

The UCLA Herb Alpert School of Music
Lowell Milken Fund for American Jewish Music presents

A Jewish Musical Journey: The Archives of Sinai Temple

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UCLA Herb Alpert School of Music

445 Charles E. Young Dr. East, 2520 Schoenberg Music Building, Box 957234
Los Angeles, California 90095-1616 (310) 825-4761

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May 29, 2019, 7:30pm
Sinai Temple

EVENING PROGRAM

Opening

Rabbi David Wolpe with music by Cantor Marcus Feldman, Cantor Joseph D. Gole and Aryell Cohen

Introductions

Cantor Marcus Feldman

Dr. Lillian M. Wohl, UCLA Milken Fund for American Jewish Music

Preserving Sinai's Musical Past

Ray Ace, UCLA Graduate Student in Musicology

Recording Music History: Sounding the Sinai Temple Archive

Showcasing the Recording Session: April 24, 2019
Cantor Marcus Feldman

Remembering Music at Sinai

Aryell Cohen, Organist and Choir Director

A Cantor's Memories

Cantor Joseph D. Gole, Cantor Emeritus of Sinai Temple and Hazzan at Har-El Congregation, Palm Desert, CA

Concluding in Song

Welcome! Shalom Aleichem!

As the longest surviving Conservative Synagogue on the west coast, Sinai Temple has been home to some of the most influential Cantors, Music Directors, and Organists in the Jewish world. Since its founding in 1906, music created within the walls of our synagogue has not only inspired generations within our community, but has been shared and appreciated throughout the Jewish world. We are proud to partner with The UCLA Herb Alpert School of Music and the Lowell Milken Fund for American Jewish Music in our efforts to properly document, organize, and archive our vast collection of musical materials that tell the story of our special institution. This special partnership has also enabled us to record a few of the many unpublished musical gems that have not been heard for decades. It is our hope that these recordings will bring to life the musical history of our synagogue; not only to honor our heritage, but to also inspire future generations. Sinai Temple looks forward to continuing this special relationship with The UCLA Herb Alpert School of Music and the Lowell Milken Fund for American Jewish Music, so that our musical story can continue to be explored and shared with the world.

—Cantor Marcus Feldman

Listening to Jewish History at Sinai Temple

By Lillian M. Wohl, Ph.D.

This project originated from a desire to creatively draw students into the many layers of Jewish music's sacred histories and aesthetics. At the end of 2017, while preparing a syllabus for an undergraduate class at UCLA for winter quarter 2018, I wondered if there might be a way to bring students into personal contact with Jewish liturgical music—to provide a space for embodied learning beyond the classroom and an experience that would be both memorable, accessible, and inclusive for all students. I had recently met Cantor Feldman at a meeting at UCLA during the inaugural year of the Lowell Milken Fund for American Jewish Music—the first program of its kind in the United States, directed by Mark Kligman, the Mickey Katz Endowed Chair in Jewish Music.

I wrote to Cantor Feldman, and I was thrilled to receive a note saying that he would be happy to meet the class at Sinai Temple. We arranged for the students to join the Sinai Temple congregation for Shabbat Shacharit services in January and February 2018. For most of the students in the small class, it would be the first time that they had attended Shabbat services in a progressive, Ashkenazic synagogue in the United States. For all of us, it was a delight and a surprise to learn about the existence of an archive of music at Sinai Temple, a repository of musical manuscripts and other treasures stored beneath the organ itself in the organ room.

As Aryell Cohen told me, the materials had been collected and organized by Cantor Carl Urstein. However, they represented not only Cantor Urstein's tenure at Sinai Temple, but additional contributions by key music figures, such as composer and choir director Max Helfman, music director and musicologist Alfred

Sendrey, and organist and choir director Erwin Jospe. The materials, including unpublished manuscripts, loose sheet music, service and program binders, cassette and VHS tapes, photographs, and other materials, document Sinai Temple's rich music history. The undergraduate students were allowed to work with the materials, taking photographs of items of interest. They wrote their final papers about the histories of music and life at Sinai Temple emerging from the archive. Rarely, are students able to learn music history through first hand historical work; this was a special learning experience.

In the months that followed, in discussions with Cantor Feldman and Aryell Cohen, Mark Kligman, Todd Presner (then Director) of the UCLA Alan Leve Center for Jewish Studies, a year-long UCLA/Sinai Temple collaboration was established with the support of an Emerging Humanities Grant from the University of California Humanities Research Council for 2018–2019. Designed to support work in public humanities and community outreach, the generous funding allowed for Ray Ace, graduate student in Musicology at UCLA, to join the team to lead the work of cataloging, organizing, sorting, and filing archive materials. You can read more about Ray's work and experiences in this program booklet.

As a postdoctoral fellow and specialist in Jewish music research, it has been my deepest pleasure to work with UCLA students and the Sinai Temple Clergy and Communications teams to draw attention to the valuable history of music at Sinai Temple. Not only is music an essential part of the experience of worship and ritual at Sinai Temple, but the music archive showcases the greater importance of music as a means to study and examine the Jewish past, its cultural dimensions in religious rituals and sacred space, and the meaningful contributions of beloved members of the Jewish community of Los Angeles.

By highlighting the work of these Jewish musicians, cantors, composers, choir directors, organists, and singers, we bring the sounds of Jewish America to the forefront of teaching and research for students, congregations, and academic publics in Los Angeles and beyond. The fruits of this project continue to grow. On April 24, 2019 at Sinai Temple, with the assistance of the recording engineers at the UCLA Herb Alpert School of Music, compositions by composers Lillian Klass, Maurice Goldman, Max Helfman, Alfred Sendrey, Cantor Carl Urstein, Meir Finkelstein, and Cantor Joseph



Gole were recorded by Cantor Marcus Feldman, Aryell Cohen, and the Sinai Temple Choir. In April, a set of papers and documents from the family of Cantor Abraham Silverman (1918–1940) was delivered on loan to Sinai Temple with beautiful hand written and illustrated musical manuscripts by Cantor Wolf Silverman, Abraham Silverman's father who remained in Russia. Furthermore, audio recordings are in the process of being digitalized with the assistance of the Ethnomusicology Archive and the Department of Ethnomusicology at UCLA. I can only hope that this fortuitous collaboration continues to bring new attention to the sounds of the Jewish musical past for thoughtful and devoted listeners in the present.

Project Notes: In the Archive

By Ray Ace

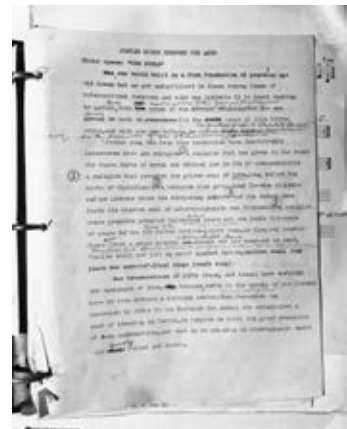
My portion of this project started out as an initiative to locate archival documents relating to composer Max Helfman. Since Helfman served as organist at Sinai Temple between 1956 and 1961, the archive here contains many of his scores, published and unpublished. This vast archive, stored in a room directly under the temple organ, contains hundreds of musical scores and service binders dating back to the early twentieth century. Originally the materials were organized according to liturgical use: music for Shabbat, festivals, High Holy Days, and finally semi-secular anthems. When Sinai Temple moved from its Koreatown location to Westwood, the archive was moved and reordered; four filing cabinets were condensed to three, and the original organization of the materials was lost.

Together with Organist Aryell Cohen, I created a work plan to further develop the archive into something that would be useful to both Sinai Temple and researchers. Additionally, I was concerned about the wellbeing of the materials and wanted to move them into storage containers that will ensure their continued preservation. At the present moment, I am documenting all of the materials by name, author, date, and description as appropriate, in order to create a functional and searchable catalog that will allow users to quickly locate materials. I am then moving each item into acid-free, archival folders and boxes, to prevent the sheet music from further yellowing and eroding. Finally, Aryell and I will work together to restore the archive to a logical order. Once complete, the materials will be stored on new shelves to be constructed in the space beneath the organ. My hope is that this project will bring to light musical material for Sinai Temple to use in the future, as well as providing a resource for researchers of American Jewish music from around the country.

Archive Highlights

By Ray Ace

Service binder containing cantata “Jewish Music Through the Ages,” by Sophie and Carl Urstein



In addition to being partners in life, Sophie and Carl Urstein also collaborated on musical productions for Sinai Temple. During Carl Urstein’s time as Cantor, together the Ursteins arranged countless cantatas—that is, services that combined spoken narration and music—that explored subjects such as Israel, Jewish movements in the United States, and women in the Bible. Sophie Urstein composed

and delivered the spoken text while Carl curated and performed the musical portions of the service, often including pieces of his own composition. Many of the scripts include stage directions and musical cues; for example: “Carl sings one line—Sophie adds explanation, Carl sings—Sophie repeats, Carl sings”—etc. Written in 1957, this particular service, “Jewish Music Through the Ages,” traces the important role that music plays in Jewish life and worship, from Biblical times to the date of composition.

“Ki Mitziyon,” by Max Helfman, Robert Shaw, Erwin Jospe, et al.

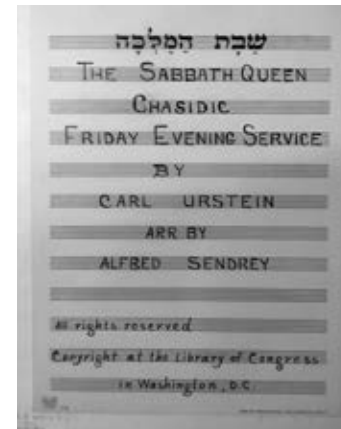


We might assume that a piece of music has a single composer (and maybe a lyricist), but this is frequently not the case for sacred music. Many pieces in the Sinai Temple Archive appear in multiple versions for different liturgical occasions, are composed by two or more people who worked together at Sinai, or combine traditional tunes with newly-composed musical material.

This version of Emanuel Amiran-Pougatchov’s piece “Ki Mitziyon” is an extreme example; Amiran-Pougatchov’s name is listed, followed by an asterisk pointing to a note at the bottom of the page which reads, “This setting is a composite, incorporating elements of Max Helfman’s arrangement of the song, Robert Shaw’s version, an anonymous pirated version from Israel, combined and re-arranged by Erwin Jospe who notated it by ear. 2/24/73.”

Service: “Sabbath Queen”

Carl Urstein also composed a number of complete Shabbat services. Some of Urstein’s services are published, but others only exist in manuscript form, such as this one titled “The Sabbath Queen” (arranged by Alfred Sendrey). Urstein printed these pieces by hand on onionskin paper (writing his own calligraphy), cut them up and pasted them into the standard size for a musical manuscript, and sent them to a local printer to make copies for the temple musicians. Today, many of Urstein’s mock-ups are stored in the Sinai Archive, typically still in the very same envelopes in which he sent them off to be copied.



Sinai Temple’s Musical Leadership

SENIOR CANTORS

Marcel Katz 1905–09
Moses Alter 1909–15
Jacob Weinstock 1915–18
Abraham Silverman 1918–40
Leib Glantz 1941–46
Carl Urstein 1947–72
Joseph Gole 1972–82, 2000–12
Meir Finkelstein 1982–2000
Marcus Feldman 2012–

CHOIR DIRECTORS

Alfred Sendry 1956–64
Erwin Jospe 1965–75
Aryell Cohen 1974–

ORGANISTS

Eva Schauer 1926–37
Roy Brignall 1937–41
Lillian Klass 1941–46
Maurice Goldman 1947–55
Max Helfman 1955–61
Dr. Robert Strassberg 1961–65
Erwin Jospe 1965–75
Aryell Cohen 1975–

Biographies

Written and compiled by Ray Ace



Lillian Klass

Sinai Temple Organist 1941–1946

Lillian Klass was a composer, organist, choir director, musicologist, and educator active within numerous synagogues, and Jewish organizations throughout Southern California. From 1941 to 1946, she served as organist at Sinai Temple; in 1954 she took

up the positions of choir director and organist at Temple Israel in Hollywood. In the 1970s, Klass served as president of the Southern California Guild of Temple Musicians and was a member of the Cantor’s Concert Ensemble. She was also active as a music educator and taught at both Fairfax and Los Angeles High Schools.

Klass studied composition with composer and guitarist Mario Castelnuovo-Tedesco. In 1964, a music critic with the *B’nai B’rith Messenger* hailed her settings of Yiddish songs as “true genius.” She was honored in 1970 by the American Conference of Cantors, the Cantors’ Assembly, the Jewish Minister’s Cantors’ Association, and the Guild of Temple Organists for twenty-five years of “unstinting and inspired” musical work. In 1973, Temple Israel named Klass “Woman of the Year,” honoring her with a performance of her own sacred service, *And On the Seventh Day*. By the end of her career, Klass was known as one of the most knowledgeable and creative forces in the world of Jewish liturgical music. She retired from her post at Temple Israel in 1977, and she resided in Los Angeles with her family until her death in 1986.



Cantor Leib Glantz

Sinai Temple Cantor 1941–1946

Leib Glantz was born in 1898 in Kiev into a cantorial family. At eight years old he sang his first service as cantor, and at fourteen he directed a choir for the High Holy Days services at the synagogue where his father was cantor. As a youth

Glantz studied piano with Ukrainian pianist and composer, Nikolai Tutkovski; he later studied composition with esteemed Russian composer Reinhold Glière. It was also in Ukraine when he became involved in the Zionist movement, in which he remained an active lifelong participant.

In 1926 Glantz emigrated to the United States. First he lived in New York, where he worked in various cantorial positions and volunteered for the National Jewish Fund. In 1941 he moved once more to Los Angeles; from 1941–1946 he held the cantorial position at Sinai Temple, and from 1949–1954 at the Congregation Shaarei Tefillah. Glantz was president of the Histadrut (United Federation of Labor Unions in Israel) campaign in California, taught cantorial students as a visiting professor at the University of Judaism, and toured as a concert artist in North America, South Africa, and Palestine.

Glantz relocated permanently to Israel in 1954. There he became chief cantor at the Tiferet Tzvi synagogue in Tel Aviv. In 1959 Glantz founded the Tel Aviv Institute for Jewish Liturgical Music, as well as the Ha’Akademia Le’Chazanut—an academic-level conservatory for training cantors. He wrote many of his most well-known and highly-acclaimed compositions during this time. Following Glantz’s sudden passing in 1964, the Tel Aviv Institute for Jewish Liturgical Music took up the task of publishing both his musical compositions and his extensive scholarship. Today Glantz is considered one of the most unique and musically innovative cantors of the twentieth century.



Maurice Goldman

Sinai Temple Organist 1947–1955

Maurice Goldman was born in 1910 in Philadelphia, and grew up in Cleveland where his father worked as a rabbi and principal of the Hebrew School of the Kneseth Israel Congregation. He attended the Western Reserve University School of

Education where he received his Bachelor of Science degree in 1935. After graduating he held positions as a choral conductor, composer, arranger, performer, teacher, opera director, and radio personality.

In 1941, Goldman moved to Los Angeles to work in the film industry. For the next year he arranged scores for westerns and dramas before joining the United States Army in 1942. While in the Army he headed the “Singing While Marching” program and conducted the symphony orchestra at the Army Air Force Training Center in Boca Raton.

After being honorably discharged from the Army, Goldman divided his time between Cleveland and Los Angeles. He resumed his previous musical work in Cleveland, and premiered his cantata *The Golden Door* at the Cleveland Public Hall in 1955 as part of the national Jewish Tercentenary. Goldman also served as organist at Sinai Temple from 1947 to 1955. In 1957 he relocated permanently to Los Angeles, during which time he turned his full attention to composing, conducting, performing, and teaching Yiddish and Hebrew folk music. Goldman was appointed musical director for the Bureau of Jewish Education, as well as cantor for the University Synagogue and head of the Los Angeles Opera Company. His large-scale cantata *Echoes of Jewish Life*, which included ten original compositions, was premiered shortly before his death in 1984.



Alfred Sendrey

Sinai Temple Music Director 1956–1964

Alfred Sendrey was born in 1884 in Budapest. From 1901 to 1905, he studied composition and philosophy at the Royal National Hungarian Academy of Music. Sendrey spent the following decades conducting symphony and opera orchestras

in major cities including Cologne, Mülhausen, Brno, Philadelphia, Chicago, Hamburg, New York, Berlin, Vienna, and Leipzig. While conducting the Leipzig Symphony from 1924 to 1932, Sendrey earned

his Ph.D. in Musicology from Leipzig University. He was also during this time musical director for the Mid-German Radio Station, and taught at the Klindworth-Scharwenka Conservatory.

In 1933, Sendrey left Germany for Paris, where he worked for seven years as musical advisor to the French State Broadcasting System. At the end of this appointment Sendrey emigrated to the United States. For five years he lived in New York City, serving as an instructor for the Young Men's Hebrew Association. During this period Sendrey also kept an ongoing project: the compilation of a comprehensive bibliography of Jewish Music, eventually published in 1951.

In 1945 Sendrey moved to Los Angeles, where he taught at Westlake College from 1945 to 1952. He was music director for Fairfax Synagogue from 1952 to 1956, and served as director at Sinai Temple from 1956 to 1964. He was appointed Professor of Jewish Music at the University of Judaism in 1962, where he received an honorary doctorate in 1967. During his time at the University of Judaism, Sendrey published two major works, *Music in Ancient Israel* and *The Music of the Jews in the Diaspora (up to 1800)*. After his official retirement, Sendrey embarked on another study, *Music in the Social and Religious Life of Antiquity*, which was published on his ninetieth birthday, two years before he passed away in 1976. His many musical works include an opera, a symphony, and choral and chamber music.



Cantor Carl Urstein

Sinai Temple Cantor 1947–1972

Carl Urstein was a sixth-generation Palestinian born in 1906. In his early youth, he attended the Hurvah Synagogue, where he learned the Jewish musical repertoire and became fluent in Hebrew, Arabic, French, and English. He was discovered

as a singing talent at age seventeen by a Viennese surgeon. After a procedure for a broken arm, the surgeon asked Urstein if he was a singer; when Urstein asked why, the surgeon explained that he had sung while under anesthesia, and suggested that he audition at the Vienna Conservatory. The following year, Urstein submitted an application, and he was accepted on scholarship. He spent the next decade studying in Vienna and touring internationally.

In 1932, Urstein returned to Palestine, where he met his wife, Sophie Urstein. Sophie was a writer and scholar of Jewish history, and the two collaborated on musical projects for much of their careers. In response to the difficulties of life in Palestine under British rule, the Ursteins relocated to the United States. In Chicago, Urstein met Benjamin Platt, then-president of Sinai Temple, who invited Urstein to travel to California to audition as cantor. Urstein took the audition and was offered the job. In 1947, he moved to Los Angeles where he took up his new cantorial position, which he held for the next thirty-three years.

Urstein composed and arranged prolifically. His *Requiem for Rabbi Kohn*, dedicated to Sinai Temple Rabbi Jacob Kohn, was premiered by Metropolitan Opera tenor Jan Peerce at Sinai Temple in 1971, and three volumes of his liturgical compositions have been printed in Israel. He taught classes for adults at Sinai and was a

valued member of the community, known amongst colleagues for being "upright, pious, sincere, modest, and revered." In 1972, he retired and was given the honored title of Cantor Emeritus. He lived in Los Angeles with his family until he passed away in 1991.



Max Helfman

Sinai Temple Organist 1956–1961

Born in 1901 in Radzin, Poland to parents Eva and Nathan Helfman, Max Helfman was only eight years old when his family emigrated to New York City. There, Helfman sang in Orthodox synagogue choirs as a boy alto. He received his religious education at the

Rabbi Jacob Joseph Yeshiva School on the Lower East Side.

In 1919, he enrolled in the Mannes College of Music, where he spent the next four years studying composition and choral conducting. During this time, he took up a position as organist and choir master at Temple Israel in uptown Manhattan. In 1929, he was awarded a three-year fellowship at the Curtis Institute of Music, where he studied piano, composition, and conducting.

Helfman spent the next decades conducting, directing, and performing with numerous congregations and musical ensembles. His compositions from this time include *Gezang un kamf* (a collection of labor and proletarian songs), the choral pantomime *Benyomin the Third*, and his complete Sabbath service *Shabbat Kodesh*, the latter of which premiered at Carnegie Hall. Helfman also composed a vast body of liturgical music, much of which was never published.

In 1944, Helfman was appointed music director at the Brandeis Camp Institute in Winterdale, Pennsylvania, where he founded the Brandeis Arts Institute. When the Camp opened a location in Santa Susana, California, Helfman and his family relocated to the West Coast. In Southern California, Helfman held positions as cantor-educator in the Department of Sacred Music at the College of Jewish Studies, organist at Sinai Temple, director of the Hillel Chorus at UCLA, and Dean of the School of Fine Arts at the University of Judaism. In 1963, the same year as his death, Helfman received the Kavod Award, the highest honor from the Cantors Assembly of America, in recognition of his contributions to Jewish liturgical music.



Erwin Jospe

Sinai Temple Music Director 1965–1975

Born in Breslau in 1907, Erwin Jospe descended from a long line of Jewish musical practitioners. His father, Joseph, and paternal grandfather, Israel, were both cantors; his maternal grandfather, Selmar Steifmann-Cerini was a famous tenor

with the Wroclaw Opera and later served as mayor of the Breslau Jewish community. Jospe took up the piano in high school with the intention of being a concert artist, but his parents insisted that he attend university.

From 1926 to 1927, Jospe attended the Universities of Breslau and Berlin where he studied musicology, German philology, and

philosophy. In 1927, he enrolled in the State Academy for Church and School Music in Berlin and the Stern Conservatory, where he earned his certification in higher education. When the newly-implemented Aryan Paragraph forced him out of the profession in 1933, he shifted his focus to communal Jewish-musical institutions as a conductor, organist, and teacher.

In 1938, Jospe and his family fled Germany to the United States, where Jospe started work as the music director and organist at a Cleveland synagogue. When the war ended he moved to Chicago to become music director at Anshe Emet Synagogue. During this time, he headed the Roosevelt University Opera Department and served as second conductor for the Lyric Opera Company of Chicago, where he conducted premiers of works by Maurice Ravel and Igor Stravinsky. His compositions include a score for Lewick's "The Golem," a ballet "Li'L Abner," liturgical music and settings of Israeli songs. His setting of Yehuda Halevy's "With All My Heart, O Truth" for choir received the Musarts Award in 1950.

Jospe moved to Los Angeles in 1964 to succeed Max Helfman as Dean of the School of Fine Arts at the University of Judaism. The following year he took up the position of music director at Sinai Temple, where he served until 1975. After retiring, Jospe moved to Israel, where he became director of the Rubin Academy of Music at the University of Tel Aviv. He lived in Israel until he passed away in 1983.



Cantor Emeritus Joseph Gole

Sinai Temple Cantor 1972–1982, 2000–2012

A native of Southern California, Cantor Joseph Gole attended the University of Judaism, Hebrew Union College, and earned his degree in opera and voice from the School of Music at the University of Southern California. A product of the

Conservative Movement, Cantor Gole grew up in Los Angeles and attended Adat Ari El, Los Angeles Hebrew High and Camp Ramah. He sought additional private instruction from world famous opera singer Giorgio Tozzi, Seth Riggs, Joel Ewing and classical repertoire coaches, James Low, Armen Guzelimian and Jack Metz. He studied cantorial music privately with Hazzan Allan Michelson, Hazzan Samuel Kelemer, and Jewish repertoire coach Erwin Jospe. He was the Cantor of Sinai Temple for twenty-two years. Prior to Sinai Temple, Cantor Gole served for eight years at Temple Emanuel in Burbank from 1965–1972. In the intervening years of 1982 through 2000, he served as Cantor of Congregation Mogen David in West Los Angeles. He is a past International President of the Cantors Assembly—the largest professional organization of Cantors in the world with 550 members. In 2008, he received an honorary doctorate in music from the Jewish Theological Seminary of America. A recipient of the regional United Synagogue Award for outstanding creative programming, he created a Shabbat Shacharit choir, which trained hundreds of children in the skill of conducting the cantorial portion of the Shabbat morning service. Cantor Gole has served as faculty at the University of Judaism and the Baal Tephilah Institute, the Academy of Jewish Religion in California and has encouraged numerous young hazzanim who

now occupy leading cantorial positions. Over his distinguished career, he personally trained thousands of B'nai Mitzvah students and participated in thousands of weddings and life cycle events of his congregants. He is a past board member of the Jewish Theological Seminary, United Synagogue, and the University of Judaism. As a concert musician, he has appeared with many major ensembles, including the Pacific Palisades Orchestra, the Guild Opera Company of Los Angeles, and the Los Angeles Philharmonic. He has performed at the Holland Festival and the Edinburgh Festival of Scotland and has appeared in concerts throughout the United States, Canada and Israel.



Cantor Meir Finkelstein

Sinai Temple Cantor 1982–2000

Born in Israel in 1951, Meir Finkelstein emigrated with his family to England when he was just four years old. His father, Cantor Zvi Finkelstein, worked at a London synagogue where Finkelstein and his brother regularly accompanied him in

services. The three of them later recorded albums of liturgical music that were released in the United States under the Mercury label. In 1965 at age fourteen Finkelstein was appointed cantor at a Glasgow synagogue, making him the youngest cantor in Europe, and at age nineteen he became cantor at Golders Green Synagogue in London. While in London he attended the Royal College of Music, graduating with top honors in singing, piano, and composition.

In 1974 Finkelstein relocated to the United States, where he worked as cantor at Beth Hillel Congregation in Wilmette, Illinois. Four years later, he moved to Los Angeles, where he took up the post of cantor at Sinai Temple. Over the next eighteen years he composed over one hundred works for the synagogue, many of which were performed internationally. While living in Los Angeles he also worked in Hollywood, composing scores for television shows such as Steven Spielberg's documentary *Survivors of the Shoah*. In 1995, Finkelstein premiered his symphonic choral work *Liberation* at the Dorothy Chandler Pavilion to commemorate the fiftieth anniversary of the liberation of the concentration camps after the Holocaust. In 2007, Finkelstein debuted his Passover Seder rock musical, *Matzah Do About Nothing*.

After leaving California, Finkelstein served for eight years at Congregation Shaarey Zedek in Southfield, Michigan. In 2013, Finkelstein assumed a cantorial post at Congregation Beth Yeshurun in Houston, Texas where he currently resides.

Sinai Temple Clergy and Senior Staff



Rabbi David Wolpe, Max Webb Senior Rabbi

Named one of the 500 Most Influential People in Los Angeles in 2016 and again in 2017, Most Influential Rabbi in America by *Newsweek* and one of the 50 Most Influential Jews in the World by *The Jerusalem Post*, David Wolpe is the Max Webb Senior Rabbi of Sinai Temple. Rabbi

Wolpe previously taught at the Jewish Theological Seminary of America in New York, the American Jewish University in Los Angeles, Hunter College, and UCLA. A columnist for *Time.com*, he has been published and profiled in *The New York Times*, *Los Angeles Times*, *Washington Post's* On Faith website, *The Huffington Post*, and the *New York Jewish Week*. He has been featured on *The Today Show*, *Face the Nation*, *ABC This Morning*, and *CBS This Morning*. In addition, Rabbi Wolpe has appeared prominently in series on PBS, A&E, History Channel, and Discovery Channel. Rabbi Wolpe is the author of eight books, including the national bestseller *Making Loss Matter: Creating Meaning in Difficult Times*. His new book is titled *David, the Divided Heart*. It was a finalist for the National Jewish Book Awards, and has been optioned for a movie by Warner Bros.



Cantor Marcus Feldman, Senior Cantor

Named one of The Top Five Best New Voices in Jewish Music by *The Forward*, Marcus Feldman is the Senior Cantor of Sinai Temple. His voice has been heard at Dodger Stadium, The Getty Center and all over the world via his YouTube channel. Trained in opera as a tenor, Cantor Feldman graduated from the

University of Southern California as a *Renaissance Scholar* in 2007. Ordained as a cantor in 2011 at the Academy for Jewish Religion, California, Cantor Feldman holds a Master of Jewish Sacred Music degree from the same institution, where he has also served as a Professor of Cantorial & Liturgical Studies. During his Cantorial studies, Cantor Feldman spent a semester in Jerusalem, Israel, studying *Hazzanut* with the renowned Cantor Naftali Herstik. Upon graduation, Cantor Feldman served as the Second Cantor of Stephen Wise Temple from 2011–2012, working alongside his mentor and longtime friend, Cantor Nathan Lam. In 2012, Cantor Feldman was appointed Senior Cantor of Sinai Temple, where he serves alongside the influential, prolific and internationally recognized Rabbi David Wolpe. At Sinai Temple, Cantor Feldman oversees the B'nai Mitzvah program and the entire music department. He has produced numerous musical programs, lectures and concerts. In 2017, he produced a professional album showcasing the multi-faceted music of Sinai Temple. Cantor Feldman instills the love of Jewish music within the next generation through the *Meshorerim*, a group of students from Sinai Akiba Academy and Sinai Temple Religious School, who share their voices on Shabbat mornings and during the High Holy Days.



Aryell Cohen, Organist & Choir Director

Aryell Cohen is the Organist and Choir Director of Sinai Temple, Los Angeles, CA. His career at Sinai began in 1970 mentoring B'nai Mitzvah students. In 1975, Aryell succeeded Erwin Jospe as Organist and Choir Director at Sinai. He is the immediate Past President of the Guild of Temple

Musicians, an affiliate of the American Conference of Cantors, and the Director of Mifgash Musicale, the Guild's summer institute. He has often accompanied and presented at ACC/GTM Conventions, and co-chaired the most successful ACC/GTM convention in the history of both organizations (San Francisco). Aryell has also been a participant at Cantors Assembly conventions and has long been associated with the Cantors Assembly Western Region and their midwinter conferences. Aryell has two daughters, Michelle and Erica, each who have beautiful families and have given him four wonderful grandchildren. He is engaged to Gilda Roshandel. Aryell resides in Encino, CA.

Lowell Milken Fund for American Jewish Music

For centuries, Jews have come to America from all parts of the globe, bringing with them the musical and cultural heritages of their countries of birth. Then things changed.

How has the American experience shaped Jewish life and culture in America? Understanding the evolving nature of Jewish Music helps shed light (and sound) on that question.

The Lowell Milken Fund for American Jewish Music was established in 2017 to advance the field. Building upon the work of the Milken Archive of Jewish Music (founded in 1990), which is a collection of recordings, scores and historical materials that document the Jewish experience in America over the past 350 years, the Milken Fund serves as an academic partner to the archive. Its mission is to accelerate knowledge of and advocate for the field of American Jewish music by contributing to research, scholarship and programs in the field at the undergraduate, graduate and faculty levels. It is equally committed to creating new audiences for American Jewish music by presenting concerts and symposia to engage and educate the community.



Mark Kligman, Ph.D., Director

Mark Kligman specializes in the liturgical traditions of Middle Eastern Jewish communities and various areas of popular Jewish music. He has published on the liturgical music of Syrian Jews in Brooklyn in journals as well as his book, *Maqām and Liturgy: Ritual, Music and Aesthetics of*

Syrian Jews in Brooklyn (Wayne State University, 2009), which shows the interconnection between the music of Syrian Jews and their cultural way of life. His other publications focus on the intersection of contemporary Jewish life and various liturgical and paraliturgical musical contexts. Orthodox Popular music is the subject of his current work. He is the academic Chair of the Jewish Music Forum and co-editor of the journal *Musica Judaica*. Mark Kligman is also Chair of the Department of Ethnomusicology.



Lillian M. Wohl, Ph.D., Assistant Director of Academic Research

Lillian M. Wohl is Assistant Director of Academic Research for the Lowell Milken Fund for American Jewish Music and Lecturer in Musicology. She was Postdoctoral Scholar in Musicology during 2017–18. She specializes in Latin American

and Jewish popular, folk, and sacred musics, working primarily in Argentina and the United States. She has published essays on the politics of memory, music, and Jewish belonging in the Americas. From 2014 to 2017, she was Visiting Assistant Professor at the Debbie Friedman School of Sacred Music at Hebrew Union College-Jewish Institute of Religion in NYC. She completed a Ph.D.

in Ethnomusicology at the University of Chicago. Currently, Dr. Wohl is working on her first book, *From Memory: Music, Temporality, and the Performance of Jewish Belonging in Buenos Aires*, an ethnography of the affective and performative meanings of Jewish musical memory work in socially and culturally mediated spaces of the city.



Ray Ace, UCLA Graduate Student in Musicology

Ray Ace is a Ph.D. student in UCLA's Department of Musicology, having previously earned a Master's degree in Music History and Literature at the University of Maryland, College Park (2017), and a Bachelor of Music degree in

viola performance from Florida State University (2015). His primary research looks at American musical entertainment of the mid-late nineteenth century in resonance with historical constructions of race and gender. Ray is also working on a project on sound, embodiment, and martial arts. Ray has also worked extensively on archival projects: formerly as a project archivist in the Special Collections in Performing Arts at the University of Maryland, and currently with the Lowell Milken Fund for American Jewish Music.