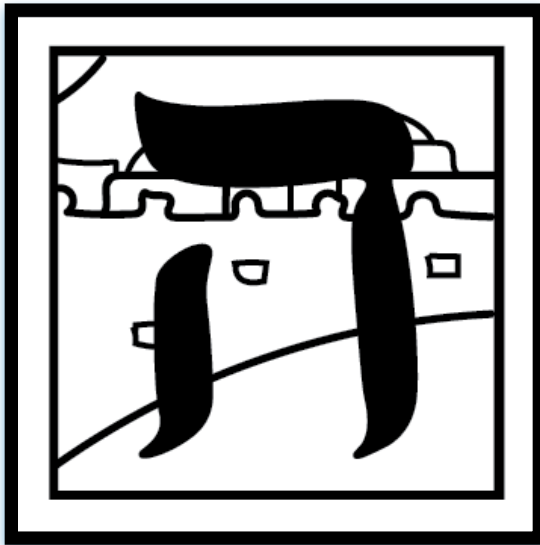
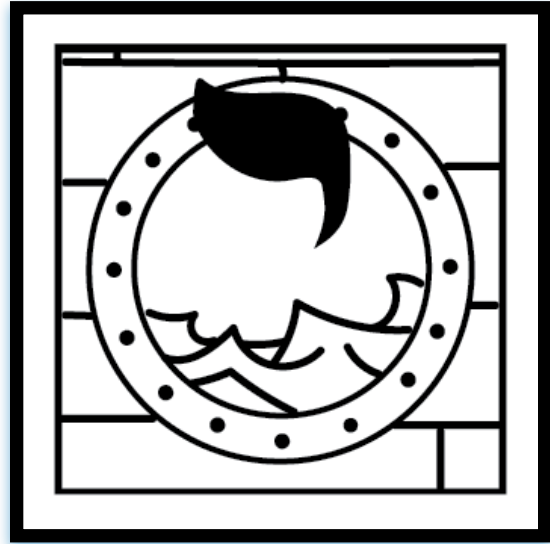


RECITAL PRESENTED BY
Justin Callis
HUC-JIR DFSSM FIFTH YEAR CANTORIAL STUDENT

שִׁירַת יוֹנָה—THE SONG OF JONAH—דָּאָס לִיד פֿון יוֹנָה



WEDNESDAY, SEPTEMBER 25TH, 2024
22ND OF ELUL 5784



DEBBIE FRIEDMAN
SCHOOL OF
SACRED MUSIC

In many ways, this recital has been a lifetime in the making. When I was six years old, Rabbi Sim Glaser at Congregation Beth Israel announced his new musical, *Songs from the Book of Jonah*. So many of my earliest musical memories are connected to this piece of music—waiting in line for what felt like hours while everyone auditioned; being on stage with dozens of puppets; singing for my community. When I applied to cantorial school, I wrote in depth about this transformative moment of liturgical theatre. And now that I have reached this moment, being able to revel in these memories has been such a joyful experience.

My personal journey to the cantorate has been an exploration of my shared passions for liturgical music and theatrical endeavors; taking this opportunity to dive into the vast musical repertoire surrounding the Book of Jonah and uncovering these hidden gems while simultaneously engaging in my own personal act of creation has been utterly invigorating. Like many musicals, this performance will unfold in two acts. The first act tells the story of Jonah through existing material, while mirroring my own musical path: from the classical Italian texts of my earliest voice lessons, to the church Latin which became a feature of my educational and professional career, to the worlds of modern music and the contemporary sounds of pop and jazz. The second act is the premiere of *The Song of Jonah*, an original cantata for soloist, choir, and orchestra, which weds my love of storytelling to the liturgical sounds of our collective memories, filtered through my own idiosyncratic compositional style.

Thank you for being here for this extraordinary moment; I have no idea how five years could have possibly gone by quite this fast. If this is your first time entering into the world of Jonah, I bid you welcome. And for those of you who have already immersed yourself within its twists and turns, welcome back. And now, let the music begin!

THIS RECITAL HAS BEEN GENEROUSLY SUPPORTED BY

Cantor Shayna DeLowe
and the community of Congregation Rodeph Sholom

Rabbi Joshua Stanton
and the community of East End Temple

The David Iselin Senior Recital Fund

Cantor Howard Stahl

Cantor Daniel Mutlu

Cantor Azi Schwartz

Rabbi Michael Pincus

ACT I

CHAPTER I

פרק א

SYMPHONIA

Jonas

Giacomo Carissimi

JONAH 1:1–2

Haftarah Trope

HISTORICUS

Jonas

Giacomo Carissimi

PROLOGUE AND TEMPEST

The Book of Jonah: A Biblical Oratorio

Mario Castelnuovo-Tedesco*

CHAPTER II

פרק ב

IN THE BELLY OF THE WHALE

Jonah and the Whale

Dominick Argento

JONAH'S PRAYER

Jonah: A Biblical Cantata

Hugo Chaim Adler**

JONAH'S PRAYER

Jonah (The Man Without Tolerance)

Samuel Adler*

CHAPTER III

פרק ג

NINEVEH

The Book of Jonah: A Biblical Oratorio

Mario Castelnuovo-Tedesco*

CHAPTER IV

פרק ד

JONAH 4:5

Haftarah Trope

KIKAYON

Songs from the Book of Jonah

Sim Glaser**

JONAH AND THE WHALE

Louis Armstrong

*North American Premiere

**New York Premiere

THE SONG OF JONAH

שִׁירַת יוֹנָה—דָּאָס לִיד פֿון יוֹנָה

a newly composed cantata for soloist, choir, and orchestra



The complete text of the Book of Jonah, with attendant commentaries, can be found by scanning this QR code.

The Song of Jonah tells the story of Jonah through music in three languages—English, Hebrew, and Yiddish. This project is presented in partial fulfillment of the requirements for Cantorial Ordination at Hebrew Union College-Jewish Institute of Religion.

This world premiere performance is conducted by:

J. David Williams

The members of the orchestra are:

Kate Amrine, Elana Arian, Jorge Avila, Iván Barenboim, Kayana Jean-Philippe, Roxan Jurkevich, Zach Larimer, Jonathan Luik, David Newtown, Joyce Rosenzweig, Susan Rotholz, Laura Thompson, Tiffany Wu, Julie Zedeck

The members of the chorus are:

Jill Abramson, Shayna Burack, Joshua Breitzer, Galit Dadoun-Cohen, Pedro d'Aquino, David Epstein, Phillip Fisherman, Sierra Fox, Leslie Goldberg, Ilana Mulcahy

Cantor Gerald Cohen, *compositional advisor*

Cantor Joshua Breitzer, *recital advisor*

SYMPHONIA
Jonas
 Giacomo Carissimi

Violin

Elana Arian
 Jorge Avila

Continuo

Pedro d'Aquino

JONAH 1:1–2
 Haftarah Trope

¹And there came to pass: the word of יהוה
 to Jonah, son of Amittai, saying:
²Rise up and go to the great city of Nineveh
 and decry its judgment;
 certainly its misery has risen up before Me.

¹וַיְהִי דְבַר־יְהוָה
 אֶל־יוֹנָה בֶן־אָמִתַּי לֵאמֹר:
²קוּם לֵךְ אֶל־נִינְוֶה
 הָעִיר הַגְּדוֹלָה וְקִרְא עָלֶיהָ
 בִּי־עֲלֹתָהּ רַעַתָּם לִפְנֵי:

HISTORICUS¹
Jonas
 Giacomo Carissimi

Jonah heard the voice of God, and was filled with a great fear, and went down in a ship bound for Tarshish, that he might flee and save himself from the face of God.	<i>Audivit Jonas vocem Domini, et timuit timore magno et descendit in navim euntem in Tharsim, ut fugeret et eriperet se a facie Domini.</i>
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Pedro d'Aquino, *continuo*

GIACOMO CARISSIMI (1605–74) spent the majority of his life living in Rome, where he served as *maestro di cappella* at the Collegium Germanicum. While little is known of his personal life, is musical output included sixteen biblical oratorios, which were especially popular during the Lenten season, when the performance of opera was prohibited. Written some time prior to 1649, *Jonas* tells the story of the book of Jonah using the Latin Vulgate as well as occasional interpretation from an unknown librettist. The piece is written for soloists, double chorus, two violins, and continuo.²

¹ Jonah 1:3

² Romagnoli, A. (2006). Jephthe; Jonas; Dai più riposti abissi. Naxos Music Library.

Encyclopædia Britannica, Inc. *Giacomo Carissimi*. Encyclopædia Britannica. <https://www.britannica.com/biography/Giacomo-Carissimi>

PROLOGUE AND TEMPEST³
The Book of Jonah: A Biblical Oratorio
 Mario Castelnuovo-Tedesco

But the Lord sent out a great wind into the sea, *Ma il Signor mandò un gran vento sopra al mar,*
 and there was a mighty tempest in the sea, *E un'abile gran tempesta sorse in mezzo al mar,*
 so that the ship was like to be broken. *Sicché la nave era in periglio.*

Then the mariners were afraid, *E temevano i marinai,*
 and cried every man unto his god, *E ognuno supplicava il proprio dio,*
 and cast forth the wares into the sea, *Gettavano le merci in fondo al mar,*
 to lighten the ship of them. *la nave ad alleggerir.*

But Jonah was gone down into the *Ma Giona era sceso nella*
 sides of the ship; and was fast asleep, *stiva della nave e dormiva forte,*
 And lay down, and was fast asleep. *E giaceva, e dormiva forte.*

<i>Cello</i>	<i>Clarinet</i>	<i>Trombone</i>
David Newtown	Iván Barenboim	Julie Zedeck
<i>Bass</i>	<i>Tenor Saxophone</i>	<i>Percussion</i>
Jonathan Luik	Zach Larimer	Roxan Jurkevich
<i>Flute</i>	<i>Trumpet</i>	<i>Piano</i>
Chessy Weiner	Kate Amrine	Pedro d'Aquino Joyce Rosenzweig

Men's Chorus: Cantor Joshua Breitzer, Will Brockman, David Epstein, Phillip Fisherman

Julian Chin, *conductor*

MARIO CASTELNUOVO-TEDESCO (1895–1968) was an internationally renowned composer and teacher. *The Book of Jonah: A Biblical Oratorio* (Opus 151), was written in 1951, and premiered September 30th, 1954 at the Sagra Musicale Umbra, the oldest musical festival in Umbria, now in its 79th year. Written for soloist, men's chorus, and orchestra—in an untraditional, big band influenced combination—the score remains unpublished. The original manuscript is held at the Library of Congress with the remainder of his papers, and is presented here in excerpt as its American premiere of this work.⁴

³ Jonah 1:4–5; text adapted by Mario Castelnuovo-Tedesco from the King James Version.

⁴ With thanks to the Mario Castelnuovo-Tedesco estate, and Diana Castelnuovo-Tedesco for her warm advice and enthusiasm.

Biography. Mario Castelnuovo-Tedesco. (2018, February 27). <https://mariocastelnuovotedesco.com/biography/>

IN THE BELLY OF THE WHALE⁵*Jonah and the Whale*

Dominick Argento

A wild wallowing whale, by God's own will
 Beaten up from the abyss, by that boat was floating.

Well aware of the man awash in the waters,
 The whale swam swiftly to swallow him up;
 Touching nary a tooth, Jonah tumbled down its throat.

With a mighty surge the fish swept to the bottom of the sea,
 Where rough rocks rolled in the raging currents,
 With the man in its maw, much tortured by dread;
 Little wonder it was that he wept in woe!

*Tenor Saxophone**Trombone*

Zach Larimer

Julie Zedeck

*Trumpet**Harp*

Kate Amrine

Tiffany Wu

DOMINICK ARGENTO (1927–2019) was born in Pennsylvania, earning degrees from Peabody Conservatory and the Eastman School of Music. He joined the faculty of the University of Minnesota in 1958, where he taught generations of students while crafting a unique musical language all his own. He devoted much of his career to vocal music, writing operas and oratorios, including *Jonah and the Whale*, written in 1973 and jointly commissioned by Plymouth Congregation Church and the Cathedral Church of Saint Mark in Minneapolis, MN. The libretto, the composer's own, is formed by his translation of *Patience, or Jonah and the Whale*, a medieval English poem, as well as the texts of traditional sea shanties, work songs, and the biblical text of the Book of Jonah.⁶

⁵ Text by Dominick Argento, inspired by Jonah 2:1–2.

⁶ *Composer Biography: Dominick Argento*. Boosey & Hawkes. <https://www.boosey.com/composer/Dominick+Argento?tttype=BIOGRAPHY>

JONAH'S PRAYER⁷
Jonah: A Biblical Cantata
 Hugo Chaim Adler

Out of my affliction I called upon the Lord,
 and He answered me
 Out of the belly of the netherworld,
 I cried upon the Lord, and Thou headset my voice.

For Thou didst cast me into the depth in the heart of the sea;
 And the flood was round about me,
 all Thy waves and Thy billows passed over me,
 and I said:

“I am cast out before Thine eyes when my soul fainted within me,
 I remember the Lord and my prayer came into Thy Holy Temple.”

Therefore I will sacrifice unto Thee with the voice of thanksgiving;
 That which I have vowed, I will pay, salvation is of the Lord.

Violin

Clarinet

Elana Arian

Iván Barenboim

Flute

Piano

Chessy Weiner

Joyce Rosenzweig

HUGO CHAIM ADLER (1894–1955), born in Germany, he fled his native Mannheim in 1939, carrying with him dozens of manuscripts which otherwise would have been subject to destruction. Upon his arrival in America, he served as the cantor and music director of Temple Emanuel in Worcester, MA, where he premiered many of his compositions, including numerous cantatas and two complete services. *Jonah: A Biblical Cantata*, written in 1949, was composed for cantor, choir, and orchestra—yet the only extant music that remains is a single vocal score, devoid of accompaniment, and held by the National Library in Israel. The orchestration presented here is a recreation based on existing cue notes from the score, as well as an examination of his wider canon of works. His papers, which include myriad examples of composition and correspondence, are held by the Hebrew Union College-Jewish Institute of Religion in New York, where he served in an advisory capacity from its founding.⁸

⁷ Jonah 2:3–5; 8; 10 from *The Book of Jonah: An American Translation*. University Press of Chicago.

⁸ *Adler, Hugo*. Milken Archive of Jewish Music. <https://www.milkenarchive.org/artists/view/hugo-adler>

JONAH'S PRAYER
Jonah (The Man Without Tolerance)
 Samuel Adler

קָרָאתִי מִצָּרָה לִי אֱלֹהִים	“I call out in my distress to יהוה—
וַיִּעֲנֵנִי	Who sings to me—
מִבְּטֶן שְׂאוֹל	From the depths of the underworld
שָׁוַעְתִּי שְׁמַעַתָּ קוֹלִי:	I cry for help; You hear my voice.
וַתִּשְׁלִיכֵנִי	You cast me into the depths,
מִצּוֹלָה בְּלִבְבַּי יָמִים	in the midst of the sea;
וְנָהָר יִסְבְּבֵנִי	the tides encircle me—
כָּל־מִשְׁבָּרֶיךָ וְגִלְיָד עָלַי עֲבְרוּ:	All your breaking waves overtake over me.
וְאֲנִי אֲמַרְתִּי נִגְרַשְׁתִּי	And I proclaim I am driven away
מִנֶּגֶד עֵינֶיךָ	from before Your eyes;
אֲדָ אוֹסִיף לְהִבִּיט	Will I ever again look
אֶל־הֵיכַל קִדְשֶׁךָ:	upon Your holy temple?
אֶפְפוֹנִי מֵיִם עַד־נֶפֶשׁ	Water surrounds my soul,
תְּהוֹם יִסְבְּבֵנִי	the abyss encircles me;
סוּף חֲבוּשׁ לְרֹאשִׁי:	Weeds bind my head.
לְקַצְבֵּי הָרִים יִרְדְּתִי	I descend to the roots of the mountains,
הָאָרֶץ בְּרַחֲמֶיהָ בְּעַדִּי לְעוֹלָם	the earth is barred against me forever;
וַתַּעַל מִשְׁחַת חַיִּי	Yet my life ascends from the pit,
יְהוָה אֱלֹהֵי:	יהוה my God.
בְּהִתְעַטֵּף עָלַי נַפְשִׁי	When my soul is enfeebled,
אֶת־יְהוָה זָכַרְתִּי	I remember יהוה;
וַתָּבוֹא אֵלַיךָ תַּפְלִלִּי	My prayer comes before You
אֶל־הֵיכַל קִדְשֶׁךָ:	in Your holy temple.
מִשְׁמְרֵי הַבְּלִי־שׁוֹא	Those who keep the vanity of falsehood
חֲסִדָּם יַעֲזֹבוּ:	leave behind goodness.
וְאֲנִי בְּקוֹל תּוֹדָה	And I, with a voice of thanksgiving,
אֲזַבְּחָה־לָּךְ	will sacrifice to You,
אֲשֶׁר נָדַרְתִּי אֲשַׁלֶּמָּה	will make peace with my vows;
יִשׁוּעָתָה לַיהוָה:	Victory to יהוה!”

Flute

Bass Clarinet

Organ

Zach Larimer

Iván Barenboim

Pedro d'Aquino

SAMUEL ADLER (born 1928) is one of the foremost composers and educators of the twentieth century. *Jonah: The Man Without Tolerance*, written in both German and English, was commissioned by the Bach Choir of the Christ's Kirche in Mannheim, Germany, and premiered there in 2004. While he is appropriately lauded for his rhythmic complexity and his melodic variety, he is likely best known to synagogue communities for his indelible setting of *HaMotzi*.⁹

⁹ Jonah 2:3–10; *Samuel Adler: Composer*. Samuel Adler: Biography. <https://www.samuelhadler.com/biography>

NINEVEH¹⁰*The Book of Jonah: A Biblical Oratorio*

Mario Castelnuevo-Tedesco

<p>So Jonah arose, and went unto Nineveh, according to the voice of the Lord. Now Nineveh was an exceeding great city of three days' journey. And Jonah began to enter into the city one day's journey, and he cried, and said, "Yet forty days, and Nineveh shall be overthrown!"</p>	<p><i>Giona si alzò e andò verso Nineve, secondo il comando del Signor. Or Nineve era un immensa cittade a tre giorni di marcia. E Giona giunse alle porte della cittade ad un giorno di marcia e gridò così, "Fra quaranta giorni Nineve distrutta sarà."</i></p>
--	--

*Cello**Flute**Trumpet*

David Newtown

Chessy Weiner

Kate Amrine

*Bass**Oboe**Trombone*

Jonathan Luik

Kayana Jean-Philippe

Julie Zedeck

*Piano**Clarinet**Percussion*

Pedro d'Aquino
Joyce Rosenzweig

Iván Barenboim

Roxan Jurkevich

Tenor Saxophone

Zach Larimer

Julian Chin, *conductor*

MARIO CASTELNUOVO-TEDESCO (1895–1968) wrote an astonishing quantity and variety of music throughout his lifetime. Born in Florence, and educated at the Conservatory in Bologna, his virtuosic technique and unparalleled sense of rhythmic adventurousness inspired a compositional output that spans a wide array of genres and styles. While he is known within the cantorate for his inventive settings of liturgy and sephardic folk songs, during his time in America he began to turn his attention more towards film composition, including the scores to *And Then There Were None* (1945) and *The Loves of Carmen* (1948). In addition to his compositional work, he was a beloved teacher, and his students include musical luminaries such as Henry Mancini, Nelson Riddle, and John Williams.

¹⁰ Jonah 3:3–4; text adapted by Mario Castelnuevo-Tedesco from the King James Version.

JONAH 4:5
Haftarah Trope

⁵Jonah departed the city, and sat east of the city.
He made a sukkah there and sat
underneath its shadow,
until he should see what happened to the city.

וַיֵּצֵא יוֹנָה מִן־הָעִיר וַיֵּשֶׁב מִקְדָּם לָעִיר
וַיַּעַשׂ לוֹ שֹׁם סֹכָה וַיֵּשֶׁב
תַּחְתֵּיהָ בַּצֵּל
עַד אֲשֶׁר יֵרָאֶה מִה־יְהִיָּה בָּעִיר:

KIKAYON¹¹
Songs from the Book of Jonah
Sim Glaser

Kikayon, finest friend I've ever known,
sweetest tree that's ever grown, I give my thanks to you.
Laying down my weary mind was all but drowned.
Now there's nothing but the sound of your rustling leaves.

Kikayon, purest flower the wind has blown,
I'm praising God your seed was sown, I find comfort in your shade.
People cheat and lie, but all you do is satisfy.
Be my plant for all my life, my *kikayon*.

And God designated a worm at dawn to gnaw through the essence of the *kikayon*.
Soon the happiest moment Jonah had ever known was gone.

Kikayon, withered leaves reveal the sun.
Better I should die alone, than live with such distress.
I've been blue before, when I lost something I adore,
but tell me what is all this for? And where's my *kikayon*?

God asked Jonah, "Why so sad? To pity a possession that you hardly had.
You did not labor to make it grow not even a tad. Calm down."

<i>Violin</i>	<i>Clarinet</i>	<i>Piano</i>
<i>Guitar</i>	<i>Recorder</i>	Joyce Rosenzweig
Elana Arian	Iván Barenboim	<i>Unison Choir</i>
<i>Electric Guitar</i>	<i>Percussion</i>	Shayna Burack, Samantha Chamberlin, Sarina
Dr. Gordon Dale	Sierra Fox	Elenbogen-Siegel, Leslie Goldberg, Ilana Mulcahy, Margo Wagner

¹¹ Inspired by Jonah 4:6–10.

RABBI SIMEON GLASER (1955–2023), the son of a rabbi father and a holocaust survivor mother, was ordained by HUC-JIR in 1989. He began his career at Congregation Beth Israel in West Hartford CT before spending the remainder of his career at Temple Israel in Minneapolis, MN. As a composer, he was known as the “rock and roll rabbi,” and he wrote numerous songs and multiple musicals, including *Songs from the Book of Jonah* and *The Dragon Who Liked to Spit Fire*. His book *Pieces of Work: 36 Sermons, Conversations, Stories and Mystical Musings* was published in 2023.¹²

JONAH AND THE WHALE¹³

Louis Armstrong

Jonah was a man got a word from the Lord,
to go and preach the gospel to a sinful land.
But he got on a ship and he tried to get away,
and he ran into a storm in the middle of the sea.

Now the Lord, he made the waves just to roll so high,
the ship began to sink and they all began to cry.
So they pulled old Jonah out of the hold,
and they chucked him in the water just to lighten up the load.

Now the Lord made a whale long and wide	<i>Lord, Lord, wasn't that a fish!</i>
And he swallowed up Jonah hair and hide!	<i>Lord, Lord, wasn't that a fish!</i>
Now Jonah starts to pray in the belly of the whale,	<i>Lord, Lord, wasn't that a fish!</i>
He repented of his sins like a man in jail.	<i>Lord, Lord, wasn't that a fish!</i>

Now Jonah must have been a bad man, he must have been a sinner!
Cause when the whale got him down he didn't like his dinner!
Well he swam around the ocean sick as he could be,
And after three days—whoop!—he had to set him free!

So the whale spit Jonah out on the dry land,
And he went on to preaching like a righteous man.
Then the people quit their sins when they heard him in the town,
So when you hear the call don't you turn the gospel down.

¹² Rabbi Simeon “Sim” Glaser. (2023, April 18). <https://www.hodroffepsteinmemorialchapels.com/obituaries/Simeon-Sim-Glaser/#!/Obituary>

¹³ This text is inspired by the major story moments of the Book of Jonah, predominantly found within the first three chapters. It does, however—likely inadvertently—refer to some midrash in the fourth verse, particularly *Yalkut Sh'moni Nach* 550.

JONAH AND THE WHALE

<i>Clarinet</i>	<i>Piano</i>	<i>Bass</i>
Iván Barenboim	Julian Chin	Jonathan Luik
<i>Trombone</i>	<i>Organ</i>	<i>Percussion</i>
Leslie Goldberg	Pedro d'Aquino	Margo Wagner
<i>Guitar</i>	<i>Soloists:</i> Shayna Burack, Sierra Fox, Beth Reinstein	
Dr. Gordon Dale	<i>Choir:</i> Cantor Joshua Breitzer, Will Brockman, Samantha Chamberlin, Sarina Elenbogen-Siegel, David Epstein, Phillip Fisherman, Ilana Mulcahy	

LOUIS ARMSTRONG (1901–1971) defined the sound of jazz music for a generation. Known for his distinctive voice and fearless trumpet solos, his songs are heard around the world. Louis Armstrong grew up in a diverse New Orleans. He purchased his first trumpet with money he earned working for the Jewish Karnofsky family, and wore a Star of David necklace in tribute to their kindness his entire life. Towards the end of his life, he wrote Louis Armstrong + The Jewish Family in New Orleans, LA., The Year of 1907, documenting his time spent with the Karnofsky family and their influence upon him. “Jonah and the Whale” comes from his 1958 album, *Louis and the Good Book*, which features a mixture of spirituals and original tunes in lively arrangements. The conductor’s score is currently held within the Smithsonian Archives, and it is presented here in its original arrangement.¹⁴

¹⁴ *Biography*. Louis Armstrong House Museum. <https://www.louisarmstronghouse.org/biography/>

THE SONG OF JONAH

שִׁירַת יוֹנָה—דָּאָס לִיד פֿון יוֹנָה

CHOIR

Soprano

Cantor Jill Abramson
Shayna Burack
Ilana Mulcahy

Alto

Cantor Galit Dadoun-Cohen
Sierra Fox
Leslie Goldberg

Tenor

Cantor Joshua Breitzer
David Epstein

Bass

Pedro d'Aquino
Phillip Fisherman

ORCHESTRA

Violin

Elana Arian
Jorge Avila

Flute

Susan Rotholz

Trumpet

Kate Amrine

Oboe

Kayana Jean-Philippe

Trombone

Julie Zedeck

Viola

Laura Thompson

Clarinet

Iván Barenboim

Percussion

Roxan Jurkevich

Cello

David Newtown

Bass Clarinet

Tenor Saxophone

Harp

Tiffany Wu

Bass

Jonathan Luik

Zach Larimer

Piano

Joyce Rosenzweig

J. David Williams, *conductor*

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ACKNOWLEDGMENTS

with enormous gratitude for your tireless assistance

Cantor Jill Abramson
for your logistical acumen

Jeffrie Allan
for keeping my voice grounded

Cantor Joshua Breitzer
for your tremendous guidance

Julian Chin
for always jumping in

Evan Cohen
for your commitment to the Yiddish language

Cantor Gerald Cohen
for your tireless dedication to this project

Samantha Lynn Cohen
for Yiddish translation, beautiful artwork, and limitless love

Cantor Shayna de Lowe
and the clergy and community of Congregation Rodeph Sholom

fearless singers:

Jill Abramson, Shayna Burack, Joshua Breitzer, Will Brockman, Samantha Chamberlin,
Galit Dadoun-Cohen, Pedro d'Aquino, Sarina Elenbogen-Siegel, David Epstein, Phillip Fisherman,
Sierra Fox, Leslie Goldberg, Ilana Mulcahy, Beth Reinstein, Margo Wagner
for raising your voice in song

intrepid instrumentalists:

Kate Amrine, Elana Arian, Jorge Avila, Iván Barenboim, Gordon Dale, Pedro d'Aquino, Sierra Fox,
Leslie Goldberg, Kayana Jean-Philippe, Roxan Jurkevich, Zach Larimer, Jonathan Luik, David Newtown,
Joyce Rosenzweig, Susan Rotholz, Laura Thompson, Margo Wagner, Chessy Weiner, Tiffany Wu, Julie Zedeck
for bringing these pieces to life

Joyce Rosenzweig
for playing the impossible and championing the new

Rabbi Joshua Stanton
and the community of East End Temple

Cantor Faith Steinsnyder
for never failing to answer a question

Cantor Azi Schwartz
for reminding me to breathe

Joanna Seifter
for an unfailing willingness to help

J. David Williams
for a steady beat and a guiding hand

Marcus Villegas
for making me sound my best, under the most trying of circumstances

The HUC-JIR Maintenance and Facilities Staff
for always agreeing to move another piece of furniture on my behalf