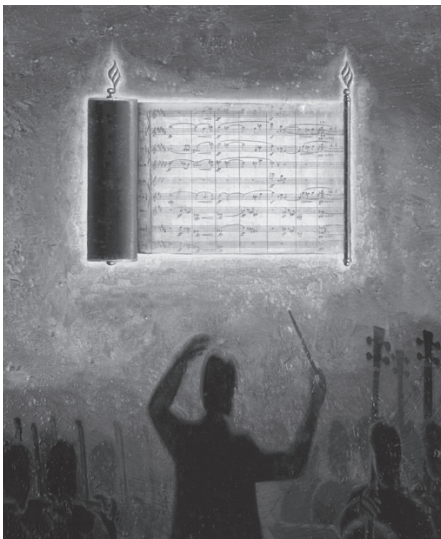


# Bernstein



## A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



Dispersed over the centuries to all corners of the earth, the Jewish people absorbed elements of its host cultures while, miraculously, maintaining its own. As many Jews reconnected in America, escaping persecution and seeking to take part in a visionary democratic society, their experiences found voice in their music. The sacred and secular body of work that has developed over the three centuries since Jews first arrived on these shores provides a powerful means of expressing the multilayered saga of American Jewry.

My personal interest in music and deep abiding commitment to synagogue life and the Jewish people united as I developed an increasing appreciation for the quality and tremendous diversity of music written for or inspired by the American Jewish experience. Through discussions with contemporary Jewish composers and performers during the 1980s, I realized that while much of this music had become a vital force in American and world culture, even more music of specifically Jewish content had been created, perhaps performed, and then lost to current and future generations. Believing that there was a unique opportunity to rediscover, preserve, and transmit the collective memory contained within this music, the Milken Archive of American Jewish Music was founded in 1990. This project would unite the Jewish people's eternal love of music with their commitment to education, a commitment shared by the Milken Family Foundation since our founding in 1982.

The passionate collaboration of many distinguished artists, ensembles, and recording producers has created a vast repository of musical resources to educate, entertain, and inspire people of all faiths and cultures. The Milken Archive of American Jewish Music is a living project, one that we hope will cultivate and nourish musicians and enthusiasts of this richly varied musical genre.

  
Lowell Milken

The Milken Family Foundation was established by brothers Lowell and Michael Milken in 1982 with the mission to discover and advance inventive, effective ways of helping people help themselves and those around them lead productive and satisfying lives. The Foundation advances this mission primarily through its work in education and medical research. For more information, visit [www.milkenarchive.org](http://www.milkenarchive.org).

## A MESSAGE FROM THE MILKEN ARCHIVE ARTISTIC DIRECTOR



The quality, quantity, and amazing diversity of sacred as well as secular music written for or inspired by Jewish life in America is one of the least acknowledged achievements of modern Western culture. The time is ripe for a wider awareness and appreciation of these various repertoires—which may be designated appropriately as an aggregate “American Jewish music.” The Milken Archive is a musical voyage of discovery encompassing hundreds of original pieces—symphonies, operas, concertos, cantorial masterpieces, complete synagogue services, and folk, popular, and Yiddish theater music. The music in the Archive—all born of the American Jewish experience or fashioned for uniquely American institutions—has been created by native American or immigrant composers. The repertoire is chosen by a panel of leading musicians, musicologists, cantors, and Judaic scholars who have selected works based on or inspired by traditional Jewish melodies or modes, synagogue or other liturgical functions, language, Jewish historical subject matter, role in Jewish celebrations or commemorations, and content of texts (biblical, literary, etc.), as well as their intrinsic musical integrity.

The initial dissemination to the public of the Archive will consist of fifty CDs devoted to particular composers and musical genres. In this first phase of the project, more than 200 composers in recordings of more than 600 works are represented. Additional components of the Archive, planned for release at a future date, include rare historical reference recordings, expanded analytical background information, contextual essays, and a special collectors edition—according to historical, religious, and sociological themes.

The Milken Archive is music of AMERICA—a part of American culture in all its diversity; it is JEWISH, as an expression of Jewish tradition and culture enhanced and enriched by the American environment; and perhaps above all, it is MUSIC—music that transcends its boundaries of origin and invites sharing, music that has the power to speak to all of us.

A handwritten signature in black ink, appearing to read 'Neil W. Levin'.

Neil W. Levin

Neil W. Levin is an internationally recognized scholar and authority on Jewish music history, a professor of Jewish music at the Jewish Theological Seminary of America, director of the International Centre and Archives for Jewish Music in New York, music director of Schola Hebraica, and author of various articles, books, and monographs on Jewish music.

## About the Composer

LEONARD BERNSTEIN (1918–1990): A JEWISH LEGACY

by Jack Gottlieb

At the 1969 funeral of Leonard Bernstein's father—at Temple Mishkan Tefila in Chestnut Hill, Massachusetts—Rabbi Israel Kazis eulogized Samuel J. Bernstein as one who was completely involved in worship by always having “his mind in contemplation, his heart in love, his voice in song and his limbs in dance.” Like father, like son. Early on, critics often were distracted by the maestro's dancelike style as a conductor. But was this deliberate conduct? He said no, and certainly never for the show-off reasons faultfinders may have ascribed to him. His podium manner must have arisen out of a burning need to communicate the composer's thought process to both orchestra and audience, whatever the physical means required to make it manifest.

At times it was as if he were—as in the title of one of his songs from *On the Town*—“Carried Away.” One is reminded of Psalm 35:10, *kol atzmotai tomar'na!* (All my bones shall express [the Lord's greatness].) This is the article of faith by which Leonard Bernstein lived his life and created his works.

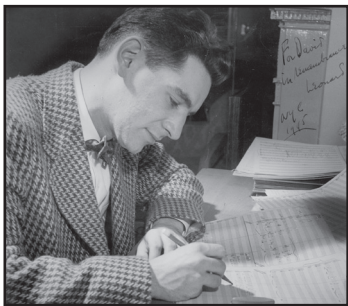
It is one thing to be carried away as a performer—and quite another matter as a composer. A conductor displays his art with a finished product; a composer is concerned with the yet-to-be, the making of that product. There are, of course, red-hot jazz improvisers or cantors possessed by spiritual fervor who can achieve the best of both worlds simultaneously, as creator and re-creator, and Bernstein, in his own compositions, worked mightily to realize that paradoxical state of controlled spontaneity above all else.

His earliest memory of music took place somewhere around 1926 at Mishkan Tefila (then located in Roxbury, Massachusetts), where, to quote him from a 1989 interview, “I felt something stir within me, as though I were becoming subconsciously aware of music as my *raison d'être*.” In fact, his first surviving completed piece was a setting of Psalm 148, which he recalled as having been written between 1932 and 1935. During the following decades he was to write some twenty works on Jewish themes—about one quarter of his orchestral works and half of his choral compositions, as well as songs and other pieces that have had broad appeal for Jews and non-Jews everywhere.

The greater part of Bernstein's output was sparked by the interaction of his American conditioning and his Jewish heritage, as in *Symphony no. 3* (Kaddish) and *Chichester Psalms*, both written in Hebrew-Aramaic but with a touch of his West Side Story sound. Other Jewish works are electric with American kinetic energy, even though they are concerned with events that took place “over there.” Among them, *Jeremiah*, his 1942 symphony written in response to early reports of German massacres of Jews, and *Hail, his flute “rhapsody”* about young lives laid waste in the Israeli Yom Kippur War of 1973.

More fascinating is how some of his non-Jewish works are flavored with “Hebraisms,” including his musical comedy *On the Town*. Two songs from that show, “*Ya Got Me*” and “*Some Other Time*,” are redolent of an Ashkenazi prayer mode known as *adonai malakh*. Other examples are to be found in the finale of his *Symphony no. 2*, *The Age of Anxiety*, and in *Mass*, his theater piece based on the Roman church rite, imbued with hidden Jewish symbolism.

Many people pleaded with Bernstein to write a complete synagogue service. His setting of a single prayer text from the Sabbath evening liturgy, *Hashkivenu*, was his only such accomplishment. However, I have come across some undated notes he jotted down about a work he was contemplating:



Bernstein with his manuscript score of *Hashkivenu*.

A Cantata on Hebrew-  
Yiddish Materials That Move Me

What are the Jewish roots I long for? Nostalgia for youth? Guilt towards my father? First real cultural exposure? First real music I heard (Braslavsky! [Solomon G. Braslavsky, the organist and music director during Bernstein's youth at Temple Mishkan Tefila, and an accomplished synagogue composer previously active in Vienna.]). Seeking a larger identity—with a race or creed?—with a supernatural force? (But the latter word doesn't account for so many "Yiddish" responses.) Seeking any identity? Common roots with siblings? Speaker (English), the singer (Heb. & Yiddish).

He concluded with prayer titles and Bible and Hagdada passages: Yigdal, Shalom aleikhem, Judith, Psalms (proud humility), Song of Songs, "And it came to pass at midnight" (Vay'hi bahatzit hallay'la), or dayenu (It would have sufficed).

It is regrettable that he never wrote that cantata, but elements from the above-cited texts do exist in various works of his.

Bernstein was an unabashed eclectic, an ecumenical lover of the world, which loved him in return. This too was part of his Jewish nature, for Judaism is based on communal experience. (Jewish prayer, for example, is largely on behalf of *k'lal yisra'el*—the entire people. There are many fewer Hebrew prayers for the individual.) Bernstein was fiercely loyal to lifelong friendships that took precedence over his work. On the other hand, idleness made him melancholy. Music was his fix, and he experienced it as few of us ever will. It is no accident that he identified himself so keenly with the youthful fiddler who drives his listeners to frenzied ecstasy in the Yiddish poem *Af mayn khasene* from *Arias* and *Barcarolles*.

I recall how drained he was after a performance of Tchaikovsky's *Pathétique* Symphony in the late 1980s. He said he was "on the brink," meaning he was transported to a place that had no beginning or end. At such enviable moments Bernstein was suspended—as in the subtitle of Anski's classic play *The Dybbuk*—between two worlds. In that timeless void, he must have achieved the Hassidic ideal of spiritual fusion with the divine spirit, known as *d'vekut*—a kind of cosmic glue that leads one toward a sphere where mystical powers dwell, where joy is its own reward. Some of that transcendent uplift can be sensed in the opening of his *Dybbuk* ballet.

Bernstein may not have been traditionally observant of Judaic religious practice, but he was deeply Jewish in

every other way. He once described himself as a "chip off the old tanakh" (the Hebrew acronym for the Bible). As a teenager, he even flirted briefly with the idea of becoming a rabbi. As it turned out, he did become a kind of rabbi, albeit without portfolio, and in fact, Hebrew Union College awarded him an honorary degree. He was a thoroughly imbued, inbred, and—as he labeled his "Diaspora Dances" from Jubilee Games—a "socio-cultural, geo-Judaic" Jew by being: a practitioner of and believer in *tz'daka* (charitable giving and sharing as an obligation); a benefactor for a host of students, endowing scholarships, providing instruments, and sponsoring talented youngsters; a fierce devotee of book learning, central to Jewish culture, and a master of wordplay as well; a champion of the State of Israel even before its founding, as performer and artistic ambassador; a musician-soldier who performed in the field during wartime conditions under threat of military attack; an eloquent sermonizer on nuclear disarmament from synagogue and church pulpits; a defender of causes for the oppressed and disenfranchised in his benefit concerts for Amnesty International and for victims of AIDS in Music for Life concerts; an inspiring teacher, in the Talmudic style, for a generation of music lovers, many of whom were first introduced to the delights of music through his televised concerts; a counselor to the troubled, and a source of Solomonic wisdom, which he freely dispensed to anyone within earshot (sometimes, truth to tell, not always welcome); and one of the few celebrated 20th-century composers whose catalogue consists in large proportion of works on Jewish themes.



CBS broadcast: Bernstein conducts soloist Putterman and the Park Avenue Synagogue choir.

No question about it, Leonard Bernstein was one of God's blessed ones. When I was a music major in college, I wondered what it would have been like to have known Mendelssohn, Liszt, Mahler, and Gershwin. Now I know. Lenny was a bit of all of them and more. He was my mentor, and I was privileged to be in his company. May his memory be for a blessing throughout eternity.

## Program Notes

### ISRAELITE CHORUS,

from incidental music to *The Firstborn*

Premiere recording

Premiere: April 29, 1958, New York City

The *Firstborn*, a verse drama by Christopher Fry, was produced by Roger Stevens in conjunction with the America-Israel Cultural Foundation, in tribute to the State of Israel's tenth anniversary. The first public hearing of this choral work was given at an American Jewish Congress fund-raising dinner at the Essex House in New York City on April 22, 1958. The music was on tape, which was how it was presented during its Broadway run and, later, in Israel. Sets were by Boris Aronson. (The world premiere of the play, with music by John Hotchkis, was in 1948 at the Edinburgh Festival.) Fry's play is set in Egypt at the time of the Exodus account of the plagues visited by God upon the Egyptians, including the death of the firstborn Egyptian males, which finally induced the pharaoh to declare the release of the Israelite slaves. Among the distinguished cast were Anthony Quayle (who directed and also played the role of Moses), Katharine Cornell, Torin Thatcher (as Seti, the pharaoh), Mildred Natwick, and Michael Wager, a close friend of the composer's who persuaded Bernstein to write the music in the first place. In addition to the choral number, there was a solo song by the pharaoh's daughter with lute accompaniment: "Teusret's Song," words by Fry, sung live by Kathleen Widdoes. The Israelite Chorus, based on incidents described in Exodus 12, is marked "allegro ruvido" (rude, noisy), which describes the piece precisely, with its choral canonic imitations in an Israeli hora-like dance rhythm, shofar-like horn calls, three sets of wild hand-drum rhythms, and a screaming clarinet at the end—a whoop of joy anticipating the freedom that lies ahead for the Hebrew slaves.



World premiere performance of Bernstein's *Hashkivenu*.  
From left, Bernstein, Cantor Putterman,  
and Max Helfman, music director.

### INVOCATION AND TRANCE, from *Dybbuk*

Premiere recording of the piano-vocal version

Premiere (orchestral version): May 16, 1974

New York City

Conducted by the composer;

choreography by Jerome Robbins

For rehearsals of a ballet, a short score or piano reduction is required of the composer—sometimes, as in this case, reduced from full orchestra to two pianos, not necessarily intended for concert performance. This piece, however, is equally effective in both full orchestral dress and the simpler dual keyboard format. Based on the famous Yiddish play *The Dybbuk*, by S. Anski (Shloyme Zanvl Rappaport), Bernstein's ballet version uses Hebrew texts selected by the composer. They are sung intermittently throughout the ballet by a tenor-baritone duo representing the voices of the two shtetl (eastern European market town) communities of Brinnits and Miropolye, in the Pale of Settlement (the area in which Jews were permitted to live) within the Czarist Empire at the turn of the 20th century. Texts used in the ballet are taken from the Bible—the oath of allegiance between David and Jonathan; Song of Songs; and the curse

found in Deuteronomy (27:22); and from Kaddish, the established Jewish doxology extolling God's greatness. The excerpt recorded here opens the ballet. The text is from the havdala (distinction) ritual that concludes the Sabbath—a bittersweet ceremony in its farewell to the peace and restfulness of the day. There is a musical reference in this opening scene to a late-19th-century Yiddish folksong, *Di alte kashe* (the perennial question about meaning, to which the only answer is "tra di ri di ram").

#### PSALM 148 (1935)

Words adapted by the composer

Premiere recording; not previously performed in public

There was considerable consideration given as to whether to include Bernstein's early composition on this recording, as it gives no indication of his eventual compositional style. Yet it does reveal the musical environment to which he was exposed as a youngster at his family's congregation—specifically the music of Solomon Braslavsky. In 1962 Bernstein subsidized the publication of Braslavsky's setting of one of the central prayers of the High Holy Day liturgy, *Un'tane tokef*, in appreciation of the man who had meant so much to him in his youth. We hear some of that Braslavsky influence in this Psalm setting, which in turn refers to Weber, Mendelssohn, and other Romantic composers. The work begins with grave chords, à la Handel, but with Wagnerian harmonies. There is even a hint of Mahler in the *Allegro agitato* section. The manuscript is dated September 5, 1935. Bernstein rediscovered the piece in the mid-1980s, and even though he recognized its Victorian excesses as well as its schoolboyish weaknesses, he expressed an affection for its innocent sweetness.

#### RINA (1947)

Premiere recording of the choral version

This piece, in a different version, appeared on Jewish Holiday Dances and Songs (*Vox*), a 78-rpm recording produced by Corrine Chochem, which also included settings by Milhaud, Castelnuovo-Tedesco, Diamond, Eisler, Toch, Trude Rittman (who later arranged Bernstein's music for Peter Pan), Wolpe, and Kosakoff, and was conducted by Max Goberman, who subsequently conducted the original production of *West Side Story*. No score survives. The version presented here was transcribed from the original recording, but choral forces have been substituted where the original scoring included strings. The tune is known according to the lyrics—*yesh lanu mayim, mayim*

*b'sason* (We have water, water with joy!)—an expression of thanksgiving by early *halutzim*—the pioneering Jewish settlers in Palestine.

#### THREE WEDDING DANCES,

from *Bridal Suite* (1960)

Premiere recording

These dances are excerpted from a *pièce d'occasion* written for songwriter-lyricist Adolph Green and actress-comedienne Phyllis Newman upon their marriage. The suite, "in 2 parts with 3 encores," was intended to be played side by side by the Greens, Bernstein's friends and theater colleagues. Part I opens with piano *secondo* playing Bach's C-Major Prelude from the *Well-Tempered Clavier*, while piano *primo* simultaneously plays "Just in Time" from the Betty Comden, Adolph Green, Julie Styne score for *Bells Are Ringing*. Part II, comprising the three dances, is subtitled *Bell, Book, and Rabbi* (pace John Van Druten). The three dances comprise *The First Waltz* (Canon) in which "he leads" and "she follows." Nine bars later the order is reversed, and then, five bars after that, the theme is marked "Who is this third voice?" No. 2 is a *cha-cha-cha*, and No. 3 is a *hora* (the popular Israeli dance) marked "Fast and Jewish."

#### Y'VAREKH'KHA

from *Concerto for Orchestra*

Premiere recording of the final section

in the organ version

Premiere: December 15, 1986, New York City

Kurt Ollmann, baritone, with the New York Philharmonic, conducted by the composer

Originally conceived as *Opening Prayer*, a work written to inaugurate the newly renovated Carnegie Hall, this piece is now the concluding fourth movement—known as *Benediction*—of Bernstein's *Concerto for Orchestra* (*Jubilee Games*). This is certainly consistent with the text—the threefold priestly benediction (Numbers 6:24–26), part of the conclusion of the liturgy for traditional morning services. The free-floating vocal line and the serenity of the organ's sustained harmonic structure (an F-sharp minor triad against an F-sharp major triad, underpinned by a pitch of D natural) present a counterbalance to the agitated aural environment of Bernstein's setting of *Vayomer elohim*, also included on this recording.

HALIL (Flute): Nocturne for Flute, Percussion and Piano

Premiere recording of the chamber version

Premiere (orchestral version): May 27, 1981

Jean-Pierre Rampal, flute, with the Israel Philharmonic Orchestra, conducted by the composer

The composer's program note says, "This work is dedicated 'To the Spirit of Yadin and to His Fallen Brothers.' The reference is to Yadin Tannenbaum, a nineteen-year-old Israeli flutist who, in 1973, at the height of his musical powers, was killed in his tank in the Sinai." Bernstein was reluctant to reveal that the pyrotechnical cadenza section depicted the slaughter of the Israeli soldier, but critics were quick to note this programmatic aspect of the work. As with many composers, Bernstein recycled musical materials when they suited his needs. Halil, for example, uses rejected material from his Dybbuk and from music written for the fiftieth anniversary of the CBS network. But it is all organic, and as Bernstein notes, the work is "like much of my music in its struggle between tonal and non-tonal forces. In this case, I sense that struggle as involving wars and the threat of wars, the overwhelming desire to live, and the consolation of art, love and the hope for peace. It is a kind of night-music, which, from its opening 12-tone row to its ambiguously diatonic final cadence, is an on-going conflict of nocturnal images: wish-dreams, nightmares, repose, sleeplessness, night-terrors and sleep itself, Death's twin brother. I never knew Yadin Tannenbaum, but I know his spirit."

SIMHU NA (1947)

Premiere recording of the choral-piano version.

This is a setting of a well-known Hebrew song by Matityahu Weiner (words and music), which, like so many other songs of the early idealistic adherents of the Zionist movement who came to Palestine to settle in and rebuild the land, has achieved folksong status. This arrangement was done for the Pacific Symphonetta and Chorus at the invitation of dancer Corrine Chochem for her album *Four Horah Dances* (Alco Records) and was conducted by film composer Victor Young. The original 78-rpm recording also included settings by Jewish composers Milhaud, Diamond, and Toch. The piano-choral transcription from that recording was realized in 1954. The sheet music indicates that this was accomplished by R.K., the initials of Reuven Kosakoff (1898–1987), a composer devoted to Jewish-related works. No original score survives.

AF MAYN KHASENE (At My Wedding),

from *Arias and Barcarolles*

Poem by Yankev-Yitskhok Segal

Premiere: May 9, 1988, New York City

Mordechai Kaston, baritone; the composer and Michael Tilson Thomas, piano

Bernstein's choice of this Yiddish poem alludes, perhaps subconsciously, to his early conflict with his father over his career choice. Like the elders in the poem, Sam Bernstein was initially dubious about his son's musical aspirations. The poem's main appeal to the composer had to be its depiction of music's magical and youthful power to transform hidebound elders into frenzied enthusiasts. As it turned out, the father eventually embraced his son's music making. Of particular interest is the composer's commentary in the piano parts. At the words nor a vunder (what a wonder), the organlike piano parts are marked "pp, a vision." At a lebediker bronem (a living wellspring), the cadence is annotated with the word "amen." At un dos fidele hot gekusst (and the little fiddle kissed), piano primo is marked "fiddly" against piano secundo's descriptive "waltzer," while the last bar carries the indication "ff frantic."

VAYOMER ELOHIM (ca. 1989)

Premiere recording; not previously performed in public

This setting was found posthumously among Bernstein's papers in a folder marked "1989," but the musical atmosphere suggests his style in *Dybbuk* (1974). Only ten bars long, this ruminative on the mystery of creation is, by extension, a tone painting of artistic creativity, suggesting something formed out of nothingness.

YIGDAL (1949)

Premiere recording

In 1950, an important anthology of Jewish songs, *The Songs We Sing*, was published by the United Synagogue of America (the lay umbrella organization of the Conservative movement). The collection was compiled and edited by Harry Coopersmith, an influential Jewish music educator and music director of the Board of Jewish Education in New York City. Bernstein's setting, as a round, of an excerpt from this well-known hymn appears in section 3, entitled "Favorite Songs—Old and New." Some instrumental touches have been added for this recording to augment the accompaniment.



#### FOUR SABRAS (ca. 1950)

Premiere recording; not previously performed in public

The sabra is a cactus-type plant with tough thorns on the outside and sweet flesh inside. In common usage, it is applied to native-born Israelis. The Sabras in this piece are: 1) Ilana, the Dreamer; 2) Idele, the Hassidele (little Jew, the little Hassid); 3) Yosi, the Jokester; and 4) Dina, the Tomboy Who Weeps Alone.

On the cover page of the original manuscript, the title is given as *Six Sabras*, with an indication of two possible additions—a kibbutznik (member of a collective agricultural settlement) and an [Israeli] boy scout, without names—but these two pieces were not composed. Some detective work has been necessary in order to determine even the approximate date of composition. The title page is stamped ISRAELI MUSIC PUBLICATIONS (IMP), suggesting that the piece might have been requested by that publisher—possibly as a set of children's piano pieces— or, conversely, that it was simply a handy piece of paper found by Bernstein when he was conducting in Israel in 1948. He was there again in 1950, briefly in 1953, and then not until 1957. In any case, it can be established that these vignettes were written prior to 1956, since Ilana, the first portrait, became "Candide's Lament" in Bernstein's celebrated score for *Candide*. (It was also known as a piano piece written for an anniversary occasion for a friend, *Cesarina Riso*.) No. 2, *Idele*, recalls Mussorgsky's *Samuel Goldenberg and Schmuyle*, from *Pictures at an Exhibition*. Bernstein's version of *Samuel Goldenberg* is a *rav*—a rabbinical-type teacher who Talmudically intones lessons to Bernstein's version of *Schmuyle*—known as *Idele* (*Yudel*, the name of Bernstein's paternal grandfather). *Idele* is otherwise distracted—i.e., the pianist's right hand—while the *rav* continues to drone on in the left hand. No. 3, *Yosi*, may refer to a friend of Bernstein's, *Yossi Stern*, an Israeli artist known for his incisive cartoons. The rhythms are reminiscent of the "jump" sequence from *West Side Story*'s "Dance at the Gym." The middle lento section of No. 4, *Dina*, found a later echo in the score for *On the Waterfront*.

#### SILHOUETTE (Galilee) (1951)

Words by Bernstein

Premiere: February 13, 1955, Washington, D.C.

Katherine Hanse, soprano; Evelyn Swarthout, piano

Bernstein wrote this piece in honor of the forty-first birthday of his friend mezzo-soprano *Jennie Tourel*. The song incorporates an old Lebanese folksong, the Arabic words of which are paraphrased in the lyrics: "The boys in the dark olive groves assemble." Bernstein can be heard singing this tune in the 1967 film *Journey to Jerusalem*.

#### HASHKIVENU (1945)

Premiere recording

The liturgical text *hashkivenu* is recited at all evening services, with some text variation between the weekday recitation and that on Sabbaths and other holy days. The version here is for Sabbath eve, and Bernstein's three-part division in the music is dictated by the text's structure. The words are meditative in the first and third sections, and vociferously dramatic in the middle. The outer parts concern the hoped-for mood of peace upon retiring for the evening—the first in the form of an invocation, the second as a benediction. These have been set with the same simple expressive melody, almost a plainchant in the Phrygian mode, and stated as a twofold canon. Despite the contrapuntal texture, this creates a stasis, resulting in a heterophony that symbolically mirrors the stability of peace. Although the arch (middle) section is rhythmically vigorous, the harmonic content remains relatively static. The tripartite formal division establishes the contrast between outer and inner designs. Within the *adagio* phrases on either end, supporting pillars to the architectural plan, each of the three sections is further subdivided into three sections, delineated by tempo markings. This setting was commissioned by Cantor David Putterman for the annual service of new music at New York's Park Avenue Synagogue, where it was premiered in 1945 by Cantor Putterman with the expanded synagogue choir conducted by Max Helfman and Isidor Geller as organist. As part of a letter to his secretary, *Helen Coates*, dated March 3, 1945, Bernstein wrote a poem entitled: "On Not Having an Idea in My Head for a Setting of *Hashkiveinu!*"

Oh deign, foolish Muse  
To sit upon my shoulder,  
I've got to sing a Blues  
Ere I am one week older.  
The trouble of the Jews  
In my dear guts does smolder  
But sparkless is the fuse:  
My writing arm grows colder.  
I ask not, stupid Muse,  
For a Tristan and Isolde,  
Just a small Berceuse—  
But ere I'm one week older!!!

Evidently the composer was answered by his Muse, since the work was premiered ten weeks later.

—Jack Gottlieb

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## ISRAELITE CHORUS

Sung in Hebrew

From incidental music to the play *The Firstborn* (1958)

by Christopher Fry

Text by the composer

Go, children of Israel, from Egypt to life.  
Go toward the north, my brothers, to life.

## INVOCATION AND TRANCE

Sung in Hebrew

From the havdala service (conclusion of the Sabbath)

Praised be You, O Lord, our God, King of the universe, who has made a distinction between holy and ordinary, between light and darkness, between the people Israel and the other nations, between the seventh day and the six working days. [Praised be You, O Lord, who distinguishes between holy and ordinary.] Amen

Translation: Rabbi Morton M. Leifman

## PSALM 148

Sung in English

Text: adapted by the composer

Praise ye the Lord, Praise Him all the earth,  
Praise ye the Lord, monsters of the sea;  
Praise Him, ye vagrant flocks of the lea!  
Praise the Lord, Praise Him whatever ye may be!  
Bless Him all ye stars of light,  
Praise Him, mountains, day and night;  
Stormy winds rebelling  
Seas and oceans swelling  
Skies His grandeur telling,  
Praise Him!

Beast of the field, rover of the lea!  
Fowl of the air, monster of the sea,  
Every shrub and tree!  
Youth and maiden, sage and child,  
Praise with harp and timbrel wild.  
Sing His praises near and far,

Sing sun and moon, Sing oh morning star,  
Princes and judges, assemble, assemble,  
And praise ye the Lord.  
Praise! For His is the glory, Halleluya!

Source: the composer's documents

## Y'VAREKH'KHA

Sung in Hebrew

From Opening Prayer (1987)

Numbers 6:24–26

May the Lord bless you and guard you.  
May the Lord make His face shine on you,  
and be gracious to you.  
May the Lord turn His face towards you  
and give you peace.

Translation: Rabbi Morton M. Leifman

## SIMHU NA

Sung in Hebrew

Melody and words: Matityahu Shelem (Weiner)

Let us celebrate and throw off our burden!  
It's a joyous holiday for us; a great day for us.  
We have created something out of nothing  
With the hand that sows and plows.  
Flint rocks and stones flow with  
abundant waters;  
Strength, might, and courage.  
Awake, awaken and be revived among  
the sickle bearers!  
Persist in work and toil;  
The strength of our spirit should not fall,  
Awaken, awake!

Translation: Eliyahu Mishulovin

## AF MAYN KHA'SENE

(At My Wedding)

Sung in Yiddish

Poem: Yankev-Yitskhok Segal (1896–1954)

At my wedding a jolly red-haired musician  
Played on the smallest, quietest fiddle.  
He played a lament,  
An old-time sad song.  
Old musicians marveled silently:  
Where did he pick up this young redhead?

When, after all, he spends his nights and days  
in the villages,  
Plays at drunken peasant parties,  
And, after all, he can barely read a line of Hebrew.  
He sleeps on a hard couch,  
And he eats wherever he happens to be,  
As when a village girl gives him radishes  
from her garden.

But what a wonder and a dream it was to look at him:  
The shoulders and the head, nose and ear  
Laughed magically with joy and sorrow.  
And his entire thin bony face  
Welled up like a spring flowing with life.

At my wedding this youngster played  
So that people were lifted from their seats,  
Feet wanted to take off,  
Ears were sharpened like spears;  
And with the little fiddle he caressed, tore,  
and bit out pieces,  
Till it was painful, and it pinched  
Into the blood of the taut arteries,  
Until the old ones pleaded: "Have Mercy!"

Translation: Elyahu Mishulovin

VAYOMER ELOHIM  
Sung in Hebrew  
Genesis 1:3

And God said "Let there be light," and there was light.

YIGDAL  
Sung in Hebrew

We exalt and praise the presence of the  
living God;  
His existence and being transcend all time – was,  
is, and will forever be.

His essence is unity – His uniqueness lies in  
His oneness,  
He is unlike any other unity;  
That oneness is inscrutable and without end.

Praised be His glorious name for all eternity.

Translation: Rabbi Morton M. Leifman

SILHOUETTE (Galilee)

Text by Leonard Bernstein, after a Lebanese folksong  
Sung in English

A last little bird on a palm feather riding,  
Black and clean in the afterglow.  
A lone little girl in the olive grove hiding,  
Crooning soft as the sun sinks low: oo, oo,  
Hu! 'rrfah!

An old little jeep through the mountains crawling,  
Tough and tiny against the sun,  
A young Arab shepherd upon his knees falling,  
Allah, Allah, the day is done, ee,ee, ee,  
Hee! 'rrfah!

The boys in the dark olive groves assemble,  
Hand in hand in a dancing ring,  
Their eyes to the sun, and their lips atremble,  
Drunk with love and the chant they sing:  
Walad ela 'Una, Norkod taht el zetuna!  
Ah! Ha! 'rrfah

HASHKIVENU  
Sung in Hebrew

Cause us, O Lord, our God, to retire for the  
evening in peace  
and then again to arise unto life, O our King,  
and spread Your canopy of peace over us.  
Direct us with Your counsel and save us  
for the sake of Your name. Be a shield around us.

Remove from our midst all enemies, plague, sword,  
violence, famine, hunger, and sorrow.  
And also remove evil temptation from all around us,  
sheltering us in the shadow of your protecting wings.

For indeed You are our guardian and deliverer;

You are indeed a gracious and compassionate king.  
Guard our going and coming, for life and in peace,  
from now on and always. Spread over us  
the sheltering canopy of Your peace.  
Praised be You, O Lord,  
who spreads the canopy of peace over us  
and over all Your people Israel, and over all Jerusalem.  
Amen.

Translation: Rabbi Morton M. Leifman

Editor's Note: Spelling of Hebrew and Yiddish piece titles on the cover and track listings here are rendered as originally published, as required by the composer's estate, rather than according to the Milken Archive transliteration policy, which utilizes a modified Encyclopaedia Judaica system (Hebrew) and the YIVO international orthography (Yiddish). The latter is nonetheless retained throughout the preceding text, to reflect more accurately correct pronunciation and accepted modern usage, and for consistency with the entire Archive.

## About the Performers

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In that he has always devoted his gifts to both Judaically related and general musical expression with equal emphasis, SAMUEL ADLER (b. 1928) is a unique phenomenon among those established mainstream American composers whose Jewish identities have informed a part of their art. He has written, and continues to write, prolifically for the Hebrew liturgy (in addition to his numerous non-liturgical Jewish works), and he has been a consistently active participant in the cantorial and Jewish musical infrastructure in America. He enjoys equal acclaim as a conductor and has appeared regularly with leading American and international orchestras.

Adler was born in Mannheim, Germany, in the last years of the optimism and creative fervor of the Weimar Republic. His father, Chaim [Hugo Ch.] Adler, was a highly respected cantor at Mannheim's chief Liberale synagogue, and also an active liturgical composer. Within a year after Reichskristallnacht, in 1938, the family emigrated to America, where the elder Adler obtained a position as cantor in Worcester, Massachusetts. The young Samuel Adler became his father's choir director when he was only thirteen and remained at that post until he began his university studies. During that early period he began composing liturgical settings, and soon developed his own style. At the same time, he benefited from exposure to the full gamut of Ashkenazi synagogue repertoire—particularly from the western and Central European schools of the 19th and 20th centuries.

Adler holds degrees from Boston University (B.M.) and Harvard (M.A.). He studied composition with Aaron Copland, Paul Hindemith, Walter Piston, Hugo Norden, and Randall Thompson, and conducting with Serge Koussevitzky. Following his discharge from the United States Army, he was appointed music director of Temple Emanu-El in Dallas, a position he held from 1953 until 1966. After leaving Dallas to become professor of composition (later chairman of the department) at the Eastman School of Music, in Rochester, New York, Adler continued to devote considerable attention to composing both for the synagogue and for Jewish secular subjects and texts. His opera includes more than 400 works in nearly all media, some of them related to biblical and other Jewish historical subjects, and others that deal specifically with the American Jewish experience. Adler has served on the faculty of The Juilliard School since 1997, while remaining professor emeritus at Eastman.

JEAN BARR, pianist, has performed throughout the world and has collaborated in concert with many distinguished artists, including Pierre Fournier and Mstislav Rostropovich. The first person in the United States to earn a doctoral degree in accompanying, she studied with Gwendolyn Koldofsky at the University of Southern California, where she later joined the faculty. In 1988 Barr was appointed professor of music at the Eastman School of Music, where, as director of the piano accompanying and chamber music program, she has developed two new graduate degrees in these highly specialized fields.

As Great Britain's only full-time professional chamber choir, the BBC SINGERS occupies a unique position in British musical life. For more than seventy-five years the group has commissioned, premiered, and recorded new works by many of the 20th century's leading composers and worked with some of its most distinguished conductors. Soon after the company's organization, in 1924, the BBC recognized the need for a permanent choir. The ensemble's pioneering daily live broadcasts of religious services, with much of the music delivered only minutes before broadcast time, helped develop its acclaimed musicianship and sight-reading skill.

Equally comfortable with Byrd, Bach, and Birtwistle, the choir broadcasts regularly on BBC Radio 3 and BBC Television and has a busy schedule of concert performances in the British Isles and abroad. Though the choir's repertoire includes many liturgical and religiously inspired masterpieces, and though it has participated in a festival of Jewish music in London, the Milken Archive project has introduced the BBC Singers to an entirely new repertoire of Judaic works, both liturgical and secular.

One of today's highly sought-after lieder and oratorio interpreters, German tenor HANS PETER BLOCHWITZ was born in 1949 in Garmisch-Partenkirchen and studied in Mainz and Frankfurt. He made his United States debut as the Evangelist in Bach's St. Matthew Passion, with the Chicago Symphony Orchestra under Sir Georg Solti, and he has appeared in a wide range of works—from early Baroque masses to Frank Martin's oratorio *Golgotha* and Henze's opera *Der junge Lord*. Although he is also well known for his Mozart roles and performances of the Requiem, Blochwitz's greatest personal affinity is for lieder, as evidenced by his award-winning recordings of song cycles by Schubert and Schumann. In 1993 his world premiere performance and subsequent recording of Hans Zender's work based on Schubert's *Winterreise* met with great success.

The English organist CHRISTOPHER BOWERS-BROADBENT began his musical education as a chorister at King's College, Cambridge, and went on to study organ and composition in London at the Royal Academy of Music, where he became professor of organ in 1976. An important exponent of contemporary music, he has commissioned new repertoire and has given first performances of works by Arvo Pärt, Gavin Bryars, Henryk Górecki, Philip Glass, Stephen Montague, Robert Simpson, and Prialux Rainier. Bowers-Broadbent, who is organist and choirmaster of Gray's Inn Chapel Choir in London, has made numerous recordings, including the works of Pärt, with which he has an especially close connection, as well as music by James MacMillan, Messiaen, Elgar, and Howells. Since 1973 he has also been organist of the West London Synagogue, Great Britain's first Reform congregation, opened in 1870.

Flutist BONITA BOYD grew up in Long Beach, California. She studied with Joseph Mariano, principal flute of the Rochester Philharmonic Orchestra and legendary pedagogue at the Eastman School of Music. Boyd succeeded Mariano at the Rochester Philharmonic in 1971, becoming the youngest principal flutist of a major American orchestra and remaining there until 1984. She was also Mariano's successor at the Eastman School, where she has been professor of flute since 1977. Her concert tours have taken her across North and South America and to Europe, the Far East, and Australia. Since 1996 Boyd has also been principal flutist for the Aspen Festival Orchestra.

Born in New Rochelle, New York, in 1930, JACK GOTTLIEB'S first instrument was the clarinet, after which, as a teenager, he taught himself to play the piano and then took formal lessons with Rebecca Davis in New York. He was inspired initially to compose by Max Helfman, one of the seminal personalities on the American Jewish music scene, especially during his summer experiences at the Brandeis Camp Institute in California. Gottlieb studied composition subsequently with Karol Rathaus (Queens College), Irving Fine (Brandeis University), and Robert Palmer and Burrill Phillips (University of Illinois), as well as with Aaron Copland and Boris Blacher at Tanglewood. Among his works are large-scale concert pieces, chamber music, musical stage works, many songs in both art and popular style, and much synagogue music. He is also the author of *Funny, It Doesn't Sound Jewish: How Yiddish Songs and Synagogue Melodies Influenced American Popular Music* (S.U.N.Y. Press, 2003).

Recognized as a leading scholar on Leonard Bernstein's music, Gottlieb was Bernstein's assistant at the New York Philharmonic until 1966 and later became publications director of Amberson Enterprises, which manages the Bernstein musical legacy. He was the editor of Bernstein's books, including *Young People's Concerts*, as well as his published scores and recordings, and currently he is an editor of the Bernstein newsletter, *Prelude, Fugue and Riffs*. For several years Gottlieb was also a professor of music at the School of Sacred Music of Hebrew Union College–Jewish Institute of Religion, in New York.

AVNER ITAI has been Israel's foremost choral conductor for more than four decades, a status paralleled in his long tenure at the Rubín Academy of Music at Tel Aviv University. Born on the kibbutz Kfar Giladi in Upper Galilee, he was deeply influenced as a child by its rich musical activity, which retained a continuity with the choral traditions brought by earlier settlers from Europe and further developed on the ideological and cultural soil of Jewish Palestine and Israel. Although he studied conducting at the Schola Cantorum in Paris, Itai began his professional life playing the oboe, becoming principal oboist of the Israel Chamber Orchestra. It was the American conductor Robert Shaw who inspired him to focus his activities on choral music and conducting. Returning to his kibbutz at twenty-five, Itai became conductor of the United Kibbutz Choir (*Hakibbutz Ham'uhad*), which toured and recorded an exciting repertoire of a cappella and orchestral accompanied works.

Itai founded the Camaran Singers (the first semiprofessional Israeli choir) and was conductor of the Ihud Choir for more than thirty years. With both ensembles he toured to great acclaim throughout the world, giving nearly fifty concerts annually. His Collegium Tel-Aviv, established more recently, made its debut at the Musica Sacra festival in Nazareth. He is particularly dedicated to his "Songs for Peace" concerts, which tour Europe and feature sacred works of three religions as well as an Arabic choir from Israel.

Organist AARON MILLER received his bachelor of music degree in 1995 from the Eastman School of Music. He earned his master's degree (1997) and D.M.A. (1999) from the Manhattan School of Music, studying composition and organ performance with McNeil Robinson. In 1996 he won the top prize at the American Guild of Organists' National Improvisation Competition, and in 1998 he won the Bach and improvisation prizes at the Calgary International Organ Festival Competition. He has given recitals throughout the United States and performed at the Calgary and Los Angeles Bach festivals. Miller has also won awards for his research into medieval and Renaissance organ music.

Soprano ANGELINA RÉAUX, who was born in Houston, Texas, trained as an actress and a classical singer. A noted interpreter of the music of Kurt Weill, she made her New York Philharmonic debut singing *The Seven Deadly Sins*. Her one-woman Kurt Weill show, *Stranger Here Myself*, was first produced at the New York Shakespeare Festival. She sang in Leonard Bernstein's *Jeremiah Symphony* at the Vienna Konzerthaus; and for the Chicago Opera Theater's twenty-fifth season she conceived, directed, and participated in the premiere of a new theatrical piece, *There Is a Garden: A Bernstein Celebration*. Réaux has collaborated with and premiered works by composers including Ned Rorem, Ellen Taaffe Zwilich, Roberto Sierra, Stuart Wallace, and Ricky Ian Gordon. Her discography includes Weill's opera *Street Scene*, Marc Blitzstein's *Regina*, and *La Bohème*, conducted by Leonard Bernstein.

Pianist BARRY SNYDER studied at the Eastman School of Music in Rochester, New York. In 1966 he won three major prizes at the Van Cliburn International Piano Competition. Since then he has performed and given master classes throughout the world, has been a soloist with major American Symphony orchestras, and has collaborated with artists including Hermann Prey, Ani Kavafian, Jan DeGaetani, Steven Doane, Zvi Zeitlin, Bonita Boyd, Raphael Hillyer, and Charles Treger, as well as with the Cleveland, Curtis, Purcell, and Composer's quartets. He became a professor of piano at the Eastman School in 1970.

Baritone MICHAEL SOKOL grew up in Phoenix, Arizona. He has sung Faninal in *Der Rosenkavalier* with the Nashville Opera; Nardo in Mozart's *La Finta Giardiniera* with the Netherland's Opera Zuid; Popolani in Offenbach's *Barbe-Bleue* with Opéra Français de New York; and the world premiere of *There Is a Garden: The Music of Leonard Bernstein*, conceived, created, and directed for Chicago Opera Theater by his wife, soprano Angelina Réaux, who performed in it as well. Acclaimed for his performances of 20th-century opera, he created the role of Frank Lloyd Wright in the world premiere of Darren Hagen and Paul Muldoon's opera *Shining Brow* and the role of the Magician in the American premiere of Stephen Oliver's *Mario and the Magician*.

CANTOR HOWARD STAHL is a highly respected figure within the American Reform movement, not only as a cantor and clergyman but also as a creative educator and recipient of two national education awards. A graduate of the School of Sacred Music of Hebrew Union College–Jewish Institute of Religion, Cantor Stahl currently serves the pulpit at Congregation B'nai Jeshurun in Short Hills, New Jersey.



## Leonard Bernstein (1918–1990): A Jewish Legacy

Israelite Chorus

Invocation and Trance (from Dybbuk)

Psalm 148

Reenah

Three Wedding Dances

Yevarechecha

Halll

Simchu Na

Oif Mayn Khas'ne (from Arias and Barcarolles)

Vayomer Elohim

Yigdal

Four Sabras

Silhouette (Galilee)

Publisher: Universal Polygram International Publishing

Recording: Kilbourn Hall/Eastman School of Music,  
University of Rochester, NY, USA, May 1993

Recording Producer: Michael Isaacson

Recording Engineer: David Dusman

Hashkiveinu

Publisher: Universal Polygram International Publishing

Recording: St. Paul's Church, Knightsbridge,  
London, UK, November 1999

Recording Producer: Michael Emery

Recording Co-Producer: Simon Weir

Recording Engineer: Campbell Hughes

Recording Project Manager: Paul Schwendener

Co-production with the BBC

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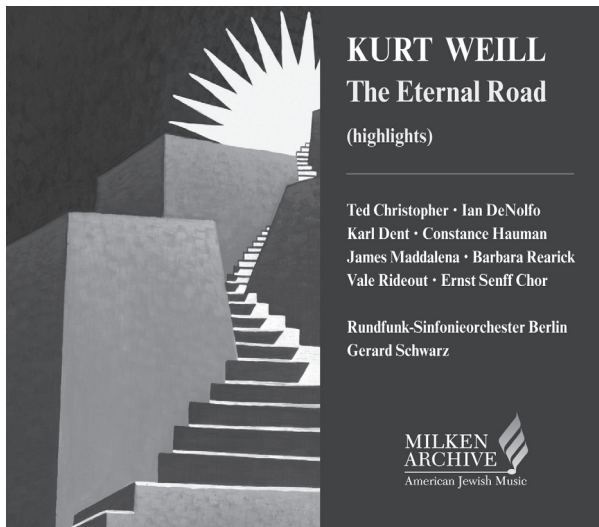
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