



# CHERISHED MOMENTS

SONGS OF THE  
JEWISH SPIRIT

ESSENTIAL VOICES USA  
JUDITH CLURMAN, CONDUCTOR

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JEWISH SPIRIT

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RON RAINES

BRUCE RUBEN

MICHAEL SLATTERY

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*This recording is dedicated to those I love:  
my husband Bruce, my son Ari, my sister Ann,  
and my parents Gloria and Herman  
— Judith Clurman*

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- |  |                    |                                      |       |                               |                    |                                   |      |
|--|--------------------|--------------------------------------|-------|-------------------------------|--------------------|-----------------------------------|------|
| 1. ENOSH                                       | LOUIS LEWANDOWSKI  | <i>adapted by Larry Hochman</i>      | 4:20  | 7. TZADIK KATAMAR             | EMANUEL KIRSCHNER  | <i>arranged by Larry Hochman</i>  | 3:01 |
| 2. OSEH SHALOM                                 | DEBBIE FRIEDMAN    | <i>arranged by Sally Lamb McCune</i> | 5:10  | 8. KADEISH URCHATZ*           | BABYLONIAN CHANT   |                                   | 0:57 |
| 3. SET ME AS A SEAL                            | NICO MUHLY         |                                      | 4:18  | 9. CIRCLE OF LIFE**           | BRUCE RUBEN        | <i>arranged Larry Hochman</i>     | 7:01 |
| 4. V'ERASTICH LI                               | BEN STEINBERG      |                                      | 3:09  | Bruce Ruben, Baritone         |                    |                                   |      |
|  |                    |                                      |       | BARUCH HABA                   |                    |                                   |      |
| 5. M'CHALKEIL CHAYIM*                          | SOLOMON BRASLAVSKY | <i>arranged by Bruce Ruben</i>       | 1:16  | ADONAI MAON                   |                    |                                   |      |
|  |                    |                                      |       | IVDU ET ADONAI                |                    |                                   |      |
| 6. SONGS OF FREEDOM: A CELEBRATION OF CHANUKAH |                    | <i>arranged by Larry Hochman</i>     | 10:07 | 10. BORUKH ATE ZINGT DER TATE | SOLOMON GOLUB      | <i>arranged by Zalmen Mlotek</i>  | 1:55 |
| Ron Raines, Baritone                           |                    | <i>Judith Clurman</i>                |       | 11. AL HANISIM**              | PAUL SCHOENFIELD   |                                   | 3:51 |
| OH CHANUKAH! OH CHANUKAH!                      |                    | <i>Brian Stokes Mitchell</i>         |       | 12. MEDITATION                | LARRY HOCHMAN      |                                   | 2:19 |
| S'VIVON  |                    |                                      |       | 13. SHOMEIR YISRAEL**         | LARRY HOCHMAN      |                                   | 6:15 |
| LICHVOD HA CHANUKAH                            |                    |                                      |       | 14. HAN'SHAMA LACH*           | TRADITIONAL MELODY | <i>arranged by Judith Clurman</i> | 0:50 |
| MI Y'MALEIL                                    |                    |                                      |       |                               |                    |                                   |      |
| HANEIROT HALALU                                |                    |                                      |       |                               |                    |                                   |      |
| MAOZ TSUR                                      |                    |                                      |       |                               |                    |                                   |      |

\* INSTRUMENTAL INTERLUDE

\*\* RECORDED LIVE

TOTAL TIME 54:32



Jews experience the sacred in time rather than space: it is through special moments that Jews find meaning and holiness in their lives. In this recording, conductor Judith Clurman combines the expertise born of thirty years as a prominent conductor with memories of her own childhood in synagogue and her vast knowledge of Jewish themed music to capture the uniqueness of Jewish experience. The repertoire is divided into two categories: holidays and life cycle. The first marks the yearly cycle of events that remind Jews of their history and aspirations. The second sanctifies the moments of celebration and trials that define our lives: birth, coming of age, marriage, and death.

## CHANUKAH

Chanukah is a celebration of freedom and light in a season of darkness. It marks the first successful battle for religious freedom in history even as it kindles light to illumine the period of the winter solstice. Through these songs, Jews recall their victory and express joy at their deliverance as they assert hope for the future.

### Songs of Freedom: A Celebration of Chanukah (track 6)

This suite was premiered at Carnegie Hall on December 10, 2010 by the New York Pops and soloist Brian Stokes Mitchell under the baton of Judith Clurman. It is a through-composed work, but the movements can also be performed separately. It was arranged by Judith Clurman, Larry Hochman and Brian Stokes Mitchell. The version for chamber ensemble heard here is arranged by Larry Hochman.

*Oh Chanukah! Oh Chanukah* (Yiddish folk melody) is a jubilant description of what Jews do on Chanukah: light the menorah, celebrate, dance, and sing. *S'vivon* (folk melody) describes the spinning dreidl, a four-sided spinning top. The dreidl is inscribed with the Hebrew letters nun, gimel, hei, and shin, which stand for "Neis Gadol Hayah Sham" ("a great miracle happened there"); this refers to the miracle of oil burning in the menorah. *Lichvod Ha Chanukah* (folk melody) describes parents lighting the menorah and cooking potato pancakes (levivot). *Mi Y'malel* (folk song) is a secular reworking of the Psalm 106:2 ("Who can retell the mighty acts of God.") This song celebrates the military victory of the Maccabees. *Haneiroi Halalu* describes the lighting of the menorah. Finally, the 13th-century text of *Maoz Tsur* ("Rock of Our Salvation") portrays the deliverance of the Jews from the Syrian Greeks.



### I. O Chanukah, O Chanukah!

*O Chanukah, O Chanukah, a festival of light  
A joyous celebration, with candles burning bright.  
All night we spin the dreidls, oh what a treat,  
Having fun together, and latkes we eat.  
And as we remember, we sing of the miracle pure,  
The Maccabees saved us when all had betrayed us  
Ensuring our faith would endure.*

### II. S'vivon

*S'vivon, sov, sov, sov  
Chanukah, hu chag tov  
Chanukah, hu chag tov  
S'vivon, sov, sov, sov!  
Chag simcha hu laam  
Neis gadol haya sham  
Neis gadol haya sham  
Chag simcha hu laam.*

*Dreidl spim, round, round, round,  
Chanukah, joys abound,  
Chanukah, joys abound  
Dreidls spinning round, round, round.*

*Hail the vic'try long ago,  
As we overcame our foe,  
As we overcame our foe,  
Hail the vic'try long ago.*

### III. Lichvod Ha Chanukah

(Poet: Hayim Nahman Bialik (1873-1934))

*My Father lights the Chanukah candles  
The shamash burning bright,  
The shamash burning bright,  
Oh do you know why he lights them,  
Do you know why he lights them,  
Do you know?  
It's in honor of Chanukah.*

*My Mother bakes me levivot  
Levivot, so warm and sweet,  
Levivot, so warm and sweet,  
Oh do you know why she bakes them,  
Oh do you know why she bakes them,  
Do you know?  
It's in honor of Chanukah.*

### IV. Mi Y'maleil

*Mi y'maleil g'vurot Yisraeil  
Otan mi yimneh?  
Hein b'chol dor yakum hagibor, goel haam.  
Sh'ma!  
At this season many years ago,  
Brave Maccabee defeated our great foe,  
Ensuring that our people would survive,  
Through heart and courage, we were kept alive.  
Sh'ma Yisraeil.*

### V. Haneiroi Halalu

*Haneiroi halalu  
For the mighty deeds,  
For the miracles true,  
For the mighty deeds,  
For the miracles true.*

### VI. Maoz Tzur

*Rock of My Salvation  
To You we sing great praises,  
You will build our house of prayer  
A place for adoration.  
When our foes assailed us,  
Then your might availed us.  
Then we joined in one accord  
Freedom's celebration.  
Maoz tzur y'shuati  
L'cha naeh l'shabeiach  
Tikon beit t'filati  
V'sham todah n'zabeiach  
Leit tachin matbeiach  
Mitzarham'nabeiach  
Az egmor b'shir mizmor  
Chanukat hamizbeiach  
Az egmor b'shir mizmor  
Chanukat hamizbeiach.*



### **Borukh Ate Zingt Der Tate (track 10)**

Composer Solomon Golub (1887-1952), a Russian-American, dedicated his life to setting Yiddish texts. This is a Yiddish Chanukah song written in 1921, with lyrics by Abraham Reisen and in an arrangement for SATB chorus by Zalmen Mlotek, artistic director of The National Yiddish Theater-Folksbiene. This sensitive melody depicts a Jewish father chanting the blessings over the Chanukah menorah.

*“Blessed art thou” sings the father as he lights the candles and their light falls softly on his pale countenance. A holy and dear fire shines in his eyes. Old sounds long gone? No! They still ring. Sing then, my father, “Blessed art thou” and I remain your child.*

### **Al Hanisim (track 11)**

In 2004, Judith and her sister Ann commissioned Paul Schoenfield (b. 1947), a professor of composition at the University of Michigan and one of America’s foremost composers, to write this setting of *Al Hanisim* for piano and chorus in memory of their parents Gloria and Herman Clurman. In 2006, Judith conducted the premiere performance at The Juilliard School with The Juilliard Choral Union and Paul at the piano. This version is a 2012 live recording with Essential Voices USA and with Paul again at the piano, made during the “Composer Speaks” program at the Hebrew Union College-Jewish Institute of Religion.

*Al Hanisim* is a special addition on Chanukah and Purim to the daily prayer of thanksgiving. It expresses gratitude to God for performing miracles that have allowed the Jewish people to survive: Chanukah celebrates the Jewish victory over the Syrian Greeks, while Purim commemorates their victory over powerful anti-Semitic forces in Persia.

*We thank You for the miracles, for the redemption, for the mighty deeds, the wonders, and the saving acts, and for the wars which You waged for our ancestors in ancient days at this season.*

## **HIGH HOLY DAYS (Rosh Hashanah and Yom Kippur)**

Called the Days of Awe, the High Holy Days mark the beginning of the Jewish year and represent a time of renewal and deep introspection. The melodies from these holidays are some of the most ancient and beloved in Jewish tradition.

### **Enosh (track 1)**

Louis Lewandowski (1821-1894) was a German composer of liturgical synagogue music who served as musical director at the Neue Synagogue in Berlin. *Enosh* was originally written for organ and SATB chorus; this version was adapted for strings and clarinet by Larry Hochman. *Enosh* is traditionally incorporated into the High Holy Day Memorial service because of its theme of the fleeting nature of our lives. The text is Psalm 103: v. 15-17.

*A person’s life is like grass, like a flower in the field it flourishes.  
A hot wind will cause it to wither and it disappears, and no one can find the place where it grew.  
But the mercy of God is everlasting towards those who are faithful and to their descendants.*

### **M’chalkeil Chayim (instrumental interlude-track 5)**

Composer Solomon Braslavsky (1887-1975), a Viennese-trained music director and organist at Boston’s Congregation Mishkan Tefila, was one of the first important musical influences on the young Leonard Bernstein. His special melody for the High Holy Days is associated with the second blessing of the central prayer of the Jewish liturgy, the *Amidah*. This prayer focuses on the power of God, the source and sustainer of life, whose compassion supports the failing and heals the sick. This version of his melody is arranged for violin and clarinet by Bruce Ruben.

### **Han’shama Lach (instrumental interlude-track 14)**

This poignant traditional melody, heard here in an arrangement for violin and clarinet by Judith Clurman, is found in the liturgy for the *Selichot* service during which Jews prepare for the High Holy Days by examining their actions and confessing their sins. It also appears in the Reform High Holy Day Memorial service. The melody affirms that because our souls and bodies are made by God, we hope that God will have compassion upon us.

## **PASSOVER**

Jews celebrate Passover as a commemoration of their liberation from Egyptian bondage over 3000 years ago. The story of the Jewish Exodus from Egypt is told in the *Haggadah*, which guides Jews through the beloved home ritual of the Seder. The holiday also celebrates the coming of spring and the rebirth of nature.

### **Set Me As A Seal (track 3)**

The *Song of Songs* is associated with love and with the coming of spring. The texts are the scroll that is traditionally chanted during the Passover festival in synagogue; some Sephardic Jews also chant it before the beginning of the Sabbath evening service. In 2003, American composer Nico Muhly (b. 1981) composed this poignant setting for piano and SATB chorus and dedicated it to Judith Clurman, who conducted the first performance at the Todi Music Fest in Portsmouth, Virginia. Following Clurman’s suggestion, Muhly combined the English and Hebrew texts, which are taken from *Song of Songs* 8:6-7.

*Set me as a seal upon your heart, as a seal upon your arm: for love is strong as death.  
Many waters cannot quench love, neither can the floods drown it.*

### **Kadeish Ur’chatz (instrumental interlude-track 8)**

The early rabbis carefully constructed the order of the Passover Seder to allow the participants to experience the transformation from bondage to freedom through a series of rituals. This Babylonian chant, which lists the fifteen steps of the Passover Seder, is sung at the very beginning of the evening. On this recording it is played by a solo violin.

## SABBATH

After finishing the work of creation, God sanctified the seventh day and called it holy. In imitation of God, Jews distinguish the Sabbath, a day of rest, study, introspection, and worship, from the rest of the week.

### Tzadik Katamar (track 7)

*Tzadik Katamar* consists of the final verses of Psalm 92, the psalm for the Sabbath day. It is one of a group that make up Kabbalat Shabbat, the introductory section of the Friday evening liturgy. The composer of the work, Emanuel Kirschner (1857-1938), served as chief cantor in Munich for most of his career. Originally written for solo cantor and organ, this version was arranged by Larry Hochman for strings, clarinet, and SATB chorus.

*The righteous will blossom like a date palm,  
Like a cedar in Lebanon, he will grow tall,  
Planted in the House of the Lord  
In the courtyards of your God they will blossom  
They will still be fruitful in old age  
They will be full of sap and freshness  
To declare that the Lord is upright  
He is my Stronghold, in whom there is no injustice.*

### Oseh Shalom (track 2)

Debbie Friedman (1951-2011) was a leader of the folk revolution that transformed late 20th-century American synagogue music. This piece, which became one of her favorites, is sung at Reform Sabbath services. The text, from the end of the Kaddish prayer and also following the silent meditation, expresses the hope that just as God establishes peace in the heavens, He will also bring peace to this world. This arrangement is by composer Sally Lamb McCune for piano and clarinet. The clarinet begins and ends the piece with a motif that is reminiscent of a shofar call.

*May the one who makes peace in high heavens, make peace for us and for all Israel and let us say:  
Amen.*

### Meditation (track 12)

*Meditation* is one of three liturgical pieces composed by Larry Hochman in 2007 for Temple Avoda in Fair Lawn, New Jersey at the suggestion of Rabbi Jonathan Woll. It received its premiere with the Temple Avoda choir at Friday night services with Larry Hochman at the piano. This arrangement has been written for this recording.

*May the words of my mouth and the meditations of my heart be acceptable unto you, O God, my Rock and my Redeemer.*

## LIFE CYCLE

### Circle of Life (track 9)

The cycle of three psalms, composed by Bruce Ruben while he served as cantor at Temple Shaaray Tefila in New York City, captures key moments, including birth, marriage, and death, in the Jewish life cycle. *Baruch Haba* (Psalm 118: 26-29) is chanted at the beginning of a circumcision, as a baby is welcomed into the covenant, and again at the beginning of the wedding ceremony to greet the bride and groom. This version was written to celebrate the arrival of Rabbi Lester Bronstein as assistant rabbi. *Adonai Maon* (Psalm 90: 1-2) is sung regularly at funerals and in the Memorial services. *Ivdu et Adonai* (Psalm 100:2) is featured at many joyous occasions and is included in some versions of the Reform wedding ceremony. This version was composed in honor of Rabbi Harvey M. Tattelbaum, for whom this psalm captures the life-affirming spirit of Judaism. The performance of this version of the cycle *Circle of Life* with Essential Voices USA and guest instrumentalists occurred on May 10, 2012 at Hebrew Union College-Jewish Institute of Religion as part of “The Composer Speaks” series.

### *Baruch Haba*

*Blessed is he who comes in the name of the Lord. We bless you from the house of the Lord, The Lord is God, and has given us light. With boughs in hand, join in the festal procession up to the horns of the altar. You are my God, and I will thank You; You are my God, and I will exalt You. Give thanks to God, for God is good; His love endures forever.*

### *Adonai Maon*

*Lord, You have been our refuge in all generations. Before the mountains were born, or earth and universe brought forth, from eternity to eternity, You are God.*

### *Ivdu et Adonai*

*Worship God with gladness; come before God's presence with singing.*

### Shomeir Yisrael (track 13)

The performance of this version of *Shomeir Yisrael* with Essential Voices USA, composer Larry Hochman on the piano, and guest instrumentalists also took place on May 10, 2012 at Hebrew Union College as part of “The Composer Speaks” series. He writes: “In 1993, I composed *In Memoriam* for orchestra, which received its world premiere at a Holocaust commemorative concert in Berlin, conducted by Shimon Knoll. In 2012, my friend and colleague Judith Clurman suggested that I adapt the final section of the work, into a choral work with chamber ensemble. As well as suggesting the Hebrew text and assisting with the setting of the words, Judith conducted the first performance of *Guardian of Israel*. Judith chose this specific text because Psalm 121:4 is commonly chanted in Jewish funerals and memorial services. It offers reassurance of God's providence in times of loss.”

*Behold, the guardian of Israel neither slumbers nor sleeps.*



## V'erastich Li (track 4)

*V'erastich Li* is a setting of a love text combining Hebrew and English from Hosea 2:21-22 that is often performed at weddings. The prophet uses the metaphor of marriage to represent the relationship of Israel and its God. Ben Steinberg (b. 1930), a Canadian composer, wrote this lyrical work for chorus, organ, and soloist in honor of Dr. Bernard Shapiro in 1973. Larry Hochman has arranged it for this recording for soloist, choir, strings and clarinet.

*And I will betroth you to me forever; I will betroth you to me in justice,  
and in judgment, and love and mercies.*

© Notes by Bruce Ruben

Translation of Chanukah texts: © Judith Clurman

Notes on Songs of Freedom: A Celebration of Chanukah, © Judith Clurman, reprinted from Schott Music.

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### Songs of Freedom: A Celebration of Chanukah\*

Published by Schott Music Corporation  
© English translations Judith Clurman  
© notes from Schott Music Judith Clurman

### Circle of Life\*

published by G. Schirmer, Inc./AMP

### Al Hanisim\*

published by G. Schirmer, Inc./AMP

### Set Me As A Seal

published by St. Rose Music Publishing

### Oseh Shalom

© The Deborah Lynn Friedman Trust

### Shomeir Yisraeil\*

published by Carlin America, Inc.

### Meditation\*

© Larry Hochman (manuscript, used with permission)

### V'erastich Li

Instrumental adaptation Larry Hochman, with permission from the composer  
published by Transcontinental Music

### Borukh Ate Zingt Der Tate

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### Tzadik Katamar

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### Enosh

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### M'chalkeil Chayim

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### Han'shama Lach

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\* First recording



## Session One

Live Performance at Hebrew Union College - Jewish Institute of Religion (Minnie Petrie Chapel), New York, NY, May 10, 2012

(Hochman- *Shomeir Yisraeil*, Ruben- *Circle of Life*, Schoenfield- *Al Hanisim*)

**EVUSA:** Emma Clune, Margery Daley, Martha Guenther, Ben Horine, Misa Iwama, Helen A. Karloski, Christopher Klaitch, Lianna Levine, Andrea Rae Markowicz, Drew Martin, Steven Moore, Kinley Russell, Charles P. Sprawls, Elisa Singer Strom, John Tiranno, Katherine Marie Wessinger-Bozic, Lewis White

Instrumentalists: - Kathryn Andersen *Violin*, Michael Dahlberg *Cello*, Todd Palmer *Clarinet*, Stacey Shames *Harp*, Larry Hochman *Piano*, Paul Schoenfield *Piano*

## Session Two

American Academy of Arts and Letters, New York, NY, October 21, 2013

(Muhly- *Set Me As A Seal*, Friedman- *Oseh Shalom*, *Songs of Freedom: A Celebration of Chanukah*, Golub- *Borukh Ata*, Instrumental interludes- *Kadeish Ur'chatz*; *M'chalkeil Chayim & Han'shama Lach*)

**EVUSA:** Joseph Beutel, Lianne Coble, Margery Daley, Dominic Inferrera, Misa Iwama, Helen Karloski, Daniela Katok-Ahlbin, Christopher Klaich, Aviva Kolet Marer, Drew Martin, Steven Moore, Heather Petrie, Douglas Purcell, Charles Sprawls, Elisa R. Strom, Adam Strube, John Tiranno, Katherine Wessinger-Bozic, Lewis White, Abigail Wright

Instrumentalists: Kathryn Andersen *Violin*, Gillian Gallagher *Viola*, Brook Speltz *Cello*, Steven Lyon *Clarinet*, Taylor Hollyer *Bass*, William Lang *Trombone*, Andrew Kozar *Trumpet*, Colin Fowler *Piano* (Piano: Steinway #90)

## Session Three

American Academy of Arts and Letters, New York, NY, February 6, 2014

(Hochman- *Meditation*, Kirschner- *Tzadik Katamar*, Lewandowski- *Enosh*, Steinberg- *V'erastich Li*)

**EVUSA:** Joseph Beutel, Lauren Champlin, Margery Daley, Marc Day, Dominic Inferrera, Silvie Jensen, Helen Karloski, Danya Katok, John Kawa, Mary Marathe, Drew Martin, Marie Mascari, Gertjan Meijer, Steven Moore, Jamet Pittman, Charles Sprawls, Elisa Singer Strom, Garrett Taylor, Lewis White, Mariko Watt, Abigail Wright

Instrumentalists: Kathryn Andersen *Violin*, Jocelin Pan *Viola*, Kimberly Patterson *Cello*, Andrew Sterman *Clarinet*



# JUDITH CLURMAN

Conductor **Judith Clurman** has conducted and collaborated with world-renowned orchestras, dance companies, and music festivals, including the New York Philharmonic, Orchestra of St. Luke's, the Boston Symphony, New York City Ballet, Mostly Mozart Festival, Lincoln Center's Great Performers series, Jazz at Lincoln Center, the American Songbook Series, and the New York Pops on their Carnegie Hall subscription series. She served as Director of Choral Activities at the Juilliard School from 1989-2007, as Co-Director for Harvard University's Leonard Bernstein: Boston to Broadway Festival, as a faculty member and vocal specialist for the National Endowment for the Arts/Columbia University Institute of Classical Music, and as a Visiting Artist/Conductor at Cambridge University, the Curtis Institute of Music, the Zimriya in Israel, and the Janacek Academy in the Czech Republic. She created and for nine years served as the music director and conductor of the Lincoln Center Tree Lighting and commissioned and premiered over fifty works by America's most revered composers. As Associate Music Director of *Sesame Street*, her work with the Muppets, cast members, and guest artists earned her a 2009 Emmy nomination for Outstanding Achievement in Music Direction and Composition. Her recording of music by Tania León, with the Son Sonora Voices, was nominated for the Grammy Award. Judith served as founding conductor of the New York Concert Singers and Project Youth Chorus and as music director of Prism Concerts and the 92nd Street Y's Music of the Spirit program. Judith currently conducts Essential Voices USA, maintains an active vocal studio in New York City, serves as chorus master for the Omaha Symphony Sacred Voices concerts and collaborates with the New York Pops at Carnegie Hall.

[www.judithclurman.com](http://www.judithclurman.com)

## ESSENTIAL VOICES USA

Judith Clurman's **Essential Voices USA** (EVUSA) is widely regarded as one of New York's preeminent choral ensembles. It comprises a highly talented roster of both seasoned professionals and auditioned volunteers. Within this group, Clurman has created a dynamic choral model in which the size of the ensemble is dictated by the unique needs of each project. EVUSA performs regularly on the Carnegie Hall subscription series with The New York Pops and at the DiMenna Center for Classical Music. The ensemble participated in the spirited Leonard Bernstein Celebration at Symphony Space and was in residence with National Public Radio during the month of February 2011. That same year, the ensemble launched *The Composer Speaks*, a popular series of informal concerts in workshop format designed to encourage dialogue with composers and lyricists and moderated by Judith. EVUSA performed on the critically acclaimed Sono Luminus CD *Celebrating the American Spirit* featuring Kelli O'Hara and Ron Raines. In 2011 and 2012, EVUSA "rocked the rock" on NBC's national broadcasts of the Rockefeller Center Tree Lighting. A highlight of the 2012-2013 season was EVUSA's participation in the Presidential Inaugural activities, including a sing-along of the "Sing Out, Mr. President" song cycle at the "Church of the Presidents" in Washington, D.C. The ensemble's CD was also featured on NPR on Inauguration Day 2013. They performed on Macy's 2014 Fireworks broadcast on NBC television.

[www.essentialvoices.com](http://www.essentialvoices.com)





# RON RAINES

Born and raised in Texas, **Ron Raines** attended Oklahoma City University and The Juilliard School. He has had a long and illustrious international career that spans the worlds of musical theater, opera, cabaret, classical music, and television. He most recently appeared as Ben in the critically acclaimed revival of *Follies* at the Kennedy Center, Broadway, and Los Angeles, for which he received a Tony nomination for Best Performance by an Actor in a Leading Role in a Musical. He was a three-time Emmy and Soap Opera Digest Award nominee for his role as the villain Alan Spaulding on CBS's longest running daytime drama *Guiding Light*. He has starred on Broadway in shows such as *Chicago* and *Show Boat*, and originated the role of Nick Longworth in *Teddy and Alice* (with Len Cariou). He has delighted audiences around the world with his memorable starring roles in virtually every major American musical and operetta, including *A Little Night Music*, *The Unsinkable Molly Brown*, *South Pacific*, *Annie*, *Kismet*, *Sayonara*, *Kiss Me Kate*, *The King and I*, *Naughty Marietta*, *The Merry Widow*, *Brigadoon*, *Rose Marie*, *Oklahoma!*, *Carousel*, *Side by Side by Sondheim*, *Guys and Dolls*, and *Man of La Mancha* at the Covent Garden Festival. He has soloed with over 50 major American and international orchestras, including the Boston Pops, the Philly Pops, the BBC Concert Orchestra, the Jerusalem Symphony, and the Israeli Philharmonic, and has performed at Carnegie Hall, the 92nd Street Y, Tanglewood, the London Palladium, Rainbow and Stars, and the Royal Festival Hall. He has appeared on four PBS "Great Performances" and on numerous cast albums, and has made two solo recordings. He lives in New York City with his wife and daughter. His voice is heard on the Sono Luminus *Celebrating the American Spirit* CD with Essential Voices USA.

[www.ronrainesonline.com](http://www.ronrainesonline.com)



# BRUCE RUBEN

**Bruce Ruben** is the Cantor at Brooklyn Heights Synagogue and the Director of the Debbie Friedman School of Sacred Music at Hebrew Union College-Jewish Institute of Religion. From 1982-2006 he served as the Cantor of Temple Shaaray Tefila in New York City, where he organized special music programs with professional and volunteer choirs, wrote liturgical music and commissioned and premiered new works by leading composers, taught adult education courses on the history of Jewish music, history, and liturgy, and developed innovative services for increased congregational participation. He fostered interfaith relations as a leader in the Yorkville Christian-Jewish Council, and was active for many years in community activities at a neighborhood senior citizen center. He has taught special classes on liturgical music at the University of Cambridge and The Juilliard School. He studied at Indiana University, The Jewish Theological Seminary of America and the City University of New York, where he received his Ph.D. in history.





# MICHAEL SLATTERY

**Michael Slattery** made his New York Philharmonic debut this past year. His career highlights include the title role in Bernstein's *Candide* at Royal Festival Hall in London; *The Very Best of Lerner & Loewe* with the New York Pops at Carnegie Hall; the title role in Monteverdi's *L'Orfeo* at the Théâtre du Châtelet in Paris; Peter Sellars' *Tristan Project* with Esa-Pekka Salonen, and Philip Glass's *Akhnaten* with John Adams - both with the Los Angeles Philharmonic. His solo recordings include *The Irish Heart* and *Dowland in Dublin*, chosen by Opera News as one of the best recordings of 2012. Upcoming projects include Britten's *Curlew River* and Roland Auzet's *Steve V*, the world premiere of Steve Jobs digital opera, with Opéra de Lyon, and Britten's *Midsummer Night's Dream* with the Festival Aix-en-Provence.

[www.michaelslattery.com](http://www.michaelslattery.com)



# LARRY HOCHMAN

Larry Hochman received the Tony Award in 2011 for his orchestrations for the Broadway hit musical *The Book of Mormon*. He has also received Tony nominations for Best Orchestrations of Monty Python's *Spamalot* (also Drama Desk nomination), *Fiddler on the Roof*, *The Scottsboro Boys*, and *A Class Act*. He has written orchestrations for *The Addams Family* and *Jane Eyre*, as well as additional orchestrations for many other Broadway shows including *Shrek*, *The Little Mermaid*, *Chita Rivera: A Dancer's Life*, and *King David* (Alan Menken & Tim Rice). He is the composer for Nickelodeon's hit series *The Wonder Pets*, for which he has received four Emmy awards, and has composed additional music for Disney's *Little Mermaid II*. He has composed and arranged music for two episodes of Spielberg's *Amazing Stories* and several TV documentaries, as well as the films *Not for Publication*, *The Watchman*, and *Alaska* (Omnimax film). His orchestrations for eighteen films include Marvin Hamlisch's *The Informant!* and Disney's *Lady and the Tramp II*. Larry has arranged the recordings and concerts for Sir Paul McCartney, *Not the Messiah* (Eric Idle), Mandy Patinkin, Audra McDonald, Marvin Hamlisch, Brian Stokes Mitchell, Barry Manilow, Dawn Upshaw, Maury Yeston, Andrea Burns, Marin Mazzie, pianist Jean-Yves Thibaudet's *Reflections on Duke Ellington*, "A Sondheim Medley" (authorized by Mr. Sondheim), Michael Feinstein, Betty Buckley, San Francisco Symphony, New York Philharmonic, Boston Pops Orchestra, Thomas Dolby, Amanda McBroom, Andre de Shields, and The Big Apple Circus. Larry trained as a classical musician, and his orchestral work *In Memoriam* received its world premiere in Berlin (1994) and its U.S. premiere with the Manhattan Chamber Orchestra. His original music and arrangements are on the Sono Luminus *Celebrating the American Spirit* CD with Essential Voices USA.

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# CHERISHED MOMENTS: SONGS OF THE JEWISH SPIRIT ESSENTIAL VOICES USA DSL-92182

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**Mixing Engineer:** Tom Lazarus

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