

BLOCH SACRED SERVICE



MALTZ 5/2/24
CARTWRIGHT 5/5/24

[f](#) [t](#) [@](#) [v](#) [i](#) [i](#)
WWW.KENT.EDU/MUSIC

A NOTE FROM THE GLAUSER SCHOOL OF MUSIC DIRECTOR

Thank you for joining the combined Kent State University Orchestra and Choirs at the reverent Maltz Performing Arts Center on the campus of Case Western Reserve University. Tonight, we gather to be enveloped in Ernest Bloch's beautiful Sacred Service. Whether you come here seeking an aesthetic experience or a spiritual one, I hope you enjoy getting to hear, see, and feel what has become widely known as one of the most continuing examples of the Hebrew liturgy in an artistically expressive setting.

Thank you to the staff in this exquisite venue and everyone at Case Western Reserve that helped make this evening achievable. Thank you to Dr. Jacob Schnitzer, Dr. Bret Peppo, and Shawna Hinkle for their phenomenal work with our students in preparation for this performance, Vladimir Lapin for his musical and affective talents, and the wonderful students, of all ages, in our orchestral and choral programs that are breathing life into Bloch's work tonight. Support from the Kent State University Orchestra Society, the Kent Choral Society, and Anshe Chesed Fairmount Temple helped to make the mingling of our greater Kent and Cleveland music communities possible. Thank you all and please enjoy!

-Sarah Labovitz, Director of Glauser School of Music

ERNEST BLOCH AND HIS CONNECTION TO CLEVELAND

As well as a composer and teacher, Bloch was an accomplished conductor, violinist, pianist and philosopher. He was also a prolific letter writer, a gifted photographer, a painter, a collector and polisher of agates, an expert on mushrooms and a communicator with an extraordinary love of and concern for nature.

Early life and training: Ernest Bloch was born in Geneva on July 24, 1880. He began playing the violin at nine and started composing soon after. His musical training in Europe was intense and diverse, including advanced violin training, composition, study of eurhythmics; and sojourns with distinguished teachers or at conservatories throughout Europe, as well as corresponding with Gustav Mahler.

In 1916 he was hired as a conductor to tour the USA with the Maud Allan dance troupe. The company folded, stranding him in Ohio. But Bloch soon found success in America as a composer, conductor, music school administrator and composition teacher. In 1924 he took American citizenship. In 1930, Bloch was enabled to go back to Europe to compose. With war looming, he and his family returned to the USA in 1939.

Bass/Baritone

Kenneth Anderson
Brandon Bartos*
Mike Edwards
Jeremiah Evans Jones*
Richard Ferguson
Joseph Gardner
Shiloh Graham-Mumma*
Joshua Greenbaum
Alex Hellier
Colin Horrigan
Robert Kunst
Benjamin Rose Kronenberg*
Charles Levier+
Samuel Lewis+
Thomas Meadowcroft+
Stephan Miller
Garrett Moran
Bret Peppo
Graham Richard
Andrew Rothhaar*+
Drew Russell
Thorsten Schmidt
Ben Scott
Sam Smith*
Brady Tasker+
Noah Underhill*+
Trevor Warren*
Philip Westerman
Yaunhao Xie*+

Tenor

Joshua Beacom*
Dakota Bekelesky+
Michael Berchert*+
Mike Bowers
John Cooperrider
Liam Coyne
Roger Duvall
Elliot Hewerdine+
Connor MCGahagan+
Ellie Mercer*
Joel Modlik*
Liam Paulic
Alexander Pongracz
Jon Secaur
Dustin Smith*+

*Chorale

^Cantique

+Coro Cantare

SPECIAL THANKS

Sarah Labovitz, *Director, Glauser School of Music*

Diane Petrella, *Dean, College of Fine Arts*

Vladimir Lapin, *Cantor*

Jill Tripp, Gaye Blair, *School of Music assistants*

Helen Kohler and Kent McWilliams, *collaborative pianists*

Shawna Hinkle, *Cantique conductor*

Drew Russell and Anna Allaman,

graduate voice assistants

(There is no intermission in tonight's one-hour performance)

PROGRAM

Thursday, May 2, 8PM

Maltz Performing Arts Center, Cleveland

Sunday, May 5, 7:30PM

Cartwright Auditorium, Kent State University

Cantor Vladimir Lapin, *soloist*

Anna Allaman, Drew Russell, *soloists*

Dr. Jacob Schnitzer, *conductor*

Part I

Meditation (Symphonic Prelude)

Mah Tovv (Cantor and Chorus)

Bar'chu (Cantor and Chorus)

Sh'ma Yisrael (Cantor and Chorus)

V'ahavta (Cantor, Chorus and solo)

Mi Chamocha (Cantor and Chorus)

Adonai Yimloch (Chorus)

Tzur Yisrael (Cantor and Chorus)

Part II Kedushah

N'kadesh (Cantor)

Kadosh (Chorus)

Adir adirenu (Cantor and Chorus)

Echad hu Elohenu (Cantor, Chorus and solos)

Yimloch Adonai Leolam (Chorus)

Part III

Silent Devotion (Symphonic Prelude)

Yih'yu L'ratzon (Chorus a cappella)

Seu shearim (Cantor and Chorus)

Taking the Scroll from the Ark

(Symphonic Interlude)

Toro Tzivah (Cantor and Chorus)

Sh'ma Yisrael (Cantor and Chorus)

L'cha Adonai (Chorus)

Part IV

Gad'lu Ladonai (Cantor)

Hodo al erez (Chorus)

Torat Adonai (Cantor and Chorus)

Etz Chayim hi (Cantor, Chorus and solos)

Part V Epilogue

Vaanachnu (Adoration) (Cantor and Chorus)

"May the time be not distant, O God"

"May the day come"

"O may all men recognize"

"Bayom hahu"

"In the divine order of Nature"

Tzur Yisrael (Cantor and Chorus)

Adon Olam (Cantor and Chorus)

Benediction (Cantor and Chorus)

KENT STATE UNIVERSITY COMBINED CHOIRS

Shawna Hinkle, *Cantique conductor*

Bret Peppo, *Chorale, Chorus and Coro Cantare conductor*

Soprano

Anna Allaman

Emma Arnold

Sydney Beason

Merilee Behrendsen

Trista Boeke^

Kay Budrovic

Melanie Burns^

Sarah Bursley

Mary Jo Carzoo

Celia Chamberlain

Lana Culp

Layla Dapelo^

Adrienne Dugan

Katie Edwards*

Caitlin Erskine^

Onyx Gaddis^

Nan Garrison

Mackenna Gigax*

Claire Graves*

Haezel Hamilton

Brooke Hanisak

LuEtt Hanson

Cheryl Hodnichak

Emma Ilg*

Melanie Johnson*

Sherrill Keefe

Brianna Knapp^

Emily Lawrence

Kaitlynn Logston

Ella McCloskey^

Trinity Mark^

Olivia Martinez

Aurora Meiss^

Olivia Menz

Macy Metzger*

Kayli Munson

Mary-Ann Nething

Sudhashree Parida^

Christin Parker*

Emily Parker

Jacqueline Quinn

Cassidy Ritchey

Jennifer Rossetti

Aneya Schvartz^

Megan Snyder

Faith Stephenson*

Airamee Taylor-Pierce*

Liz Tobon^

Melaina Uhrig*^

Nancy Warlop

Audrey Westerhold

Kim Young

Deborah Zudell-Dickey

Alto

Anne Andrews

Joanne Arhar

Abigail Beacom^

Jordan Binion

Jenna Birt

Michalene Blados

Sally Burnell

Isabella Clements*^

Adrienne Dugan

Alexandra Dye

Rayne Fisher

Kim Gallagher

Keni Gervase*

Morgan Greenwood*

Hannah Hall*

Kara Kachmarik

Sherrill Keefe

Elizabeth Kisner

Cheyenne Konkel^

Rose Leon*

Kara MacDowell

Sarah Labovitz

Jennifer MacLure

Margot Milcetic

Emily Oberuch*

Ava Preston^

Allison Remick^

Emily Riebe^

Jody Roliff

Megan Roubinek*

Amira Shupe*

Alexus Sidney

Helen Smith

Amelia Van Arsdale*

Zhiqiang Wang*

Brooke Williams*

Katherine Yanez

Minzhi Ye

Julie Zeager

Julia Zimmerman

Abigail Zeedyk^

KENT STATE UNIVERSITY ORCHESTRA PERSONNEL

Jacob Schnitzer, *conductor*

Oboe

Emma Grace Homoky*
Sarah Write

English Horn

Charlie Davis

Clarinet

Sally Kish*
Aron Koojman

Bass Clarinet

Brian Ruppel

Bassoon

Serena Kaplan*
Julia Fedor

Contrabassoon

Summer Carter

French Horns

Tayvis Mayfield*
Sarah Basler
Orion Lewis
Maddi Long

Trumpets

Alex McPherson*
Josh Comport
Jack Marcovsky

Trombones

Dan Corrigan*
Kelsey Morrison

Bass Trombone

Nick Matheos

Tuba

Emma Knauer

Percussion

Gabriel McWilliams*
Xae Didion
Daniel Holm
Corey Hautman

First Violin

Álvaro Javier Molina Bejarano*
concertmaster
Faith Kaschube
Mariel Juszli
Claire Laux
Lily Metzger
Nathalie Nichol

Second Violin

Daniel Pedraza Lozano*
Ari Alcorn
Meghan Bortmes
Z Cooper
Jordan Gallegos
Aiden Nease

Viola

Ana Dominguez*
Julia Broghammer
Mackenzie Donahue
Aimee Flores
Kathryn Meyer

Cello

Victor Cediel Gomez*
Gaven Mitchell

Double Bass

John Alexander*
Emma Thompson
Theodore Lovinski

Celeste

Sarah Mellinger

Harp

Nancy Paterson

Flute

Jake McQuaid*
Anna Stevenson

Piccolo

Theresa Bremenour

**principal*

VLADIMIR LAPIN | CANTOR

Cantor Vladimir Lapin is the inaugural holder of the Sarah J. Sager Chair in Cantorial Music at Anshe Chesed Fairmount Temple in Beachwood, OH. As cantor of Fairmount Temple, Cantor Lapin leads weekly, holiday and lifecycle services, engages in adult Torah study, oversees the b'nei mitzvah program, offers continuing education lessons to children and adults, and offers pastoral support and care to the community. He serves as part of the clergy team made up of Senior Rabbi Robert Nosanchuk, Rabbi Joshua Caruso, and Rabbi Elle Muhlbaum. Beyond the sanctuary, Cantor Lapin is actively involved in community outreach, contributing to various educational, musical and cultural initiatives throughout Cleveland and beyond. Prior to joining the clergy team at Fairmount Temple, Cantor Lapin served as cantor at Temple Beth-El of Great Neck in New York.

Cantor Lapin received his cantorial ordination from Hebrew Union College-Jewish Institute of Religion's Debbie Friedman School of Sacred Music, from which he also holds a master's degree in Sacred Music. He holds a bachelor's degree in Journalism and Public Relations from Temple University in Philadelphia and a graduate diploma in Vocal Performance from



The Mannes College of Music in New York City. Cantor Lapin has collaborated with wide ranging artists including: Nava Tehila, Elana Arian, Nefesh Mountain, Michael Hunter Ochs, Gabrielle Stravelli, Cantor Benjie Ellen Schiller, and many others. Cantor Lapin is an active member of the American Conference of Cantors (ACC) serving on its Executive Board since 2019. He also serves as a member of the Hebrew Union College -Jewish Institute of Religion's Alumni Relations Council.

An active recitalist, he has performed in sacred and secular music concerts throughout North America, Israel and Europe.



JACOB SCHNITZER | CONDUCTOR

Jacob Schnitzer harnesses the powers of music and storytelling to connect with others. His work as a conductor spans symphonic, opera, and contemporary repertoire; his work in immersive concert design offers audiences unforgettable multisensory experiences. Recipient of The Solti Foundation U.S. 2023 Career Assistance Award, Jacob currently serves as Artistic Director of the chamber orchestra Density512 in Austin, Texas, Assistant Conductor of The Missouri Symphony, and Interim Director of Orchestra at Kent State University. He previously served as Assistant Conductor to the late Bramwell Tovey with the Boston University Symphony Orchestra, Assistant Conductor of the UMKC Conservatory Orchestra and Opera, Artistic Advisor of Silent Films Out Loud, and Music Director of the Engineering Chamber Orchestra.

Jacob has collaborated on performances at the Firefly Music Festival, SXSW Music Festival, Blanton Museum of Art, Liminal Sound Series, Boston University Messiaen Project, Fast Forward Austin, Here Be Monsters, Ragnar Kjartanson's S.S. Hangover at The Contemporary Austin and Fusebox Festival, and with National Geographic Explorer Stuart Hyatt at the Cave Without a Name. A passionate educator, he has served on the teaching faculty of the Missouri Symphony Conservatory, University of Texas String Project, and joined Booker T. Washington High School for the Visual and Performing Arts as a visiting conductor and composer on two tours to Carnegie Hall. A champion of new music, Jacob has led world premieres of more than 50 works by living composers and co-founded Density-SOUND, a new music media and record label housed by Density512.

In his work as a creative director, Jacob integrates theater and multimedia elements into immersive musical experiences. In recent projects, Jacob has served as a stage director, filmmaker, lighting designer, dramaturg, mixing engineer, and clown.

(translations cont.)

ENGLISH: 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 vanished from bodily sight, they have not ceased to be; they abide in the shadow of the Most High.

TZUR YISRA'EL

O Rock of Israel, rise in support of Your people Israel and redeem Judah and Israel as You promised. Our Redeemer, Adonai Tz'vaot is Your Name. Blessed are You, Adonai, for redeeming Israel.

ADON OLAM

You are our Eternal God, who reigned
before any being had been created;
when all was done according to Your will,
then You were called Ruler.
And after all ceases to be, You alone will rule in majesty.
You have been, are yet, and will be in glory.
And You are One; none other can compare
to or consort with You.
You are without beginning, without end.
To You belong power and dominion.
And You are my God, my living Redeemer,
my Rock in times of trouble and distress.
You are my standard bearer and my refuge,
my benefactor when I call on You.
Into Your hands I entrust my spirit,
when I sleep and when I wake,
and with my spirit my body also;
Adonai is with me and I shall not fear.

Y'VARECH'CHA (Priestly Benediction)

May God bless you and keep you. May it be so.
May God's radiance shine upon you
and be gracious to you. May it be so.
May God's presence be upon you
and grant you peace. May it be so.



Scan the QR code for a digital
version of the program.

(translations cont.)

PART IV

GADLU L'ADONAI ITI

Exalt Adonai with me, let us extol God's Name together.

HODO AL ERETZ

God's majesty is above the earth and heaven; and God is the strength of our people, making God's faithful ones, Israel, a people close to the Eternal. Hallelujah!

TORAT ADONAI T'MIMAH

God's Torah is perfect, reviving the soul;
God's teaching is sure, making wise the simple.
God's precepts are right, delighting the mind;
God's mitzvot are clear, giving light to the eyes.
God's word is pure, enduring forever;
God's judgements are true and altogether just.

EITZ CHAYIM HI

It is a tree of life for those who hold fast to it, and all its supporters are happy. Its ways are ways of pleasantness and all its paths are peace. Return us to You, Adonai, and we will return; renew our days as of old.

PART V

VA'ANACHNU KOR'IM (Adoration)

Let us now praise the Sovereign of the universe, and proclaim the greatness of the Creator who has set us apart from other families of the earth, giving us a destiny unique among nations. We bend the knee and bow, acknowledging the supreme Sovereign, the Holy One of Blessing.

ENGLISH: May the time not be distant, o God, when Your name shall be worshipped in all the earth, when unbelief shall disappear and error be no more. We fervently pray that the day may come when all humans shall invoke Your name, when corruption and evil shall give way to purity and goodness, when superstition shall no longer enslave the mind, nor idolatry blind the eye, when all who dwell on earth shall know that to You alone every knee must bend and every tongue pay homage. O may all, created in Your image, recognize that they are related, so that, one in spirit and one in fellowship, they may be forever united before You. Then shall Your Kingdom be established on earth and the word of Your ancient seer be fulfilled: [God will reign forever and ever.]

On that day the God shall be One
and God's name shall be One.

PROGRAM NOTES

written by Ernest Bloch in 1933

The "Service" is a setting of Hebrew texts used in the Reform Temples of America. Most of them belong to the Sabbath morning service, and they originate from the Psalms, Deuteronomy, Exodus, Isaiah, Proverbs and other sources of Jewish spiritual patrimony. These texts embody the essence of Israel's aspirations and its message to the world.

Musically, the work falls in five parts, following the liturgy, the whole to be performed without interruption. The occasional short preludes and interludes were intended to replace the so-called "responsive readings," and to allow people, instead, to fall into silent meditation and prayer, thus connecting, also, the several moods of the texts itself and giving them unity.

Part I

The short orchestral prelude, Meditation, sets forth the initial (myxolydian)* motive, which permeates the whole work, and two other melodic forms too, which recur here and there. "How goodly are the Tents" is a kind of invocation, in the desert perhaps, depicting the Temple of God in "Nature." More liturgical is "Sing His Praise," that follows. The short interlude which leads to "Oh, hear Israel" (SH'MA YISRAEL), is more "cosmic," as if representing the hidden of the Universe. "Oh, hear Israel" is the great profession of the Jewish faith -- the essential affirmation of unity.

Then comes "And thou shalt love Him," characterizing the union of religion and everyday life, suggesting, in a kind sublimation, the simplicity, grandeur and sacredness of all things, and the idea of a religion, not of words, but of acts. "Who is like Thee" is the crowd's response, and expresses exultation in the section "And the Lord shall reign." The tragic accents of "Rock of Israel" succeed this short-lived joy, however, to end Part One on a mournful note expressive of the sufferings of humanity.

Part II

Here the music comes from another world, seaphic and mysterious. The Kadosh, Kadosh, Kadosh, (Holy, Holy, Holy) is the original form of the Sanctus, Sanctus, Sanctus of the Catholic Church. Two bars of the "cosmic" motive lead to "One is He, our God," in its formidable concision and affirmation of the Unity of the world. Upon its repetition, its mood changes completely, as it here represents the faith of the people in this

*The Mixolydian mode is a mode that's in many ways similar to major, but features a flattened seventh (b7) as its distinguishing feature.

(program notes cont.)

affirmation. Part Two ends in a paean of joy with "Thou shalt reign, Adonoy, evermore."

Part III

Part Three deals, symbolically, with the law, its order, discipline and limitations. But before accepting it, to understand it and to submit joyfully to its discipline, a purification of heart is required. The short prelude, "Silent Devotion," and the a capella chorus, "May the words of my mouth," express this feeling.

Then the Cantor intones "Lift up your heads, O ye portals, that the king of Glory may enter." This is interpreted in the sense of clouds rising high into the sky, and of darkness receding from man's heart, so that the light may enter. I wanted to express the wish that man may free himself from hate, from dark instincts and all that prevents him from rising above himself and seeing the Truth. Then the Scroll is taken from the Ark (symphonic interlude) and borne slowly through the assembly, and the Cantor explains: the Law which God gave through Moses is the Law of the house of Jacob; the chorus repeats it, and both the Cantor and chorus call "House of Jacob" -- in the sense, for me, of all mankind -- "Come ye and walk with me in the Light of God." And light bursts out, clear and mystical. It abates, and mysteriously, the Cantor once more proclaims the act of faith: "Our God is ONE!" After a great crescendo and ascending progression, there bursts forth a final chorus of exultation, "Thine Adonai is the greatness."

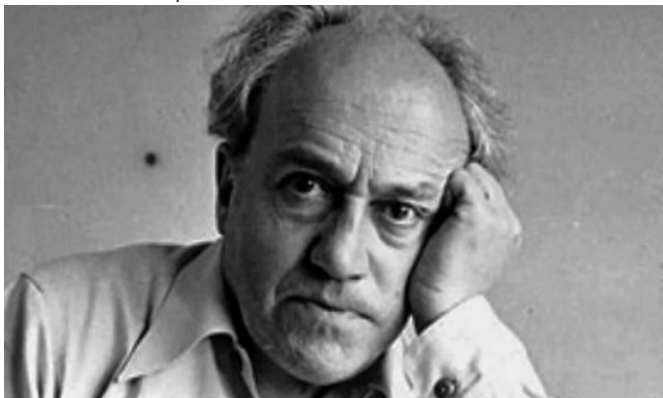
Part IV

We come back to earth: the Law is returned to the Ark. It is hidden now, but it must become a part of our life, to remain alive in the hearts of men. The Cantor calls to the people, and the crowd, expressing its joy, intones "Earth sees His Glory." Then the Cantor, alternating with the chorus, proclaims the wisdom and perfections of the Law, and reminds the people not to forsake it. A song of peace, "Tree of Life," ends the fourth part.

Part V (Epilogue)

The first part of the Epilogue (Adoration) expresses the peace and solemnity of the Sabbath.

The most famous portrait of Ernest Bloch



MI CHAMOCHAH

Who is like You, O God, among the gods
that are worshipped?

Who is like You, majestic in holiness, awesome
in splendor, working wonders?

With new song, inspired, at the shore of the Sea,
the redeemed sang Your praise.

In unison they all offered thanks. Acknowledging
Your Sovereignty, they said: "Adonai will reign forever!"

TZUR YISRAEL

O Rock of Israel, rise in support of Your people Israel
and redeem Judah and Israel as You promised.

Our Redeemer, Adonai Tz'vaot is Your Name.

Blessed are You, Adonai, for redeeming Israel.

PART II

K'DUSHAH

Let us sanctify Your Name on earth, as it is sanctified in
the heavens above. As it is written by Your prophet: Holy,
holy, holy is Adonai Tz'vaot! God's presence fills the whole
earth. Source of our strength, Sovereign One, how majestic
is Your presence in all the earth! Blessed is the presence
of God, shining forth from where God dwells. God alone
is our God and our Creator, Ruler and our Helper; and
in mercy, God is revealed in the sight of all living: I am
Adonai your God! Adonai shall reign forever, your God, O
Zion, from generation to generation, Hallelujah!

PART III

YIH'YU L' RATZON

May the words of my mouth and the meditations
of my heart be acceptable to You, Adonai,
my Rock and my Redeemer.

S'U SH'ARIM

Lift up your heads, O gates! Lift yourselves up,
O ancient doors! Let the Sovereign of glory enter.
Who is this Sovereign of glory?

The God of Hosts is the Sovereign of glory!

TORAH TZIVA (taking the Scroll from the Ark)

Moses commanded us the Law, an inheritance for the
congregation of Jacob. O House of Jacob, let us walk
together in the light of Adonai.

SH'MA YISRA'EL

Hear, O Israel: Adonai is our God, Adonai is One.

L'CHA ADONAI HAG'DULAH

Yours, Adonai, is the greatness, might, splendor,
triumph, and majesty – yes, all that is in heaven
and on earth. To You, Adonai, belong sovereignty
and preeminence above all.

TEXT & TRANSLATIONS

(based on Mishkan T'filah Reform Siddur
Prayerbook, 2007)

PART I

MAH TOVU

How fair are your tents, O Jacob, your dwellings, O Israel!
I, through Your abundant love, enter Your house;
I bow down in awe at Your holy temple.
Adonai, I love Your temple abode,
The dwelling-place of Your glory.
I will humbly bow down low before Adonai, my Maker.
As for me, may my prayer come to You, Adonai,
at a favorable time.
O God, in Your abundant faithfulness, answer me with
Your sure deliverance.

BAR'CHU

Praise God to whom praise is due forever!
Praise be to God to whom praise is due, now and forever!

SH'MA YISRAEL

Hear, O Israel! Adonai is our God, Adonai is One.
Blessed is God's glorious majesty forever and ever.

V'AHAVTA

You shall love Adonai your God with all your heart,
With all your soul, and with all your might.
Take to heart these instructions with which
I charge you this day.
Impress them upon your children.
Recite them when you stay home and when you are away,
When you lie down and when you rise up.
Bind them as a sign on your hand and let them serve
as a symbol on your forehead;
Inscribe them on the doorposts of your house
and on your gates.

Bloch's Sacred Service premiered at Temple Emanuel, San Francisco in 1933



(program notes cont.)

Now the Cantor addresses the people in a recitative in which he prays that before long virtue may reign, that all men, no longer enslaved by fetishisms, will worship one God and live in brotherhood - "Then shall Thy Kingdom be established on earth." The chorus answers "On that day the Lord shall be ONE, and His name, ONE"

And suddenly the color changes, and the Cantor in tragic accents intones: "And now, ere we part..." Here the mind turns to those "who have finished their earthly course... but have not ceased to be." Then in the words "In the divine order of Nature" is expressed the whole philosophy of the work. All this section, from the "spoken" recitative, is a kind of general projection of the hidden philosophy of the Service, a proclamation of its central idea to all mankind. It is the conception of the Hebrew Prophets, and the eternal contribution of Israel to humanity. From afar is heard again the supplication of mankind, its cry to God for help, for an explanation of this sad, incomprehensible world, for the reason for our sufferings.

After an ominous silence, from the uttermost distance, out of time, out of space above time, space and matter, of which we know nothing - a kind of collective voice rises slowly, mysteriously. Is it the key? The explanation?

The beautiful poem, Adon Olam ("Eternal God"), was used here. It embodies a philosophy which transcends all creeds, all "Science," and which, properly interpreted, may outlive them all: it is perhaps the last word of wisdom and knowledge. I interpreted this last strophe: "Into His hand I commit my spirit, And, with my spirit, my body. The Lord is with me - I shall not fear" by the idea of Death, accepted, as Life is accepted, with serenity and confidence, with the conviction that man is too bounded, imprisoned as he is in the narrow walls of his senses, to be able to understand the infinite. The "equations" of his pride and knowledge are formulas, mere labels and theories, to be changed from time to time in the course of history. He is completely ignorant of the causes of all that is essential - Time, Space, Matter, Thought.

Thus, as a last resort, he commits himself, soul and body, into God's hands, or, if one prefers it, he relies humbly upon the vast forces, the laws, the everlasting, the higher Truth of the Universe, and upon their ultimate wisdom.

After this "cosmic" dream we come back to earth again, with the Three Benedictions and the Three Amens. And the last expression of the Cantor to the Assembly is the beautiful word "Shalom," which means "Peace."