



PHCD 146

ERNEST BLOCH

SACRED SERVICE

(Avodath Hakodesh)

National Symphony Orchestra South Africa

Conducted by **Elli Jaffe**

Johannesburg Symphony Choir

Richard Cock, Director • Susan Cock, Asst. Director

COLIN SCHACHAT, baritone

- 1. **PART I**
Meditation (Prelude) • Ma tovu • Borechu • Shema Yisroel • Ve'ohavto
Mi Chomocho • Tzur Yisroel (13:21)
- 2. **PART II**
Kedusha (Sanctification) (5:47)
- 3. **PART III**
Silent Devotion (Prelude) • Response, Yiy'yu lerotzon • Se'u she'orim
Taking the Scroll From the Ark (Interlude) • Torah tzivoh Shema Yisroel
Lechoh Adoshem (10:44)
- 4. **PART IV**
Returning the Scroll to the Ark • Gad'lu Ladoshem • Hodo al eretz
Toras Adoshem • Eitz Chayim (Peace Song) (8:48)
- 5. **PART V**
Va'anachnu • Bayom Hahu • Tzur Yisroel • Kaddish (Memorial Service)
Adon Olom (17:03)
- 6. Yevorechehoh Adoshem (Benediction) (2:39)



Ernest

BLOCH

SACRED SERVICE

National Symphony
Orchestra South Africa
Johannesburg Symphony Choir

Elli Jaffe
conductor

Colin Schachat
baritone

ERNEST BLOCH

ERNEST BLOCH was born in Switzerland (1880) and died at Agate Beach, Oregon (1959). His work divides into four main periods. In the earliest, he falls under the influence of Richard Strauss and Modest Mussorgsky, an odd combination, to say the least. The works of this period, like the Symphony in c# and the tone poem Printemps-Hiver, impress you as trying to find their way. They have not absorbed their influences; the joins show. Later, Bloch exchanges Strauss for Claude Debussy and strengthens the Mussorgsky ties. This results in his opera Macbeth, considered by many as the finest operatic version of a Shakespearean tragedy. The ties to Mussorgsky's Boris Godunov are apparent, but Bloch has made Mussorgsky's devices (irregular metrical shifts, odd chord progressions and cadences) his own. In the second, so-called "Jewish," period, Bloch takes up specific Jewish subject matter (although not musical matter) and writes the one work by which he is still remembered: Schelomo, a rhapsody for cello and orchestra based on the figure of Solomon and the book of Ecclesiastes. During this time, he also produces psalm settings for tenor and orchestra, the Trios Poems Juif, and the suite Ball Hém for violin and piano. Here, Bloch single-handedly creates a manner all his own—epic, passionate, powerful with obvious reminiscences of cantorial melos. Once he finds this, for the most part, the specific Jewish references become objectified, submerged, or turned to other expressive uses. He will return to Jewish material for inspiration, but he no longer writes specifically "Jewish" music. Indeed, many of his works seen as Jewish actually have their origins in his imaginative vision of Asian and Pacific jungles. About this time, in the mid-1920s, with several significant works behind him, Bloch decided to learn counterpoint. J. S. Bach and Palestrina become profound new influences. Yet, Bloch's neo-classicism in works like the *Concerto Grosso No. 1*, *Piano Quintet No. 1*, and the *Sacred Service* sounds like nobody else's. The strong, epic quality is still there, but construction just got tighter. It really impresses a

listener as a desire to get the most expressive punch out of every musical line. During World War II, Bloch became too depressed to compose, but the end of the war released a flood of new work, tending to the abstract, and emphasizing chamber music and chamber combinations. Bach continues as an influence, but so does late Beethoven, particularly in Bloch's string quartets 2-5. He began to experiment with serialism, although again his musical soul remained his own. His major works include: *Schelomo* and *Voice in the Wilderness* for cello and orchestra, the opera *Macbeth*, five magnificent string quartets, concertos for violin and piano, two violin sonatas, two concerti grossi, three suites for solo cello, the *Sacred Service* (Avodath Hakodesh), *Suite symphonique*, *Sinfonia Breve*, *Proclamation for trumpet and orchestra*, *Suite hébraïque* for violin and orchestra, two piano quintets, and two suites for solo violin (his last works).

The *Sacred Service* (Avodath Hakodesh), dates from 1930-33. The six-note motif G-A-C-B-A-G, heard at the very outset, and which permeates the entire work, has been found in one of Bloch's early manuscript books, with a comment "for a possible Jewish service" written above it. However, it was not until 1927, while a Director of the San Francisco Conservatory that he began to make specific plans with the help of Reuben Rinder, Cantor of Temple Emmanuel in that city. As a result of his influence Bloch two years later received a handsome commission from Gerald Warburg (to whom the work was dedicated) to write a Sabbath Morning Service for that Reform congregation, based upon the text of the *American Union Prayer Book for Jewish Worship*. In addition Bloch received an annual grant from the Stern family - prominent patrons of the Arts in San Francisco - to last ten years from 1930, on condition that he devote himself to composition exclusively. He received guidance from Cantor Rinder (who also suggested traditional chants such as that for *Tzur Yisroel* in the Jewish *Alhava* *Rabbah* mode), and it is fascinating to see in his copious correspondence with

Rinder and others how the work germinated and developed, once he had settled in the Swiss village of Roveredo-Capriasca, high above Lake Lugano:

“...I have now memorized entirely the whole Service in Hebrew...I know its significance word by word...But what is more important, I have absorbed it to the point that it has become mine, and as if it were the very expression of my soul...It has become the very text I was after since the age of ten...a dream of stars, of forces...I declaim out loud, amidst the rocks and forests in the great silence... It has become a “private affair” between God and me...”

...I am battling against notes, sounds, rhythms, to extirpate out of my soul all the unexpressed music which is latent - since centuries which was awaiting this marvelous text...Though intensely Jewish in its roots, this message seems to me above all a gift of Israel to the whole of mankind.”

It is the text, taken from the Psalms, Deuteronomy, Exodus, Isaiah, Proverbs, and post-Biblical writings, that provides the formal framework of this, the most expansive of Bloch's “Jewish works”, set for Cantor (a baritone instead of the more usual tenor), mixed chorus and large orchestra (triple and quadruple wind, sizable percussion section, celesta, two harps and strings). There are five parts, and each is divided into a number of sections, preceded or linked by orchestral preludes or interludes which represent congregational meditation. The first performance was broadcast over Radio Turin on January 12th, 1934, and the first performance in England took place on March 26th, 1938, when G.D. Cunningham conducted the City of Birmingham Choir and Orchestra with Roy Henderson as soloist.

Ma tovu ohelechoh, Ya'akov,
mishik nosetchoh, Yisroel!
Yarani, berov chasid'choh
ovo vebeschoh,
eshiachaveh el heichal kodesh'choh
beyir'osechoh.
Adoshem, oharvi me'on bebeschoh;
emelom mishikan kevodeschoh;
yarani, eshiachaveh v'etichro'h,
evrechoh lifnei Adoshem, osi.
Yarani, sefiso'i lechoh Adoshem
eis rozon;
Elokim, berov chasdechoh
aneni be'emes yisro'eloh,
Borechu es Adoshem hamerotoch;
Borach Adoshem hamerotoch
le'olam v'ed!
SHEMA Yisroel, Adoshem Einokeinu,
Boruch shelm le'ovd mal'chuso
le'olam v'ed,
Ve'ohavo eis Adoshem Elohechoh
be'chol lev'otzion v'echol mat'shechoh
v'echol me'odechoh,
Yehoyu had'vorim ho'e'elich
asher onochi metzav'choh hayom
al levonechoh,
veshananton levonechoh,
vedbarthon bont besilv'choh beveleschoh
uvelekt'cho vadedech,
Ushachartom le'os al yodechoh
v'ehoyu le'otofos bein et'icheh;
uchasavtom ai mezuzos be'se'choh
vivish'orechoh.
Mi chomochoh bo'dilim, Adoshem?
Mi komochoh, ne'edor bakodesh,
nooch sehilos, oech felet?
How goodly are thy tents O Jacob,
thy dwelling places O Israel!
As for me, in the abundance of thy loving kindness
I will enter thy house,
I will worship toward thy holy temple
in reverence of thee.
Lord, I love the habitation of thy house
and the place where thy glory dwells;
as for me, I will worship and bow down,
I will bend the knee before the Lord, my Maker.
As for me, may my prayer unto thee O Lord
be at an acceptable time:
O God, in the abundance of thy loving kindness
answer me in the truth of thy salvation.
Bless ye the Lord, who is to be blessed:
Blessed is the Lord, who is to be blessed,
for ever and ever!
Hear O Israel, the Lord is our God,
the Lord is One!
Blessed is the name of his glorious Kingdom
for ever and ever.
And you shall love the Lord your God
with all your heart and with all your soul
and with all your might.
And these words,
which I command you this day,
shall be upon your heart:
and you shall teach them carefully to your children,
and you shall talk of them when you sit in your home
and when you walk by the way,
and when you lie down and when you arise.
And you shall bind them as a sign on your hand
and they shall be as frontlets between your eyes:
and you shall write them on the doorposts of your house
and upon your gates.
Who is like unto thee among the mighty, O Lord?
Who is like unto thee, glorious in holiness,
revered in praises, doing marvels?

Mal'chus'choh ru'u vonechoh:
"Zeh Nafli" onu, ve'om ru:
"Adoshem yimlech le'olam v'ed."
Tzur Yisroel, kumoh be'zros Yisroel,
g'daleinu, Adoshem tzev'os shemo,
k'dosh Yisroel.
Boruch aloh, Adoshem
— boruch hu uvoruch shemo —
gorai Yisroel, Omeh.

Nekadish es shim'choh bolom
keshem shemak'dishim oso
bish'mei mo'om,
kakesov al yad mei'echoh:
Vekoroh zeh el zeh ve'omaz,
"K'dosh, k'dosh, k'dosh
Adoshem tzev'os,
mele kol ho'veretz kevodes!"
Adir adichnu, Adoshem Adonidnu,
moh adir shim'choh bechol he'oretz!
Boruch kered Adoshem minkelomel
Echod hu Dib'dichnu, hu ovinu,
hu mallekenu, hu moshi'chnu;
vehu yashim'chnu berachamov

le'einel kol choh:
Yimloch Adoshem le'olam,
Elokeych, Tziyon, ledor vedor.
Hallelu'yoh!

Yi'iyu le'arozim im'ei El
vehayon libi ledonechoh,
Adoshem, tzuri veg'olai, Omeh.
Se'u she'otim nesebichem

The children beheld thy sovereign power;
"This is my God!" they exclaimed, and said:
"The Lord shall reign for ever and ever."
O Rock of Israel, arise to the help of Israel,
our Redeemer, the Lord of Hosts is his name,
the Holy One of Israel.
Blessed art thou, O Lord
— blessed is he and blessed is his name —
Who hast redeemed Israel, Amen.

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

in the presence of all living;
The Lord shall reign for ever,
your God, O Zion, for all generations.
Praise ye the Lord!

iii
Let the words of my mouth and my meditation
be acceptable before thee,
O Lord, my Rock and my Redeemer, Amen.
Lift up your heads, O ye gates.

use'u pla'chei olom
vovovu melech hakovod!
Mi hu zeh metech hakovod?
Adoshem tzev'os, hu metech hakovod.
Selah.

Boroh zivoh! Onu Moshe,
monidoh kehilas Ya'akov,
Beis Ya'akov, lechu vendel'choh
be'or Adoshem.
Shema Yisroel, Adoshem Elokeinu,
Adoshem Echod!
Lechoh Adoshem hageduloth vehagevuroth,
venat'feres veta'metzach veta'nod;
ki chol bashomayim uv'oretz lechoh,
Adoshem, hamamlochoh vehamishasei,
lechoh keresh.

Gad'lu Ladoshem iti
unromemtoh shemo yachdov;
Hodo al eretz veshomoyim;
vayorev kerem le'amo
tebich lechol chasidov,
Iv'ne! Yisroel, am kerova.
Hallelu'yoh!

Toras Adoshem temimoh,
meshivas no'efah;
edus Adoshem ne'emonoh,
machlilmas pesi;
pikudel Adoshem yeshorim,
mesant'chei leiv.
Yir'as Adoshem tehoroh,
omodes Israd.
Eitz chayim hi l'ama'chazikim boh,
vesom'chehoh me'ushor.
D'rochehoh dar'chei no'am
vechol netavosehoh sholom.

lift them up, ye everlasting dooms,
that the King of glory may enter.
Who is this King of glory?
The Lord of Hosts, he is the King of glory.
Selah.

Moses commanded us the Law,
an inheritance for the congregation of Jacob.
O House of Jacob, let us walk together
in the light of the Lord.
Hear O Israel, the Lord is our God,
the Lord is One!
Thine, O Lord, is the greatness and the power,
the glory, the victory and the majesty;
for all that is in heaven and earth is thine,
O Lord, thine is the kingdom and the supremacy,
thou art master of all.

iv
Magnify the Lord with me
and let us exalt his name together:
his grandeur is above earth and heaven;
he has lifted up a horn to his people,
to the praise of all who love him,
to the children of Israel, the people near unto him
Praise ye the Lord!
The Law of the Lord is perfect,
restoring the soul;
the testimony of the Lord is faithful,
making wise the simple;
the precepts of the Lord are right,
rejoicing the heart.
The reverence of the Lord is pure,
enduring for ever.
It is a tree of life to them that grasp it,
and those that uphold it are made happy.
Its ways are pleasant ways
and all its paths are peace.

V

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

Tzur Yisroel, kumo be'ezras Yisroel,
gor'aleinu, Adoshem tzet'ot's shemo,
kedosh Yisroel.

Adon olam, asher molach
betem kol yetzir nivroch,
le'cis nar'ot be'et'ot'zo loi,
azai melech shemo nirkoh,
V'e'achad kich'ot's halol
levado yimloch niroch,
vehu hovoh, vehu hovoh,
vehu yit'yeh besif'oroh.
Vehu echod, ve'Ein sheni
lehamshil lo, leha'chbiroh;
bell reishis, bell sachils,
velo ho'ot va'hamisroch,
Vehu he'el — vechal go'al —
vetzur chev'il be'cis tzoroh;
vehu nisi umonos li
menos cosl beyom et'roch,
Be'yodo afikid ruchl
be'cis lshan ve'o'noh,
ve'im ruchl gev'osi;
Adoshem il velo inoh,
Yevorech'echoh Adoshem
veyshimerechoh, Omeln,
Yo'eir Adoshem ponov eilechoh
vij'it'nechoh, Omeln,
Yisoh Adoshem ponov eilechoh
veyoseim lechoh sholom, Omeln.

O Rock of Israel, arise to the help of Israel,
our Redeemer, the Lord of Hosts is his name,
the Holy One of Israel.

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

Bayom hahu yit'yeh Adoshem Echod,
ushemo Echod.

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

And now ere we part, let us call to mind those who have
finished their earthly course and have been gathered to the
eternal home. Though vanquished from bodily sight, they have
not ceased to be, and it is well with them; they abide in the
shadow of the most high, let those who mourn for them be
comforted; let them submit their aching hearts to God, for He
is just and wise and merciful in all his doings, though no
man, no man, can comprehend his ways.

In the divine order of nature both life and death, joy and
sorrow, serve beneficent ends, and in the fullness of time we
shall know why we are tried and why our love brings us
sorrow as well as happiness. Wait patiently, all ye that mourn,
and be ye of good courage, for surely your longing souls shall
be satisfied.

COLIN SCHACHAT

COLIN SCHACHAT was born in Johannesburg, South Africa in 1962, where he received his schooling and University education. From the age of 12, he participated in major professional musical productions. In 1984 he was invited to participate in the World Chassidic Song Festival held in Israel. In South Africa he was a featured soloist in many concerts encompassing Cantorial, Yiddish, Chassidic and Israeli music. He also has an extensive classical repertoire and, as a baritone, has performed operatic arias in many concerts and soirees, both with piano and orchestral accompaniment.

Colin was a member of the Johannesburg Jewish Male Choir where he performed as a baritone soloist. In 1987 he recorded a compilation of Chassidic songs composed by Moshe Laufer and in 1990 he completed a recording with Cantor Moshe Schulhof. He officiated as Cantor of the Linksfield Senderwood Hebrew Congregation for six years prior to emigrating to Israel in July 1992.

In January 1994, Colin performed as baritone soloist with the Jerusalem Oratorio Choir in performances of Ernest Bloch's Sacred Service. He also was to perform this monumental work with the National Symphony Orchestra of



Colin Schachat

South Africa and the Johannesburg Symphony Choir in September 1998. In 1994, Colin recorded a disc of light Cantorial, Yiddish and Israeli songs accompanied by Raymond Goldstein. In 1995, he recorded a song cycle of Shir Hashirim for Israel Radio and has appeared numerous times on radio and television. In 1998 he released a CD of duets with international Cantor and Tenor Ya'akov Motzen and in 1999 participated as principle baritone soloist in a recording of popular arias and Neopolitan songs with the acclaimed Ra'anna Symphonette Orchestra. He regularly participates in Concerts in Israel, the United States and South Africa and continues his vocal and Cantorial studies at the Tel Aviv Cantorial Institute. Colin Schachat is married with three children and holds BA,LLB degrees.

ELLI JAFFE

ELLI JAFFE Born in Jerusalem, Mr. Jaffe graduated with distinction from the Rubin Academy in Jerusalem and later received the Earnt Reed Prize for conducting, as well as the Edith de Philip Prize for opera conducting at the Royal Academy of Music in London. Among his teachers were Leonard Bernstein and Igor Markevitch. Several major orchestras have played under Elli Jaffe's baton. Among them are all the major orchestras in Israel, The Royal Philharmonic Orchestra-London, Liege Philharmonic Orchestra, Prague Symphony Orchestra (with which he has been given the title "Honorary Foreign Conductor") and other important orchestras in the Czech Republic as well as The European Philharmonic in France. He is Music Director of The Europe-Israel Foundation for the Advancement of Jewish Liturgical Music and The Jerusalem Great Synagogue Choir with which he has toured around the world including the "Mozartium" in Salzburg and the Sydney Opera House. As a composer his sacred music has been sung by the great Cantors of the world. His wind quintet was performed by

The Israel Philharmonic Quintet to whom it was dedicated. In addition, he has written a string quartet, works for choir and other vocal and instrumental works.



Eliti-Jaffe

12

The **SYMPHONY CHOIR OF JOHANNESBURG** was re-established in 1980 under the direction of Richard Cock. The choir grew from strength to strength performing all the popular major choral works in conjunction with the National Symphony Orchestra as well as being part of concerts in the park, the fireworks concerts, Last Night Of the Proms, Songs of Praise and pops concerts. In recent years the choir has presented many different programs on various occasions.

These ranged from Mozart's *Requiem*, the Mahler *Second Symphony*, Orff's *Carmina Burana* and Bloch's *Sacred Service*. In 1999 the choir was invited to take part in the *3 Tenors Concert "Bravo Africa"*. The choir is under the direction of **RICHARD COCK** who nearly 20 years ago founded the SABC Choir (now the Symphony Choir of Johannesburg), as well as the internationally recognised SABC Chamber Choir (now the Chanticleer Singers). He is Chairman of the Apollo Music Trust and, with Mzilikazi Khumalo, Musical Director of the Nation Building Massed Choir Festival. He is on the Board of Trustees of Business Arts South Africa and the Arts & Culture Trust of the President.



Richard Cock

13

Working with her husband Richard Cock, **SUSAN COCK** who as an accomplished orchestrator and arranger, as well as a respected educator (most recently as Music Director at St. Stithians College), holds the position of Assistant Choir Trainer for the Symphony Choir of Johannesburg. She was responsible for putting together the highly successful "International Composers Workshop" *Africa 1996* and in 1999 she conducted a most successful performance of David Fanshawe's *African Sanctus*.



Susan Cock

The National Symphony is an offshoot of the old SABC Orchestra which was established in 1954. In 1997, after many decades, SABC stopped their support of the Orchestra and the orchestra was thus reconstituted as the independent NATIONAL SYMPHONY ORCHESTRA in January 1998.

In spite of this uncertainty the orchestra has risen to the challenge to create an even more meaningful place for itself and to play a leading and decisive role in the cross-cultural life of the South African communities.

The NSO is based in Johannesburg, where it continues to enrich life not only in the province Gauteng, but throughout South Africa. It does this by reinforcing its national character with regular tours, giving concerts and workshops as part of its dynamic and innovative Outreach and Development program, and reaching audiences far and wide

with its Thursday night symphony concerts, which are broadcast live to the whole of South Africa on SABC.

The NSO has a past it can be proud of. It has developed fine traditions and standards painstakingly built from humble beginnings as a small recording ensemble 75 years ago. Over the years it has been conducted by Antal Dorati, Malcolm Sargent, Pierre Boulez, Efrem Kurtz, Louis Fremaux, Louis Lane and Carlo Zecchi — outstanding musicians who lent extraordinary status to NSO concerts and audio recordings.

The visit by Igor Stravinsky, in 1962, was a decided highlight; not only his presence, but the fact that he conducted the orchestra in a performance of his own works.

Today, the NSO continues to employ an even greater number of professional South African orchestral musicians, and it provides a platform for the airing of works by South African composers, such as James Khumalo, Peter Louis van Dijk, Hendrik Hofmeyer and Thomas Rajna. It promotes the talents of South African soloists such as Prince Langoasa and Sibongile Khumalo, Francois du Toit, Mark Nixon and Pieter Jacobs.

The NSO, under the direction of its Musical Director, Richard Cock, is the orchestra which, more than any other in South Africa, has led the way in creating true and meaningful harmony within the cultural life of a Rainbow Nation.