



HEBREW UNION COLLEGE – JEWISH INSTITUTE OF RELIGION
 היברו יוניון קולג' - מכון למדעי היהדות
 Brookdale Center, One West 4th Street, New York, NY 10012-1186
The Debbie Friedman School of Sacred Music, New York

A Stranger Here Myself:

The Postcard Project as an Exploration of Jewish Musical Identity

A Senior Recital Presented By:

Lauren Phillips



February 20, 2013 ♦ 10 Adar 5773

Minnie Petrie Chapel, Hebrew Union College, One West Fourth Street, New York, NY

Presented in partial fulfillment of the requirements for cantorial ordination.

About the Postcard Project:

When the Zionist movement took root in the early twentieth century, folksongs emerged as a manifestation of the bold and carefree pioneering spirit of *Eretz Yisrael*. Although some of these melodies incorporated elements of popular European musical styles, the Zionists sought to create a musical genre that was different from what anyone had ever heard before.

These folksongs became such an integral part of early Zionist culture that they were used as promotional tools for encouraging Jewish resettlement of Palestine. In the 1920s and 1930s, the Jewish National Fund (JNF) distributed postcards with these folk melodies embossed on them. By printing these postcards, JNF sought to make Jews in the Diaspora aware of burgeoning opportunities for freedom and discovery in the new Palestine.

The postcards attracted the attention of German musicologist Hans Nathan, who sent letters to several of the most distinguished Jewish composers of his time with the hope that they would arrange several of these pieces for piano and voice. Composers like **Kurt Weill, Darius Milhaud, Stefan Wolpe, Aaron Copland, Paul Dessau, Ernst Toch, Menashe Rabinowitz**, and **Erich Walter Sternberg** were commissioned to write one or more compositions for what became known as the Postcard Project. Each composer placed his personal stamp on these distinctively Israeli pieces, thereby demonstrating his own relationship with Israel and with Judaism.

Many of the folksongs of the Postcard Project have been reinvented in a modern context in support of Israel's newest pioneers: scientists and cancer researchers. In 2008, an online Tzedakah project called "Pioneers for a Cure" was created to fund cancer research in Israel. Drawing upon this comparison and using the Postcard Project as a model, modern Israeli musicians and ensembles have been commissioned to record their own versions of early Zionist melodies and other popular Israeli songs. The recordings, which feature the likes of David Broza, Neshama Carlebach, and Dudu Fisher, are available for purchase at www.pioneersforcure.org. Proceeds from this endeavor go to support cancer research in Israel. This modern rendering of JNF's Postcard Project shows the continued importance of music to Israeli national identity.

In addition to the original postcard arrangements, today's program includes a sampling of early compositions that the postcard composers wrote in Europe. It also explores some of their liturgical works, many of which were commissioned to bring people into synagogues to hear Jewish music by famous secular composers. Most of the composers involved in the Postcard Project eventually settled in the United States, and the final segment of this recital examines the dual influences of their Jewish and American identities. Exploring secular and liturgical works in tandem with the postcard arrangements offers a more complete sense of the lives and work of these renowned composers.

[43]

שירת השומר
הנה שובת

המנגינה מאת מ. ועידה.

ANDANTE

Ho - leim tsa - 'at - di bid - ml hal - leil

ALLEGRO

ci sham har - cheiq shu - 'al me-yal-leil has - heit

ushe-ma'sho - meir yis-ra - cil hab - leil 'od me-'at gam hash-sha-char ya - heil

הוֹלֵם אֶצְרִי	הִקְבֵּת וְשָׁבְעֵי	הוֹלֵם אֶצְרִי
בְּרָמִי הַלֵּילִי	שׁוֹמֵר יִשְׂרָאֵל!	בְּרָמִי הַלֵּילִי
אֵי שָׁם תִּחַסַּק	בְּבֵטֵי עוֹד קִצַּט	אֵי שָׁם תִּחַסַּק
שׁוֹעֵל מִלֵּילִי	בַּם חֲשׂוֹרֵי יְהוּדִי	שׁוֹעֵל מִלֵּילִי

... הסבת ושפיע

The Ensemble:

Lauren Phillips, Soprano
 Joyce Rosenzweig, Piano and Conductor
 Pedro d'Aquino, Organ and Conductor
 Shinae Kim, Piano
 Ivan Barenboim, Clarinet
 Kenneth Feibush, Violin
 Cantor Jeremy Burko, Tenor

The Debbie Friedman School of Sacred Music Choir:

Laura Breznick, Rayna Dushman, Nancy Dubin, Ben Ellerin,
 Kenneth Feibush, Susan Lewis Friedman, Emma Goldin, Vladimir Lapin,
 Lauren Levy, David Malecki, Jay O'Brien, Inbal Sharett, Sara Weiss

Women of the DFSSM Class of 2013:

Nancy Bach (in spirit), Lauren Furman, Faryn Kates, Sarah Krevsky,
 Andrea Rae Markowicz (in spirit), Aviva Marer, Leslie Niren, Alicia Stillman,
 Amanda Winter

Men of the DFSSM:

Kenneth Feibush, Joshua Finkel, Vladimir Lapin, David Malecki, David Mintz,
 Jay O'Brien, Cantor Bruce Ruben

Technical Operator:

Dr. Andy Dubin

מְשִׁירֵי הַמְּבֻלָּדָה
 לְקוֹטִים בְּרִי מְנַסֵּה רֵבִינוּבִּין
 אֶתְּכֶם בְּיָד סוּמִינִים נֶעֱשִׂיִים -
 מִקִּדְשׁוֹ לְעִירַת הַחֲבֵרִי
 בְּאֵת הַקָּרָן הַקִּימָה לְיִשְׂרָאֵל יְרוּשָׁלַיִם.

גְּלוּרִיָּה

28

43 3"8

הַמְּבֻלָּדָה הַמְּבֻלָּדָה
 הַמְּבֻלָּדָה הַמְּבֻלָּדָה

Printed in Palestine

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Please silence your cell phone & hold applause until the end of the program. Thank you!

Prologue

A Stranger Here Myself (1943)..... Kurt Weill (1900-1950)
(from *One Touch of Venus*) Lyrics by Ogden Nash (1902-1971)
Featuring Joyce Rosenzweig, Piano and Ivan Barenboim, Clarinet

My Heart is in the East: Early Works by the Postcard Composers

Joyce Rosenzweig, Piano

My Heart is in the East (1918)..... Aaron Copland (1900-1990)
(from *Four Early Songs*) Text by Aaron Schaffer (1893-1957)

Chant du Sion (1916)..... Darius Milhaud (1892-1974)
(from *Poèmes Juifs*) Text based on anonymous Hebrew poetry

Unter dem kinds wigele (1925)..... Stefan Wolpe (1902-1972)
(from *Six Yiddish Folk Songs*) Text based on Yiddish folk poetry

Nur dir fürwahr (1916)..... Kurt Weill
(from *Ofrah's Lieder*) Text by Yehuda Halevi (1075-1141)

Song of Ruth (1937)..... Kurt Weill
(from *The Eternal Road*) Text by Franz Werfel (1890-1945)
Featuring Ivan Barenboim, Clarinet

Banu – We've Come: Selections from the Postcard Arrangements

Joyce Rosenzweig, Piano

Dances of Palestine (1938)

Kuma Echa.....Arr. Erich Walter Sternberg (1891-1974)
Melody by Shalom Postolsky /Text by Jacob Schoenberg

Banu.....Arr. Aaron Copland
Melody by Joel Walbe/Text by Nathan Alterman

Songs in Summertime (1939)

Avatiach.....Arr. Ernst Toch (1887-1964)
Melody by Menashe Rabinowitz/Text by Shmuel Bass

Salenu Al K'tefeinu.....Arr. Stefan Wolpe
Melody by Yedidyah Gorochof/Text by Levin Kipnis

♪ *Hashkediya Porachat*.....Arr. Menashe Rabinowitz (1899-1968)
Melody by Menashe Rabinowitz/Text by Yisrael Dushman

Tel Aviv.....Arr. Stefan Wolpe
Origin of melody and text unknown

Guardians of the Night (1939)

Holem Tza'adi.....Arr. Darius Milhaud
Melody by Mordechai Zeira/Text by Jacob Schoenberg

Ba'a M'nucha.....Arr. Kurt Weill
Melody by Daniel Sambursky/Text by Nathan Alterman

♪ Please sing along!

A Call to Worship: Liturgical Works by the Postcard Composers

Bar'chu (1943)

Shema Yisrael (1943).....Paul Dessau (1894-1979)

Featuring the Debbie Friedman School of Sacred Music Choir,
Joyce Rosenzweig, Conductor, and Pedro d'Aquino, Organ

V'ahavta (1947)

(from *Service sacré*).....Darius Milhaud

Featuring Pedro d'Aquino, Organ

Air d'Esther (1938).....Darius Milhaud

(from *Esther de Carpentras*) Libretto by Armand Lunel (1892-1977)

Featuring Joyce Rosenzweig, Piano and
Cantor Jeremy Burko as Mordechai

The Promise of Living: The Postcard Composers in America

Medley: Kurt Weill in America.....Kurt Weill

Lost in the Stars (1948)

(from *Lost in the Stars*)

How Can You Tell An American? (1938)

(from *Knickerbocker Holiday*)

The Lonesome Dove (1945)

(from *Down in the Valley*)

Featuring Joyce Rosenzweig, Piano, Ivan Barenboim, Clarinet,
And Kenneth Feibush, Violin

Zion's Walls (1952).....Aaron Copland

(from *Old American Songs, Set 2*)

Featuring Shinae Kim, Piano

The Promise of Living (1954).....Aaron Copland

(from *The Tender Land*)

Featuring Shinae Kim & Joyce Rosenzweig, Piano & Pedro d'Aquino, Conductor
The DFSSM Class of '13 & friends: Kenneth Feibush, Joshua Finkel, Lauren Furman,
Faryn Kates, Vladimir Lapin, David Malecki, Aviva Marer, David Mintz, Leslie Niren,
Jay O'Brien, Cantor Bruce Ruben, Alicia Stillman, & Amanda Winter

**“A man doesn't create art because he is a Jew but because he is a man.
The truly Jewish composer need not worry about his Jewishness – it will be
evident in the work.” -Aaron Copland**

About the Composers:

Aaron Copland was unique amongst the postcard composers in that he was the only one born in the United States. He also spent significant time traveling and studying in Europe. Copland visited Israel twice, in 1951 and 1968. He was astounded by its unique music, but questioned the holiness of a land where children had to sleep in shelters in order to be protected from enemy shelling.

Paul Dessau was the grandson of a cantor but avoided quoting Jewish music. Born in Hamburg, Germany, he fled to Paris in 1933 and then to America in 1939. Dessau's Communist affiliations made it hard for him to assimilate as an American, so he returned to Germany in 1948. Among Dessau's works is *Haggadah shel Pesach* (1934-36), which was written as a protest against the Nazi regime. His postcard arrangements highlight nuances of the original folksongs.

Darius Milhaud describes Judaism as part of his identity in the first sentence of his autobiography: "I am a Frenchman from Provence, and by religion a Jew." Milhaud was influenced by his childhood in Aix-en-Provence and his travels to Brazil and Eastern Europe. He moved to America after finding his name on a German list of wanted artists. Milhaud did not like the repetitive nature of the folksongs, but he did love Israel. He wrote his opera *David* for the 3000th anniversary of Jerusalem and a cantata for the Bar Mitzvah of Israel's statehood.

Menashe Rabinowitz (Ravina) was born in Russia and made *aliyah* in 1924. As a conductor, teacher, and composer, Rabinowitz was involved in all musical aspects of Palestine. He was among the first to solicit collections of folksongs, contributing original melodies as well as arrangements to the Postcard Project. Rabinowitz developed singing ensembles and made a huge impact on Israeli song. He changed his name to Ravina after solidifying a personal love for Israel.

Erich Walter Sternberg is the only one of the postcard composers who remained in *Eretz Yisrael* after emigrating from Europe. Born in Berlin, Sternberg began to visit Palestine annually in 1925, garnering so much success in his concert work there that he officially made *aliyah* in 1931. Sternberg established formalized musical institutions that allowed musicians to make a living in Palestine.

Ernst Toch was born in Vienna. He moved to America in 1934, where he struggled because his music was not particularly accessible to American listeners. Toch's *Cantata of the Bitter Herbs*, one of his more successful American compositions, was composed after he lost his mother and reconnected with Jewish tradition. His postcards arrangements are playful and geared for children.

Kurt Weill often demonstrates his Jewish upbringing in his music. His father, Albert, was the cantor at the synagogue in Dessau, Germany and imbued Weill's childhood with parallel influences of music and Judaism. Weill's work on the biblical pageant *The Eternal Road* brought him to America in 1935. At the same time, his parents made *aliyah*. Weill's fear for his parents' safety likely inspired his haunting interpretation of "Ba'a M'nucha" for the Postcard Project.

Stefan Wolpe spent his life in Europe, Palestine, and America. He escaped Germany in 1934 and reconnected with his Jewish roots in Palestine, but found that his style was too radical for Israeli audiences, at which point he moved to New York. Wolpe was among the more prolific arrangers of the JNF postcards.

TEXTS AND TRANSLATIONS

A Stranger Here Myself (from One Touch of Venus) by Kurt Weill

Tell me is love
still a popular suggestion
Or merely an obsolete art?
Forgive me for asking,
this simple question
I'm unfamiliar with his heart
I'm a stranger here myself.

Why is wrong to murmur,
"I adore him"
When it's shamefully obvious I do?
Does love embarrass him,
or does it bore him?
I'm only waiting for my cue
I'm a stranger here myself.

I dream of a day of a gay warm day
With my face between his hands
Have I lost the path?
Have I gone astray?
I ask and no one understands.

Love me or leave me
That seems to be the question
I don't know the tactics to use
But if he should offer
A personal suggestion
How could I possibly refuse
When I'm a stranger here myself?

Please tell me, tell a stranger
By curiosity goaded
Is there really any danger
That love is now out-moded?
I'm interested especially
In knowing why you waste it
True romance is so fleshly.
With what have you replaced it?
What is your latest foible?
Is Gin Rummy more exquisite?
Is skiing more enjoyable?
For heaven's sake what is it?

I can't believe
That love has lost its glamour
That passion is really passé.
If gender is just a term in grammar
How can I ever find my way?
Since I'm a stranger here myself.

How can he ignore my
Available condition?
Why these Victorian views?
You see here before you
A woman with a mission.
I must discover the key to his ignition.
And then if he should make
A diplomatic proposition
How could I possibly refuse
When I'm a stranger here myself?

-Lyrics by Ogden Nash

MY HEART IS IN THE EAST: EARLY WORKS BY THE POSTCARD COMPOSERS

My Heart is in the East (from Four Early Songs) by Aaron Copland

While I in western lands do pine,
My heart is in the East!
How can I taste of food and wine
When thou art sore oppressed?
How can I vows and oaths repay
While Edom Zion holds,
While Arab's bond my land doth sway,
His chain me tight enfolds?
The abundance of this Spanish land
It is but nough to me,
If I midst brimming tears
Thy strand, Thy ruined strand could see.

-Poem by Aaron Schaffer

Chant du Sion (from Poèmes Juif) by Darius Milhaud
(“Song of Zion”)

Ce n'est la rosée ni la pluie,
ce sont mes larmes qui arrosent,
Ô Sion, tes montagnes.
Ce n'est pas le feu ni le soleil,
c'est notre sang qui fait rougir,
Ô Sion, tes cieux!

It is neither dew nor rain,
It is my tears that bedew
Your mountains, o Zion.
It is neither fire nor sun,
But our blood that reddens
Your skies, o Zion.

Et une vapeur monte,
formée des larmes de nos yeux
jusqu'au ciel, et devient de la pluie,
Et ces eaux douces apaisent
notre esprit, l'esprit de ceux
qui pleurent Jerusalem.

And a mist rises,
Formed of the tears of our eyes,
Clear to heaven, and becomes rain,
And these sweet waters calm
Our spirit, the spirit of those who
Mourn for Jerusalem.

Ces larmes des yeux
sont une consolation pour l'âme,
un remède au coeur brisé;
ce sont elles qui fortifient les
coeurs abattus
et qui apaisent l'âme agitée.

These tears of our eyes
Are a consolation,
A healing for the broken heart.
It is they that strengthen
Battered hearts
And calm the agitated soul.

-Unknown

-Translation by John Glenn Paton



Unter dem Kinds Wigele (from Six Yiddish Folk Songs) by Stefan Wolpe
(“Under the Child's Cradle”)

Unter dem kinds wigele
schtæit a golden zigele,
dos zigele is gefuren handlen,
rosenkiss mit mandlen.
Rosenkiss mit faigen --
Dos kind wet schlofen in schwaigen.

Under the child's cradle stands
a little golden goat.
The goat went to sell
raisins and almonds,
raisins and figs—
the child will be quiet and sleep.

Schlof mir, schlof mir in dein ru,
mach di koschere eigelech zu!
mach saei zu un mach saei ouif,
kumt der tate ín wekt dich ouf.
tate, tate, nischt oufwek!
dos kind wet schlofen water awek.

Sleep, please sleep in peace,
close your beautiful eyes!
Close and then open them again.
Father is coming to wake you up.
Father, father, do not wake him up! Let
the child continue sleeping.

Schlofen is a gute s'choire,
Moishele wet lernen Toire.
Toire wet er lernen.
S'furem wet er schraiben.
A guter un a frimer,
wet er im yertze hashem blaiben.
-Yiddish folksong

Sleep is a good thing,
Moyschele will study Torah.
He will study Torah,
and write holy books.
And, God willing,
he will remain a good pious man.
-Translation by Austin Clarkson

Nur dir fürwahr (from Ofrah's Lieder) by Kurt Weill
("Only to you")

Nur dir fürwahr,
mein stolzer Aar, ist hingegeben
mein ganzes Leben.
Ich lechz' nach dir, der Männer Zier,
bist der Gazelle Lebensquelle.
Die Taube ruft,
durch Balsamduft,
o komme, raste, auf meinem Aste.
Wann naht die Zeit voll Seligkeit,
da ich erwarme
in deinem Arme?
Nur dir fürwahr,
mein stolzer Aar, ist hingegeben
mein ganzes Leben.

-Text by Yehuda Halevi (translated to German)

Truly, my life
Is abandoned to you alone,
My proud eagle.
I yearn for you, the jewel of mankind,
You are the lifespring of the gazelle.
The dove calls
Through the scent of the balsam;
Oh come and rest on my branch.
When will the blissful time approach,
when I can warm
myself in your arms?
Truly, my life
Is abandoned to you alone,
My proud eagle.

-Translation by Steven Blier



Song of Ruth (from The Eternal Road) by Kurt Weill

Nay, where thou goest will I go also,
And I shall dwell wherever thou abidest,
For thy God is my God
And thy folk is my folk.
Until the grave then let the bond endure.
Thy God is my God,
And thy faith my faith.
May God reward me happiness or sorrow,
As death alone can tear us two asunder.
And where thou goest, will I go also,
And I shall dwell wherever thou art.

-Text by Franz Werfel



FOLKSONGS OF THE NEW PALESTINE: DANCES OF PALESTINE

Kuma Echa by Shalom Postolsky, Arranged by Erich Walter Sternberg
("Arise, O Brethren!")

קומה, אחא, סכה סב,
אל הנחמה, שובה טוב!
אין כאן ראש, ואין כאן סוף,
יד אל יד, אל העזובו!

יום שקע יום יורת,
אנו נפן אח אל אח,
מן הכפר ומן הכרד --
בחדמש ובאנד.

-Text by Shalom Postolsky

Rise, O brethren! Come, let's go
Round and round and to and fro;
Ceaselessly or steps retracing,
Hand in hand each other facing.

The sun has set, another day
Will find us gaily on our way,
From the town and village streaming,
In our hands the sickles gleaming.

-Translation by Harry H. Fein

Banu by Joel Walbe, Arranged by Aaron Copland
 ("We've Come")

באנו בלי כל וכל,
 אנו עניי אחרמול;
 לנו הגורל סביר
 אה סליוני המהיר.

הורה, עלינא לי,
 אש גדליקי בלילי;
 טהורה רבת אורה,
 הורה מהורה.

נא נא לשענל,
 הן נא טיר מומד לךל;
 דעה נאספו לךקוד
 בני העני והטוד.

הורה

-Text by Nathan Alterman

Poor and needy came we here,
 Paupers of the Yesterday;
 Yet the future has in store
 Millions for us by the score.

Dance the Hora, brethren; rout
 Shades that girdle us about.
 Dance the Hora, do not tire,
 Hearts aflame and breasts afire.

Join the circle, dance along.
 Sing aloud the pauper's song.
 Lo, the children of distress
 Dance and shout with mirthfulness.

Hora...

-Translation by Harry H. Fein

FOLKSONGS OF THE NEW PALESTINE: SONGS IN SUMMERTIME

Avatiach by Menashe Rabinowitz, Arranged by Ernst Toch
 ("A Watermelon")

אבטיח, אבטיח
 לא על עץ ולא על שיח;
 על הארץ הוא גדל,
 גם בשמש גם בצל.
 אבטיח -- פרי נחמד
 וקלא הוא מין ולשוד.
 נחמקדו ונאכל
 סלח סלח -- ונחל.

-Text by Shmuel Bass

A watermelon, a watermelon –
 It grows on the ground;
 Nor on tree nor on bush
 Can a melon be found.
 A watermelon – how lovely!
 'Tis luscious and sweet.
 O come, let us pick it,
 And slice it and eat.

-Translation by Harry H. Fein

Saleinu Al Ktefeinu by Yediyah Gorochoy, Arranged by Stefan Wolpe
 ("Our Baskets on Our Shoulders")

סלינו על כהפינו,
 ראשינו עטורים;
 מקצות הארץ באנו,
 הכאנו בסורים
 מיהודה, מיהודה משומרון,
 מן העמק והגליל.
 פנו דרך לנו:
 בפורים אהנו
 הך, הך, הך בחוף
 חלל בקלילו

-Text by Levin Kipnis

Our baskets on our shoulders,
 Our heads with garlands crowned,
 We come from every corner,
 For Jerusalem we're bound.
 From Judah and from Galilee,
 The Emek and Samaria,
 Make way for us, make way!
 We bring fruits today.
 Beat, beat, beat the drum!
 Play the flute!

-Translation by Harry H. Fein

Hashkediya Porachat by Menasha Rabinowitz, Arranged by Rabinowitz
 ("The Almond Tree is Blooming")

השקדיה פורחת
 ושמש פזו זורחת.
 צפרים מראש כל גג
 מבשרות את בא הקג:

The almond tree is blooming,
 The sun is a golden ball.
 The birds from the roof-tops chirping,
 Announce the festival.

טז בשבט הגיע -
 חג האילנות.
 טז בשבט הגיע -
 חג האילנות.

Today is the fifteenth of Shvat
 The Arbor Festival
 Today is the fifteenth of Shvat
 The Arbor Festival.

הארץ משנעת:
 הגיעה עת לטעת!
 כל אחד יקח לו עץ.
 באמים נצא חוצץ:

The earth aloud is crying:
 'Tis time to plant our land.
 With trees and ploughshares armed,
 Let's all go hand in hand.

טז בשבט הגיע...

Today is the fifteenth of Shvat...

-Text by Yisrael Dushman

-Translation by Harry H. Fein

The Almond Tree Is Blooming

Hashkediya Porachat

Melody: RABINOVITZ (Ravina)
 Text: DUSHMAN

Arranged by
 MENASHE RABINOVITZ
 (Ravina)

Moderato, tranquillo

The musical score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato, tranquillo'. Dynamics include piano (p), forte (f), and fortissimo (ff). The score includes Hebrew lyrics and their English translation.

Hash - ke - di - ya po - ra - chat V' - shemesh paz zo - ra - chat
 Ha - a - retz m' - sha - va - at: hi - gi - ya et la - ta - at.

Tzi - po - rim me - roush kol gag M' - vash - rot et bo he - chag: Tu bish - vat hi - gi - ya
 Kol e - chad yi - kach lo etz, Ba - i - tim ne - tzel cho - tzez:

Chag ha - i - la - not, Tu bish - vat hi - gi - ya Chag ha - i - la - not.

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Tel Aviv (Lamidbar), Origin unknown, Arranged by Stefan Wolpe
 ("Tel Aviv" or "To the Desert" – this melody has been set to two different texts)

תל־אביב

תל־אביב היא עיר יהודיה
 שכולה ישראל;
 יחיו בה גם העשיר
 וגם הפועל.
 מוב לחיות בתל־אביב
 בארץ־ישראל;
 מוב לחיות ולחכות
 לביאת המלך.
 שבחו ודודו לתל־אביב
 החביבה לנו מקל חביב:
 אשר ועני מקביב.

Tel Aviv:

Tel Aviv is a Jewish city.
 None but Jews there dwell;
 Rich men, poor men, intermingle;
 Working men as well.
 It's good to live in Tel Aviv
 And there to find a home;
 To live and patiently to wait
 Till the redeemer come.
 Then let your voice with praise resound
 For Tel Aviv wherein abound
 Delight and pleasure all around!

למדבר

למדבר שאנו
 על דבטוח נמלים:
 על צוואריהם
 יצלצלו פעמונים גדולים.

To the Desert:

O take us to the desert
 On camels' backs aloft.
 Upon their necks will tinkle
 The bells in cadence soft.
 O take us, O take us
 O take us to the desert.
 O take us, O take us,
 O take us to the desert.
 Li li li li li li li li li li.....
 -Translation by Harry H. Fein



FOLKSONGS OF THE NEW PALESTINE: GUARDIANS OF THE NIGHT

Holem Tza'adi by Mordechai Zeira, Arranged by Darius Milhaud
 ("My Step Resounds")

הולם צעדי
 בדמי חליל.
 אי שם הרחוק
 שופל מליל.

My step resounds
 In the dead of night.
 Somewhere in the distance
 A jackal is wailing.

הסבחה ושמוע,
 שומר ישראל!
 הבט, עוד מעט
 גם חשחר יהל.

Hearken and hear, O sentinel of Israel!
 Behold, very soon the dawn will shine.

הזקה סער,
 עיני פקוחה,
 ינום עובר,
 שקט, מנוחה . . .

The tempest is roaring,
 My eye is open.
 Let the toiler slumber,
 Tranquility, peace.

הסבחה ושמוע,
 שומר ישראל!
 הבט, עוד מעט
 גם חשחר יהל.

Hearken and hear, O sentinel of Israel!
 Behold, very soon the dawn will shine.

-Text by Jacob Schoenberg

-Translation by Harry H. Fein

Ba'a M'nucha (Shir Ha'Emek) by Daniel Sambursky, Arranged by Kurt Weill
 ("There Comes Peace")

בָּאָה מְנוּחָה לַיָּגֵעַ
 וּמְרֻגָּז לַעֲמָל.
 לַיְלָה הַזֶּה מִשְׁתַּרְרֵעַ
 עַל שְׂדוֹת עַמְּק יִזְרְעֵאל.
 טֵל מִלְמָטָה וּלְבָנָה מֵעַל
 מִבֵּית־אֶלְפָּה עַד נַהֲלָל.

There comes peace unto the weary
 And rest unto the toiler,
 A bright night is spreading
 O'er the fields of Emek Jezreel.
 The dew glistens below
 and the moon shines above
 From Beth-alpha to Nahalal.

מָה, מָה, לַיְלָה מִלֵּיל?
 דְּמָמָה בְּיִזְרְעֵאל.
 יוֹמָה, עַמְּק, אֶרֶץ הַפְּאֹדֹת,
 אֲנִי לָךְ מְשַׁמְרֵת.

What of the night? What of the night?
 Silence reigns in Jezreel;
 Slumber, Emek, land of splendor,
 We are thy sentinels.

יָם הַדָּגָן מִתְנוּעֵעַ,
 שִׁיר הַעֲדָר מִצִּלְצֵל.
 זֹהוּ אֶרְצִי וְשְׂדוֹתַי,
 זֶהוּ עַמְּק יִזְרְעֵאל.
 הַבְּרִיךְ אֶרְצִי וְחַהֲלֵל
 מִבֵּית־אֶלְפָּה עַד נַהֲלָל.

The sea of corn is swaying,
 The song of the flock is ringing,
 This is my land and its fields,
 This is Emek Jezreel.
 Blessed and lauded mayest thou be
 From Beth-alpha to Nahalal.

מָה, מָה, לַיְלָה מִלֵּיל . . .

What of the night? What of the night?...

אֶפֶל בְּהַר הַגִּלְבּוֹעַ,
 סוּס הַדּוֹהַר מִצֵּל אֶל צֵל.
 קוֹל זַעֲקָה עַף גְּבוּעָה,
 מִשְׂדוֹת עַמְּק יִזְרְעֵאל.
 מִי יָרָה וּמִי נָפַל?
 בֵּין בֵּית־אֶלְפָּה וְנַהֲלָל?

Darkness wraps Mount Gilboa.
 A horse is galloping
 from shade to shade,
 A cry of lamentation is borne aloft
 From the fields of Emek Jezreel.
 Who fired the shot and who fell slain
 Between Beth-alpha and Nahalal?

מָה, מָה, לַיְלָה מִלֵּיל . . .

What of the night? What of the night?...

-Text by Nathan Alterman

-Translation by Harry H. Fein

A CALL TO WORSHIP: LITURGICAL WORKS BY THE POSTCARD COMPOSERS

Bar'chu by Paul Dessau (from the liturgy)

**Commissioned by Cantor David Putterman for Park Avenue Synagogue's
 series of "Services of Contemporary Liturgical Music"**

Cantor:
 בְּרַכּוּ אֶת יְיָ הַמְּבָרָךְ.

Cantor:
 We bless Adonai, the blessed one.

Choir, then Cantor:
 בְּרוּךְ יְיָ הַמְּבָרָךְ לְעוֹלָם וָעֶד.

Choir, then Cantor:
 Blessed is Adonai, the blessed one,
 forever and ever.

Choir:
 אָמֵן.

Choir:
 Amen.

Shema Yisrael by Paul Dessau (from the liturgy)
Commissioned by Cantor David Putterman for Park Avenue Synagogue's
series of "Services of Contemporary Liturgical Music"

Cantor, then choir:

שמע ישראל: יהוה אחד, יהוה אחד!

Cantor, then choir:

Hear O Israel, Adonai is our G-d,
Adonai is One!

Cantor, then choir:

ברוך שם כבוד מלכותו לעולם ועד!

Cantor, then choir:

Blessed is G-d's glorious majesty
forever and ever.



V'ahavta by Darius Milhaud (from Service sacré)
Commissioned by Temple Emanu-El of San Francisco, 1947

וְאָהַבְתָּ אֶת יְיָ אֱלֹהֶיךָ
בְּכָל-לִבְבְּךָ וּבְכָל-נַפְשְׁךָ וּבְכָל-
מְאֹדֶךָ: וְהָיוּ הַדְּבָרִים הָאֵלֶּה
אֲשֶׁר אֲנִי מְצַוְּךָ הַיּוֹם עַל-
לִבְבְּךָ: וְשָׁנַנְתָּם לְבְנֵיךָ וּדְבַרְתָּ
בָּם בְּשִׁבְתְּךָ בְּבֵיתְךָ וּבְקִוְיָךָ
בְּדַרְדַּרְךָ וּבְשֹׁכְבְּךָ וּבְקוּמָךָ:
וְקִשְׁרָתָם לְאָזְנוֹת עַל-יְדֶיךָ וְהָיוּ
לְטֹטְפוֹת בֵּין עֵינֶיךָ: וְכָתַבְתָּם
עַל-מְזוֹזוֹת בֵּיתְךָ וּבְשַׁעְרֶיךָ:

You shall love Adonai your G-d
With all your heart, with all your soul,
And with all your might.
Take to heart these instructions
With which I charge you this day.
Impress them upon your children.
Recite them at home and when you
are away; when you lie down
And when you get up.
Bind them as a sign on your hand
And let them serve as a symbol
On your forehead;
Inscribe them on the doorposts
of your house and on your gates.



Air d'Esther (from Esther de Carpentras) by Darius Milhaud

Synopsis:

Carpentras is a city in the Comtat Venaissin region of France. Jews lived there freely under the protection of the church until the French Revolution. In seclusion, they developed their own unique Jewish liturgy and music. Milhaud was born in this region. He conceived his interpretation of the Esther story in 1925, although it was not performed until 1938.

This comic opera portrays a late eighteenth century Purim celebration in Carpentras. In the opera, the Jewish leaders of Carpentras seek the permission of the Catholic Cardinal to hold a Purim spiel. He consents, secretly planning to force the conversion of all the town's Jews while they are gathered together. In a clever plot twist, the young girl playing Esther (whose real name, Hadassa, was the Biblical Esther's birth name), mistakenly gives her plea for Ahasuerus to save the Jews to the Cardinal himself. The Cardinal is touched by Esther's beauty and religious faith and gives the Jews the right to stay in Carpentras.

This aria marks Hadassa's first appearance in the opera. The players searched high and low to find a suitable actress to play Esther. The synagogue's doorkeeper – who, ironically, plays Mordechai in the Purim spiel, suggested his niece Hadassa, a famous Jewish theater actress from the neighboring city of Avignon.

Text:

Mardocheé:

Let G-d be thanked. I have my niece here. Yes, I am certain she is here.
Hadassa, Hadassa. There is no one in the coach.
I wonder: Has she perhaps lost her baggage?

Hadassa:

I'm here! I come from Avignon. I've come to play the part of Esther.
There was no one else.

Mardocheé:

We are only amateurs, but she is an actress by profession.

Hadassa (as Esther):

Star of Judaic theater, in the old tradition, I have created every famous part.
Judith or Queen of Sheba, in countless renditions, all the heroines of true Hebraic art.
Esther herself must also play a part in the presence of the king.
Who but a Jewish actress is worthy of the role?
For to have the chance to play this part. Truly, I am grateful.
Performing like her against her heart, always seeming to smile.
Keeping her race a secret, all the while. Feigning to love him, when it is most hateful.
-Original French text by Armand Lunel, Translation by Robert Gay



THE PROMISE OF LIVING: THE POSTCARD COMPOSERS IN AMERICA

Medley: Kurt Weill in America

Lost in the Stars

(from *Lost in the Stars*):

Before Lord G-d
Made the sea and the land
He held all the stars
In the palm of His hand,
And they ran through his fingers
Like grains of sand,
And one little star fell alone.
But I've been walking
Through the night and the day
Till my eyes get weary
And my head turns gray,
And sometimes it seems
Maybe G-d's gone away,
Forgetting the promise
That we've heard him say.
And we're lost out here in the stars,
Little stars, big stars,
Blowing through the night,
And we're lost out here in the stars
Little stars, big stars,
Blowing through the night,
And we're lost out here
In the stars.

-Lyrics by Maxwell Anderson

**How Can You Tell An American
(from *Knickerbocker Holiday*):**

How can you tell an American?
Has he any distinguishing flavor?
Can you spot him
On an elephant in Turkestan?
Or floating on a raft fifty miles at sea?
As you'll know a single leaf
From the sassafras tree
By its characteristic savor.
It isn't that he's short or tall.
It isn't that he's round or flat.
It isn't that he's civilized or aboriginal
Nor the head the size of his hat.
No, it's just that he hates and eternally
Despises the policeman on his beat
And the judge at his assizes.
The sheriff with his warrant
And the bureaucratic crew
For the sole and simple reason
That they tell him what to do.
He insists on eating, he insists on drinking.
He insists on reading, he insists on thinking.
Free of governmental snooping and a
Governmental plan, and that's an American!

-Lyrics by Maxwell Anderson

The Lonesome Dove (from *Down in the Valley*):

Oh don't you see that lonesome dove
That flies from vine to vine,
She's mourning for her own true love
Like I will mourn for mine.
Like I will mourn for mine, my love,
Believe me what I say,
You are the darling of my heart
Until my dying day.
I wish I were some distant place
Or on some distant shore.
Or down in some low valley place
Where the wild beast howl and roar.
Where the wild beast howl and roar, my love,
Believe me what I say,
You are the darling of my heart
Until my dying day.

-American Folksong

Zion's Walls (from *Old American Songs, Set 2*) by Aaron Copland

Come fathers and mothers,
Come sisters and brothers,
Come join us in singing the praises of Zion.
O fathers, don't you feel determined
To meet within the walls of Zion?
We'll shout and go round the walls of Zion.
*-Melody and words originally credited to John G. McCurry, compiler of
the Social Harp; later published by George P. Jackson in Down East Spirituals*

The Promise of Living (from *The Tender Land*) by Aaron Copland

The promise of living with hope and thanksgiving
Is born of our loving our friends and our labor.
The promise of growing with faith and with knowing
Is born of our sharing our love with our neighbor.
The promise of loving, the promise of growing
Is born of our singing in joy and thanksgiving.
For many a year we've know these fields
And know all the work that makes them yield.
We're ready to work, we're ready to lend a hand.
By working together we'll bring in the blessings of harvest.
We plant each row with seeds of grain,
And Providence sends us the sun and the rain.
By lending a hand, by lending an arm
Bring out the blessings of harvest.
Give thanks there was sunshine, give thanks there was rain,
Give thanks we have hands to deliver the grain.
O let us be joyful, o let us be grateful to the Lord for his blessing.
The promise of living, the promise of growing
The promise of ending is labor and sharing and loving.

-Lyrics by Horace Everett

Thank You:

The Cantorial Faculty and Coaches: Cantor Robert Abelson, Cantor Jill Abramson, Cantor Dana Anesi, Merri Arian, Cantor Jonathan Comisar, Cantor Lori Corrsin, Pedro d'Aquino, David Deschamps, Cantor Ellen Dreskin, Cantor Israel Goldstein, Cantor Tamar Havilio, Shinae Kim, Dr. Mark Kligman, Cantor Hayley Kobilinsky, Cantor David Lefkowitz, Cantor Jacob Mendelson, Cantor Henry Rosenblum, Joyce Rosenzweig, Cantor Bruce Ruben, Cantor Noah Schall, Cantor Sergei Schwartz, Cantor Benjie Ellen Schiller, Cantor Eli Schleifer, Cantor Faith Steinsnyder, Cantor Josée Wolff – You have each been an integral part of my journey over the past five years. I am grateful for all you have taught me.

Joyce Rosenzweig – Joycele: Your talent, passion, and dedication are unmatched. You played the difficult repertoire on this recital so beautifully. Thank you for your friendship and for pushing me to achieve my full potential as an artist and as a cantor. I look forward to many more collaborations.

Dr. Mark Kligman – Thank you for so patiently reading each and every one of my lengthy thesis drafts and for sharing my enthusiasm for the Postcard Project. I greatly appreciated your encouragement throughout the thesis process.

Cantor Benjie Ellen Schiller – Thank you for helping me bring a new level of depth and artistry to my singing. Your attention to detail combined with your commitment to cultivating prayerfulness is inspirational.

Cantor Robert Abelson – I am so glad to be coaching with you this semester. Thank you for your expertise in so many musical styles and for always encouraging me to sing all the way through the phrases.

Cantor Jonathan Comisar – Thank you for your thoughtful coaching and for helping me internalize the Weill pieces.

Shinae Kim – A cantor couldn't ask for a better musical collaborator. It is a joy to work with you both on and off the bima. Thank you for your talent, friendship, and shoe advice.

Pedro d'Aquino – I am so grateful for the multiple roles you played today: Organist, conductor, French coach. Your gifts bring so much to our community.

Ivan Barenboim – It is always wonderful to collaborate with you. The Weill pieces were enhanced tremendously by your soulful clarinet sounds. Thank you.

Kenny Feibush – Your violin playing added so much this morning. Thank you for your time, patience and creativity.

Cantor Jeremy Burko – I am so glad that you were able to travel from Ottawa to be here today. Thank you for adding your talent and humor to this recital.

DFSSM Choir – Laura, Rayna, Nancy, Ben, Kenny, Susie, Emma, Vlad, Lauren, Dave, Jay, Inbal, and Sara: Thank you for your time and for adding your beautiful voices to the Dessau pieces.

Men of the DFSSM – Kenny, Josh, Vlad, Dave, Dave, Jay, and Cantor Ruben: “The Promise of Living” would not have been the same without your rich voices. Thank you for your time and talents.

Dr. Andy Dubin – Thank you for running the powerpoint presentation today.

Harriet Lewis, Elio Cruz, and the entire maintenance team – Thank you for making everything run so smoothly this morning and always.

Yoram Bifton and Tina Weiss – Thank you to the staff of the Klau Library of Hebrew Union College-Jewish Institute of Religion for helping me track down some of the more obscure pieces on this program.

Dr. Austin Clarkson of the Stefan Wolpe Society – Thank you for providing me with an advance copy Wolpe's Yiddish folksong arrangements, which will be officially published later this spring.

Rouchama Danto – Thank you for allowing me to peruse some of the original postcards held in the Cantor Louis Danto Collection of Jewish and Classical Vocal Music at Beth Emeth Bais Yehuda Synagogue in Toronto.

Sherry Overholt – Thank you for helping me to navigate between my opera, musical theater, and cantorial voices. I have grown so much, both vocally and personally, from studying with you.

DFSSM Class of 2013 – Alicia, Amanda, Andrea, Aviva, Faryn, Lauren, Leslie, Nancy, and Sarah: I am so grateful to be among this powerhouse class of women. Thank you for singing this morning and for five years of friendship, support and learning. I look forward to our continued work together and to finding out what the future has in store for us.

Rabbi Linda Henry Goodman and Union Temple of Brooklyn – It means the world to me that so many of you are in the audience today. Thank you for three wonderful years of praying, singing, and laughing. I have learned so much from being part of your community.

Family and Friends – Whether from near or far, I am eternally grateful to everyone who made it here today. In this room are people from so many different aspects of my life: childhood friends, longtime family friends, newer friends, current and former teachers, congregants, musical colleagues, and, of course, my loving family. Thank you for always being there for me. Special thanks goes out to my parents, **Rebecca** and **Malcolm**, and brothers, **Andrew** and **Scott**.

