

YEHUDI WYNER

(b. 1929)

1) SHIR HASHIRIM (SONG OF SONGS) (2001) [2:38]

SA version, a cappella
Wellesley College Choir
Susan Davenny Wyner, conductor

THE TORAH SERVICE [15:03]

- 2) I. Yih'yu L'rotzon [1:41]
- 3) II. Ayn-Komocho [1:41]
- 4) III. Vay'hi Binsoa [1:56]
- 5) IV. Sh'ma Yisroel [1:57]
- 6) V. Aliyot (Torah readings) [3:27]
- 7) VI. Y'halelu [1:49]
- 8) VII. Ki Lekach Tov [2:52]

Cantor, Choir & Ensemble
Joshua Breitzer, cantor
Thomas McCargar, solo baritone
New York Virtuoso Singers
Yehudi Wyner, conductor

9) SHIR HASHIRIM (SONG OF SONGS) (2001) [2:42]

SATB version, a cappella
New York Virtuoso Singers
Yehudi Wyner, conductor

FRIDAY EVENING SERVICE (1963) [33:51]

Cantor, Choir and Orchestra
Joshua Breitzer, cantor
New York Virtuoso Singers
Yehudi Wyner, conductor

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| 10) I. Ma Tov | [2:42] | 17) VIII. V'shomru | [2:05] |
| 11) II. Shiru Ladonoy | [2:49] | 18) IX. May The Words | [1:21] |
| 12) III. L'choh Dodi | [5:04] | 19) X. R'tzey | [2:14] |
| 13) IV. Bor'chu | [1:01] | 20) XI. Kiddush | [1:52] |
| 14) V. Sh'ma Yisroel | [1:00] | 21) XII. Oleynu; V'hoyoh Adonoy | [2:55] |
| 15) VI. Mi Chomocho | [1:49] | 22) XIII. May the Father of Peace | [1:33] |
| 16) VII. Hashkiveynu | [5:09] | 23) XIV. Adon Olom | [2:03] |

THIS RECORDING FULFILLS A WISH I HAVE HAD FOR MANY YEARS: that is, to assemble most of my liturgical music and present it in performances that reflect my ideas about the essential thrust of the work.

The two services I set—*Friday Evening* and *Torah*—represent a unique and particular approach to tradition. In an effort to connect with the spirit of ancient culture, with reference to many regional practices of Ashkenazic, Chasidic, Moroccan, Tripolitanian and Babylonian Jews, I sought to find a convincing way to fuse the ancient with the modern.

In some of the responses, I tried to imagine the atmosphere and physical conduct of worship in ancient times practiced by tribes in the midst of danger and uncertainty, beset by natural calamities and hostile neighbors. What kind of shared expressive activity would serve to empower the group, to alleviate fears and to begin to make some sense of the world? Through music I wanted to evoke some of the physical conditions as well as the spiritual aspirations of our remote ancestors.

The texts themselves are of paramount importance—not merely the sentiment and literal meanings of the texts but their extraordinary linguistic resonance. There is so much in the ancient sacred texts that conveys the impression of a culture under extreme pressure, with the need to express thoughts and feelings with great intensity and to lament or exult in prayer and prophecy.

The language is full of alliteration and internal rhyme, often displaying explosive compression and irregular rhythm. The vitality of the sound of Biblical Hebrew is powerful and irresistible.

But power is not the sole component of the prayers that comprise the services. There is great variety in sentiment and atmosphere. Some prayers exult, others console; still others mourn or supplicate. In each case much of the meaning of the prayer is revealed by the sound and rhythm of the words. No wonder it has been said that the word and the religion are one.

SHIR HASHIRIM

The cantillation melody of *Shir Hashirim*, sung by the Jews of Georgia (Russia), was transcribed by Lazare Saminsky as part of his project in the 1920's to collect the music of the oriental Jews. My father, Lazar Weiner, loved this fragment and introduced it to me very early in my life. It has remained an abiding companion ever since and has graced my life on numerous occasions. At my marriage to Susan Davenny, Bethany Beardslee sang it during the ceremony. Later on I made arrangements of it for voice and guitar, then for voice, flute, bass clarinet and guitar, and finally versions for women's voices and for mixed chorus.

The character of the melody suggests ancient origins. The tonality reflects very little of the modes we often associate with oriental or Middle Eastern music.

The melismas are restrained and discreet, and the prevailing atmosphere of the music is quietly loving, pure and exalted.

THE TORAH SERVICE

My setting of *The Torah Service* was commissioned by a private individual in New Haven, Connecticut in 1966, and was first performed by a group of Yale University students at a synagogue in Woodbridge, Connecticut.

The Torah service occupies a central position in the synagogue, for it is here that the Torah, comprising the *Five Books of Moses*, is removed from its protective ark, reverently yet joyously displayed and then rolled out to the portion designated by the date to be read by members of the congregation. At the end of each annual cycle, the scroll is rewound, and the reading begun anew with the words: "In the beginning...". This ceremony is marked by the exuberant festival of Simchas Torah.

Of all the artifacts in Jewish life, it is the Torah alone that is held in veneration. For the Torah is the deepest source of Jewish history and Jewish belief. All basic wisdom is supposed to flow from its teaching. No amount of devoted study of any aspect of it is considered excessive.

In the synagogue service, the prayers that surround the actual reading from the Torah are compilations from many sources—from the Psalms, Numbers,

Chronicles, Deuteronomy, Proverbs, and Lamentations. They do not merely shape the sense of anticipation that leads to actual contact with the holiest of books, but they evoke a sense of resolution that follows the readings. They also contain significant references to a remote past. These allusions, once identified, make the remote past seem very near and contribute to a remarkable sense of continuity and communion. The eminent authority on the Daily Prayer Book, the late Chief Rabbi of Great Britain, Joseph H. Hertz, has written:

"The taking out of the Scroll of the Torah from the Sacred Ark, as well as its return thereto, has for over a thousand years formed the solemn and dramatic centre of the public service on Sabbaths and Festivals. The prayers by the Reader, and the congregational participation in those prayers by means of responses and sacred acts, are the growth of over 1500 years."

In setting the Torah service, I have taken the liberty of preceding the service proper with a quiet meditation: *Yih'yu L'rotzon* (May the words of my mouth and the meditations of my heart be acceptable unto Thee).

The service then begins with the recitation of exultant phrases from the Psalms: *Eyn Komocho* (There is none like unto thee among the Gods, O Lord. The Lord is King forever and ever), followed by the intimate invocation *Av Horachamim* (Father of mercies, do good in Thy favor unto Zion).

The Ark is opened at the text *Vay'hi Binsoa* (and it came to pass...), about which Rabbi Hertz writes:

"This is the invocation prayer of the children of Israel in the wilderness, whenever the Ark of the Covenant went forward. The Ark of the Covenant, guiding the Israelite tribes in their desert wanderings, typified God in front of his people—the Divine Presence—protecting them, and leading them on to victory. We still feel the thrill of sacred enthusiasm that animated our fathers of old when they heard these words."

The service continues with the line *Kumoh Adonoy* (Rise up, O Lord, and Thine enemies shall be scattered)—which Hertz describes as "the impressive war-cry of truth against error, of righteousness against sin" —followed by the text *Ki Mitzion* (For out of Zion shall go forth the law...):

"These words (Isaiah) are taken from the Prophet's sublime vision of the Messianic age.... when right, not might, shall then rule the world."

It is at this point that the climax of the Torah service is reached as the Torah is removed and unrolled to the chapter relevant to that particular week. Then each reader, often a boy or girl about to be confirmed, approaches the Bimah (dais), and cantillates or reads the designated portion. I have provided a subdued processional to precede and follow each "Aliah," that is, each reading.

At the words *Y'hallelu es sheym Adonoy* (Let them praise the name of the Lord), the Torah is returned to the Ark.

Perhaps the most extraordinary and moving of the historical allusions occurs at the very end of the service—*Ki Lekach Tov; Etz Chayim*—where the Torah is compared to a "tree of life," its teachings are "good doctrine" and its "ways are pleasantness, and all its paths are peace." Suddenly, without transition, the mood changes. At *Hashiveynu*, we read: "Turn us unto Thee, O Lord, and we shall return: renew our days as of old." Hertz alerts us to the special eloquence of these words:

"Originally they were spoken 2500 years ago after the burning of Jerusalem by the Babylonians. From the depths, Israel then prayed for the soul-communion with God that had marked its life in the olden days."

THE FRIDAY EVENING SERVICE

The Friday Evening Service, composed in 1963, was commissioned by the Park Avenue Synagogue of New York City and performed there for the first time on May 3, 1963, by Cantor David Putterman and a choir under my direction.

In the Preface to the publication of the Service I wrote:

In composing the Service I tried to create an expression of directness and intimacy, relevant to the modest, undramatic conduct of worship in the traditional synagogue. The atmosphere of the music seeks to draw the congregation in, to encourage a reverent yet joyous communion; to this end the voices have been given absolute primacy, and the organ the role of punctuation and color. Forms

have been kept simple, polyphony avoided, and all elaboration of material kept to a minimum. Indeed, were it possible to further reduce the texture to a single line of adequate strength and richness, I would gladly do so; for I am more interested in the image than in its elaboration, the bare theme more than its variation and extension.

Traditional fragments have been used in a very free way, but the traditionalism of the Service stems more from absorbed experience than applied method. I have confronted the multiple traditions which are my inheritance and have extracted the essence of those which have meaning for me in my effort to create a new expression of tradition.

Since its first performance in 1963, *The Friday Evening Service* has been performed with some frequency, almost always in a liturgical setting as an integral part of the worship service. I never thought of this work as separated from its function as a service of worship. It was not intended to be performed as an organic continuity in a concert hall, in the manner of an oratorio or a cantata. Had that been the intention, the structure of the composition, its dramatic flow and the connection between movements would have had an altogether different design. Nor had I ever succumbed to the temptation to orchestrate the supporting instrumental music. This seemed to me to be too fancy an idea, flying in the face of my original concept creating a worship service for normal use, "modest, direct, intimate and undramatic."

These comments about the scale and intention of *The Friday Evening Service*

help to explain why I resisted the temptation to detach this music from its synagogue function and to bring it into the concert hall. I designed the piece to fulfill the worship activities within the synagogue, not to preempt them. In the face of this, what made me change my mind about encouraging *The Friday Evening Service* to be performed "in public," so to speak, and to provide it with an orchestral elaboration? I can think of three notable reasons:

1. The state of synagogue music in our culture today. It is possible the orthodox ritual has retained its traditional chants in a fairly undefiled practice. But in most Conservative and Reform synagogues, the music has undergone a disastrous decline. Choirs, when available, inflict bland anonymous music mostly descended from the lowest rung of 19th century church liturgy. Cantors intone the same old "sentimental" chants occasionally spiced up with renditions of pseudo folk songs from Eastern Europe, East Broadway and the Near East. Youth groups, blandly accompanied by mindless guitar strums, sing campfire songs of "authentic cowboy" origins to liturgical texts. Where in this is spiritual aspiration, where fervor, passion, conviction? Is this what "traditional" means? Is Disney World our tradition of choice? Are we aware of the depth and richness of our heritage from many sources, epochs and cultures?

Under such circumstances it is clear that liturgical music such as mine cannot find a happy home in the synagogue. Nor for that matter can the music of Achron, Bloch, Fromm, Milhaud and Lazar Weiner. Therefore, if I want my liturgical work to be heard, I must find a way to make it presentable in a public forum. Such adaptations are not unheard of: Handel, facing the demise

of the Italian opera house in London, made the necessary modifications in his approach. He continued to give full play to his unparalleled dramatic impulses but now in oratorio form with arias, massive choruses, biblical subjects and English texts.

2. A number of years ago the Yale Glee Club in its first involvement ever with a Jewish liturgical work presented my *Friday Evening Service* at Yale's Sprague Hall. This performance by a large chorus was accompanied by organ as specified in the original score. At that moment I reflected how disproportionate the balances sounded—the richness and color of the chorus contrasting with the blandness of the organ. I'm sure that the context had something to do with this perception. We are accustomed to hearing organ accompaniment to choirs in our places of worship but not in our concert halls.

3. Like Orpheus, I capitulated to a wife's entreaties and did a "volte-face." A determined wife is hard to resist. When Susan Davenny Wyner asked me to orchestrate *The Friday Evening Service* for a public concert she was preparing to conduct, I did not first realize that her request was a command. It was not long before I found out. Her combination of cajoling persuasion and imperious determination proved effective and is largely responsible for bringing this "new elaborated" version into existence.

TEXTS

All the texts are set according to Ashkenazic pronunciation.

Shir Hashirim (Song of Songs 1:1-4):

The song of songs, that of Solomon:
He will kiss me from kisses of his mouth,
Because your friendship is better than wine.
To the good smells of your oil,
Oil pours out of your name,
Therefore nations love you.
We will run after you;
The king brought me to his room,
We will be happy and rejoice in you
We will remember that your friendship
Is better than wine; the righteous love you.



THE TORAH SERVICE

Yih'yu L'rotzon

May the words of my mouth and the meditation of my heart be acceptable before Thee, O Lord, my Rock and my Redeemer. He who maketh peace in His high places, may He make peace for us and for all Israel; and say ye, Amen.

Ayn-Komocho

There is none like unto Thee among the mighty, O Lord, and there are no deeds like unto Thine. Thy kingdom is an everlasting kingdom and Thy dominion endureth throughout all generations. The Lord reigneth, the Lord hath reigned, the Lord will reign for ever and ever. May the Lord give strength unto His people; may the Lord bless His people with peace. Father of compassion, may it be Thy will to favor Zion with Thy goodness and rebuild the walls of Jerusalem. For in Thee alone do we trust, O king, high and exalted God, Lord of the universe.

Vay'hi Binsoa

And it came to pass that when the Ark moved forward, Moses said: Rise up, O Lord, and let Thine enemies be scattered; and let them that hate Thee flee before Thee. For out of Zion shall go forth the Torah, and the word of the Lord from Jerusalem. Blessed be He who, in His holiness, gave the Torah to His people Israel.

Sh'ma Yisroel; Gad'lu Adonoy; L'cho Adonoy

Hear, O Israel, the Lord our God, the Lord is One. One is our God, great is our Lord; holy is His name.

Extol the Lord with me, and together let us exalt His name. Thine, O Lord, is the greatness and the power, the glory, the victory, and the majesty; for all that is in the heaven and on the earth is Thine. Thine is the kingdom, O Lord, and Thou are exalted supreme above all. Exalt the Lord our God, and worship at His footstool; holy is He. Exalt the Lord our God, and worship at His holy mountain; for the Lord our God is holy.

Y'hallelu; Hodo Al Eretz

Let them praise the name of the Lord, for His name alone is exalted. His glory is above the earth and heaven. He hath given glory unto His people, praise to all His faithful ones, to the children of Israel, a people near unto Him. Hallelujah.

Ki Lekach Tov; Etz Chayim; Hashiveynu

I have given you good teaching; Forsake not my Torah.
It is a tree of life to them that hold fast to it, and everyone that upholds it is happy.
Its ways are ways of pleasantness, and all its paths are peace.
Turn us unto Thee, O Lord, and we shall return; renew our days as of old.



FRIDAY EVENING SERVICE

Mah Tovu

How lovely are your dwellings, people of Jacob, your sanctuaries, descendents of Israel. As for me, O God, Your great love inspires me to enter Your house, to worship in Your holy sanctuary, filled with awe for You. Adonoy I love Your house, the place of Your glory. Before my Maker I humbly bow in worship. May this be an auspicious time, Adonoy, for my prayer. Your love, O God, is great; answer me with Your true deliverance.

Shiru Ladonoy (Psalm 96)

Sing a new song to Adonoy!
Acclaim Adonoy, all people on earth
 Sing to Adonoy; bless His name;
 Proclaim each day God's awesome might.
Announce to the world God's glory and wonders.
For Adonoy is great, deserving of praise;
Adonoy alone is to be revered as God.
 All the gods of the nations are nothingness,
 But Adonoy created the heavens.
Majesty and might accompany God;
Splendor and strength adorn God's sanctuary.
 Acknowledge Adonoy, all families of nations,
 Acclaim God's majestic power.
Acknowledge God's glory,
And bring Him tribute.
 Worship Adonoy in resplendent reverence;
 Let the earth tremble in God's presence.
Declare to the world: Adonoy is sovereign,
God has steadied the world, which stands firm,
And judges all nations with fairness.
 Let the heavens rejoice; let the earth be glad.
 Let the sea and all it contains exult.
Let field and forest sing for joy;
Adonoy comes to rule the earth:
 To rule the world justly,
 The nations with faithfulness.

U'choh Dodi

(This poem, composed in 16th c. Safed by the mystic Solomon Halevi Alkabetz is the crowning glory of Sabbath the Bride. Its universal acceptance into the liturgy is a tribute to its mystical beauty, depicting both the Sabbath's grandeur and messianic redemption, our vision of an ideal world)

Refrain: Come, my beloved, with chorus of praise;
Welcome Sabbath the Bride, Queen of our days.

Come, let us greet the Sabbath, Queen sublime,
Fountain of blessings in every clime.
Anointed and regal since earliest time,
In thought she preceded Creation's six days.

Refrain: Come, my beloved...
Awake and arise to greet the new light,
For in your radiance the world will be bright.
Sing out, for darkness is hidden from sight.
Through you, Adonoy His glory displays.

Refrain: Come, my beloved...
Come in peace, soul-mate, sweet Bride so adored,
Greeted with joy, in song and accord,
Amidst God's people, the faithful restored,
Come, Bride Sabbath come, crown of the days.

Refrain: Come, my beloved...

Bor'chu

Praise Adonoy, the Exalted One
Praise be Adonoy, the Exalted One throughout all time.

Sh'ma

Hear, O Israel: Adonoy is our God, Adonoy alone.
Blessed be His glorious kingdom for ever and ever.

Mi Chomochoh

Who is like You, Adonoy, among all that is worshiped!
Who is like You, majestic in holiness,
Awesome in splendor, working wonders!
As You divided the sea before Moses, Your children beheld Your sovereignty. This is my God, they proclaimed: Adonoy shall reign throughout all time.
And thus it is written: Adonoy has rescued Jacob; God redeemed him from those more powerful. Praised are You, Adonoy, Redeemer of the people Israel.

Hashkiveynu

Help us, Adonoy, to lie down in peace, and awaken us again, our Sovereign, to life. Spread over us Your shelter of peace; guide us with Your good counsel. Save us because of Your mercy. Shield us from enemies and pestilence, from starvation, sword, and sorrow. Remove the evil forces that surround us. Shelter us in the shadow of Your wings, O God, who watches over us and delivers us, our gracious and merciful Ruler. Guard our coming and our going; grant us life and peace, now and always. Spread over us the shelter of Your peace. Praised are You, Adonoy, who spreads the shelter of peace over us, over all His people Israel, and over Jerusalem.

V'shomru (Exodus 31: 16-17)

The people Israel shall observe the Sabbath, to maintain it as an everlasting covenant through all generations. It is a sign between Me and the people Israel for all time, that in six days Adonoy made the heavens and the earth, and on the seventh day, ceased from work and rested.

May the words

May the words of my mouth and the meditations of my heart, be acceptable unto Thee, O Lord, my Rock and my Redeemer.

R'tzey

Our God and God of our ancestors, find favor in our Sabbath rest. Instill in us the holiness of Your commandments and let Your Torah be our portion. Fill our lives with Your goodness, and gladden us with Your triumph. Cleanse our hearts so that we might serve You faithfully. Lovingly and willingly, Adonoy our God, grant that we inherit Your holy Sabbath, so that the people Israel, who hallow Your name, will always find rest on this day. Praised are You Adonoy, who hallows the Sabbath.

Kiddush

Praised are You Adonoy our God, who rules the universe, creating the fruit of the vine. Praised are You Adonoy our God, who rules the universe, instilling in us the holiness of Your commandments and cherishing us by granting us the holy Sabbath lovingly, gladly, a reminder of Creation. It is the first among our days of sacred assembly that recall the Exodus from Egypt. Thus You have chosen us—endowing us with holiness—from among all peoples, granting us Your holy Sabbath lovingly and gladly. Praised are You Adonoy, who hallows the Sabbath.

Oleynu; V'hoyoh Adonoy

We rise to our duty to praise the Master of all, to acclaim the Creator. God made our lot unlike that of other people, assigning to us a unique destiny. We bend the knee and bow, acknowledging the Supreme Sovereign, the Holy One, exalted. Adonoy shall be acknowledged Ruler of all the earth. On that day Adonoy shall be One and His name One.

May the Father of Peace

May the Father of Peace bring peace to all who mourn, and comfort all the bereaved among us. Amen.

Adon Olom

Before creation shaped the world, God, eternal, reigned alone;
But only with creation done could God as Sovereign be known.
When all is ended, God alone will reign in awesome majesty.
God was, God is, always will be glorious in eternity.
God is unique and without peer, with none at all to be compared.
Without beginning, endlessly, God's vast dominion is not shared.
But still – my God, my only hope, my one true refuge in distress,
My shelter sure, my cup of life, with goodness real and limitless.
I place my spirit in God's care; my body too can feel God near.
When I sleep, as when I wake, God is with me; I have no fear.



Yehudi Wyner

Awarded the 2006 Pulitzer Prize for his Piano Concerto, "Chiavi in mano", **YEHUDI WYNER** (b.1929) is one of America's most versatile musicians. His compositions include over 80 works for orchestra, chamber ensemble, solo voice and solo instruments, piano, chorus, and music for the theater, as well as liturgical services for worship. He has received commissions from Carnegie Hall, The Boston Symphony, The BBC Philharmonic, The Santa Fe Chamber Mu-

sic Festival, The Library of Congress, The Ford Foundation, The Koussevitzky Foundation, The National Endowment for the Arts, The Fromm Foundation, and Worldwide Concurrent Premieres among others. His recording "The Mirror" on Naxos won a 2005 Grammy Award, "Chiavi in Mano" on Bridge Records was nominated for a 2009 Grammy, and his *Horntrio* (1997) was a Finalist for the Pulitzer Prize.

Other honors received include two Guggenheim Fellowships, The Institute of Arts and Letters Award, the Rome Prize, and The Brandeis Creative Arts Award. In 1998 Mr. Wyner was awarded the Elise Stoecker Prize given by the Chamber Music Society of Lincoln Center for "lifetime contribution to chamber music." He is a member of both the American Academy of Arts and Letters and The American Academy of Arts and Sciences.

Yehudi Wyner has also had an active career as a solo pianist, chamber musician collaborating with notable vocal and instrumental colleagues, teacher, director of two opera companies, and conductor of

numerous chamber and vocal ensembles in a wide range of repertory. Keyboard artist of the Bach Aria Group since 1968, he has played and conducted many of the Bach cantatas, concertos and motets. He was on the chamber music faculty of the Boston Symphony's Tanglewood Music Center from 1975–97.

He has been composer-in-residence at Civitella Ranieri (2009), the Eastman School of Music (2008), at Vassar College (2007), at the Atlantic Center for the Arts (2005), at the Rockefeller Center at Bellagio, Italy (1998), at the American Academy in Rome (1991), and at the Sante Fe Chamber Music Festival (1982). He was a professor at Yale from 1963–1977 where he served as head of the Composition faculty, and he became Dean of the Music Division at SUNY Purchase in 1978, where he taught for twelve years. A guest professor at Cornell University in 1988, Mr. Wyner has been a frequent visiting professor at Harvard University since 1991. From 1991–2005, he held the Walter W. Naumburg Chair of Composition at Brandeis University, where he is now Professor Emeritus.

Born in Western Canada, Yehudi Wyner grew up in New York City. He came into a musical family and was trained early as pianist and composer. His father, Lazar Weiner, was the preeminent composer of Yiddish Art Song as well as a notable creator of liturgical music for the modern synagogue. After graduating from the Juilliard School with a Diploma in piano Mr. Wyner went on to study at Yale and Harvard Universities with composers Paul Hindemith, Richard Donovan, and Walter Piston. In 1953, he won the Rome Prize in Composition enabling him to live for the next three years at the American Academy in Rome, composing, playing, and traveling.

Recordings of his music can be found on Naxos, Bridge, New World, Albany, Pro Arté, CRI, 4Tay, and Columbia Records. The Bridge Records CD, *Yehudi Wyner Orchestral Music*, includes the Boston Symphony premier of Piano Concerto "Chiavi in Mano." The New York Times called the whole recording "splendid", the Piano Concerto "a knock-out," and the performance of Lyric Harmony "a rapturous account".

Mr. Wyner's *TRIO 2009*, written for Lynn Harrell, Robert Levin and Richard Stoltzman, was premiered in March of 2010.

Mr. Wyner's music is published by G. Schirmer—Associated Music Publishers, Inc. He is married to conductor and former soprano Susan Davenny Wyner.



SUSAN DAVENNY WYNER has received national acclaim for her conducting. The Library of Congress featured her in its 2003 "Women Who Dare" Engagement Calendar, and the MacNeil-Lehrer Newshour and WGBH Television have presented special documentary features on her life and work. Her conducting credits include the Los Angeles Philharmonic, Boston Lyric Opera, Czech Philharmonic Chamber Orchestra, Odense Danish Symphony, Cleveland Orchestra members in benefit concerts, concerts in Italy, the Czech Republic and at the Hollywood Bowl. André Previn, Lynn Harrell, Claude Frank, Peter Serkin, and Emanuel Ax have been among her guest soloists.

She has conducted symphonic, opera, oratorio, and choral repertoire from the 15th through 21st centuries, working with period instruments as well as premiering over thirty new works. *The New York Times* called her conducting for Albany and Bridge Records "rapturous" and "richly textured and emotionally compelling." *The Boston Globe* has four times selected her conducted performances among "The Best Events of the Year."

Currently Susan Davenny Wyner is Music Director and Conductor of the Warren Philharmonic Orchestra (Ohio) and of two opera companies: Opera Western Reserve and Boston Midsummer Opera. From 1999–2005 she was Music Director and Conductor of the New England String Ensemble in Boston, which she brought to national prominence. Under her direction, the orchestra received grants from the National Endowment for the Arts and the Koussevitsky Foundation of the Library of Congress, appeared on the Bank of Boston Celebrity Series, and was regularly broadcast and recorded by WGBH radio. She has also held conducting positions at New England Conservatory, The Cleveland In-

stitute of Music, Wellesley College, and at Brandeis and Cornell Universities.

Trained initially as a violinist and violist, Susan Davenny Wyner went on to an international career as a lyric soprano—singing with the Metropolitan Opera, New York City Opera, Boston Symphony, Cleveland Orchestra, London Symphony, and the New York, Los Angeles and Israel Philharmonics among many others. She performed regularly with conductors Leonard Bernstein, Erich Leinsdorf, Colin Davis, Lorin Maazel, André Previn, Robert Shaw, Seiji Ozawa, Michael Tilson Thomas, and recorded for Columbia Masterworks, Angel/EMI, Naxos, New World, CRI and Musical Heritage. After a hit and run accident destroyed her singing voice, she began her career as a conductor.



Baritone **THOMAS MCCARGAR** began his singing career with the Grammy Award-winning men's ensemble Chanticleer, making appearances at the Musikverein in Vienna, Concertgebouw in Amsterdam, Walt Disney

Concert Hall in Los Angeles, CA, and Metropolitan Museum of Art in NYC. He now lives in New York City where he is a member of the acclaimed Trinity Choir at the Trinity Wall Street church. Mr. McCargar frequently collaborates with the New York Virtuoso Singers under the direction of Harold Rosenbaum, Grammy Award-nominated Pomerium, Early Music New York, VOX Vocal Ensemble, the St. Thomas Choir of Men and Boys, Bach Vespers at Holy Trinity Lutheran church, and Seraphic Fire in Miami. Additionally, he has performed under the batons of Zubin Mehta, Helmuth Rilling, Michael Tilson Thomas, and Jane Glover.



The New York Virtuoso Singers founder, conductor and artistic director **HAROLD ROSENBAUM** is one of the most accomplished and critically acclaimed choral conductors of today. Winner of the 2010 ASCAP Victor Herbert Award and the 2008 American Composer Alliance's Laurel Leaf Award, Rosenbaum has led over 300 world pre-

miere performances. A champion of new music, Rosenbaum has commissioned over 25 works, and edits the contemporary Harold Rosenbaum Choral Series for G. Schirmer Inc. Mr. Rosenbaum has taught at The Juilliard School and is currently Associate Professor at the University at Buffalo. His discography includes recordings for SONY Classical, Albany, CRI, Bridge, Koch International, Capstone and DRG.

For more information see www.haroldrosenbaum.com.



JOSHUA BREITZER is currently the student cantor of Temple Beth Shalom in Arnold, Maryland. He was the first cantorial intern at Congregation Emanu-El of the City of New York and a guest cantor with the New York Virtuoso Singers in an 80th birthday choral tribute to Pulitzer Prize-winning composer Yehudi Wyner. In recent years, Joshua has performed with pianist Jascha Nemtsov at the Jewish Theological Seminary, in concert with Cantors Yitzchak Meir Helfgot and Moshe Haschel at Park East Synagogue, and as the tenor

soloist in a recital broadcast nation-wide on Israel's "Kol HaMusica" radio station. Joshua is a member of the Zamir Chorale and is a founding member of the Michigan State University Children's Choir and an alumnus of the University of Michigan Men's Glee Club. Joshua holds degrees in voice from the University of Michigan and the New England Conservatory and completed YIVO's Weinreich Program in Yiddish at New York University. He received a Master's in Sacred Music from the Hebrew Union College-Jewish Institute of Religion School of Sacred Music in New York and will be invested there as cantor in May 2011.



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Shir Hashirim (SA version) recorded by Bill Wolk of Music First

Torah, Friday Evening, and *Shir Hashirim* (SATB version) Recorded on September 9th & 10th 2009 at the American Academy of Arts & Letters

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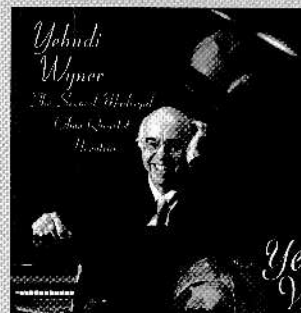
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