



THE JOHN LEOPOLD
and
MARTHA DELLHEIM
SENIOR RECITAL

H. L. MILLER CANTORIAL SCHOOL AND COLLEGE OF JEWISH MUSIC

David Childs, Max Silverstone, and Neal Taibel
Joyce Rosenzweig, piano

With Jonathon Adler, Kelsey Bailey, Toby Banks, Ingrid Barnett,
Gedalia Penner-Robinson, voices; Mike Cohen, clarinet;
puck glass, percussion; Cantor Josh Ehrlich, guitar

The H. L. Miller Cantorial School and
Debbie Friedman School of Sacred Music Chorus
conducted by Cantor Natasha J. Hirschhorn



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PROGRAM

<i>Ale Brider</i> David Childs, Max Silverstone, and Neal Taibel; Mike Cohen, clarinet; puck glass, percussion	Traditional (Yiddish)
<i>V'shamru</i> Max Silverstone	Shlomo Tzvi Zemachson (1870–1928) arr. Morris Barash
<i>Tomachti</i> David Childs	Moshe Ganchoff (1904–1997) arr. Daniel Gildar
<i>Sham'ah Vatismach Tzion</i> Neal Taibel	David Eisenstadt (1890–1942)
<i>Ein Kamocha</i> Max Silverstone and Neal Taibel	Allan E. Naplan (b. 1972)
<i>Shnei Michtavim</i> Max Silverstone	Yoel Engel (1868–1927)
<i>Shir Hama'alot</i> David Childs and Max Silverstone	Paul Kowarsky (b. 1942)
<i>Yo' Menamori D'un Aire</i> Neal Taibel; Mike Cohen, clarinet; Cantor Josh Ehrlich, guitar	Traditional (Ladino)
<i>Hashir Shehal'viyim</i> David Childs and Neal Taibel	Moshe Ganchoff (1904–1997) and Israel Alter (1901–1979) arr. Morris Barash
<i>S'gebet</i> David Childs	David Childs (b. 1994)

<i>Uvnucho Yomar</i> David Childs; JTS/HUC Chorus, Natasha Hirschhorn, conductor	Louis Lewandowski (1821–1894) arr. Raymond Goldstein
<i>Hashkiveinu</i> Neal Taibel; JTS/HUC Chorus, Natasha Hirschhorn, conductor	Max Helfman (1901–1963)
<i>Psalm 150</i> David Childs, Max Silverstone, and Neal Taibel; Jonathon Adler, Kelsey Bailey, Toby Banks, Ingrid Barnett, Gedalia Penner-Robinson, voices; Mike Cohen, clarinet; puck glass, percussion	Traditional (Ugandan)
<i>In Kheyder</i> David Childs	Moshe Milner (1886–1953)
<i>A Nigun</i> Max Silverstone	Lazar Weiner (1897–1982)
<i>A Pastokhl A Troymer</i> Neal Taibel	Jacob Rappaport (1890–1943)
<i>Oseh Shalom</i> David Childs, Max Silverstone, and Neal Taibel; Jonathon Adler, Ingrid Barnett, Gedalia Penner-Robinson, voices	Judith Silver (b. 1965)
<i>Amar Rabbi Elazar</i> David Childs, Max Silverstone, and Neal Taibel; Mike Cohen, clarinet; puck glass, percussion	Moishe Oysher (1906–1958)

Performer Bios



David Childs is currently completing his studies at the H. L. Miller Cantorial School. He is grateful for the opportunity to study here under renowned instructors of *hazzanut* (cantorial music). He received his bachelor of arts in Music from UCLA. During his undergraduate studies, David studied Jewish music with celebrated artists in the field, singing in a Lazar Weiner masterclass given by composer Yehudi Wyner, interpreting Yiddish art song from Poland, and performing songs by Mickey Katz with the UCLA Klezmer Ensemble. David attended the Aspen Music Festival, where he co-founded the klezmer group Mountain Mishpokhe.

David has been noted by the *Forward* for his “passionate interpretation” of Yiddish song. He took part in the West Coast premiere of Lera Auerbach’s Symphony No. 6, *Vessels of Light*, reciting Yiddish poetry alongside cellist Kristina Reiko Cooper and the UCLA Philharmonia. David worked on the cantorial staff at Sinai Temple in Beverly Hills from 2018 until 2022, and at Shomrei Torah Synagogue in West Hills from then until 2023.

In the world of classical music and opera, David has sung with various companies including LA Opera, LA Chamber Orchestra, and Pacific Opera Project. In 2017, David gave a solo recital as part of Boston Court Pasadena’s Emerging Artists series. A five-year stint with the Euro-Latin pop band We The Folk brought him and his accordion to venues such as the Troubadour, Teragram Ballroom, and HopMonk Tavern. In 2021, David collaborated with his father, Cantor Mark Childs, and pianist Bob Remstein to release an album titled *The Layered Path: Jewish Songs for Healing and Respite*, available for listening online.



Max Silverstone, baritone, is a born and bred native New Yorker who has always had a passion for Judaism and music. He grew up an active member of Park Avenue Synagogue, where he was teaching his Hebrew school classmates the melodies he heard in services as early as second grade. Max also took guitar and drum lessons growing up, and taught himself how to play bass guitar and ukulele.

It was not until college at Brandeis University that Max became a singer! He joined the Brandeis Chorus, and Manginah, Brandeis’s co-ed Jewish a cappella group. Max has also been a regular attendee of Songleader Boot Camp in St. Louis. These are some of the experiences that led him to fall in love with Jewish music and come to study at JTS. Max is very excited to share music tonight that reflects the content he has learned in cantorial school. This year, Max serves as the student cantor at the Emanuel Synagogue in West Hartford, Connecticut. He has previously served as cantorial intern at Congregation Beth El in Fairfield, Connecticut, and as chaplain intern at Project Ore, a senior center on Manhattan’s Lower East Side. During the summers, you can find Max at Camp Ramah in the Berkshires, teaching “Jewkulele,” leading musical Tefillah (prayer), and running Shira (singing). In his spare time, you can catch Max rock-climbing, photographing trains, or CitiBiking down Broadway.



Neal Taibel, a fifth-year cantorial student at JTS, is a classically trained tenor and graduate of the Frost School of Music at the University of Miami, where he received a bachelor of music in Vocal Performance. Neal was born and raised in Houston, Texas. He is blessed to have been mentored by Cantor David Propis and Cantor Meir Finkelstein at Congregation Beth Yeshurun, where he has been leading full Shabbat services, in the cantors’ absence, since he was 15 years old. Most recently, Neal had the honor to perform at a private concert with Cantor Rachel Goldman, Cantor Meir Finkelstein, and Cantor Azi Schwartz.

During the summer of 2022, Neal completed his Clinical Pastoral Certification at Houston Methodist. This program allowed him to serve as a chaplain to patients in the hospital and work on his relationships with clergy of various faiths. In the fall of 2022, Neal began his internship at the Brotherhood Synagogue in Manhattan and then spent the spring semester studying with JTS in Jerusalem. Upon returning to JTS in New York in the fall of 2023, he resumed his internship at the Brotherhood Synagogue.

Neal has also had the privilege of serving as the High Holidays cantor for the University of Miami Hillel in 2022 and Ahavas Chesed in Mobile, Alabama, in 2023. In addition, Neal has spent his summers in 2022 and 2023 as a cantorial intern for Congregation Beth Yeshurun in Houston, Texas.

Neal's great passions are singing on the bimah, performing opera, and following his hometown sports teams. He is humbled and honored to have the opportunity to study at JTS and hopes to make a difference in the Jewish community one day when he has his own pulpit, helping others experience the inspirational gifts of Jewish music and prayer.

Joyce Rosenzweig is an internationally recognized pianist, conductor, master class presenter, lecturer, coach, arranger, and authority on Jewish art and synagogue music. She has performed in concerts throughout the US, Europe, Canada, and Israel, and is a dedicated educator of cantors and synagogue musicians, having served for over thirty years on the faculty of Hebrew Union College-Jewish Institute of Religion's Debbie Friedman School of Sacred Music, where she holds the title of Professor of Practice: Faculty Artist in Jewish Music and Performance. She has been a faculty member at The Jewish Theological Seminary's H. L. Miller Cantorial School since 2004, and has served as music director of Congregation Beit Simchat Torah in Manhattan since 1994, where she has helped to establish one of the most dynamic and emulated synagogue worship experiences in the country. Her newest CD, *Refuge*, featuring art songs by Jewish-American refugee composers, in collaboration with Cantor David Berger, was released in 2022.



An accomplished singer, pianist, conductor, composer, and recording artist, Cantor **Natasha Hirschhorn** has performed throughout North America, including the Kennedy Center, Jazz at Lincoln Center, and Alice Tully Hall, as well as numerous music festivals in the US and Canada. She has been commissioned to write for various cantors and ensembles, including Hazamir, the International High School Choir, and, most recently, by The Western Wind Vocal Ensemble and the Bucks County Choral Society; and featured on 10 CDs as performer and composer, including "They Call Me," a collection of her original works. This spring Cantor Hirschhorn, a native of Ukraine, will be marking 25 years since her ordination by the Academy for Jewish Religion and 20 years of serving Congregation Ansche Chesed as hazzan and music director. A member of the H. L. Miller Cantorial School faculty, she has also served as a faculty member of the Debbie Friedman School of Sacred Music at Hebrew Union College-Jewish Institute of Religion and AJR. Hirschhorn is the founding conductor of Shirei Chesed Community Chorus and Shir Chadash, the Brooklyn Jewish Community Chorus. Since 2016, she has directed the H. L. Miller Cantorial School Choir at JTS; and this year works as a co-director with Joyce Rosenzweig leading the combined HUC and JTS choir. In November 2022 she was honored by the Cantors Assembly with the Cantor Moshe Nathanson Award for Conducting.



Program Notes

Ale Broider

Music: Traditional (Yiddish); Lyrics: Morris Winchevsky (1856–1932), adapted by Amanda Miryem-Khaye Seigel and Henry Carrey

Imagine a group of Jews in the shtetl enjoying a celebration together. They're eating, drinking, singing, and dancing! The bounciness of the melody of *Ale Broider* invokes just these feelings of nostalgia and comradeship, which is why we have chosen it to open our program.

The words of this text originate from a poem called *Akhdes* (Unity) by Morris Winchevsky. Winchevsky was born in Lithuania and spent much of his life in London and New York City. In addition to being a prominent Socialist leader during his lifetime, he was also an ardent Zionist and a well-accomplished poet.

There are multiple versions of *Ale Broider's* lyrics. We have selected a version that is gender-inclusive, to reflect the values of inclusion and egalitarianism that we hold in our hearts here at JTS.

David, Neal, and Max: the three of us are brothers, oy oy oy, ready to share a joyous and meaningful night of Jewish music with you, our friends and family, and the JTS community! M.S.

V'shamru

Music: Shlomo Tzvi Zemachson (1870–1928), arr. Morris Barash (1903–1977); Lyrics: Exodus 31:16–17

V'shamru is a well-known piece of Jewish text, appearing in both Friday night and Saturday morning liturgy. Composers and cantors have written many tunes for it, some fast and energizing, others slow and restful. I chose this tune, written by Shlomo Tzvi Zemachson, for how it captures the peaceful essence of the words. There are many times when I feel like the world is moving a million miles a minute. This leads to my ever-growing appreciation of Shabbat—a day of rest that we receive every week! I would imagine that Shlomo Tzvi Zemachson shared the same appreciation for the gift of Shabbat when he composed this tune. He uses a leisurely, almost sedate, tempo to express these Biblical words, one gorgeous syllable at a time. Examples of Zemachson's master word painting include a melisma expanding the word *l'olam* (for all time). Another is the stepwise octave descent of the word *hashamayim* (Heaven), linking God's infinite heavens to our mortal Earth. The ending word, *vayinafash*, means both to take a breath and to be refreshed. The way it is sung—quietly, slowly, peacefully—invokes for me images of a pure and perfect world that God created for us. M.S.

Tomachti

Music: Moshe Ganchoff (1904–1997), arr. Daniel Gildar; Lyrics: Yom Kippur Liturgy

Tomachti lies among the dozens of ritual poems that inhabit the *Ne'ilah* service—Yom Kippur's final moments, in which the congregation's elected prayer leader frantically and passionately fits in the final penitential pleas before the sun sets and the Gates of Repentance close for the year. This specific text is nestled between cycles of *selihot*, in which we repeat over and over again the Thirteen Attributes of God: “*Adonai Adonai, el rachum v'chanun . . .*” The one praying offers an intimate and vulnerable plea for protection, trusting that the season's prayers have been enough, and that God will have received our prayers—that they will have been for something.

The first time I encountered the music of Moshe Ganchoff was a decade ago, when I joined the High Holy Day quartet in Barad Hall at Sinai Temple in Beverly Hills. Organist and music director Aryell Cohen had arranged Ganchoff's *Ochila la'el* recitative for cantor and choir, and the richness of the piece caught my ear, priming me for more study down the road. I have the great privilege to study with my father's teacher Cantor Jacob Mendelson, who himself is a student of Cantor Ganchoff. Over the past few years, I have learned several Ganchoff recitatives with Cantor Mendelson, *Tomachti* being a beautiful one that we recently worked on together. D.C.

Sham'ah Vatismach Tzion

Music: David Eisenstadt (1890–1942); Lyrics: Psalm 97

Sham'ah Vatismach Tzion comes from Psalm 97, which is a featured part of the Kabbalat Shabbat service. This psalm attributes praise to God as the “protector of the righteous.” I first heard of this piece, written by David Aizenstadt, when I was studying with Raymond Goldstein in Israel in the spring of 2023. It was part of a concert at the Great Synagogue, where it was performed by Chazzan Avraham Kirschenbaum. From the moment I began coaching this piece, I instantly felt a connection with the text through the beautifully composed arrangement. The high *tessitura* of this piece exclaims an excitement for Shabbat to be present. The piano arrangement, written by Raymond Goldstein, brings a classical and grand feel to a familiar passage in the Kabbalat Shabbat service. This arrangement has an accompaniment that rivals classical repertoire in terms of complexity. *Sham'ah* feels like a piece of vocal indulgence that is deserving of the arrangement Raymond Goldstein has provided. N.T.

Ein Kamocha**Music: Allan E. Naplan (b. 1972); Lyrics: Siddur/Mahzor**

Ein Kamocha is a prayer that is traditionally recited to begin the Torah service during Shabbat, festivals, and the High Holidays. Allan Naplan is a composer, cantor, and arts executive whose choral compositions on Jewish texts have been widely embraced by choruses of all types.

This version of *Ein Kamocha* was written by Naplan for use during the High Holidays and has been used by my mentor, Hazzan David Propis, at Congregation Shaarey Tzedek. I was first made aware of this piece by Hazzan Propis when I asked him to perform a duet at the Cantors Assembly in November 2022. He suggested that we perform this piece. It was an honor to perform with Hazzan Propis, the cantor who helped guide me through my bar mitzvah training and then trained my voice for several years after my bar mitzvah. I have been very blessed to have a mentor who has helped guide me through my cantorial training. N.T.

Shnei Michtavim**Music: Yoel Engel (1868–1927); Lyrics: Avigdor Hameiri (1890–1970)**

Avigdor Hameiri's poetry in this song leaves such a sting: a son has left his family behind to be one of the *halutzim* (pioneers) building a new land. His sick mother wants him to return home after the death of his father. But he feels he *is* home in this new land, and that she should come to be with him. This is a sentiment that I have not experienced personally, but I know it has been and is still felt by many immigrants throughout history.

Yoel Engel's masterful melody and accompaniment bring out a myriad of feelings—feelings of longing and loss, a sense of urgency and an ultimatum. For thousands of years, Jews have wandered from place to place, trying to find home. In this poem, the son has found home, even if it means losing connection to his family.

While we are happy that millions of Jews today have found a home in the land of Israel, we also celebrate the diaspora Jewish lives we have here in America. The story told in these words may not be so directly connected to the lives we live today, but we can interpret the text and see how it strengthens and/or challenges our values. We can also appreciate the snapshot in time to which this piece returns us. M.S.

Shir Hama'alot**Music: Paul Kowarsky (b. 1942); Lyrics: Psalm 126:1–6**

Psalm 126 is one of the fifteen Psalms of ascent from the Bible. It is commonly said by Ashkenazi Jews before the *Birkat Hamazon* (grace after meals) on joyous occasions, such as Shabbat, holidays, and weddings. The words look ahead to the desired future of redemption and a return of the Jewish people to the land of Zion.

This melody is composed by Paul Kowarsky, a cantor originally from South Africa. Kowarsky, known for his spinto voice, has led services and performed Jewish music all around the world. His tune for *Shir Hama'alot* is meant to bring out the excitement of the words, and we are hoping that this rendition as a duet will capture just that. M.S.

Yo' Menamori D'un Aire**Music and lyrics: Traditional Ladino**

Yo' Menamori D'un Aire is a traditional Ladino folk song. I chose this piece because my mother's side of the family is Sefaradi, from Mexico City. It means the world to me to be able to perform a piece in Ladino for my family, especially my grandfather, Jack Camhi, and my great-grandmother, Sarah Camhi. I am blessed to have family to expose me to this heritage through food and music and through the close relationship I have with both of them.

This piece is almost a parody of a classic love song. The lyrics talk about falling in love by moonlight; however, in the dim moonlight, the narrator was not able to clearly see the person he fell in love with. As a result, he ends up regretting the choice to fall in love, and thus proclaims; "When I fall in love, it will be by the light of the sun!" N.T.

Hashir Shehal'viyim**Music: Moshe Ganchoff (1904–1997) and Israel Alter (1901–1979), arr. Morris Barash; Lyrics: Liturgy**

Born of a collaboration between masters Moshe Ganchoff and Israel Alter, *Hashir* found its way into the canon of cantorial showpieces. Its combination of *khazanische fioritura* (cantorial florid melodic lines) with dramatic lyricism places it in the repertoire of many classically trained cantors of the last few generations. The piece is an exploration of text-painting—a compositional technique in which the music directly expresses the text it accompanies. Take note of the triumphant melody of the fourth day's text, and the peaceful melody that accompanies Shabbat.

Hashir was introduced to both Neal Taibel and me by our teachers Cantor Richard Nadel and Cantor Jacob Mendelson. We both proposed *Hashir* as a potential solo, and instead of arguing over who gets to perform it, we have decided to offer the song as a duet. D.C.

S'gebet ("The Plea")**David Childs (b. 1994); Lyrics: Yossel Birstein (1920–2003)**

Yiddish writer Yossel Birstein moved at age seventeen from Poland to Australia, where he wrote his poetry collection *Unter Fremde Himlen* (Under Alien Skies), published in 1949. Though he immigrated to Israel in 1950 and ceased writing poetry, Birstein turned to novels and short stories in Hebrew.

S'gebet (The Plea) will be my first composition for voice and piano that I am performing in public. My desire to compose a song came before I had found a text, so I went searching online for something suitable and came across Birstein's collection. The simplicity of the verse Birstein uses lends itself well to the poem's rich and heavy emotional content. The repeating melody reflects this simplicity, and the piano accompaniment supports the progressive and sometimes dramatic shift in mood. I am grateful for Cantor Gerald Cohen's apt feedback and ideas for improving the song, as well as his encouragement to program it. D.C.

Uvnucho Yomar**Louis Lewandowski (1821–1894) arr. Raymond Goldstein; Lyrics: Liturgy**

The various biblical verses that make up *Uvnucho Yomar* are recited upon placing the Torah scroll back into the Holy Ark after the reading of the weekly portion. Often in the United States, congregations will sing a musical setting of the final four or five verses. Louis Lewandowski, the great German-Jewish composer of synagogue music, treats the entire text in the source material of this composition. Composer-conductor Raymond Goldstein arranged the piece, pulling material from two of Lewandowski's versions for synagogue to create a new version that stands as a concert piece. D.C.

Hashkiveinu**Music: Max Helfman (1901–1963); Lyrics: Liturgy**

Hashkiveinu comes from the Ma'ariv service, and is recited every night no matter the occasion. It is a prayer asking God to grant us peace as we lie down to sleep. This setting was written by Max Helfman, who was one of the most successful composers of Jewish music in the 20th century. He wrote this piece in 1942, shortly after he left his post as musical director at Temple Emmanuel in Patterson, New Jersey. The music evokes a feeling opposite of what one might expect based on the text by providing a choral section that calls for *forte* dynamics; however, even with the use of robust choral parts, the music still manages to paint a picture of how much we truly need to be able to lie down in peace. In the midst of a war that has kept many people up at night praying for their family members' survival and safe return, the grand choral section's urgent call for peace is especially poignant. N.T.

Psalm 150**Music: Traditional Abayudaya Melody; Lyrics: Psalm 150**

The Abayudaya Jewish community in Uganda has practiced Judaism for over a century, and many of its members formally converted in the early 2000s. The Cantors Assembly has formed deep relationships with the Abayudaya community. This has manifested into CA missions to Uganda to learn their music, record it, and bring it to the wider Jewish world. On a personal note, I have gotten to work with many talented Abayudaya staff members at Camp Ramah, including learning music from them. This fun Halleluyah tune is an example of the Abayudaya community's boisterous and exciting melodies. I am hoping to bring lots of Abayudaya melodies into my cantorate, and I hope you enjoy this one tonight! M.S.

In Kheyder ("In School")**Music and Lyrics: Moshe Milner (1886–1953)**

Moshe Milner composed both the music and text of *In Kheyder* as a teenage student at the Kiev Conservatory. Lest we mistake the song to be a nostalgic reminiscence of the Old World, Milner shares with us in his autobiography, "When I was ten years old . . . I began to study the *Talmud* in *kheyder*. The rabbi made us study very hard, and with great effort, he tried to drum into my head the first three chapters of *Gitn*, where I learned all the most minute details of how to get divorced from your wife." It is a caricature of the *melamed in kheyder* [teacher in a traditional school for young children] and his pedagogical techniques. To give the song a Jewish foundation, in addition to the Yiddish text, Milner uses *lernenshtayger* [learning mode] within the melody.

I first heard *In Kheyder* years ago on an album called *A Leyter Tsum Himl*, recorded by Cantor Robert Abelson and Joyce Rosenzweig. I am grateful to have now had the opportunity to work the song's Yiddish text with Cantor Abelson, and to perform it with Joyce. *A mekhave!* D.C.

A Nigun**Music: Lazar Weiner (1897–1982); Lyrics: L. Magister (Leibush Lehrer) (1887–1965)**

Lazar Weiner was a prolific composer of Yiddish art music in the 20th century. Through his masterful abilities, he revolutionized the sound of the genre. The text of this piece, written by Leibush Lehrer under the pen name L. Magister, describes a pauper who could achieve great joy by singing a simple *nigun* (melody). The composition itself is light and joyful, with much space for the performer to bring deep expression into it. The bounciness of the chorus “*Tshiri-bim bam bam*” is a simple yet catchy melody that I find myself randomly humming when I am doing some other unrelated task. To me, this is exactly what this song is about—even in mundane moments, we can bring joy through music, humming *tshiri-bim bam bam*. It is also very exciting for me to perform a piece in Yiddish, as singing in Yiddish is new to me, but something I am hoping to do more of in my cantorial career. M.S.

A Pastokhl A Troymer (A Shepherd A Dreamer)**Music: Jacob Rappaport (1890–1943); Lyrics: Zishe Weinper (1893–1957)**

A Pastokhl A Troymer, composed by Jacob Rappaport, is a piece that plays out the sad story of a shepherd losing his flock of goats and sheep to an attack of wolves. While the shepherd sleeps, his flock is systematically torn through, one by one, until there are no goats or sheep left. It is only then that the shepherd wakes up to find the atrocities that have befallen his flock. The narrator then proclaims that “such a shepherd should be swallowed up by the earth.” One prevalent interpretation of this piece connects it to the Holocaust, with God as the sleeping shepherd and the Jewish people the goats and sheep that were slaughtered by the Nazis, represented by the wolves. This can, unfortunately, also be applied to other tragedies such as the attacks of October 7 in Israel. It can feel as if our friends and family in Israel were abandoned in a moment when they needed to be saved, but cries were heard too late. While this interpretation, putting the blame on God for human tragedies, is rather different from my own personal feelings about God’s role in the world, I understand such a feeling at a time of great loss, and I kept this tragic occurrence in mind as I worked on my interpretation of this piece. N.T.

Oseh Shalom**Music: Judith Silver (b. 1965); Lyrics: Liturgy**

Oseh Shalom, used to conclude both the *Amidah* and *Kaddish Shalem*, is of course one of the central prayers for peace in our liturgy; in modern settings such as this one by Judith Silver, the prayer for peace is made more universal—extended beyond “all Israel” to include “all who dwell on earth.” Judith Silver is a British composer, singer, and playwright with “an emphasis on joy, companionship, connection and inspiration” running throughout her work. In a note on this piece, the composer writes: “This was one of my earliest settings of a Jewish text, composed when I was in Germany attending an interfaith conference for the first time. The song was included in my first book/CD, *Jewish Songs for Harmony Singing*, and is also part of the CD called *Gathering*, a collection of all the Jewish pieces I had created over the years leading up to it.” N.T.

Amar Rabbi Elazar**Music: Moishe Oysher (1906–1958); Lyrics: Tamud, Tractate Berakhot**

By the 1940s, in addition to his fame as a *khazn* (cantor), Moishe Oysher had starred in multiple films, stage plays, and radio plays. He was known for his theatrical style, as is evident in his many recordings, incorporating elements of pop and jazz into his music. *Amar Rabbi Elazar* takes a Talmudic text that is traditionally incorporated into the Sabbath liturgy and turns it into a high-energy jam, full of rhythmic vamping and improvisational phrases. The three of us have decided to share in the glory of the music and take on this classic together. D.C.

The Jewish Theological Seminary

Cantor Raphael Frieder, Interim Director, H. L. Miller Cantorial School

Combined Choir of the H. L. Miller Cantorial School and Debbie Friedman School of Sacred Music

Conductors: Cantor Natasha J. Hirschhorn and Joyce Rosenzweig

Pianists: Pedro D'Aquino and Elliot Roman

Choir: Kelsey Bailey, Toby Banks, Roseanne Benjamin, Rachel Black, Samantha Chamberlin, David Childs, Aleksandra Dubov, Erin Ehren, Sarina Elenbogen-Siegel, Ruth Engel, David Epstein, Phillip Fisherman, Leslie Goldberg, Emily Lezin, Ilana Mulcahy, Justin Pellis, Ada Luisa Sinacore, Brittany Stern, Marc Szechter, Neal M. Taibel, Margo Wagner

Concert produced by Cantor Gerald Cohen and Aden Fischer-Brown, assisted by Cantor Raphael Frieder and Lena Marandi

The H. L. Miller Cantorial School trains students as *hazzanim* (cantors) for congregational service and as teachers of Jewish music, Jewish educators, chaplains, choral directors, composers, and research scholars. The power of music to move the spirit is unsurpassed, and JTS-trained *hazzanim* learn imaginative and innovative uses of music toward the reinvigoration of the American synagogue.

John Dellheim (ז"ל) was a Holocaust survivor who became a pioneer computer programmer at IBM. He deeply loved Judaism and Jewish music and endowed the John Leopold and Martha Dellheim Internship Program and Concert Series to bring Western cantorial music around the United States via the mentors, alumni, and students of the H. L. Miller Cantorial School, thereby perpetuating the performance and transmission of Jewish sacred music to future generations.

The John Leopold and Martha Dellheim Endowment Fund initiative includes an internship program that pairs students with mentors in the field, and expands the school's opportunities to teach concert planning, enhance repertoire coaching, and present student performances.

