A Little Bit of a Whole Bunch, Misah Ivrit: A Hebrew Mass and the Intersection of Worlds, & Separation

Noah Jedidiah Lundgren

Bard College

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“A Little Bit of a Whole Bunch”
(concert)

“Misah Ivrit: A Hebrew Mass and the Intersection of Worlds”
(concert)

&

“Separation”
(orchestral work)

submitted by

Noach (Noah) Jedidiah Lundgren

to the Division of the Arts,
the Division of Social Studies,
and the Division of Languages and Literature
of Bard College

in fulfillment of the requirements for Senior Project.

Wednesday, May 4, 2016
Annandale-on-Hudson, New York
Artist Statement

These two concerts and orchestra represent a culmination of my time and work at Bard College, my pursuit of the study of music composition, performance, and production, and of the Hebrew Language and Jewish culture and religion.

“A Little Bit of a Whole Bunch” presents a variegated selection of my chamber works, in a large range of styles and instrumentations, performed by fellow students, members of the area community, and myself.

“Misah Ivrit: A Hebrew Mass and the Intersection of Worlds” presents a similarly diverse program, featuring the premiere performance of the world's first Mass in Hebrew, my own composition. This concert seeks to present an unpredictable, yet coherent, array of pieces which serves to transcend boundaries between classical and popular, secular and religious, Jewish and Christian, ancient and modern, old and brand new. Often such great extents of common ground become so muddled when we allow our differences, our opinions, and our preferences to cloud and overshadow essential truths and what it ought to mean to be fellow humans. Misah Ivrit is a piece which deals with this very issue. About a year and a half ago, the conceptual seedling for the piece arose organically out of my Messianic Jewish identity. About half of the work was completed during five months I spent living in Jerusalem, an experience which had a profound and defining impact on the piece. Through this piece I sought to honor three traditions which are very important in my own life, the history of classical music and its practice of concert setting of the Mass text, the Jewish faith, and the Christian faith. The Mass text, though a primarily Catholic form, contains much in common with all streams of Christianity and with Judaism as well. In fact, large portions are taken directly from the Hebrew Scriptures, or Old Testament. So much of the chorus' sings tonight is actually the original Hebrew version of the text. Judaism and
Christianity parted ways long ago on troubled terms, and history since then has been fraught with the strife of an increasing rift of painful misunderstanding. My hope is for Misah Ivrit, and works like it, to help heal this rift by shedding more light on the vastness of common ground which both Jews and Christian can embrace together.

“Separation” puts forth a musical depiction of philosophical definitions of Hell and Heaven, treating Hell as “eternal separation from God and Heaven as “eternal separation to God.”
Program notes for *Separation*

**hell** (hel) *n.* [ME. *helle* < OE. *hel* < IE. base *kel-* to hide, cover up (whence L. *celare*, to hide)]

Eternal separation from God.

**heaven** (hev’n) *n.* [ME. *heven* < OE. *heofon* < IE. base *kem-* to cover (whence L. *camissia*, shirt)] Eternal separation to God.

“God saw that the light was good; and God separated the light from the darkness. – But your iniquities have made a separation between you and your God, and your sins have hidden His face from you so that He does not hear. – For it was fitting for us to have such a high priest, holy, innocent, undefiled, separated from sinners and exalted above the heavens; who does not need daily, like those high priests, to offer up sacrifices, first for His own sins and then for the sins of the people, because this He did once for all when He offered up Himself. – For I am convinced that neither death, nor life, nor angels, nor principalities, nor things present, nor things to come, nor powers, nor height, nor depth, nor any other created thing, will be able to separate us from the love of God, which is in [Messiah Yeshua] our Lord.”

(Genesis 1:4 – Isaiah 59:2 – Hebrews 7:26-27 – Romans 8:38-39, NASB)
Wildflowers
for drum set and 2 percussionists

1. Bleeding Heart

Cymbals

\[ \text{Medium Mallets} \]

Drums

\[ \text{Medium Mallets} \]

Cs.

Ds.

\[ \text{to Sticks} \]

(Sticks)

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Wildflowers
Wildflowers
Wildflowers
12 Wildflowers
SEPARATION

N. Lundgren
SEPARATION

for

2 Flutes (1st doubling Piccolo)
   2 Oboes
   2 Clarinets in B♭
   2 Bassoons

   2 Horns in F
   2 Trumpets in B♭
   2 Trombones
   1 Tuba

[3] Timpani (doubling percussion)
   2 Percussionists
   (tubular bells, marimba,
    crash cymbals, ride cymbal,
    snare drum, quad toms, bass drum)

   Harp

   Strings
לְהַיְּהוֹוֵה הַכְּבוֹד
May the glory be to the L-RD
SEPARATION

\[ \text{Fl.} \]

\[ \text{Ob.} \]

\[ \text{B. Cl.} \]

\[ \text{Bsn.} \]

\[ \text{Hn.} \]

\[ \text{Br. Tp.} \]

\[ \text{Tbn.} \]

\[ \text{Tuba} \]

\[ \text{Temp.} \]

\[ \text{T.B.} \]

\[ \text{Mtb.} \]

\[ \text{Craik} \]

\[ \text{Rude} \]

\[ \text{S.Dr.} \]

\[ \text{Quad} \]

\[ \text{B. Dr.} \]

\[ \text{Hp.} \]

\[ \text{Vln. I} \]

\[ \text{Vln. II} \]

\[ \text{Vla.} \]

\[ \text{Vc.} \]

\[ \text{Db.} \]

\[ \text{Vib.} \]

\[ \text{Ct.} \]

\[ \text{Dsh.} \]

\[ \text{Drs.} \]

\[ \text{Timp.} \]
Noach Lundgren, Senior Concert 1

8:00pm Saturday, April 18, 2015

Olin Hall, Bard College
THANK YOU

To my family for all of
their love and support,

to my friends for fellowship,
collaboration, and encouragement,

to my board, James Bagwell, Kyle Gann,
David Nelson, and Cecile Kuznitz,
for their instruction and guidance,

to my fellow Bardian musicians without
whom this concert would not be possible,

and to all of you for attending.
לה' הכבוד

the glory be to the LORD
This concert is presented in partial fulfillment of the Senior Project requirement at Bard College.
PROGRAM

if blues were green
Eamon Goodman, flute
Viktor Tóth, clarinet
Jackson McKinnon, piano
Noach Lundgren, electric bass
Simón Zerpa, violin
Chris Beroes-Haigis, cello

bluemotion
Jackson McKinnon, piano

Wildflowers*
for drum set and two percussionists
1. Bleeding Heart
2. Snapdragon
Chris Gunnell, cymbals
Michael Bouteneff, drums

* Hirhurim L’Basist Chashmali
(Reflections for electric bassist)

Noach Lundgren, electric basses, voice

* Chai: Thilim XVIII L’Basim
(Chai: Psalm 18 for basses)
Muir Ingliss & Ethan Isaac, basses
John Stajdhuhar & Noach Lundgren, upright basses

* Ain Milim
(Ain Milim: There Are No Words)

Jerusha Kellerhouse, violin
Noach Lundgren, upright bass

* Chelek Libi
(Piece of My Heart)
Jesse Goldberg, piano
Scot Moore, violin
Chris Beroes-Haigis, cello

*world premiere
So many dreams and hopes,
So many thoughts in my head.
Sometimes I am full of hope for the future,
And sometimes the present drives me mad.

So much has already happened,
But still there is much that has not.
Sometimes I hurry because the path seems slow,
And sometimes the only thing slowing me down is my own impatience.

What is important, what I must do,
It is to accept the wonder of the gift of life
And to give it in return to the Giver.
[For the choir director. A Psalm of David the servant of the Lord, who spoke to the Lord the words of this song in the day that the Lord delivered him from the hand of all his enemies and from the hand of Saul. And he said,] “I love You, O Lord, my strength.” The Lord is my rock and my fortress and my deliverer, My God, my rock, in whom I take refuge; My shield and the horn of my salvation, my strong hold. I call upon the Lord, who is worthy to be praised, And I am saved from my enemies. The cords of death encompassed me, And the torrents of ungodliness terrified me. The cords of Sheol surrounded me; The snares of death confronted me. In my distress I called upon the Lord, And cried to my God for help; He heard my voice out of His temple, And my cry for help before Him came into His ears. Then the earth shook and quaked; And the foundations of the mountains were trembling and were shaken, because He was angry. Smoke went up out of His nostrils, And fire from His mouth devoured; Coals were kindled by it. He bowed the heavens also, and came down With thick darkness under His feet. He rode upon a cherub and flew; And He sped upon the wings of the wind. He made darkness His hiding place, His canopy around Him, Darkness of waters, thick clouds of the skies. From the brightness before Him passed His thick clouds, Hailstones and coals of fire. The Lord also thundered in the heavens, And the Most High uttered His voice, Hailstones and coals of fire. He sent out His arrows, and scattered them, And lightning flashes in abundance, and routed them. Then the channels of water appeared, And the foundations of the world were laid bare At Your rebuke, O Lord, At the blast of the breath of Your nostrils. He sent from on high, He took me; He drew me out of many waters. He delivered me from my strong enemy, And from those who hated me, for they were too mighty for me. They confronted me in the day of my calamity, But the Lord was my stay. He brought me forth also into a broad place; He rescued me, because He delighted in me. The Lord has rewarded me according to my righteousness; According to the cleanness of my hands He has recompensed me. For I have kept the ways of the Lord, And have not wickedly departed from my God. For all His ordinances were before me, And I did not put away His statutes from me. I was also blameless with Him, And I
kept myself from my iniquity. Therefore the Lord has 
recompensed me according to my righteousness, According to 
the cleanness of my hands in His eyes. With the kind You show 
Yourself kind; With the blameless You show Yourself blameless; 
With the pure You show Yourself pure, And with the crooked You 
show Yourself astute. For You save an afflicted people, But 
haughty eyes You abase. For You light my lamp; The Lord my God 
illuminates my darkness. For by You I can run upon a troop; And 
by my God I can leap over a wall. As for God, His way is 
blessed; The word of the Lord is tried; He is a shield to all who 
take refuge in Him. For who is God, but the Lord? And who is a 
rock, except our God, The God who girds me with strength And 
makes my way blameless? He makes my feet like hinds’ feet, And 
sets me upon my high places. He trains my hands for battle, So 
that my arms can bend a bow of bronze. You have also given me 
the shield of Your salvation, And Your right hand upholds me; 
And Your gentleness makes me great. You enlarge my steps 
under me, And my feet have not slipped. I pursued my enemies 
and overtook them, And I did not turn back until they were 
consumed. I shattered them, so that they were not able to rise; 
They fell under my feet. For You have girded me with strength for 
battle; You have subdued under me those who rose up against 
me. You have also made my enemies turn their backs to me, And 
I destroyed those who hated me. They cried for help, but there 
was none to save, Even to the Lord, but He did not answer them. 
Then I beat them fine as the dust before the wind; I emptied them 
out as the mire of the streets. You have delivered me from the 
contentions of the people; You have placed me as head of the 
peoples; A people whom I have not known serve me. As soon as 
they hear, they obey me; Foreigners submit to me. Foreigners 
fade away, And come trembling out of their fortresses. The Lord 
lives, and blessed be my rock; And exalted be the God of my 
salvation, The God who executes vengeance for me, And subdues 
peoples under me. He delivers me from my enemies; Surely You 
lift me above those who rise up against me; You rescue me from 
the violent man. Therefore I will give thanks to You among the 
nations, O Lord, And I will sing praises to Your name. He gives 
great deliverance to His king, And shows lovingkindness to His 
anointed, To David and his descendants forever. (NASB)
Misah Ivrit
A Hebrew Mass and the Intersection of Worlds

עלברית
מיסה
ה/dialogות עולם

shmoneh berakhot, va'avir teshuvah,
all of them, in English, at 8:00 pm Sunday, May 15, 2016,
Olin Hall, Bard College
This concert is presented by Noach Lundgren in partial fulfillment of the Senior Project requirements of the Music and Jewish Studies Programs at Bard College.
The glory be to the LORD
PROGRAM

K'mo HaShemesh (Like the Sun)
performed, recorded, and produced by the composer

New Soul

HaKol Od L'fanay (Everything Still Ahead of Me)

Happy Man

Ani V'Atah (You and I)

Waterdove trio

--- INTERMISSION ---

Misah Ivrit (Hebrew Mass)
I. Adon
II. Kavod
III. Ani Ma'amín
IV. Kadosh – Barukh
V. Seh Ha'Elohim – Sim Shalom

Nelle Anderson, soprano
Madison Owings, alto
Vitalis Im, tenor
Muir Ingliss, bass

conducted by the composer
PERFORMERS

**Waterdove trio**

Jacob Hefle, guitar and vocals  
Judah Kellerhouse, drums and vocals  
Noach Lundgren, electric bass and vocals

**Misah Ivrit**

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Like the Sun

I dreamed a nightmare last night
that this world does not end,
that I never die,
and that I will not know my true self
at all.

All was without any meaning,
and I was not able to feel,
not even to fear.

But the Light woke me
the Sun gives me strength rise;
and in hope there is vision
and in sight there is yet more hope.

I looked around,
and all was in flames;
so much confusion
and deep yearning.
And there is fire which destroys
and fire which creates
and light which teaches and builds.

And I want to be
something like the Sun,
to shine and to serve.

All I've ever wanted
is just to find favor in my Father's eyes
and make my son proud;
don't need fame or riches,
just to be like the Sun,
to shine and to serve.
New Soul

I'm a new soul I came to this strange world hoping I could learn a bit about how to give and take
But since I came here felt the joy and the fear finding myself making every possible mistake

I'm a young soul in this very strange world hoping I could learn a bit about what is true and fake.
But why all this hate? Try to communicate finding trust and love
love is not always easy to make.

This is a happy end – cause' you don't understand everything you have done – why's everything so wrong
This is a happy end come and give me your hand
I'll take you far away

Everything is Yet Ahead of Me

The tension between perhaps and certainty does not leave me
maybe disappointment is at the door maybe the real thing is on its way

The tension between sun and moon encircles me and each rotation takes another moment that the day is lost on me

If I know that everything is yet ahead of me like when children then I will relax for everything is yet ahead of me like no one knows

The tension in the moments of quiet does not weigh me down for it is a sign along the way that something great is approaching me

הכל עוד לפנינו

המתח בין האולי לבשת לא עוזב אותי
אולי האכזבה בפתח
אולי בא הדבר האמיתי
וכל סיבוב לוקח עוד רגע שהיום איבדתי
אם אני יודעת שבכל עוד לפנין
כמו כשילדים
אז אני נרגעת כי הכל עוד
לפני כלmaalדות

המתח ברגעי השקט לא יושב עלי
כי הוא סימן בדרך
שמשהו גדול קרב אלי

המתח בין האולי לבשת
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אולי האכזבה בפתח
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לפני כל말דות

המתח ברגעי השקט
לא יושב עלי
כי הוא סימן בדרכ
שמשהו גדול קרבי אל

The tension between perhaps and certainty does not leave me
maybe disappointment is at the door maybe the real thing is on its way

The tension between sun and moon encircles me and each rotation takes another moment that the day is lost on me

If I know that everything is yet ahead of me like when children then I will relax for everything is yet ahead of me like no one knows

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אולי בא הדבר האמיתי
וכל סיבוב взять
עוד רגע שלום עבדתי
אם אני יודעת שבכל עוד לפנין
כמו כשילדים
אז אני נרגעת כי הכל עוד
לפני כל말דות

המזג ברגעי השקט לא יושב עלי
כי מעניין בדרכ
שמשהו גדול קרבי אל
In the tension between the bud and the flower I want to be for there I am radiant and there anything is still possible

If I know that everything is yet ahead of me like when children then I will relax for everything is yet ahead of me like no one knows if I arrive where it is still soft like when children then I will know that everything is yet ahead of me like when newborns

Happy Man

When you fall, you fall like leaves from a tree Rocking back and forth, landing quietly. When you fall, you fall like stones in the sea Moving in slow motion, landing silently.

When you land, you land with your feet Firm on the ground, And you hit it running Where there's treasure to be found.

And you won't be phased by their laughter, And you won't be changed by their greed. You have lips to speak and ears to hear it; But only after falling can you feel – feel. When you cry, you cry like rain on the sand, It's relief in part and an outstretched hand. When you laugh, you laugh like you have a plan, On a destined route, you're a happy man.
You and I

You and I will change the world,
You and I and everyone
before you know it,
Those before me said it first,
No matter –
you and I will change the world.

You and I will try from the beginning,
It will be tough on us,
but that’s not terrible,
Those before me said it first,
No matter –
you and I will change the world.

You and I will change the world,
You and I and everyone
before you know it,
Those before me said it first,
No matter –
you and I will change the world.

אני ואתה

אני ואתה נשנה את העולמים
אני ואתה ואתו כל העולם
אמרו את זה לפני
לא משנה
אני ואתה נשנה את העולמים.

אני ואתה נשתת מהתחלת
יהיה לנו רע, אני הדבר זה לא
נורא,
אמרו את זה לפני
זה לא משנה
אני ואתה נשנה את העולמים.

אני ואתה נשנה את העולמים
אני ואתה ואתו כל העולם
אמרו את זה לפני
לא משנה
אני ואתה נשנה את העולמים.
I. - “Kyrie” [Lord]  
(Trans. by composer)

L-RD have mercy, Messiah have mercy, L-RD have mercy.

II. - “Gloria” [Glory]  
(Luke 2:14, John 1:29, and trans. by composer)

Glory in the heights to God and on earth peace among the people of His will.

We will praise, bless, love, honor, and thank You for Your great glory.
III. - “Credo” [I Believe]
(Maimonides' Thirteen Principles of Faith and The Apostle's Creed)

I believe with complete faith that the Creator, blessed be His name, He is the creator and chief of all the creations and He alone made, makes, and will make all things which are made.

We believe in God, the all-able Father, Creator of heaven and earth; and in Yeshua the Messiah His only Son, our Lord, that He is from the Holy Spirit, born to Miriam the virgin, suffered in the days of Pontius Pilate, was crucified, died, and was buried. He descended to hell, rose from among the dead on the third day and ascended to heaven. He sits at the right hand of the Father the Plentiful God, from there He will judge the living and the dead. I believe in the Holy Spirit, in the community of the congregation of believers, in the forgiveness of sins, in the resurrection of the body, and in eternal life.

I believe with complete faith that the Creator, blessed be His name, He is unified and there is no unity like Him. And He alone is our God. He was, is, and will be.

That He is first and He is last. To Him alone is it proper to pray. It is not proper to pray to any beside Him. That all the prophets’ words are truth. That the Torah will not be replaced and there will not be a different Torah.
That the Creator, blessed be His name, knows all the doing of mankind and all their thoughts. As it is said, “The maker only understands their hearts and all their doings."

That the Creator, blessed be His name, well rewards the keepers of His commandments and punishes the transgressors of His commandments.

I believe in the coming of the Messiah. And though it tarries, with all this I will wait for Him each day that He will come.

I believe with complete faith that there will be a resurrection of the dead at the time which arises of the will of the Creator, blessed be His name, and it will rise to His memory until then, and to eternity of eternities.

**IV. - “Sanctus” [Holy]**
(Isaiah 6:23)

Holy, holy, holy is the L-RD of Hosts; His glory fills all the earth.

**“Benedictus” [Blessed]**
(Matthew 21:19)

Blessed is he who comes in the name of the L-RD, “Save in the heights!”

לשמור על מצוותיו ומעניש לעוברי

אני מאמין בביאת המשיח. ואיני מאמינ בэконом שלמה

אני מאמין בברוך הבא בשם ה', "הושע-נא במרומים".

ברוך קדוש קדוש קדוש ה' צבאות

ברוך ה׳ נשוע נשוע נשוע

ברוך הבא باسم ה’, "הושע-נא במרומים".
V. - “Agnus Dei” [Lamb of God]
(John 1:29 and trans. by composer)

Our Father, our King, have grace on us and answer us for in us are one no [worthy] deeds, do with us righteously and graciously and save us.

Lamb of God, remover of the world’s sins, have mercy on us. Lamb of God, remover of the world’s sins, have mercy on us. Lamb of God, remover of the world’s sins . . .

“Dona Nobis Pacem” [Give Us Peace]
(Priestly Blessing from Numbers 6:24-26 and traditional)

. . . give us peace.

May the L-RD bless you and keep you,
May the L-RD shine His face on you and favor you,
May the L-RD lift His face to you and give you peace.

Yes, may it be [His] will.

ח’, – הש האלוהים
(יווהנ 1.29 ותורגמה ע”י המחבר)
אבינו מלכנו חננו ועננו כי אין בננו מעשים,עשה עוננו צדקה והסד והשיגנו.

שה האלוהים, הנושא חטאת העולמים, רחמ עלינו.
שה האלוהים, הנושא חטאת העולמים, רחמ עלינו.
שה האלוהים, הנושא חטאת העולמים . .

שימ שלום עינו
(ברכת כהנים מבמדבר 6.24-26,6.26)
. . . שימ שלום עינו.

יברךך ה, יהושעך.
יאר ה, פנים אליך ותרחך.
ישא ה, פנים אליך ויהשך לשלום.

כז יתי רצון.
This concert seeks to present an unpredictable, yet coherent, array of pieces which serves to transcend boundaries between classical and popular, secular and religious, Jewish and Christian, ancient and modern, old and brand new. Often such great extents of common ground become so muddled when we allow our differences, our opinions, and our preferences to cloud and overshadow essential truths and what it ought to mean to be fellow humans.

*Misah Ivrit* is a piece which deals with this very issue. About a year and a half ago, the conceptual seedling for the piece arose organically out of my Messianic Jewish identity. About half of the work was completed during five months I spent living in Jerusalem, an experience which had a profound and defining impact on the piece. Through this piece I sought to honor three traditions which are very important in my own life, the history of classical music and its practice of concert setting of the Mass text, the Jewish faith, and the Christian faith. The Mass text, though a primarily Catholic form, contains much in common with all streams of Christianity and with Judaism as well. In fact, large portions are taken directly from the Hebrew Scriptures, or Old Testament. So much of the chorus' sings tonight is actually the original Hebrew version of the text. Judaism and Christianity parted ways long ago on troubled terms, and history since then has been fraught with the strife of an increasing rift of painful misunderstanding. My hope is for *Misah Ivrit*, and works like it, to help heal this rift by shedding more light on the vastness of common ground which both Jews and Christian can embrace together.

- Noach Lundgren
A Hudson Valley native, Noach Lundgren is an internationally performed composer, dabbler in all things music, and Hebrew Language enthusiast. His music draws on 'pop', 'classical', and 'folk' traditions – everything “from Beethoven to blues” – and Messianic Jewish identity. Other recent works of his include a chamber setting of Psalm 19 in its original Biblical Hebrew and Separation, an orchestral work depicting philosophical definitions of Heaven and Hell. Noach will graduate from Bard with a B.A. in Music (Composition) and Jewish Studies, going on to pursue graduate study in both fields, including Music Composition at the Hartt School. His interests and hobbies also include, in no particular order: liturgy, teaching, chess, volleyball, cooking, physics, graphic and web design, and fashion.
מייסדה
עברית

N. LUNDGREN
MISAH IVRIT

N. Lundgren

Commissioned by
Coro Sinfônico da Orquestra Sinfônica de Franca

Franca, Brazil

Composed November 2014 to March 2016

Hudson Valley, NY, United States
Jerusalem, Israel

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לחי הכהון

may the glory be to the L-RD
3. ani ma'amim

[...musical notation and lyrics in Hebrew...]

34 Misah Ivrit
Fl.

Ob.

Bs.Cl.

Bsn.

Hn.

B- Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.

bo re sha ma yin v’ a retz.
Tenor Solo

Yo shev li min Ha-Av El Sha-day ni-sham ya-vu leh-per et ha-sha-yim v'-et ha-me-tan.

Bass Solo

A-ni ma' a-
Fl.
Ob.
Bs.Cl.
Bsn.

Hn.
Bi-Tpt.
Tbn.

Timp.

S
A
T
B

Vln. I
Vln. II
Vla.
Vc.
D.B.

Soprano Solo

She Ha Bo re, yit ba
mar Ha Yo-teer ya-chad li-bim Ha-Me vin el kol ma’ a-say-hem.

Fl.  
Ob.  
Bs. Cl.  
Bsn.  
Hn.  
Bs. Tpt.  
Tbn.  
Timp.  
S  
A  
T  
B  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.  


\( \text{a tempo} \)

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Bs. Tpt.

Tbn.

Timp.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

D.B.

\( \text{mf} \)

\( \text{Ka} - \text{dosh} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

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\( \text{mf} \)

\( \text{mf} \)

\( \text{mf} \)

\( \text{pf} \)

\( \text{arco} \)
Fl.

Ob.

Bs.Cl.

Bsn.

Hn.

Bb Tpt.

Tbn.

Timb.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.
if blues were green

N. Lundgren

Score

Flute

Clarinet in B♭

Electric Bass

Violin

Cello

Piano

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בברק"ח מוזיקה
E

\( \text{if blues were green} \)
if blues were green
if blues were green
if blues were green
Vln.

Vc.

Pno.

pizz.

mf

p sub

mf

Vln.

Vc.

Pno.

pizz.
Vln. 172
Vc.
Pno. 172

Vln. 176
Vc.
Pno. 176
ב. מ"הลาด ה' קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.

ב. מ"ה.eye קרא אדונائي, וא"ב.
לוולימ ע"ז לכסים

B 1

B 2

Chev'ley sh'ol s'va-vuni, kid-muni mok-shey

Bs.

B 1

B 2

ma-vet. Ba-tzar li, e-kra A-do-nai; v'

Bs.

B 1

B 2

el El-lo-hay a-sha-ve'a. Yishma me-hey-kha-lo ko-

Bs.
like a chant

ash vatir-ash há-aretz, u-mos-dey harim yir-g'zu; va-

yitga'asu ki charrah lo.
B 1

ru - ach. Ya - shet

B 2

ru - ach. Ya - shet

Bs.

B 1

cho - shekh, sit - ro, s' - vi - vo -

B 2

cho - shekh, sit - ro, s' - vi - vo -

Bs.

B 1

tav su - ka - to; chesh - khat ma - yim,

B 2

tav su - ka - to; chesh - khat ma - yim,

Bs.
Min go ah neg do, a vav av ru ba

Min go ah neg do, a vav av ru ba
.mozilla.org / 13

B 1

ma-yim, va-yi-galu mos-dot te-vel. Mi-ga’-a-

B 2

ma-yim, va-yi-galu mos-dot te-vel. Mi-ga’-a-

Bs.

150

rat-kha, A-do-nai, mi-nish-mat ru-ach a-pek-ha. Yish-lach mi-ma-

B 1

rat-kha, A-do-nai, mi-nish-mat ru-ach a-pek-ha. Yish-lach mi-ma-

B 2

rat-kha, A-do-nai, mi-nish-mat ru-ach a-pek-ha. Yish-lach mi-ma-

Bs.

153

rom yi-ka-che-ni, yam-sheni mi-ma-yim ra-

B 1

rom yi-ka-che-ni, yam-sheni mi-ma-yim ra-

B 2

rom yi-ka-che-ni, yam-sheni mi-ma-yim ra-

Bs.

157

13

לבסים י״ח

תהילים:

ח״י
bim. Ya-tzi-le-ni me'-oy-vi oz, u-mi-son-ay ki am-

B 2

bim. Ya-tzi-le-ni me'-oy-vi oz, u-mi-son-ay ki am-

Bs.

161

166

tzu mi-meni. Y'-kad-mu-ni b'-yom ey-

B 2

tzu mi-meni. Y'-kad-mu-ni b'-yom ey-

Bs.

170

di, va-y'-hi A-do-nai l'-mish-an li. Va-yo-tzi'-e-ni la-mer-

B 2
di, va-y'-hi A-do-nai l'-mish-an li. Va-yo-tzi'-e-ni la-mer-

Bs.
chav, y'chal - tze-ni ki cha - fetz bi. Yig-m' - le-ni A-do - nai k'tzid-

ki kvor ya - di ya - shiv li. Ki sha - mar - ti dar -

khey A do nai; v' lo ra-sha - ti me-E-lo - hay. Ki
shouted
kol ha-chosim Bo. Ki mi Eloha mi-bal-
shouted
kol ha-chosim Bo. Ki mi Eloha mi-bal-
shouted
kol ha-chosim Bo. Ki mi Eloha mi-bal-
shouted
kol ha-chosim Bo. Ki mi Eloha mi-bal-
di Adonai, u-mi tzur zu-lati Elo-
di Adonai, u-mi tzur zu-lati Elo-
di Adonai, u-mi tzur zu-lati Elo-
di Adonai, u-mi tzur zu-lati Elo-
B. I

244

spoken

ten ta-mim dar-ki. Tar-chiv tza'a-di tach-

B. II

244

spoken

M'la-

hey-nu?

hey-nu?

hey-nu?

Vat-ten-li, magen yis-hekha, vi-min-kha tis-a-
B 1

\[\text{ti, v' - lo ma' - a - du, kar - su} - \]

B 2

\[\text{ni. Er - dof oy - vay, v' - a} - \]

B. I

\[\text{shah, z' - ro' - o - tay.} \]

B. II

\[\text{de - ni, v' - an - vat - kha tar - be - ni.} \]

B 1

\[\text{lay. Em - cha - tzem v' - lo yukh - lu} \quad \text{kum, yip} - \]

B 2

\[\text{si - gem, v' - lo a - shuv ad ku - lo - tam. yip} - \]

Bs.
slower but gradually accelerating...

subito \( p \)

\[ a \text{ tempo} \quad (q = 115) \]

\[ m\text{p} \]

\[ \text{\( \frac{2}{3} \)bluemotion} \]
bluemotion
slower but gradually accelerating...

a tempo ($\dot{Q} = 115$)

mf
bluemotion

...slightly slower but gradually accelerating...

\[\text{subito } p\]

\[\text{a tempo } (\mathcal{f} = 115)\]
Identity beyond Culture: An Analysis of Emine Sevgi Özdamar’s
Mother Tongue through the Linguistic Concept of Metaphor and
Theories of World Literature

Senior Project submitted to
The Division of Languages and Literature
Of Bard College

By

Mariam Amirejibi-Mullen

Annandale-on-Hudson, New York
December 2013
slowly and somewhat
out of time

N. Lundgren

Violin

Double Bass

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עברית: אלי מילות

מילים: ניל לנדגרן

סולם: ניל לנדגרן, בריחות יזירות מוזיקה