

About the Music

by DR. RICHARD E. RODDA

Three Dance Episodes from *On the Town* (1944) — Leonard Bernstein

Born August 25, 1918 in Lawrence, Massachusetts.

Died October 14, 1990 in New York City.

In April 1944, Bernstein's ballet *Fancy Free* was introduced to great acclaim at the Metropolitan Opera House in New York. The plot, according to the composer, concerned three sailors "on leave [in New York] and on the prowl for girls. The tale tells of how they meet first one, then a second girl, and how they fight over them, lose them, and in the end take off with still a third." The ballet's setting and characters were the inspiration for him to try a new piece in a form that he had not then broached — musical comedy. Soon after *Fancy Free* had been launched, he enlisted two old friends, the singer-dancer-lyricist Adolph Green ("old" is relative — Bernstein was not yet 26, but he had known Green since they were teenagers) and Green's creative collaborator, Betty Comden, to write the book and words for the show, which they titled *On the Town*. They devised a story, perfectly suited to those war years, about three sailors in New York who are determined to see everything in the city during their 24-hour leave. On the subway, one of the sailors falls in love with the poster picture of Miss Turnstiles and the boys set out to find her. Their efforts take them all over the city until they finally discover Miss Turnstiles in Coney Island, where they learn that she is not the glamorous girl they expected from the poster, but a belly dancer. *On the Town* had a two-week tryout in Boston before opening at New York's Adelphi Theater on December 28, 1944 with Comden and Green in leading roles. It was a hit, running for 463 performances on Broadway; Arthur Freed made it into a superb movie starring Frank Sinatra, Gene Kelly and Jules Munshin five years later. The show has been revived several times for Broadway, most recently in a Tony-nominated production in 2014. The "Three Dance Episodes" include *The Great Lover*, which captures the vibrant intensity of the bustling metropolis and the high spirits of the young sailors, *Lonely Town* (*Pas de Deux*), based on the expressive song of its title, and *Times Square — 1944*, a joyous fantasia on *New York, New York*, the show's hit tune.

Chichester Psalms for Choir, Boy Soloist and Orchestra (1965)

— Leonard Bernstein

*These psalms are a simple and modest affair,
Tonal and tuneful and somewhat square,
Certain to sicken a stout John Cager
With its tonics and triads in E-flat major.
But there it stands — the result of my pondering,
Two long months of avant-garde wandering —
My youngest child, old-fashioned and sweet.
And he stands on his own two tonal feet.*

Leonard Bernstein, that Renaissance man among late-20th-century musicians, penned these verses about his *Chichester Psalms* for *The New York Times* as part of a poetic evaluation of the fifteen months of his sabbatical from conducting in 1964-1965. Bernstein considered several compositional projects during his year away from the rigorous duties as music director of the New York Philharmonic, including a theater piece based on Thornton Wilder's *The Skin of Our Teeth*, but it was this set of *Psalms* for choir and orchestra that was the principal musical offspring of that hiatus in his public career. The work was commissioned by the Very Rev. Walter Hussey, Dean of Chichester Cathedral for the 1965 Southern Cathedrals Festival, in which the musicians of Chichester have participated with those of the neighboring cathedrals of Salisbury and Winchester since 1959. The musical traditions of these great cathedrals extend far back into history, to at least the time when the eminent early-17th-century keyboard artist and composer Thomas Weelkes occupied the organ bench at Chichester.

The first movement opens with a broad chorale ("Awake, psaltery and harp!") that serves as the structural buttress for the entire composition. It is transformed, in quick tempo, to open and close the dance-like main body of this movement (in 7/4 meter), and it reappears at the beginning and end of the finale in majestic settings. The bounding, sprung rhythms and exuberant energy of the fast music of the first movement are a perfect embodiment of the text, "Make a joyful noise unto the Lord all ye lands."

The touching simplicity of the second movement recalls the pastoral song of David, the young shepherd. The sopranos take over the melody from the boy soloist, and carry it forward in gentle but strict imitation. Suddenly, threatening music is hurled forth by the men's voices punctuated by slashing chords from the orchestra. They challenge the serene strains of peace with the harsh question, "Why do the nations rage?" The quiet song, temporarily banished, reappears in the high voices, like calming oil on troubled waters. The hard tones subside, and once again the boy shepherd sings and strums upon his harp. As a coda, the mechanistic sounds of conflict, soft but worrisome, enter once again, as if blown on an ill wind from some distant land.

The finale begins with an instrumental prelude based on the stern chorale that opened the work. The muted solo trumpet and the harp recall a phrase from the shepherd's song to mark the central point of this introductory strain. The chorus intones a gently swaying theme on the text, "Lord, Lord, My heart is not haughty." The *Chichester Psalms* concludes with yet another adaptation of the recurring chorale, here given new words and a deeper meaning. This closing sentiment is not only the central message of the work, and the linchpin of its composer's philosophy of life, but is also a thought that all must hold dear in troubled times:

*Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.*

Avodath Hakodesh (“*Sacred Service*”) for Baritone,
Chorus and Orchestra (1930-1933) — Ernest Bloch
Born July 24, 1880 in Geneva, Switzerland.
Died July 15, 1959 in Portland, Oregon.

“It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible,” wrote Ernest Bloch in 1917, soon after he had finished *Schelomo*, his “Hebraic Rhapsody” for Cello and Orchestra portraying King Solomon. “The freshness and naïveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew’s savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and immensity of the Book of Job; the sensuality of the Song of Songs — all this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music.” Bloch found deep creative inspiration in his Judaism throughout his life, and composed many works grown from Jewish subjects, thought and music. His masterpiece in this vein is *Avodath Hakodesh*, the first large-scale setting of the Hebrew Sacred Service for Sabbath Morning by a composer of international stature.

In 1929, while serving as director of the San Francisco Conservatory (he had earlier been director of the Cleveland Institute of Music, from its founding in 1920 to 1925), Bloch received a commission from philanthropist Gerald Warburg to make a setting for voices and orchestra of the Sabbath Morning Service for the Temple Emanuel in San Francisco. The commission had been arranged by the Temple’s Cantor, Reuben R. Rinder, one of Bloch’s earliest friends in San Francisco, who had been enriching the Jewish service by bringing about the commissioning and performance of new liturgical works since taking up his position twenty years earlier. Though Bloch always observed his patriarchal faith, he had not been trained religiously and did not know Hebrew, so he began a thorough study of the language and the Jewish liturgy under Cantor Rinder’s supervision. Bloch devoted a full year to immersing himself in the Sabbath Morning Service as represented in the Union Prayer Book, dissecting every word, studying its etymology and meaning, and translating the text into both French and English. Further progress on the *Sacred Service*, however, and in Bloch’s creative life generally, was restricted by the press of his duties at the Conservatory, so it was with eager gratitude that he learned in 1930 of a trust fund in the magnanimous amount of \$100,000 that had been established by San Francisco arts patrons Rose and Jacob Stern to allow him to leave his job and devote himself entirely to composition. Bloch, free at last from financial and administrative worries, first considered retreating to a South Sea island, but finally decided to return to his native Switzerland. In the summer of 1930, after finishing the school term in San Francisco, he settled in the secluded village of Roveredo Capriasco, in the Italian section of Switzerland north of Lugano, and devoted the next three years to writing the *Sacred Service*. The work was premiered, with excellent success, at Turin on January 12, 1934 — “Bloch at his best,” assessed one critic — and then given in Naples before Bloch conducted its first American performance, at Carnegie Hall in New York on April 12th. The *Sacred Service* was not heard at Temple Emanuel in San Francisco until March 1938, five years after its completion.

Though the *Sacred Service* began as the expression of a specific liturgical text, Bloch, through the passion of his creative response and the breadth of his vision, made this into a work that can touch listeners of any (or even no) creed, a worthy modern companion to the settings of sacred texts by Beethoven, Berlioz, Verdi, Handel and other earlier masters. "It far surpasses a Hebrew Service," Bloch said in a lecture given soon after the work was completed. "The *Sacred Service* [grew] from a whole lifetime of experience, thought, living, contacts with men, and the suffering all around the world which I have absorbed. Had I been born on a desert island, I could not have written it. It contains life with its joys, sufferings around me and within me, the plants, rocks, clouds, the birds, the animals; all of Nature have contributed to it.... It has become a cosmic poem, a glorification of the Laws of the Universe ... a dream of stars, of forces ... the Primordial Element ... before worlds existed.... It contains the old Jewish message of faith and hope in life."

The *Sacred Service*, "a vast epic" according to the eminent French composer and critic Florent Schmitt, is divided into five parts, following the structure of the liturgy. A thematic motive announced quietly at the outset by the low strings and winds — the notes G–A–C–B–A–G — is used as a unifying device throughout; Bloch also incorporated quotations from his *Schelomo* and *Three Jewish Poems*, as well as a traditional chant, *Tsur Yisroel* ("Rock of Israel"), supplied to him by Cantor Rinder. Part I consists of an opening *Meditation* for orchestra followed by the proclamation of faith. "There is the unity of Nature here," Bloch wrote, "the unity of man, a beautiful human element; through it all you feel the cosmic element." Bloch compared Part II (*Sanctification*), with its text of "Holy, holy, holy / is the Lord of Hosts, / the whole earth is full of his glory," to the Sanctus portion of the Roman Catholic Mass. "We are in another world, more earthly," he explained. "This is the sanctification, a dialogue between God and Man, the chorus discovering the law of the atom, the stars, the whole universe, the One, He, Our God." Bloch noted that in Part III (*Silent Devotion* [for the orchestra] and *Response*), "woven around the discipline and symbolism of the Torah and the Laws of Moses, man has to put himself into a state of humility, and within his limitations accept the order of the whole.... The Fourth Part (*Returning the Scroll to the Ark*) says to put away the Law now that you have understood it. It must be a living thing, the rejoicing, happiness, the exaltation of all mankind, ending with the Tree of Life.... Part V (*Adoration*) is the realization of humanity, the love of God, when all men will recognize that they are brothers, a fellowship in spirit. A Cantor or Priest speaks to you, giving a personal message, in English, Italian, Hebrew, in all languages ... bringing the whole philosophical message of humanity, brotherhood, the lamentations of mankind, asking what this is all about. Then in the distance, you hear the chorus, as a solution of the laws of the universe and eternity, the smallness of this space, of life and death, and in what spirit you are to accept it. The work ends with a Benediction."

Bernstein: Chichester Psalms

I.

Psalm 108, verse 2:

Urah, hanevel, v'chinar!
A-irah shahar!

Awake, psaltery and harp!
I will rouse the dawn!

Psalm 100, entire:

Hariu l'Adonai kol haarets.

Make a joyful noise unto the Lord
all ye lands.

Iv'du et Adonai b'simcha.

Serve the Lord with gladness.

Bo-u l'fanav bir'nanah.

Come before His presence with singing.

D'u ki Adonai Hu Elohim.

Know ye that the Lord, He is God.

Hu asanu, v'lo anahnu.

It is He that hath made us,

and not we ourselves.

Amo v'tson mar'ito.

We are His people and the sheep
of His pasture.

Bo-u sh'arav b'todah,

Enter into His gates with thanksgiving,

Hatseirotav bit'hilah,

And into His courts with praise,

Hodu lo, bar'chu sh'mo.

Be thankful unto Him, and bless His name.

Ki tov Adonai, l'olam has'do,

For the Lord is good, His mercy

is everlasting,

V'ad dor vador emunato.

And His truth endureth to all generations.

II.

Psalm 23, entire:

Adonai ro-i, lo ehsar.

The Lord is my shepherd, I shall not want.

Bin'ot deshe yarbitseini,

He maketh me to lie down in green pastures,

Al mei m'nuhot y'nahaleini,

He leadeth me beside the still waters,

Naf'shi y'shovev,

He restoreth my soul,

Yan'heini b'ma'aglei tsedek,

He leadeth me in the paths of righteousness,

L'ma'an sh'mo.

For His name's sake.

Gam ki eilech

Yea, though I walk

B'gei tsalmavet,

Through the valley of the shadow of death,

Lo ira ra,

I will fear no evil,

Ki Atah imadi.

For Thou art with me.

Shiv't'cha umishan'techa

Thy rod and Thy staff

Heimah y'nahamuni.

They comfort me.

Ta'aroch l'fanai shulchan.

Thou preparest a table before me.

Neged tsor'rai,

In the presence of mine enemies,

Dishanta vashemen roshi

Thou annointest my head with oil,

Cosi r'vayah.

My cup runneth over.

Ach tov vahesed

Surely goodness and mercy

Yird'funi kol y'mei hayai,

Shall follow me all the days of my life,

V'shav'ti b'veit Adonai

And I will dwell in the house of the Lord

L'orech yamim.

Forever.

Psalm 2, verses 1-4:

Lamah rag'shu goyim

Why do the nations rage,

Ul'umim yeh'gu rik?

And the people imagine a vain thing?

Yit'yats'vu malchei erets,

The kings of the earth set themselves,

V'roznim nos'du yahad,
Al Adonai v'al m'shiho.
N'natkah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III.

Psalm 131, entire:

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimenu.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Psalm 133, verse 1:

Hineh mah tov,
Umah nayim,
Shevet ahim
Gam yahad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Bloch: Sacred Service

I

Ma tovu oholechov Ya'akov,
mishk'nosechov Yisroel!
Va'ani berov chasd'chov
ovo veisechov,
eshtachdveh el heichal kodsh'chov
beyir'orsechov.
Adonoy, ohavti me'on beisechov:
emekom mishkan kevodechov;
va'ani, eshtaehaveh ve'echo'oh,
evrechov lif'nei Adonoy, osi.

Va'ani, sefilosi leehov Adonoy
eis rotzon;
Elokim, berov ehasdechov

aneini be'emes yish'echov.
Borechu es Adonoy hamevoroch:
Boruch Adonoy hamevoroch
le'olom vo'ed!

How goodly are thy tents, O Jacob,
thy dwelling places, O Israel!
As for me, in the abundance of
thy loving kindness
I will enter thy house,
I will worship toward thy holy temple
in reverence of thee.
Lord, I love the habitation of thy house
and the place where thy glory dwells;
as for me, I will worship and bow down,
I will bend the knee before the Lord,
my Maker.
As for me, may my prayer unto thee, O Lord,
be at an acceptable time;
O God, in the abundance of
thy loving kindness
answer me in the truth of thy salvation.
Bless ye the Lord, who is to be blessed:
Blessed is the Lord, who is to be blessed,
for ever and ever!

Shema Yisroel, Adonoy Elokeinu,
Adonoy Echod!
Boruch sheim kevod mal'chuso
le'olom vo'ed.
Ve'ohavto eis Adonoy Elokechoh
bechol levov'choh uvechol nafshechoh
uvechol me'odechoh.
Vehoyu had'vorim ho'eileh
asher onochi metzav'choh hayom
al levovechoh,
veshinantom levonechoh,

vedibartoh bom beshivt'choh
beveisechoh
uvelecht'cho vadereeh,
uveshochb'cho uvekumechoh.
Ukeshanom le'os al yodechoh

vehovu letotofos bein eniechoh;

uchesavtom al mezuzos beisechoh

uvish'orechoh.

Mi chomochoh bo'eilim, Adonoy?

Mi komochoh, ne'edor bakodesh,
noroh sehilos, oseh feleh?
Mal'chus'choh ro'u vonechoh;
"Zen Keili!" onu, ve'om'ru:
"Adonoy yimloch le'olom vo'ed."
Tzur Yisroel, kumoh be'ezras Yisroel,
go'aleinu, Adonoy tzevo'os shemo,
kedosh Yisroel.
Boruch atoh, Adonoy
— boruch hu uvoruch shemo —
go'al Yisroel. Omein.

Nekadeish es shim'choh bo'olom
kesheim shemakdishim oso
bish'mei morom,
kakosuv al yad nevi'echoh;
Vekoroh zeh el zeh ve'amar,
"Kodosh, kodosh, kodosh
Adonoy tzevo'os,
melo kol ho'oretz kevodo!"
Adir adireinu, Adonoy Adoneinu,
moh adir shim'choh bechol ho'oretz!
Boruch kevod Adonoy mimekomo!

Echod hu Elokeinu, hu ovinu,
hu malkeinu, hu moshi'einu;

Hear, O Israel, the Lord is our God,
the Lord is One!
Blessed is the name of his glorious Kingdom
for ever and ever.
And you shall love the Lord your God
with all your heart and with all your soul
and with all your might.
And these words,
which I command you this day,
shall be upon your heart;
and you shall teach them carefully
to your children,
and you shall talk of them when you sit
in your home
and when you walk by the way,
when you lie down and when you arise.
And you shall bind them as a sign
on your hand
and they shall be as frontlets
between your eyes;
and you shall write them on the doorposts
of your house
and upon your gates.
Who is like unto thee among the mighty,
O Lord?
Who is like unto thee, glorious in holiness,
revered in praises, doing marvels?
Thy children beheld thy sovereign power;
"This is my God!" they exclaimed, and said:
"The Lord shall reign for ever and ever."
O Rock of Israel, arise to the help of Israel
our Redeemer, the Lord of Hosts is his name,
the Holy One of Israel.
Blessed art thou, O Lord
— blessed is he and blessed is his name —
Who hast redeemed Israel. Amen.

II

We will sanctify your name in the world
just as it is sanctified
in the highest heavens,
as was written by your prophet:
And they called one to another and said,
"Holy, holy, holy
is the Lord of Hosts,
the whole earth is full of his glory!"
Thou our most glorious one, O Lord our Lord,
how glorious is thy name in all the earth!
Blessed be the glory of the Lord
from his place!
One is our God, he is our Father,
he is our King, he is our Savior

vehu yashmi'einu berachamov

le'einei kol choi:

Yimloch Adonoy le'olom,
Elokayich, Tziyon, ledor vodor.
Halleluyoh!

Yih'yu letrotzon im'rei fi

vehegyon libi lefonechov,
Adonoy, tzuri vego'ali. Omein.
Se'u she'orim roscheichem
use'u pis'chei olom
veyovo melech hakovod!
Mi hu zeh melech hakovod?
Adonoy tzevo'os, hu melech hakovod.
Seloh.

Toroh tzivoh lonu Moshe
moroshoh kehilas Ya'akov.
Beis Ya'akov, lechu veneil'choh
be'or Adonoy.
Shema Yisroel, Adonoy Elokeinu,
Adonoy Echod!
Lechoh Adonoy hageduloh vehagevuroh,
vehatif'eres vehaneitzach vehahod;
ki chol bashomayim uvo'oretz lechoh,
Adonoy, hamamlochoh vehamisansei,

lechol lerosh.

Gad'lu Ladonoy iti
uneromemoh shemo yachdov:
Hodo al erez veshomoyim;
vayorem keren le'amo
tehiloh lechol chasidov,
liv'nei Yisroel, am kerovo.

Halleluyoh!

Toras Adonoy temimoh,
meshivas nofesh;
edius Adonoy ne'emonoh,
machkimas pesi;
pikudei Adonoy yeshorim,
mesam'chei leiv.
Yir'as Adonoy tehoroh,
omedes lo'ad.
Ki Lekach tov natati lachem
Torati al ta'asovu!
Eitz chayim hi lamachazikim boh,
vesom'chehoh me'ushor.

and in his mercy he will let us hear
his promise
in the presence of all living:
The Lord shall reign for ever,
your God, O Zion, for all generations.
Praise ye the Lord!

III

Let the words of my mouth
and my meditation
be acceptable before thee,
O Lord, my Rock and my Redeemer. Amen.
Lift up your heads, O ye gates,
lift them up, ye everlasting doors,
that the King of glory may enter.
Who is this King of glory?
The Lord of Hosts, he is the King of glory.
Selah.
Moses commanded us the Law
an inheritance for the congregation of Jacob.
O House of Jacob, let us walk together
in the light of the Lord.
Hear, O Israel, the Lord is our God,
the Lord is One!
Thine, O Lord, is the greatness and the power,
the glory, the victory and the majesty;
for all that is in heaven and earth is thine,
O Lord, thine is the kingdom
and the supremacy,
thou art master of all.

IV

Magnify the Lord with me
and let us exalt his name together:
His grandeur is above earth and heaven;
he has lifted up a horn to his people,
to the praise of all who love him,
to the children of Israel, the people
near unto him.
Praise ye the Lord!
The Law of the Lord is perfect,
restoring the soul;
the testimony of the Lord is faithful,
making wise the simple;
the precepts of the Lord are right,
rejoicing the heart.
The reverence of the Lord is pure,
enduring for ever.
I gave you a good example,
do not neglect the Torah!
It is a tree of life to them that grasp it,
and those that uphold it are made happy.

D'rochehoh dar'chei no'am
vechol nesivosehoh sholom.

Its ways are pleasant ways
and all its paths are peace.

V

Va'anachnu kor'im
umishtachavim umodim
lif'nei melech mal'chei ham'lochim,
hakodosh, boruch hu.

We bow down
and worship and give thanks
before the supreme King of Kings,
the Holy One, blessed be he.

The composer instructed that at this point in the "Sacred Service," what he termed "a personal message" is to be given to the listeners in their own language. He provided the following text in the score as a guide to the sentiments to be expressed, but allowed that the words may be made specific to each performance:

May the time not be distant, O god, when Thy Name shall be worshipped in all the earth, when unbelief shall disappear and error be no more. We fervently pray that the day may come when all men shall invoke Thy Name, when corruption and evil shall give way to purity and goodness, when superstition shall no longer enslave the mind, idolatry blind the eye! When all who dwell on earth shall know, that to Thee alone every knee must bend and every tongue give homage. O may all created in Thine image eye! O may all men recognize that they are brethren, so that one in spirit and one in fellowship, they may be forever united, before Thee. Then shall Thine kingdom be established on Earth and the word of Thine ancient Seer be fulfilled!

Bayom hahu yih'yeh Adonoy Echod,
ushemo Echod.

On that day will the Lord be One,
and his name One.

And now ere we part, let us call to mind those who have finished their earthly course and have been gathered to the eternal home. Though vanished from bodily sight, they have not ceased to be; they abide in the shadow of the most high. Let those who mourn rise and sail with me.

Yit'gadal v'yit'kadash sh'me raba,
b'al'ma di v'ra chir'ute.
V'yam'lich mal'chute
b'hayechon uv'yomechon,
uv'haye d'chol bet Yisroel.
Ba'agala, uviz'man kariv,
v'im'ru, Omein.

Magnified and sanctified be His great name,
throughout the world which He hath created
according to His will,
And may He establish His kingdom
during your life and during your days,
and during the life of all the house of Israel,
speedily, and at a near time,
and say ye, Amen.

Y'he sh'me raba m'varach
l'alam ul'al'me al'maya.

May His great name be blessed
forever and to all eternity.

Yit'barach v'yish'tabach v'yit'pa'ar
v'yit'romam v'yit'nase v'yit'hadar
v'yit'ale v'yit'hallal
sh'me d'kud'sha, b'rich Hu;
l'ela min kol bir'chata
v'shirata tush'b'hata v'nehemata,
da'amiran b'al'ma
v'im'ru, Omein.

Blessed and praised and glorified,
and exalted and extolled and honored,
and magnified and lauded
be the name of the Holy One, blessed be He;
though He be beyond all blessings
and hymns, praises and consolations,
that can be uttered in the world,
and say ye, Amen.

Y'he sh'lama raba
min sh'maya v'hayim alenu
v'al kol Yisroel;
v'im'ru, Omein.

Oseh shalom bim'romav,
hu ya'aseh shalom alenu
v'al kol Yisroel;
v'im'ru, Omein.

Tzur Yisroel, kumoh be'ezras Yisroel,
go'aleinu, Adonoy tzevo'os shemo,
kedosh Yisroel.
Adon olom, asher molach
beterem kol yetzir nivroh,
le'eis na'asoh becheftzo kol,

azai melech shemo nikroh.
Ve'acharei kich'los hakol
levado yimloch noroh;
vehu hoyoh, vehu hoveh,
vehu yih'yeh besif'oroh.
Vehu echod, ve'ein sheini
lehamshil lo, lehachbiroh;
beli reishis, beli sachlis,
velo ho'oz vahamisroh.
Vehu Keili — vechai go'ali —
vetzur chevli be'eis tzoroh;
vehu nisi umonos li,
menos cosi beyom ehroh.
Beyodo afkid ruchi
be'eis ishan ve'o'iroh,
ve'im ruchi gevi'osi;
Adonoy li velo iroh.
Yevorechechoh Adonoy
veyishmerechoh. Omein.
Yo'eir Adonoy ponov eilechoh
vichunekoh. Omein.
Yisoh Adonoy ponov eilechoh
veyoseim lechoh sholom. Omein.

May there be abundant peace
from heaven, and life for us
and for all Israel;
and say ye, Amen.

He who maketh peace in His high places,
may He make peace for us
and for all Israel;
and say ye, Amen.

O Rock of Israel, arise to the help of Israel,
our Redeemer, the Lord of Hosts is his name,
the Holy One of Israel.
Lord of the universe, who ruled
before any thing was created,
at the time when all things were made
at his wish,
then was his name proclaimed King.
And after all things shall have come to an end
he alone, the revered one, shall reign,
he was, he is
and he will be, in glory.
He is One, and there is no other
to compare with him, to consort with him;
without beginning, without end,
to him belong power and dominion.
He is my God — and my Redeemer liveth —
and a Rock in my suffering in time of trouble;
he is my banner and my refuge,
the portion of my cup on the day when I call.
Into his hand do I commend my spirit
when I sleep and when I awake,
and with my spirit my body also;
the Lord is with me and I shall not fear.
May the Lord bless thee
and keep thee. Amen.
May the Lord cause his countenance to shine
upon thee and be gracious unto thee. Amen.
May the Lord lift up his countenance
unto thee
and grant thee peace. Amen.

HARRISBURG SYMPHONY ORCHESTRA

Saturday, April 14, 2018 at 8:00 p.m.

Sunday, April 15, 2018 at 3:00 p.m.

STUART MALINA, Conducting
GRANT YOUNGBLOOD, Baritone
SUSQUEHANNA CHORALE
/ , Director
MESSIAH COLLEGE CONCERT CHOIR
/ , Director
CHORAL ARTS SOCIETY
/ , Director

Three Dance Episodes from *On the Town*

Leonard Bernstein
(1918-1990)

The Great Lover: Allegro pesante

Lonely Town (Pas de Deux): Andante sostenuto

Times Square — 1944: Allegro

Chichester Psalms, for Choir, Boy Soloist and Orchestra

Leonard Bernstein

Psalm 108, vs. 2 (Maestoso ma energico) — Psalm 100 (Allegro molto)

Psalm 23 (Andante con moto, ma tranquillo) —

Psalm 2, vs. 1-4 (Allegro feroce) — Meno come prima

BOY SOLOIST:

Prelude (Sostenuto molto) — Psalm 131 (Peacefully flowing) —

Psalm 133, vs. 1 (Lento possibile)

— INTERMISSION —

***Avodath Hakodesh ("Sacred Service")* for Baritone, Chorus and Orchestra**

Ernest Bloch
(1880-1959)

Part I: Meditation

Part II: Sanctification

Part III: Silent Devotion and Response

Part IV: Returning the Scroll to the Ark

Part V: Adoration

Benediction