

The Max Janowski Society

Max Janowski
The Great Works
Volume 1

Cantor Cory Winter
Artistic Director and Conductor

Kol Zimrah Jewish Community Singers
Cantor Pavel Roytman, Music Director

Margo Schwartz-Newton
Pianist

featuring

**Cantors David Berger, Rachel Brook, Marcus Feldman,
Susan Lewis Friedman, Jennifer Frost, Alexandra Kurland, Andrea
Rae Markowicz, Jay O'Brien, and Pavel Roytman**

Congregation B'nai Jehoshua Beth Elohim Adult Choir
Stephen Edwards, Conductor

Chancel Choir from St. Pauls United Church Of Christ
Kurt Hansen, Music Director

The mission of the Max Janowski Society is to increase audiences and enthusiasm for the music of Max Janowski (1912-1991); to collect, catalog, distribute, adapt, and publish new editions of Max Janowski's music; to educate performers, scholars, and the general public about Janowski's musical legacy; and to be the primary resource for information and discussion about Janowski's scores, recordings and publications.

The "Great Works" series is based on a set of new music editions prepared by Cantor Winter and Jordan Goodman for The Max Janowski Society, with the Hebrew lyrics adjusted to match modern prayer books. These new editions incorporate performance annotations, such as tempo markings and dynamics, that capture the detail of their original performances along with new English translations, which are written directly into the music score for the benefit of the singers.

This recording was made possible by a generous gift from Howard Gilbert. It is dedicated to the memory of Howard's wife, Judy Gilbert. "Judy sang with Kol Zimrah from its very beginning, and she would have loved to have been on this recording. Max and his music were part of her family throughout her life."

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Max Janowski (1921–1991)

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Total time

All works conducted by Cantor Cory Winter and accompanied by Margo Schwartz-Newton with Kol Zimrah Jewish Community Singers and St. Paul's United Church of Christ Chancel Choir unless otherwise noted.

1 Hal'luyah *Psalm 150*

Cantor Alexandra Kurland
Cantor Andrea Markowicz
Cantor Jay O'Brien
Cantor Pavel Roytman

This exuberant setting of Psalm 150 was often the first selection in Janowski's concerts. It is written for a quartet of soloists and choir. Beginning in A minor with a four-measure refrain, it modulates to A major for an ecstatic conclusion.

Hal'luyah!	Hallelujah!
Hal'lu Eyl b'kodsho!	Give praise in God's sanctuary!
Hal'luhu birkia uzo!	Give praise in God's firmament of power!
Hal'luhu bigvurotav!	Give praise for God's mighty acts!
Hal'luhu k'rov gudlo!	Give praise according to God's exceeding greatness!
Hal'luhu b'teyka shofar!	Praise God with the sound of the shofar!
Hal'luhu b'neyvel v'chinor!	Praise God with the lyre and harp!
Hal'luhu b'tof umachol!	Praise God with tambourine and dance!
Hal'luhu b'minim v'ugav!	Praise God with stringed instruments and pipe!
Hal'luhu v'tsilts'ley shama!	Praise God with high sounding cymbals!
Hal'luhu v'tsilts'ley t'rua!	Praise God with loud crashing cymbals!
Kol han'shama t'haley! Yah!	Let everything that breathes praise God!
Hal'luyah!	Hallelujah!

2 **Un'taneh Tokef—Uv'shofar Gadol** *High Holy Days liturgy*

Cantor Marcus Feldman

One of his most descriptive works, this is a tour de force for a cantor, requiring a range of two full octaves, and for the choir, which must use a broad range of (often quickly) changing dynamics and articulation. Because of Janowski's priority to musically depict the text, it is one of the foremost settings of this central prayer for the High Holy Days.

Un'taneh tokef k'dushat hayom,
Ki hu nora v'ayom.

Uvo tinasey malchutecha;
V'yikon b'chesed kisecha,

V'teysheyv alav be'emet
Emet ki Ata Hu

Dayan umochiach v'yodeya va'eyd,
V'choteyv v'choteym v'sofeyr umoneh;
V'tizkor kol hanishkachot.

V'tiftach et Seyfer Hazichronot,
Umezeylav yikarey,
V'chotam yad kol adam bo.

Uv'shofar gadol yitaka,
V'kol d'mama daka yishama.
Umalachim yeychafeyzun,
V'chil ur'ada yocheyzun;
V'yomru, hiney Yom Hadin!
Lifkod al ts'va marom badin.
Ki lo yizku b'eynecha badin.
V'chol ba'ey olam
Ya'avrun l'fanecha

We give force to the sacredness of this day
Because it is awesome and dreadful.

On it, Your dominion will be raised up;
With lovingkindness Your throne will be
established,

And You will reign upon it in truth.
It is true that You are

Judge, Arbiter, Knower, and Witness of all,
And You write, seal, record, and count;
And You remember all that has been forgotten.
And You open the Book of Remembrances,
And the records speak for themselves;
For each of us has sealed it with our deeds.

And the great shofar is sounded,
And the still small voice is heard.

And the angels will rush with fear,
And they will be gripped with trembling;
And they will say, "Behold the Day of
Judgement!"

The heavenly army is called in judgement,
For they will not escape Your eyes in judgement.
And all the inhabitants of the earth

Kiv'ney maron.
K'vakarat ro'eh edro,
Ma'avir tsono tachat shivto,
Keyn ta'avir v'tispor v'timneh
V'tifkod nefesh kol chai.
V'tachtoch kitsvah l'chol b'riya,
V'tichtov et g'zar dinam.

Will pass before You
Like a flock of sheep.
Like the shepherd's authority over his flock,
Making his sheep pass under his staff,
So will You cause to pass, number, count,
And consider every living soul.
And You will assign a portion to all Your creatures,
And You will write the decree of their destiny.

3 Kol Nidrey *Yom Kippur liturgy*

Cantor David Berger

Janowski gives Judaism's most well-known prayer and melody a traditional yet passionate treatment. The cantor and choir vocal parts are eminently singable and memorable.

Kol nidrey ve'esarey
Vachamey v'konamey
V'chinuyey v'kinusey
Ush'vu'ot dindarna
Ud'isht'vana ud'acharimna
V'diasarna al nafshatana
Miyom Kipurim she'avar ad
Yom Kipurim hazeh
Aleynu l'tova.

All vows, and things we have forbidden ourselves,
And items we have consecrated, and vows of abstinence,
And abbreviated vows, and other vows to God,
And other oaths that we have vowed
And sworn and dedicated
And made forbidden to ourselves
From last Yom Kippur to this Yom Kippur—

Kol hon icharat na v'hon
Kol hon y'hon sharan
Sh'vikin sh'vitin b'teylin um'vutalin
La sh'ririn v'la kayamin.

May it come to us at a good time.
We regret having made them;
May they all be permitted,
Forgiven, eradicated, and nullified,
Nor exist any longer.

Nidrana la nidrey
V'esarana la esarey
Ush'vuatana la sh'vuot.

Our vows shall no longer be vows,
And our prohibitions shall no longer be prohibited,
And our oaths shall not be oaths.

4 Avinu Malkeynu *Machzor Chadash*

Cantor Cory Winter

Max Janowski's most famous composition, this has been recorded by such great artists as Metropolitan Opera tenor Jan Peerce, Metropolitan Opera baritone Sherill Milnes, and Barbra Streisand. Cantor Cory Winter recorded it with Max Janowski, and that recording appears on the Cantors Assembly *Spirit of the High Holy Days*. This current recording uses the text of the prayer book *Machzor Chadash*.

Avinu Malkeynu, chatanu l'fanecha.

Avinu Malkeynu, eyn lanu Melech ela Ata.

Avinu Malkeynu, hachazireynu

bit'shuva sh'leyma l'fanecha.

Avinu Malkeynu, chadeysh aleynu shana tova.

Avinu Malkeynu, sh'lach r'fua

sh'leyma l'choley amecha.

Avinu Malkeynu, hafeyr atsot oy'veynu.

Avinu Malkeynu, zochreynu

b'zichron tov l'fanecha.

Avinu Malkeynu, sh'ma koleynu,

chus v'racheym aleynu.

Avinu Malkeynu, we have sinned before You.

Avinu Malkeynu, we have no other sovereign but You.

Avinu Malkeynu, help us return to You

fully repentant.

Avinu Malkeynu, grant us a good new year.

Avinu Malkeynu, send complete healing to

our afflicted.

Avinu Malkeynu, frustrate the designs of our foes.

Avinu Malkeynu, remember us favorably.

Avinu Malkeynu, hear us, pity us, and have mercy on us.

5 Shiru Ladonai *Psalm 98*

Cantor David Berger

Janowski composed this amazing setting in the 1940s—early in his career. The declamatory opening measures show immediately that a truly new song is being sung. It is followed by a warm and rich theme on “zachar chasdo” that is brought back for the conclusion of the piece. The ground-breaking section of *Shiru Ladonai*, however, is the exultant middle section beginning with “Hariu ladonai kol ha'arets” that features thrilling and challenging choral outbursts.

Shiru Ladonai shir chadash,
Ki nifla'ot asa,
Hoshia lo y'mino
Uz'roah kodsho.
Hodia Ladonai y'shuato,
L'eyney hagoyim gila tsidkato.

Zachar chasdo ve'emunato
L'veyt Yisraeyl,
Ra'u chol afsey arets eyt y'shuat
Eloheynu.

Hariu Ladonai kol ha'arets,
Pitschu v'ran'nu v'zameyru.
Zamru Ladonai b'chinor, v'kol zimra.

Bachatstotsrot v'kol shofar
Hariu lifney Hamelech Adonai.

Yir'am hayam um'lo'o,
Teyveyl v'yoshvey va.
N'harot yimcha'u chaf,
Yachad harim y'raneynu.

Lifney Adonai ki va lishpot ha'arets,
Yishpot teyveyl b'tsedek
V'amim b'meysharim.

Sing a new song to Adonai,
For God has worked wonders.
God's right hand
And holy might have gained Adonai victory.
Adonai has made known God's salvation;
To the eyes of the nations God's righteousness
is revealed.

Adonai has remembered God's love and faithfulness
To the house of Israel;
All the ends of the earth have seen the salvation of
our God.

Let all on earth shout for joy;
Break into jubilant song.
Sing praise to Adonai with the harp and the voice
of melody.

With trumpets and the sound of the shofar
Shout for joy before Adonai, the Sovereign.

Let the sea roar and all that fills it,
The world and all its inhabitants.
Let the rivers burst into applause;
Together let the mountains sing for joy.

Before Adonai, who comes to judge the earth,
God will judge the world with justice
And the peoples with equity.

6 **Shabbat Hamalka** *text by Chaim Nachman Bialik*

Cantor Jennifer Frost

Cantor Alexandra Kurland

This luminous and intimate setting had an unusual first performance. In the 1960s, it was often the custom at confirmation services for the class to present a “cantata.” The theme of this cantata was the poetry of Chaim Nachman Bialik. Janowski dubbed this piece “simplective - simple, yet effective.” This music so beautifully describes the Erev Shabbat celebration we wish we could always have.

Hachama meyrosh ha'ilanot nistalka,
Bo'u v'neytsey likrat Shabbat Hamalka.

Hiney hi yoredet hak'dosha hab'rucha,
V'ima malachim ts'va shalom um'nucha.

Boi, Hamalka!
Shalom aleychem malachey hashalom!

Kibalnu p'ney Shabbat
Bir'nana ut'fila.
Habaita nashuva b'leyv maley gila

Sham aruch hashulchan,
Haneyrot ya'iru;
Kol pinot habayit yizrachu yazhiru.

Shabbat Shalom, um'vorach!
Boachem l'shalom malachey hashalom!

The sun over the treetops has departed.
Come, let us welcome the Sabbath Queen!

Behold! She is approaching, holy and blessed,
And with her a host of angels bringing peace
and rest.

Come, O Queen!
Peace unto you, you angels of peace!

We have welcomed the Sabbath
With song and prayer.
We return to our homes with hearts filled with joy.

The table is set;
The candles are lit.
Every corner of the house is aglow.

Sabbath peace and blessing!
Come in peace, you angels of peace!

7 **Vay'chulu** *Genesis 2:1-3*

Cantor Susan Lewis Friedman

A beautiful way to introduce the Erev Shabbat Kiddush, Janowski spins out a lyrical melody, first with the choir, then with the cantor. The piece concludes with a fugue followed by a full-throated reprise of the initial theme.

Vay'chulu hashamayim v'ha'arets
v'chol ts'va'am.

Vay'chal bayom hash'vi'l mikol
m'lachto asher asa,

Vayishbot bayom hash'vi'l mikol
m'lachto asher asa.

Vay'varech Elohim et yom hash'vi'l
vay'kadeysh oto,

Ki vo shavat mikol m'lachto asher
bara Elohim.

And completed were heaven and earth, and all
their array.

And God finished on the seventh day the work
being done,

And God rested on the seventh day from
all the work done.

And God blessed the seventh day and
sanctified it,

For then God rested from all the creation
work God did.

8 **Bimey Matityahu** *Chanukah liturgy*

Cantor Marcus Feldman

Janowski's most operatic piece was originally written for Metropolitan Opera tenor Richard Tucker. It is one of his most difficult compositions for both cantor and choir. Beginning with a virtuosic piano introduction, there is a wide variety of emotions expressing this most vivid Chanukah text—from anger to rejoicing. Again, Janowski's commitment to expressing the text is paramount.

Bimey Matityahu ben Yochanan
Koheyn Gadol Chashmonai uvanav,
K'she'amda malchut Yavan
har'sha'ah al amcha Yisraeyl

In the days of Mattathias, son of Yochanan,
The Hasmonean high priest, and his sons,
There rose an evil Hellenist power, forcing
Your people Israel

L'hashkicham Toratecha ul'ha'
aviram meychukey r'tsonecha.

V'Ata b'rachamecha harabim
Amad'ta lahem b'eyt tsaratam,
Ravta et rivam,
Danta et dinam,
Nakamta et nikmatam,
Masarta giborim b'yad chalashim,
V'rabim b'yad m'atim,
Ut'meyim b'yad t'horim
Ur'shaim b'yad tsadikim,
V'zeydim b'yad oskey Toratecha.

Ul'cha asita shem gadol
V'kadosh b'olamecha,
Ul'amcha Yisraeyl asita t'shua g'dola
Ufurkan k'hayom hazeh.

V'achar keyn ba'u vanecha
Lid'vir beytecha,
Ufinu et heychalecha,
v'tiharu et mikdashecha,
V'hidliku neyrot b'chatsrot kodshecha,
V'kavu sh'monat y'mey Chanukah eylu
L'hodot ul'haley l'shimcha hagadol.

To forget Your Torah and to violate the
statutes of Your will.

But You, in Your great mercy,
Stood by them in their time of trouble.
You championed their cause,
You defended their rights,
You avenged their suffering.
You delivered the strong into the hands of the weak,
And the many into the hands of the few,
And the impure into the hands of the pure,
And the wicked into the hands of the righteous,
And the arrogant into the hands of devotees
to Your Torah.

And You made for Yourself a great name,
And holy in Your world,
And to Your people Israel You brought great help
And deliverance to this very day.

And after that, Your children came
To the shrine of Your house.
And they cleansed Your Temple,
And they purified Your Sanctuary,
And they kindled light in Your Holy Courts,
And they instituted these eight days of Chanukah
To give thanks and to praise Your great name.

9 **Al Hanisim** *Chanukah liturgy*

Cantor Cory Winter

A completely different take on the Chanukah prayer, this has an eminently singable and

engaging congregational melody with a Chassidic feeling. The cantorial sections are well within the wheelhouse of most soloists. In short, it's a lot of fun to perform.

Al hanisim v'al hapurkan V'al hag'vurot v'al hat'shu'ot, v'al hamilchamot	We thank You for the miracles and for the deliverance, And for the heroism and for the triumphs in warfare,
She'asita la'avoteynu, she'asita l'imoteynu	That You performed for our fathers and mothers
Bayamim haheym baz'man hazeh.	In those days and in our own time.
Bimey Matityahu ben Yochanan Koheyn Gadol Chashmonai uvanav, K'she'amda malchut Yavan har'sha'ah al amcha Yisraeyl	In the days of Mattathias, son of Yochanan, The Hasmonean high priest, and his sons, There rose an evil Hellenist power, forcing Your people Israel
L'hashkicham Toratecha ul'ha'aviram meychukey r'tsonecha.	To forget Your Torah and to violate the statutes of You will.
Al hanisim...	We thank You for the miracles...
V'Ata b'rachamecha harabim Amad'ta lahem b'eyt tsaratam, Al hanisim...	But You, in Your great mercy, Stood by them in their time of trouble. We thank You for the miracles...

10 **Vayachalom** *Genesis 28: 12-13*

Cantor Rachel Brook
Cantor Cory Winter

Much of Janowski's greatest work is his settings of Biblical verses. Vayachalom is a movement of his oratorio *B'reyshit* (Genesis), which includes settings of verses from each of the Genesis Torah portions. Jacob's dream begins with a mesmerizing dominant ninth chord that introduces the soprano solo. This solo is one of the greatest moments in all the Janowski literature, which is followed by a heavenly choral depiction of the angels ascending and descending. The selection concludes with God promising Jacob that the land on which

he is sleeping will be his for all generations, and it is especially touching.

Vayachalom, v'hiney sulam
mutsav artsa,
V'rosho magia hashamaima,
V'hiney malachey Elohim,
Olim v'yordim bo.

V'hiney Adonai nitsav alav
Vayomer "Ani Adonai Elohey
Avraham avicha
Veylohey Yitschak;
Ha'arets asher ata shocheyv aleha
L'cha etnena ul'zarecha."

And Jacob dreamed; behold, a ladder set upon
the earth,
And the top of it reached to heaven;
And, behold, the angels of God
Ascending and descending on it.

And, behold, Adonai stood beside him,
And God said, "I am Adonai, God of
Abraham your father
And the God of Isaac;
The land on which you lie
To you will I give it, and to your seed."

11 Nachamu, Nachamu Ami *Isaiah 40: 1-5, 9*

Cantor Jennifer Frost
Cantor Marcus Feldman

Both Judaism and Christianity share an affinity for this text. Janowski was very familiar with Handel's *Messiah* and performed it often at the Unitarian-Universalist Church where he was music director for many years. He endeavored to set these Isaiah verses to make them sound unmistakably Jewish, and he certainly succeeded. Few pieces have as many gorgeous melodies as are contained here. Especially novel is the madrigal-esque choral accompaniment to the restatement of the "every valley" theme. There are wide contrasts of dynamics and mood, tied together with an elemental three-note figure for the word "*Nachamu* [comfort]." The extensive piano introduction inverts this figure, describing the years of exile. We hope that it is as inspiring to hear as it is to perform.

Nachamu, nachamu ami, yomar
Eloheychem.
Dab'ru al leyv Y'rushalayim,

"Take comfort, comfort, My people," says
your God.
Speak to the heart of Jerusalem,

V'kir'u aleha ki mal'ah ts'va'a,
Ki nirtsa avona,
Ki lak'cha miyad Adonai
Kiflayim b'chol chatoteha.
Nachamu, nachamu ami, yomar
Eloheychem.

Kol korey,
Bamidbar panu derech Adonai,
Yashru ba'arava m'sila Leyloheyenu.
Kol gey yinasey,
V'chol har v'giva yishpalu,
V'haya he'akov l'mishor,
V'har'chasim l'vik'a.

V'nigla k'vod Adonai,
V'ra'u kol basar yachdav,
Ki pi Adonai dibeyr.
Nachamu, nachamu ami, yomar
Eloheychem.

Al har gavoah ali lach m'vaseret Tsiyon,
Harimi vakoach koleych,
M'vaseret Y'rushalayim,
Harimi, al tira'i,
Imri l'arey Y'huda,
Hiney Eloheychem.

Nachamu, nachamu ami, yomar
Eloheychem.

And cry out to her that her fighting is ended,
That her iniquity is pardoned;
For she has received from the hand of Adonai
Double for all her sins.

"Take comfort, comfort, My people," says
your God.

A voice rings out:
In the desert, clear a path for Adonai
Level in the wilderness, prepare a highway for our God!
Every valley shall be raised,
And every mountain and hill made low.
The crooked shall be made straight,
And the rough places shall become a plain.

And the glory of Adonai shall appear,
And all flesh shall see it together,
For Adonai has spoken.

"Take comfort, comfort, My people," says
your God.

On a lofty mountain, ascend, herald of joy, to Zion.
Raise with power your voice,
Herald of joy, to Jerusalem.
Lift up your voice! Have no fear!
Announce to the cities of Judah:
Behold you God!

"Take comfort, comfort, My people," says
your God.

12 **Shir Hachalutsim** *Zionist folk song, translation by Rabbi Irwin Keller*

Cantor Jennifer Frost

Cantor Cory Winter

Congregation B'nai Jehoshua Beth Elohim Adult Choir, Stephen Edwards, conductor

Janowski was fervently attached to the State of Israel in its formative years. There was always a section of his concerts devoted to Judaism's homeland. His mother, a noted voice teacher, lived there for most of her life. This short and rollicking song is a favorite of many choristers. Because it is written for two soloists and unison choir, it is performed by both adult and youth choirs.

Sham, b'erets Yisraely,
Poalim ivrim, poalim ovdim.
Sham bich'far Y'chezkeyl,
Poalim ivrim, poalim ovdim.
Kadima hapoeyl! Chalutsim anachnu!

Sham, b'erets Yisraely,
Poalim ivrim, polim ovdim.
Eyn nech'shal, v'eyn atseyl,
Poalim ivrim, poalim ovdim.
Kadima hapoeyl! Chalutsim anachnu!

Kuma echa soba sov!
Poalim ivrim, poalim ovdim.
Al tanucha shuva shov!
Poalim ivrim, poalim ovdim.
Kadima hapoeyl! Chalutsim anachnu!

Hey chaluts! Hey chaluts!
B'ney Y'rushalayim.
Kadima hapoeyl! Chalutsim anachnu!

Hey chaluts! Hey chaluts!

There, in the land of Israel,
Hebrew workers are building.
There, in the village of Y'chezkel,
Hebrew workers are building.
Forward, worker! We are pioneers!

There, in the land of Israel,
Hebrew workers are building.
None can be stopped; none are lazy;
Hebrew workers are building.
Forward, worker! We are pioneers!

Rise up, brothers! Round and round!
Hebrew workers are building.
Do not rest! Keep on going!
Hebrew workers are building.
Forward, worker! We are pioneers!

Hey, pioneer! Hey, pioneer!
Build up Jerusalem!
Forward, worker! We are pioneers!

Hey, pioneer! Hey, pioneer!

13 **Ba'ah M'nuchah** text by Nathan Alterman, translation by Rabbi Irwin Keller

Cantor Jennifer Frost

Congregation B'nai Jehoshua Beth Elohim Adult Choir

A truly classical art song, *Ba'ah M'nucha* was composed for Beatrice Horwitz, Janowski's mezzo-soprano soloist (and daughter of Cantor Anshel Freedman), who was the primary inspiration for much of his output and, perhaps, the greatest interpreter of his music. At the time, women were not allowed to be ordained, but had she lived 25 years later, she likely would have been acclaimed as one of the foremost cantors of her generation. *Ba'a M'nucha* can be sung as a solo or, as it is here, with solo and choir. It consists of two verses, each beginning contemplatively, proceeding to a brilliant fast section, ending with a broad and heartfelt final melody.

Ba'ah m'nucha layageya umargoa
leyameyl.

Rest comes to the weary, and calm for those
who toil.

Laila chiveyr mistareya al s'dot
Eymek Yizr'el.

Pale night settles on the fields of the valley
of Jezre'el.

Tal milmata ul'vana meyal
MiBeyt Alfa ad Nahalal.

Dew is underfoot and moonlight is above
From Beyt Alfa to Nahalal.

Ma. ma laila mileyl! D'mama b'Yizr'el!
Numa Eymek erets tiferet!
Anu l'cha mishmeret!

What a night of nights! There is a hush in Jezre'el.
Sleep, O valley, land of splendor!
We will stand guard for you!

Yam hadagan mitnoeya, shir haeyder
m'tsaltseyl.

A sea of wheat is waving, the song of the flocks
rings out.

Zohi artsi usdoteha, zeh hu Eymek
Yizr'el.

This is my land and her fields; this is the valley of Jezre'el.

T'vorach artsi v'tithalal
miBeyt Alfa ad Nahalal.

May she be blessed and praised
From Beyt Alfa to Nahalal.

Ma, ma Laila miley! D'mama b'Yizr'el!
Numa Eymek erets tiferet!
Anu l'cha mishmeret!

Ba'a m'nucha.

What a night of nights! There is a hush in Jezre'el.
Sleep, O valley, land of splendor!
We will stand guard for you!

Rest comes.

14 **Ush'avtem Mayim** *Isaiah 12:3*

One of the most popular Israeli folk songs and folk dances, Janowski arranged this song early in his career. The original version contained only choral parts, even though he played a very splashy accompaniment. This piece was lost, but The Max Janowski Society staff member Daniel Zarb-Cousin painstakingly took down the piano part from an old reel-to-reel tape. Thanks to him, we are able to present this wonderful arrangement.

Ush'avtem mayim b'sason
mima'ainey hay'shua.

You shall draw water joyfully
from the springs of salvation.

15 **Ashira Ladonai** *Exodus 15:1-2, 15:11, 15:13, 15:17-18*

Cantor Cory Winter as soloist, pianist, and conductor

Part of the oratorio "Sh'mot–Exodus," this is a setting of Moses's song of the sea. The refrain "The horse and its rider have been thrown into the sea" has the piano describing the horse and the choir describing the sea. The tenor solo is probably the most daunting Janowski ever wrote. It's a brilliant and most fitting way to end this recording of one of the most accomplished composers of Jewish music in the 20th (or any) century.

Ashira Ladonai ki ga'o ga'a;
Sus v'roch'vo rama vayam!

I will sing to Adonai, who has triumphed gloriously;
The horse and its rider have been thrown into
the sea!

Ozi v'zimrat Ya, vay'hi li lishua.

Adonai is my strength and my song, becoming
my salvation.

Sus v'roch'vo rama vayam!

Zeh Eyli v'an'veyhu,
Elohey avi va'arom'men'hu.
Sus v'roch'vo rama vayam!

Mi chamocha baeylim Adonai?
Mi kamocha, nedar bakodesh,
Nora t'hilot, osey feleh?
Sus v'roch'vo rama vayam!

Nachita v'chasd'cha am-zu ga'alta,
Neyhalta v'oz'cha el n'vey kodshecha,

Machon l'shivt'cha pa'alta Adonai,
Mikdash Adonai kon'nu yadecha.

Sus v'roch'vo rama vayam!

Adonai yimloch l'olam va'ed!

The horse and its rider have been thrown into the sea!

This is my God, who I will praise;
My father's God, who I will exalt.
The horse and its rider have been thrown into the sea!

Who is like You among the gods, Adonai?
Who is like You, glorious in holiness,
Awesome in praises, working wonders?
The horse and its rider have been thrown into the sea!

You, in mercy, have led forth your redeemed people.
You have guided them with strength to Your holy
habitation,

In the place which You have made, Adonai,
In the sanctuary, Adonai, which Your hands have
established.

The horse and its rider have been thrown
into the sea!

Adonai shall reign forever and ever!

—Notes and translations by Cantor Cory Winter except
when noted otherwise



Max Janowski (1912–1991) was born into a musical family. His mother, Miriam, was an opera singer and his father, Chayim, led choirs and trained cantors. He studied at the Schwarenka Conservatory in Berlin. In 1933 he won a piano contest that led to his appointment in Tokyo as head of the Piano Department of the Mosashino Academy of Music—and his escape from Nazi Germany. Janowski remained in Japan for four years before immigrating to the United States in 1937. The following year he became the musical director of KAM Isaiah Israel Congregation in Chicago, which was to remain his home for his entire career, minus a four-year sojourn in Navy intelligence from 1942 to 1946. He has written more than 500 compositions, which include choir and orchestra pieces, cantatas, and oratorios. The prayer for piece, “Sim Shalom,” is one of his best-known compositions.

Cantor Cory Winter, a native of Chicago, received his Bachelor of Music from the University of Wisconsin–Madison and his Master of Music from Northwestern University, where he was assistant to Margaret Hillis, the renowned conductor of the Chicago Symphony Chorus. In 2022 he was awarded an honorary Doctorate of Music by the Jewish Theological Seminary. He served as chorus master and assistant conductor of the Sacramento Opera Chorus for ten years and director of the Laguna Beach Chamber Singers for five years. Cantor Winter founded and conducted the Bay Area Jewish Chorale for the Northern California Board of Cantors, of which he is a past president.

Cantor Emeritus of Congregation BJBE, Cantor Winter studied chazanut with Max Janowski and Todros Greenberg. A member of both the American Conference of Cantors and the Cantors Assembly, he has served both Reform and Conservative synagogues and seeks to combine the best of both traditions in his chanting.

As a soloist, Cantor Winter has appeared with several orchestras, including the Chicago Symphony Orchestra under the direction of Sir Georg Solti, Carlo Maria Giulini, James Levine, and Christoph Eschenbach and the San Francisco Symphony under the direction of Michael Tilson Thomas. His soloist role in *Sacred Service* by Ernest Bloch with the Oakland-East Bay Symphony received much critical acclaim.

Kol Zimrah Jewish Community Singers began in 1996 and now includes members from over a dozen Chicago-area synagogues. Kol Zimrah provides a common forum for singers from

many backgrounds in the pursuit of musical excellence.

Kol Zimrah has the distinction of performing with the Chicago Symphony Orchestra conducted by Maestro Riccardo Muti, in the *Siamsa na nGael* Celtic Celebration at Orchestra Hall with conductor Stephen Alltop and narrator Martin Sheen, and with Hershey Felder, Ars Viva Symphony Orchestra, and Chicago Master Singers. Kol Zimrah performed at the Max Janowski Centennial at KAM Isaiah Israel in Chicago's historic Hyde Park neighborhood. Kol Zimrah also has had the honor of performing several concerts commemorating Kristallnacht and appearing at esteemed functions such as the North American Jewish Choral Festival, the American Conference of Cantors Convention, the Cantors Assembly, and Jewish United Fund.

In 2019, Kol Zimrah performed with Cantor Sofia Falkovitch at the Synagogue Union Libérale Israélite de France in Paris as a part of its spring concert tour. In March of 2020, facing the pandemic, Kol Zimrah reinvented itself and turned to virtual recording, producing and sharing numerous videos and participating virtually in the Louis Lewandowski Choral Festival in Berlin, Germany.

Kol Zimrah continues to grow and evolve in order to keep with its mission of sustaining and interpreting the great tradition of Jewish choral music, serving as a musical resource for the region, and encouraging the composition of new Judaic choral works.

Cantor Pavel Roytman's conducting and choral experience began when he was only six years old and hand-picked to join the all-boys choir at the Maurice Gliere School of Music for Talented Children in Kaliningrad, Russia.

In 1994 Cantor Roytman immigrated to the United States where he continued his musical education. He received a Bachelor of Music in vocal performance from DePaul University School of Music and a Master of Music in musicology from Northwestern University. In addition, Cantor Roytman received his investiture as cantor both from the American Conference of Cantors and the Cantors Assembly.

Cantor Roytman served as a guest conductor for Campanella Children's Choir and Second Baptist Church of Evanston Choir and as principal conductor for Milwaukee Jewish Community Chorale, and he is currently the music director of Kol Zimrah Jewish Community

Singers. Cantor Roytman writes music and is a published composer, performing worldwide as a singer and interpreter of Jewish liturgical and folk music.

Margo Schwartz-Newton is a freelance collaborative pianist. After earning a degree in sociology, she pursued studies in piano performance at Roosevelt University and later earned a Master of Music in collaborative piano from the Cleveland Institute of Music.

In addition to collaborating with instrumentalists and singers, she has worked with several sacred and secular choirs and accompanied operas such as Menotti's *The Medium*, Purcell's *Dido and Aeneas*, and the world premiere of Wendell Logan's *Doxology* with the New Black Music Repertory Ensemble. Margo studied at the Aspen Music Festival and School, spent a summer at the Interlochen Center for the Arts accompanying ballet and modern dance classes, and participated in the inaugural UCLA Vocal Arts Institute and Summer Songfest. She has had the privilege of taking master classes with Elly Ameling, Dalton Baldwin, Richard Boldrey, Warren Jones, Martin Katz, and members of the Cleveland Orchestra, among many others.

Formerly the artistic administrator for the Chicago Chamber Musicians, Margo is the pianist, assistant conductor, and administrator for Kol Zimrah, the pianist at Congregation BJBE, managing director at Darchei Noam Glenbrook, and a Salesforce certified administrator.

We would like to thank the following cantors for their participation on this recording:

Cantor David Berger KAM Isaiah Israel, Chicago, Illinois

Cantor Rachel Brook Anshe Emet Synagogue, Chicago, Illinois

Cantor Marcus Feldman Sinai Temple, Los Angeles, California

Cantor Susan Lewis Friedman Temple Jeremiah, Northfield, Illinois

Cantor Jennifer Frost Congregation BJBE, Deerfield, Illinois

Cantor Alexandra Kurland Congregation BJBE, Deerfield, Illinois

Cantor Andrea Rae Markowicz Congregation Am Shalom, Glencoe, Illinois

Cantor Jay O'Brien Makom Solel Lakeside, Highland Park, Illinois

Cantor Pavel Roytman Beth Hillel Bnai Emunah, Wilmette, Illinois

Kol Zimrah Jewish Community Singers

Prepared by Cantor Pavel Roytman, music director, and Margo Schwartz-Newton, assistant conductor

Chancel Choir from St. Pauls United Church Of Christ

Prepared by Kurt Hansen, music director

Congregation B'nai Jehoshua Beth Elohim Adult Choir

Prepared by Stephen Edwards, conductor

Janet Abrams	Ryan Cox	Sandee Holleb	Ashley Saluga
Gilbert Adelstein	Andrew Davis	Gay Kelly	Ted Schaffner
Jessica Amend	Mark Donlin	Karin Klein	Cole Seaton
Melissa Arning	Paula Drues	Olivia Knutsen	Lana Segal
Diane Arnold	Ansel Edidin	Katherine Krebs	Barbara Shapiro
Jeffrey Arnold	Audrey Edidin	Jim Leftwich	Ben Shapiro
Cindy Ball	Minna Einhorn	Lisa Levy	Eunice Shapiro
Randy Barr	Carole Fefferman	Lee Lichamer	Noah Shapiro
Scott Bass	Reva Felder	Karin Magnuson	Myra Shneider
Jordan Becker	Susan Frank	Michael Mitzen	Neil Siegel
Robert Benton	Rhonda Glass	Jana O'Brien	Mary Silverman
Connie Bergmann	Judith Golden	John Orduña	Hillary Simon
Linda Block	Dianne Lehman	Rick Peterson	Barbara Slivnick
Bill Borden	Goldman	Nancy Pifer	Alan Sohn
Margaret Burka	Jordan Goodman	Laney Pressman	Lynne Sorkin
Larry Burrows	Gabrielle Goudard	Emily Price	Grace Stauskas
Larry Cohan	Stuart Green	Phyllis Richmond	Lynn Wax
Carol Cohen	Wendy Herst	Amy Robbins	Laura White
Rachael Comar	Graham Hicks	Aviva Rodin	Phyllis Zaban

Special thanks

Diane Arnold	KAM Isaiah Israel	Elizabeth Skavish and
Beth Hillel Bnai Emunah	Andy Kirschner	Michael Rubenstein
Caryn Blomquist	Holly Krakow	Rochelle Rubenstein
Chime Costello	Makom Solel Lakeside	Myra Shneider
Congregation BJBE	Jonathan Miller	Lynne Sorkin
Staci Friedman	Michael Mitzen	Temple Jeremiah
Jordan Goodman	Larry Burrows	Josh Wiczer
Holland & Knight LLP	Amy Robbins	Bernadette Winter
Michael Kahn	Brad Rubenstein	

Recording and post production by Christopher Willis at Makom Solel Lakeside in Highland Park, Illinois. Additional recording by Roger Heiss at Congregation B'nai Jehoshua Beth Elohim in Deerfield, Illinois.

Rehearsal venues provided by Beth Hillel Bnai Emunah in Wilmette, Illinois; Temple Jeremiah in Northfield, Illinois; and St. Pauls United Church of Christ in Chicago, Illinois.

Music editors: Jordan Goodman and Cantor Cory Winter.

Recording consultants: Stephen Edwards, Kurt Hansen, and Cantor Pavel Roytman.

Project administrator and CD packaging: Margo Schwartz-Newton.

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For more information, visit maxjanowski.org or scan this QR code:



Max Janowski (1921–1991)

1	Hal'luyah	03'12
2	Un'taneh Tokef–Uv'shofar Gadol	06'48
3	Kol Nidrey	05'09
4	Avinu Malkeynu	02'41
5	Shiru Ladonai	04'54
6	Shabbat Hamalka	02'56
7	Vay'chulu	02'34
8	Bimey Matityahu	06'28
9	Al Hanisim	03'46
10	Vayachalom	03'24
11	Nachamu, Nachamu Ami	07'21
12	Shir Hachalutsim	01'37
13	Ba'ah M'nuchah	03'20
14	Ush'avtem Mayim	01'52
15	Ashira Ladonai	06'19
	Total time	63'07