the ASU Concert Choir, Herberger Singers and Chamber Singers, as well as the Phoenix Bach Choir. At ASU, Garrison has studied voice with Dr. Robert Barefield, choral conducting with Dr. David Schildkret and Dr. Gregory Gentry, and Opera/Musical Theatre conducting with Dr. William Reber. Garrison is currently pursuing a Doctorate of Musical Arts degree in Choral Conducting.

### Coming Choral Events

**Thursday, April 26, 7:30 p.m.**

Choral Union, Symphonic Chorale, Chamber Singers,  
Carol FitzPatrick, *soprano*, Robert Barefield, *baritone*  
ASU Symphony Orchestra; David Schildkret, *conductor*  
"From Sorrow to Happiness:

Bernstein's *Jeremiah Symphony* and Bloch's *Sacred Service*"

*This will be the concluding event in the series "Ways of Happiness, Paths of Peace: Bernstein, Bloch and Music of the Jewish Tradition." Brochures are available in the lobby. See other series events at this website:*

<http://music.asu.edu/bloch>

**Monday, April 30, 7:30 p.m.**

Men's Chorus, Brook Larson, *conductor*  
Women's Chorus, Michele Paynter Paise, *conductor*  
First United Methodist Church, 215 E. University Drive, Tempe





Before the concert we invite you to visit the exhibit

**“Teach Them Diligently to Your Children:  
Jewish Ritual and Music”**

(A display of prayer books, ritual objects and memorabilia  
from the ASU libraries and private collections).

Take the stairs or elevator located just outside of Katzin Hall  
to the Music Library on the 3<sup>rd</sup> floor.

**Please enjoy refreshments in the  
lobby following the concert.**

**Events Information Call 480-965-TUNE (480-965-8863)**