

Kedusha

Stephen Glass introduced a number of pieces to the repertoire at Shaar Hashomayim from his native United Kingdom, whether from popular folk tunes, classical compositions or pieces sung in British synagogues. The Kedusha opens to a melody based on Scottish themes.

Shema

Continuing the theme of Kedusha, this setting of the Shema was adapted by Stephen Glass, based on the second theme of the slow movement of the Simple Symphony by Benjamin Britten (1913-1976), a piece Britten composed based on sketches of pieces he composed in his youth.

Kadshenu

Composed by Joseph Gross who was the Cantor of Shaar Hashomayim from 1973-1985, and then at the Hallandale Jewish Center, in Hallandale, Florida, where he served for 26 years. This upbeat setting of Kadsheinu evokes the sound of classic Chassidic melodies.

Sim Shalom

Composed by Abraham Nadel (1926-1985), who was a prominent synagogue choir conductor and composer of liturgical music. He led synagogue choirs accompanying some of the greatest cantors of the day, including Moyshe Oysher, Leibele Waldman and Moshe Ganchoff.

Ein Kelokeinu

This setting for Ein Kelokeinu was composed by Dr. Zvi Talmon, the choirmaster of the Heichal Shlomo Synagogue in Jerusalem. Until the Jerusalem Great Synagogue was dedicated in 1981, Heichal Shlomo was the center for Cantorial music in Jerusalem. Cantor Naftali Herstik credits Dr. Talmon as the only one who successfully created a distinctive new Israeli choral and harmonic style. Many recall this as a highlight of the services at the Jerusalem Great Synagogue in the 1980s, when the young Netanel Herstik, now Cantor at The Hampton Synagogue, sang it as a solo with the choir in his angelic voice.

Adon olam

Composed by Uzi Chitman (1952 - 2004), who was a legendary Israeli writer, songwriter, composer, and television personality. His career began in 1976, when he composed this melody for Adon_Olam. He became popular during the 1980s and 1990s, and composed and wrote over 650 songs. His most famous songs include *Noladati Lashalom* (I Was Born for Peace), *Ratziki Sheteda* (I Wanted You to Know), *Todah* (Thank you), *Mi yada' sh'kach yihiye* (Who Knew It Would Be Like This) and *Kan* (Here), which reached third place during the 1991 Eurovision Song Contest.



Shabbat of Song

Shabbat Mevarchim Adar, 5778

Welcome to the seventh annual Shabbat of Song at The Jewish Center, celebrating our Centennial. The Jewish Center is blessed with a rich tradition of respect for the cantorial arts, which is showcased this weekend as we welcome Cantor Gideon Zelermyer and the Shaar Hashomayim Choir under the baton of Maestro Roi Azoulay. Prior to assuming the pulpit at The Jewish Center, Cantor Chaim David Berson served as Associate Cantor at The Shaar in Montreal, Canada. There he lead High Holiday services together with Cantor Zelermyer from 2007-2009.

Congregation Shaar Hashomayim is one of the last remaining synagogues to stand with the choral synagogue tradition. The Congregation established an all-male a cappella choir in 1887 and today, Congregation Shaar Hashomayim is one of few synagogues left in the world whose services are led every week by a cantor and male choir. In the formality and decorous nature of their Shabbat and holiday services, the atmosphere is not unlike that of The Jewish Center. The music you will hear this weekend will include traditional melodies that are sung all over the world, classic pieces for the cantor and choir, as well as signature choral pieces and compositions by former cantors and choir directors at Shaar Hashomayim. Included are many arrangements by Stephen Glass, who served as Choir Director at The Shaar for nearly 25 years. His settings have become synonymous with the distinctive "Shaar sound" and together with Cantor Zelermyer's remarkable tenor voice have made The Shaar a destination for those who love cantorial and liturgical music.

This explanatory booklet was prepared by Cantor Chaim David Berson together with Rabbi Ariel Rackovsky, former Assistant Rabbi of The Jewish Center (2007-2011) and now Rabbi at Congregation Shaare Tefilla in Dallas, Texas (who really wishes he could be here this weekend!).

Thank you to our generous sponsors who helped make this Shabbat of Song possible. We hope you will enjoy this uplifting Shabbat of Song and Tefillah!

Cantor Chaim David Berson



Friday Night

Yedid Nefesh

The Friday night service opens with this soulful prayer, widely (and mistakenly) attributed to Rabbi Elazar ben Moshe Azikri (1533-1600), who first published it in his work *Sefer Charedim*. The first letters of each of the four verses make up the four letter name of God, known in English as the *tetragrammaton*. The prayer describes the intense love we should have for God, which intensifies as the Shabbat begins. We open with a choral setting by Stephen Glass of the traditional tune commonly used throughout the world.

Lechu Neranena

The settings for the opening of Kabbalat Shabbat and for Maariv were composed by Stephen Glass and Rabbi Cantor Lionel Rosenfeld, Senior Rabbi of the Western Marble Arch Synagogue in London, based on traditional *nussach* modes.

Shiru Lashem

This chapter is sung to a lively and upbeat tune composed by Rabbi Shlomo Carlebach after the Yom Kippur War, originally set to the words “Hashem Oz Le’Amo Yiten”- God will give strength to his nation.

Moshe Ve’Aharon

This recitative is also a composition of Rabbi Shlomo Carlebach. It is an introduction to the well known tune for *Mizmor LeDavid* that is a staple of the Jewish Center Carlebach Kabbalat Shabbat. It is a minor key, reflecting the yearning the verses express for our prayers to be answered as were those of Moses and Aaron.

Lecha Dodi

This setting for Lecha Dodi was also composed by Rabbi Shlomo Carlebach, originally set to the Shabbat evening zemer *Kah Ribon*. It is often sung as part of the Friday night Carlebach style Kabbalat Shabbat.

Lo Tevoshi

Sung to the melody of “Hallelujah” by Leonard Cohen, one of his iconic compositions. Cantor Zelermyer and the Shaar Hashomayim Choir recently collaborated with Leonard Cohen in his Grammy Award-winning final album, *You Want It Darker*. Shaar Hashomayim was Leonard Cohen’s childhood synagogue.

Tzaddik Katamar

This piece is known throughout the world and sung every Friday night in many congregations. It was composed by Louis Lewandowski (1821-1894), the choirmaster of the Neue Synagogue in Berlin and composer of many well-known choral settings of Jewish liturgy in the Western European cantorial tradition. This melody is the ending of the original setting of Psalm 92 written to be sung responsively between Cantor and choir.

Yigdal

This piece was composed by Abraham Saqui (c.1824- 1893), the first choirmaster at Liverpool’s Princes Road Synagogue. Saqui was born in London and raised in the Bevis Marks Sephardic community there. His famous “Yigdal” contains references to second movement of the Mozart Clarinet Concerto, and has become a standard feature of the Shabbat service in the United Synagogue in England. It was popularized by Cantor Naftali Herstik at the Jerusalem Great Synagogue.

Shabbat Morning

Ein Kamocha

Composed by Abraham Dunajewski (1843-1911) who was the conductor of the Choir of the Great Synagogue of Odessa in pre WWI Russia. The first part of this setting of “Ein Kamocha” is virtually unknown outside of synagogues with a strong and classical choral tradition.

Vayehi Binso’a

Composed by Salamon Sulzer (1804-1890) who is widely recognized as the father of synagogue music. He was the Chief Cantor of Vienna beginning in 1826, and achieved great renown, garnering such honors as Knight of the Order of Francis Joseph and a maestro of the Accademia Nazionale di Santa Cecilia in Rome. He was held in high regard by Franz Schubert, who composed a setting of Psalm 92 just for him.

Avinu Shebashamayim

This contemporary setting for the Prayer for the Welfare of the State of Israel by Cantor Sol Zim, of the Hollis Hills Jewish Center in Queens, has become a classic since its composition and is sung throughout the world.

Birkat Hachodesh

This contemporary setting for the Blessing of the New Month was composed by Cantor Ben Ellerin, Cantor of Temple Israel of Northern Westchester. It follows traditional *nussach* modes for this prayer, while keeping a strong melodic line. The choral arrangement is by Raymond Goldstein and Conor O’Neil.

Mi Sheasa Nissim

A setting introduced by Stephen Glass, from the famous “Blue Book”, *The Voice of Prayer and Praise* – handbook of the orthodox United Synagogue of the UK, first published 1899 and updated by Samuel Alman in 1933.

Uv’nucho Yomar

This majestic piece was composed by the legendary Cantor Yossele Rosenblatt (1882-1933) for the service returning of the Torah to the Ark. The lyrical melody at the beginning, the majestic call and response between the Cantor and Choir and the melancholic melody in the middle perfectly evoke the grandeur of the return of the holy Ark to its resting place in the Temple in Jerusalem and our yearning for its restoration. It concludes with a magnificent falsetto recitative by the Cantor, for which Rosenblatt was so famous.

Mechalkel Chaim

Cantor Berson has introduced this melody into the weekly Shabbat service of The Jewish Center. It was composed by the late Cantor David Bagley (1932-2007), who served pulpits in Israel, South Africa, the United States and Canada.