

Cover Art

Diamond

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.

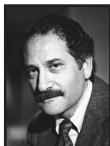
While much of this music had become a vital force in American and world culture, even more music of specifically Jewish content had been created, perhaps performed, and then lost to current and future generations. Believing that there was a unique opportunity to rediscover, preserve and transmit the collective memory contained within this music, I founded the Milken Archive of American Jewish Music in 1990.

The passionate collaboration of many distinguished artists, ensembles and recording producers over the past fourteen years 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 repertoire.

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Lowell Milken

A MESSAGE FROM THE 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 more than 600 original pieces by some 200 composers—symphonies, operas, cantorial masterpieces, complete synagogue services, concertos, Yiddish theater, and folk and popular 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 musical and Judaic authorities who have selected works based on or inspired by traditional Jewish melodies or modes, liturgical and life-cycle functions and celebrations, sacred texts, and Jewish history and secular literature—with intrinsic artistic value always of paramount consideration for each genre. These CDs will be supplemented later by rare historic reference recordings.

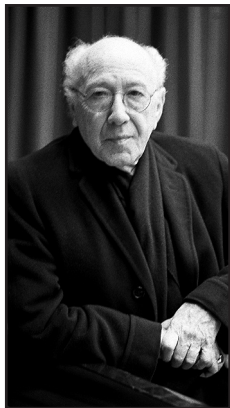
The Milken Archive is music of **AMERICA**—a part of American culture in all its diversity; it is **JEWISH**, as an expression of Jewish tradition and culture enhanced and enriched by the American environment; and perhaps above all, it is **MUSIC**—music that transcends its boundaries of origin and invites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

A handwritten signature in dark ink that reads "Neil W. Levin". The signature is cursive and somewhat stylized, with the first name being the most prominent part.

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, music director of Schola Hebraica, and author of various articles, books, and monographs on Jewish music.

◆ About the Composers



For more than five decades **DAVID LEO DIAMOND** (b. 1915) has figured prominently among mainstream American composers. Born in Rochester, New York, to Yiddish-speaking immigrant parents from the area around Lemberg, Galicia (now Ukraine), he received a typical Jewish religious education in the local afternoon Hebrew school. At the age of seven he displayed musical

gifts on the violin, which he learned to play initially on his own, and he began composing small pieces while still a child—also without formal instruction. There followed violin lessons at public grammar school and, briefly, while his family was in temporary residence in Cleveland, Ohio, during the 1920s, some studies at the Cleveland Institute of Music. Later, he was awarded a scholarship at the Eastman School of Music, in Rochester, where he studied with Bernard Rogers. The premiere of his first orchestral work, a one-movement symphony, was conducted by Eastman's resident composer and composition department chairman, Howard Hanson.

As a student in Rochester, Diamond was fascinated by the cantorial art he heard in the local synagogue

and at concerts given by visiting cantorial celebrities—especially, as he could still recall more than seven decades later, the famous Yossele Rosenblatt (1882–1933). Diamond also developed an intellectual interest in Jewish music history, acquainting himself with much of the available literature. During his studies with Rogers, he began writing short pieces that incorporated Jewish themes and modes.

Before completing the course at Eastman, however, Diamond left for New York City, where he became a pupil of Roger Sessions and studied at the Dalcroze Institute. Sessions, like Rogers, had been a student of Ernest Bloch, and Diamond always felt that this provided him an indirect yet significant influence of that acknowledged 20th-century master.

Shortly after arriving in New York, Diamond introduced himself to Lazare Saminsky (1882–1959), then the music director at Temple Emanu-El, the city's flagship Reform congregation. Saminsky, an established and respected composer in the general music world who was also one of the major personalities on the American Jewish music scene, took an interest in the young composer's gifts and became something of a patron. He invited Diamond to write various liturgical settings for Emanu-El's services, and Diamond continued on his own to add to that repertoire. Saminsky's encouragement proved significant on several levels: "It was really Mr. Saminsky who got me writing more and more," Diamond later acknowledged. In those initial New York years Saminsky also introduced him to the highly regarded and well-established American-born composer, the first composition professor at The Juilliard School, Frederick Jacobi (1891–1952), who, like Diamond, included Judaically related works among his overall opera. Jacobi quietly organized some private financial assistance for Diamond to help him continue his studies and pursue his artistic goals.

Critics and commentators have observed in Diamond's early style the distinct influence of both Eric Satie and Ravel. He has continued throughout his life to admire Ravel's music as "the most perfect, the most imaginative, and the most moving contemporary music." Diamond's reliance on traditional structures and contrapuntal techniques was refined during his work with Sessions. One of his first successful works to emerge from that period was *Sinfonietta* (1935), inspired by Carl Sandburg's poem "Good Morning America." It was awarded the Elfrida Whiteman scholarship (for which George Gershwin was one of the judges) and was premiered in 1936 by the Philadelphia Orchestra conducted by Paul Whiteman. That same year, a commission for a ballet score for Léonide Massine (which, in the end, did not materialize as a ballet) brought Diamond to Paris, where he fraternized with a circle of composers, writers, and other artists that included Ravel, Milhaud, Joyce, Gide, as well as Roussel, to whom he dedicated his Concerto for String Quartet (1936). Following the premiere of his first violin concerto, in 1937, Diamond returned to Paris to study—as did many young aspiring American and other composers—with the legendary Nadia Boulanger. Soon afterward his *Psalm for Orchestra* (dedicated to Gide), for which he acknowledged Stravinsky's musical advice, was premiered in San Francisco under Pierre Monteaux's baton and received the Juilliard Publication Award. After a one-year return to New York, a Guggenheim Fellowship enabled him to go back to Paris for a second round of studies with Boulanger, and he remained there until 1939. That period saw the composition of *Elegy in Memory of Maurice Ravel* (who had died in 1937); *Heroic Piece* and *Concert Piece*, both for orchestra; and a cello concerto. Two symphonies followed his return to the United States after the commencement of the Second World War. The first was premiered by the New York Philharmonic conducted by Dimitri Mitropoulos,

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and the second, subtitled "A War Symphony," was first performed by the Boston Symphony Orchestra under Koussevitzky in 1944.

During the mid- and late 1940s, Diamond often supported himself at least partly by playing violin in live radio-station and theater-pit orchestras. During that period he wrote *Rounds*, for string orchestra, on commission from Mitropoulos, which won the New York Critics Circles Award and which remains one of his most popular works. He also wrote two further symphonies (no. 4 was premiered by a young Koussevitzky protégé, Leonard Bernstein); a piano concerto; and a second violin concerto. In general, beginning with *Rounds*, these postwar works exhibit a move toward a more relaxed diatonic-modal approach. During the same time frame he also wrote incidental music for theatrical productions: Shakespeare's *The Tempest* (1944) and *Romeo and Juliet* (1950), and Tennessee Williams's *The Rose Tattoo* (1951).

In 1951 Diamond spent a year at the University of Rome as a Fulbright professor and then lived in Florence until 1965. His music of those years in Italy became increasingly chromatic, reflective of contemporaneous developments, but he never employed, nor did he embrace, atonality. In fact, Diamond adheres to the view that "atonal" is a misnomer as it is generally applied, since unavoidable tonal poles render truly atonal music impossible. His own fleshed-out brand of chromaticism during the 1950s is well exemplified in *The World of Paul Klee* (1957), a series of musical reflections of Klee's paintings.

The frenzy of interest in both electronic and aleatoric music that swept up so many composers during the 1960s and 1970s held little or no attraction for Diamond. He continued freely to pursue, refine, and expand his own chromatic and contrapuntal

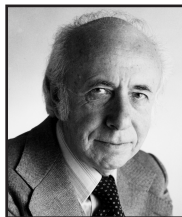
techniques fully within 20th-century harmonic and stylistic contexts, but he could not relate to the notion of chance elements in his work. "The aleatoric business is simply not music!" he once said. In some perceptions, this attitude landed Diamond somewhere on the moderate-to-conservative side of the compositional spectrum of those decades, and certainly not on the avant-garde wing.

Diamond returned permanently to the United States in 1965. Celebrations of his fiftieth birthday that year included the premiere of his fifth symphony by the New York Philharmonic, conducted by Bernstein. Others of his symphonies (numbering eleven in all) have received premiere performances by conductors Charles Munch, Eugene Ormandy, Kurt Masur, and Gerard Schwarz. And no. 11 (1991) was commissioned by the New York Philharmonic in celebration of its 150th anniversary. His body of work also includes seven string quartets, as well as much vocal music—reflecting his lifelong interest in poetry and dramatic literature. Among Diamond's best-known vocal works are *To Music* (1967), a choral symphony on texts by John Masefield and Henry Wadsworth Longfellow; and *The Sacred Ground*, commemorating Lincoln's Gettysburg Address on its centenary. His dramatic scores include *Mirandolina* (1958), a musical comedy based on Goldoni's *La Locandiera*; and a folk play, *The Golden Slippers* (1965). Following a commission from the National Opera Institute in 1971, Diamond wrote *The Noblest Game*, to an original libretto by Katie Loucheim, for New York City Opera. An unusual story, the scenario concerns the intrigues of powerful government figures in Washington following "a recent war" (with unspecified parallels to Vietnam). The opera was completed in 1975 but abandoned by City Opera.

Interested in guiding young composers and perpetuating a continuum of American music, Diamond has always reserved time for teaching. In the mid-1960s he taught at Manhattan School of Music, in New York, and in the early 1970s he was a visiting professor at the University of Colorado at Boulder. From 1973 until 1986 he was a professor of composition at The Juilliard School, and he continued teaching after his retirement, until 1997.

Diamond's many honors and awards have included the William Shuman Lifetime Achievement Award (1986), the Gold Medal of the American Academy of Arts and Letters (1991), and the Edward MacDowell Gold Medal for Lifetime Achievement. In 1995 he was presented with the National Medal of Arts at the White House.

Diamond's personal artistic credo was encapsulated in a 1964 article in *The Music Journal*, which cited a statement from his diary: "Technical proficiency or skill in composition can never replace imagination or fantasy; yet, imagination run rampant can destroy musical values and reduce them to the level of exhibitionist and narcissistic futilities." Controlled imagination has remained nonetheless one of his chief criteria and has permeated all his efforts. "Without imagination," he has been quoted as asserting, "[the music] will only be notes on paper."



Composer, conductor, and arts administrator **MORTON GOULD** (1913–96) was born in Richmond Hill, New York. When he was eight years old, he won a scholarship to the Institute of Musical Art (since 1923 The Juilliard School), and he published his first piece at age fifteen.

In 1934, Gould, a staff pianist at Radio City Music Hall since its opening in 1932, became music director of a weekly New York radio program, which involved composing, arranging, and conducting. While writing specifically for broadcast—which often included what was then called a “light classical” approach and was governed by timing limitations—he also composed more substantial works that integrated popular American styles, flavors, and idioms.

Gould wrote music for two Broadway shows, *Billion Dollar Baby* (1945) and *Arms and the Girl* (1950), a ballet score, *Fall River Legend* (choreographed by Agnes De Mille), and a number of film scores—appearing himself in the 1945 film *Delightfully Dangerous*. And he continued creating orchestral works informed by American themes and vernacular styles, such as *American Salute* (1947), a symphonic treatment of the famous song from the War Between the States, “When Johnny Comes Marching Home.” His later works include a flute concerto (1985), *Notes of Remembrance* (1989), and the piece that won a Pulitzer Prize in 1995, *Stringmusic*, written for Mstislav Rostropovich’s final season as conductor of the National Symphony in Washington, D.C.

Gould served on the governing board of ASCAP for more than thirty-six years and as president from 1986 until 1994. He was elected to the American Academy of Arts and Letters and awarded a Kennedy Center Honor. His assimilation of popular American idioms and entertainment forms and styles into concert works ranged from conventional but inventive orchestral versions of existing themes to more flamboyant experiments, such as the 1952 *Concerto for Tap Dancer and Orchestra* or, forty years later, a work for rapper and orchestra, *The Jogger and the Dinosaur*, written for the Pittsburgh Youth Symphony.



ROY HARRIS (1898–1979), who grew up in the San Gabriel Valley in California, began composing at the University of California at Berkeley, after which he studied privately in Los Angeles with American composer Arthur Farwell (1872–1952), an enthusiast for American Indian culture

who attempted to emancipate modern American music from the strictures—as he perceived them—of the European tradition. Farwell also introduced Harris to the poetry of Walt Whitman, which Harris embraced and later set many times in various genres—solo songs, choral pieces, and orchestral works. But his studies in Paris with the legendary Nadia Boulanger generated his first significant works: a piano concerto, a piano sonata, and a clarinet and string quartet.

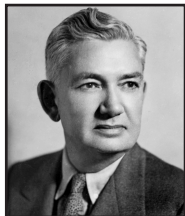
After his return to California, Harris’s music became more polyphonic. In 1933, his first symphony—in response to an appeal by conductor and champion of new American music Serge Koussevitzky for a “great symphony from the [American] west”—brought Harris to national attention, and Koussevitzky commissioned him to write two subsequent symphonies. The single-movement third symphony (1937) became Harris’s most popular and frequently performed work.

Harris wrote fifteen symphonies, sometimes calling for a variety of instrumental forces beyond the standard symphonic instrumentation—such as *West Point Symphony* (1952), which includes a band. Other symphonies have programmatic titles as well: *Gettysburg*, *San Francisco*, and, for his last work, the *Bicentennial Symphony* (1975–76), written as a tribute to America’s 200th birthday. Harris forged an

American idiom by combining folksong melodies and modalities with European contrapuntal techniques. His open textures and often easygoing quality have been described as evocative of broad American landscapes and “the expanse of the western plains.” “It [his music] has the energy of a young country looking into the future rather than living in past glories,” observed the venerable commentator Milton Cross (best remembered for his hosting of the Saturday afternoon Metropolitan Opera radio broadcasts). “It has American optimism, enthusiasm and zest.”

Harris’s association with folksong collectors and singers such as John and Alan Lomax and Woody Guthrie resulted in a number of works based on American folk traditions. His choral oeuvre includes a dramatic chamber work, *Abraham Lincoln Walks at Midnight* (1953), based on the poem by Vachel Lindsay, and several religious works, including a Mass setting for men’s voices (1947).

Harris was a professor and composer-in-residence at U.C.L.A. throughout the 1960s, and he taught at California State University, Los Angeles, from 1970 until three years before his death.



DOUGLAS MOORE (1893–1969) is best known for his most successful opera, *The Ballad of Baby Doe*. Inspired by actual events that occurred in 19th-century Colorado, that opera launched the operatic career of American soprano Beverly Sills. Moore was already in his sixties when

he wrote *Baby Doe*, but for three decades he had played a significant role in American musical life. And

he served on the music faculty at Columbia University beginning in 1926, and as chairman of the music department from 1940 until 1962.

Moore, born in a Long Island suburb of New York, studied composition at Yale University with Horatio Parker, the founder of Yale’s music department and an American operatic composer in his own right. After graduation, Moore served as a lieutenant in the United States Navy, an experience that provided him new material sources for, and insights into, popular songwriting—an area that had already sparked his interest during his years at Yale. This new parameter manifested itself in a collection of wryly humorous pieces, *The Songs My Mother Never Taught Me* (1921), written in collaboration with folksinger John Jacob Niles.

In 1919 Moore went to Paris to study with two disciples of the celebrated Belgian composer César Franck: Vincent d’Indy for composition, and the mystic Charles Tournemire for organ. On his return to the United States he studied for a while with Ernest Bloch, and then returned to Paris to study with Nadia Boulanger. But he remained more interested in Americana, popular operetta styles, and dance tunes than in cultivated contemporary musical developments. That tendency found its echo in works such as his orchestral suite *The Pageant of P. T. Barnum* (1924) and the symphonic poem *Moby Dick* (1928).

Moore was drawn to theater—first with incidental music and then moving to stage works. Together with Stephen Vincent Binet, he wrote a school operetta, *The Headless Horseman* (1936), based on Washington Irving’s *The Legend of Sleepy Hollow*; and a folk opera, *The Devil and Daniel Webster* (1938), which Stravinsky is said to have studied while composing *The Rake’s Progress*. After the Second World War, Moore moved

toward more ambitious full-scale operatic projects with the tragic *Giants in the Earth* (1951), on a story by Ole Edvart Rølvaag, set among Norwegian immigrants in the Dakota Territory—a work that won a Pulitzer Prize. Both with *Giants* and *Baby Doe*, Moore gained a reputation as a musical chronicler of the recent American past.

—Neil W. Levin

Program Notes

AHAVA—Brotherhood

David Diamond

In 1954, with much fanfare, the United States celebrated the 300th anniversary of the birth of American Jewry and the beginnings of an American Jewish community.

It is now generally presumed that prior to the second half of the 17th century, a small handful of European Jews came individually, probably for economic prospects, to North America. If so, they either returned to Europe, eventually tried their luck elsewhere, or assimilated completely into the wider population of settlers. But they did not found any community, nor probably were they concerned with maintaining Jewish identity. The actual birth of the American Jewish community dates to 1654, when a group of twenty-three self-affirming Jews (the precise number has been questioned by recent research) arrived in the Dutch colony of New Amsterdam, then under the control of the Dutch West India Company. Those Jews had been living in Recife (Pernambuco), Brazil, which the Dutch had wrested from the Portuguese in 1630 and where a formal Jewish community had been established (approximately 1,400–1,500 strong, at its height) on European models. When the Dutch surrendered Recife back to the Portuguese in 1654 and the specter of the Inquisition hovered, most of the remaining Jews—their

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number having already dwindled to less than half, as many had grown disenchanting with a deteriorating economy during the final years of Dutch rule—left rather than convert. Many who could afford to do so returned to Amsterdam; others resettled in Caribbean areas. The above-mentioned group of twenty-three refugees also headed, initially, for the Caribbean, but their landing was thwarted by the Spanish. We do not know if their final destination was eventually Holland, but when they were in effect stranded in New Amsterdam, virtually indigent and also unwelcome, they elected to stay permanently. This was made possible only by some friendly economic influence and pressure on their behalf, exerted on the Dutch West India Company by fellow Jews in Amsterdam. Within a year these settlers were joined by five Jewish families from Amsterdam who were dispatched to the colony in order to help root the newly planted Jewish foundations. There followed continued immigrations of Jews from Amsterdam, as well as from Dutch possessions in the New World and, later, from London. Thus the original twenty-three refugees are credited as the seeds of American Jewry—even though by the time England took control of the colony from the Dutch and it became New York, most of them had left. And even though there was a hiatus of Jewish settlement and community development for the first several years of British rule—so that the community was in a sense “refounded” in 1670—the date of 1654 has been accepted ever since as the birth year.

Thus the 1954 tercentenary was viewed by American Jewish leadership, in the words of the national committee that planned and implemented the celebration, as “an important milestone ... a kind of spiritual birthday party for the Jews of America.” In a way, it turned out to be a spiritual celebration of America and American ideals as well, with the Jewish anniversary as the catalyst.

As early as 1948, the concept of a multifaceted, multi-event, and cross-country national celebration was first proposed to the American Jewish Historical Society by Rabbi David de Sola Pool, the minister and leader of America's first and oldest Jewish congregation, Shearith Israel in New York. All national Jewish organizations were invited to participate in the planning, which led eventually to the formation and incorporation of a consortium known as the American Jewish Tercentenary Committee—with a national committee of 300 members and local committees in more than 400 communities. The series of events was designed to last 300 days and was launched officially in September 1954 (the month in 1654 when the twenty-three refugees arrived) with a reconsecration service at Shearith Israel that included a promenade of rabbis from various parts of the United States and a procession of fourteen Torah scrolls. It was broadcast over the ABC television network. The climax of the series was a dinner, where the speaker was President Dwight Eisenhower, and the conclusion occurred in June 1955, with a public assemblage at New York's Carnegie Hall. During that period of nearly nine months, in scores of cities across the country, there were concerts, pageants, seminars, special religious services (Jewish as well as interfaith), banquets, exhibitions, publications, and radio and television broadcasts.

As a major part of the celebration, the Tercentenary Committee commissioned David Diamond to compose an orchestral work, leaving further detail to his discretion. It was to have two performances, by two orchestras, during the tercentenary period. "I suddenly realized that I didn't want to write merely an orchestral piece," Diamond recalled nearly a half century later:

I wanted a work with narration. So I got the idea for a kind of "spokesman." And I thought, Hillel would be the man! Jeremiah, too. So I began

reviewing biblical texts, and sayings of the great sage, Hillel; and other sources. And then I wrote my own text around these. So it's really a work for narrator and orchestra.

Other sources for his script were Solomon Grayzel's *A History of the Jews*, *The Union Prayerbook for Jewish Worship*, various historical documents, and poetry by Moses Ibn Ezra and Yehuda Halevi.

The title Diamond gave his work, *AHAVA—Brotherhood*, reflected "the big thing that I still believe should happen in this difficult world of ours. So, the whole text is arranged around that concept." For Diamond, the deeper connotations and ramifications of the tercentenary centered around that theme.

Indeed, the overall nine-month celebration was envisioned by its architects along general and universal rather than particular or parochial lines. The central theme was articulated officially as "Man's opportunities and responsibilities under freedom." The intended focus was thus upon American democratic ideals and the achievements and contributions of American Jews within and as a result of the opportunities afforded by those ideals. The emphasis was not to be on Jewish accomplishments in a Judaic context, but upon the contributions to American culture made by American Jews. On an even wider plane, the celebration was seen outside specifically Jewish circles—and among governmental bodies and leaders—as a reaffirmation of what were perceived as manifestly American social, political, and even spiritual values. The Rhode Island General Assembly, for example, passed a resolution hailing the occasion as a "unique opportunity for Americans to strengthen their understanding of the American tradition of harmony among all citizens." Jewish leadership, too, recognized the wider purposes of the endeavor, as the

national Tercentenary Committee chairman asserted that “in giving voice to the meaning of three centuries of constructive Jewish participation in the building of our American democracy, we shall be showing the strength and vitality of the ideals which all Americans hold in common.” Leaders of major Christian faiths and denominations expressed enthusiasm for the observance as well. The chairman of the National Catholic Welfare Conference, who was also the Roman Catholic Archbishop of Cincinnati, thought it “altogether appropriate that the event, so historic and significant, be noted not only by Jewish people, but by the citizenry of the country generally.” And the president of the thirty-denomination National Council of Churches noted that “nothing could be more appropriate in the observance than a careful enquiry into man’s opportunities and responsibilities under freedom. All true Americans will desire to cooperate.”

Diamond’s narration script clearly reflects that overall approach to the tercentenary and the broad liberal interpretation of its contemporary significance. The text is not so much about the 17th-century historical incident, or even about that first group of immigrants per se, as it is about much-later utopian sentiments of universal brotherhood and much more recent ideas of political and social rights in society. Threading that text together, the 1654 landing becomes an emotional more than a historical anchor—a literary and dramatic departure point used as a quasi-refrain.

The text of *AḤAVA* might even be considered a “period piece.” Some of its historical as well as stylistic aspects are, admittedly, problematic when measured by late-20th- and early-21st-century yardsticks. Characteristic of patriotic postwar and mid-century treatments of such subjects, literary license and wishful sentiments sometimes overrule historical reality, and 20th-century sensibilities can seem superimposed on earlier

generations. The twenty-three Jewish refugees in 1654 did not, of course, come to New Amsterdam because they had heard about such modern concerns and rallying cries as equality, racial freedom, or “equal rights”; nor could they have anticipated with futuristic dreams such late-18th-century propositions as “a universal brotherhood of man,” which in any case would not have been relevant to their lives. They did not “flee” Recife to “escape misery and suffering” (with few exceptions until at least the late 1930s, the popular but degrading image of “fleeing” is largely fictitious vis-à-vis Jewish immigration); nor did they pray to be brought to New Amsterdam. They simply chose to leave Brazil rather than convert to Christianity—but they left under the physical protection of the Portuguese commander there, who assisted them in securing ships and who issued severe warnings against any harm being done to the departing Jews. They ended up in New Amsterdam because they had no further means to pay for passage to Amsterdam, where, in any case, the Jewish community was not eager to have thrust upon them the financial burden of yet another group of indigent refugees. Once the settlers were allowed to remain in New Amsterdam, after initial orders to vacate, they were not offered a chance to “live their own thoughts without fear.” The Dutch colony was a commercial and mercantile enterprise, not an ideological one. Even after the order preventing even private Jewish worship services was reversed following pressure from Amsterdam, for a good while they could hold religious services only inconspicuously in their homes or later in an unmarked mill loft. It was another seventy-five years before a synagogue could officially and publicly be opened and consecrated. Meanwhile, they were still subject to numerous other restrictions. Some of these restrictions were lifted gradually, though authorities also sometimes looked the other way when it suited some mutually beneficial purpose. But at that time and for a long time to come, Colonial

Jews did not aspire to full political equality, but only to free and competitive economic opportunity—which they achieved long before political enfranchisement.

Obviously many of the references in Diamond's text are to later 19th- and 20th-century immigrations, although here too there is the typical uncritical and romantic idealization that was current in the 1950s. We now recognize that, for the most part—until the 1930s—the various waves of Jewish immigration comprised the least economically advantaged, the least prosperous, and the least educated elements of European Jewry. They came in search of economic opportunity and betterment, not universal brotherhood. Until the Nazi party period in Germany and Austria and the Second World War, it was mostly succeeding generations of Jewish immigrants who made substantial contributions to American intellectual and scientific culture; and true Jewish political participation on the national level did not really begin until the Roosevelt administration.

Compared with Europe as a whole, America did not have a monopoly on virtue as a welcome mat for immigrants. Its openness to large-scale immigration (not only concerning Jews), until it was later thwarted, was understandably owing to economic interests and considerations, not magnanimity. Yet regardless of motive, that openness did eventually translate into opportunity and mobility. Such sobering realities of history do not detract from the wisdom, if not the genius, of the Founding Fathers. Their extraordinary vision and foresight ultimately influenced the development of a liberal democratic society that proved invigorating for Jewish culture, in which Jews eventually came to participate freely, to mutual benefit, on an unprecedented scale. Stylistic fashions and superseded historical-political perceptions aside, that grateful acknowledgment is at the core of *AHAVA*. Its optimistic message and hopeful spirit can be as

relevant today as during the tercentenary—in some respects even more so, since at least some of its hopes have been further realized since then. As the curtain was about to rise on the tercentenary, *The Washington Post Times and Herald* expressed an underlying motive for the celebration:

A special gratitude, determination and pride today comes from Americans of Jewish faith. The gratitude is for the rewards of living in a free country; the pride is for having helped to make it that way; the determination is to keep and toughen the idea.

In its broad strokes, *AHAVA* encapsulated that sentiment.

AHAVA received its world premiere in Washington, D.C., in November 1954 by the National Symphony Orchestra conducted by Howard Mitchell, with Lorne Greene narrating. A subsequent performance in Rochester, New York, was conducted by Erich Leinsdorf.

MIZMOR L'DAVID

David Diamond

In the spring of 1943, Cantor David J. Putterman, who served the pulpit of New York's Park Avenue Synagogue—a nationally prominent and religiously centrist congregation affiliated with the Conservative movement—presented his first "Sabbath Eve Service of Liturgical Music by Contemporary Composers." That service offered, as world premieres, the first fruits of his ambitious experiment: the commissioning of well-established as well as promising younger American composers, non-Jews as well as Jews, to write for the American Synagogue and its liturgy. There were some precedents in Europe during the 19th century, notably in Vienna and Paris, for invitations to local Jewish and

Christian composers for synagogue settings. Some American synagogues also preceded Putterman in commissioning new music for Jewish worship—in some cases by highly important composers. But Putterman's project, unlike those occasional or one-time occurrences, was soon designed to function in perpetuity on an annual basis.

Over its decades-long span, Putterman's Park Avenue Synagogue program sought to encourage serious artists—who were often outside the specifically Jewish liturgical music world—to contribute to Jewish worship, each according to his own stylistic language without imposed conditions. In addition, Putterman's practical aim was to accumulate an expanding repertoire of sophisticated music suitable for American synagogues, many of whose worshipers were no strangers to contemporary developments in the world of serious cultivated music.

The very first new music service that spring included world premieres of settings by Alexandre Gretchaninoff, Paul Dessau, Mario Castelnuovo-Tedesco, Hugo Chaim Adler, and Max Helfman—all commissioned expressly for the occasion—along with other contemporary but preexisting works by accomplished synagogue composers. The experiment proved immediately successful, and Putterman soon organized permanent funding for the annual commissions and premiere performances. The underlying mission was stated in the printed programs furnished for the congregation: "The program is dedicated to the enhancement of Jewish worship; to a wider diffusion and utilization of the resources of Jewish music; and to the encouragement of those who give of their lives and genius to its enrichment."

Those special Friday evening services of new music soon became not only important occasions for the wider Jewish community, but also eagerly anticipated annual events on New York's general cultural calendar; and they attracted considerable national attention as well. For the composers mostly associated with the general music arena, the commissions often constituted unique artistic challenges. For those already devoted in some measure to Jewish liturgical expression, the annual commission award became a much coveted honor as well as a prestigious opportunity—almost a "right of passage" in some perceptions. Indeed, by the end of the 20th century, many of the most significant works in the aggregate literature of American synagogue music had been born as Putterman commissions.

Over the years, dozens of successful composers received Putterman commissions and had their music presented at those annual services. The roster includes, among many others, such names as Leonard Bernstein, Kurt Weill, Darius Milhaud, Herman Berlinski, Stefan Wolpe, Alexandre Tansman, David Amram, Robert Starer, Jack Gottlieb, Lazar Weiner, Yehudi Wyner, Miriam Gideon, Marvin David Levy, Leo Smit, Lukas Foss, Jacob Druckman, Leo Sowerby—and David Diamond. Of equal interest from a historical perspective is the list of many of America's most prized composers who were invited by Putterman but who, for one reason or another, declined: Arnold Schoenberg (who did seriously contemplate the proposition), Samuel Barber, Paul Hindemith, Paul Creston, Walter Piston, Norman Dello Joio, Aaron Copland, Virgil Thomson, Bernard Hermann, William Schuman, and Igor Stravinsky—to cite only some.

The first seven annual contemporary music services comprised individual settings of specific prayer texts by a variety of composers. Beginning with the premiere of Castelnuovo-Tedesco's *Sacred Service for*

the *Sabbath Eve* (op. 122) at the 1950 service—and for more than a quarter century afterward, with the exception of special anniversaries or retrospectives—entire musical services as artistically unified works by single composers were commissioned and presented each year.

The 1951 commission went to David Diamond, who had already contributed two settings for previous new music services at Park Avenue. A tightly unified work, the various sections of *Mizmor L'david* are, as Diamond described, “cyclically related,” with a thematic and structural arch connecting them. “Everything is motivically and structurally connected, with motives and leitmotifs that are transformed. This is a technique that is certainly a result of my wonderful studies with Roger Sessions; and, of course, Boulanger, who was even more remarkable in that sense.” The entire work includes four selections from the *kabbalat shabbat* (welcoming the Sabbath) service (of which three have been excerpted for this recording), and sixteen settings from the evening service proper (*arvit*)—as well as three organ pieces: a prelude and two interludes.

The premiere of *Mizmor L'david* was reviewed in *The New York Times* by no less prominent a critic than Harold Schonberg—an indication of the legitimacy and wide respect those annual services had come to achieve far beyond Jewish communal confines. “One feels that Diamond strove hard to get at the basic core of his texts,” Schonberg wrote—one of the highest compliments one can pay to any composer who wrestles with the inner meanings of the Hebrew liturgy. The work was repeated in its entirety at the Park Avenue Synagogue for its twenty-second annual new music service, in 1966, in honor of the composer’s fortieth birthday. It was the only occasion there of such an encore of a complete service by a living composer.

**HAMMA'ARIV ARAVIM
MI KHAMOKHA
VAY'KHULLU**

**Morton Gould
Roy Harris
Douglas Moore**

The three other individual prayer settings heard here are composed by members of what might be considered the same circle as Diamond’s: that of well-established and well-recognized 20th-century American composers. These pieces, too, were written on commission from Cantor Putterman and the Park Avenue Synagogue.

One of the interesting but less commonly realized features of the Putterman commissioning program was its invitation to a number of non-Jewish composers—which had also been the case with the 19th-century Vienna and Paris episodes. Putterman was interested in generating the best possible music for American Jewish worship, whatever the affiliations or faith of the composers, and he appears to have been particularly intrigued by the experimental dimension of Hebrew liturgical expression by some who had little or no exposure to the synagogue—Jews as well as non-Jews in some cases—and who would thereby broaden the field from both artistic and spiritual perspectives. Putterman’s inaugural contemporary music service in 1943 included a newly commissioned Hebrew setting of *adonai malakh* (Psalm 97) by Alexandre Gretchaninoff (1864–1956), a non-Jewish Moscow-born Russian composer who was an émigré from the Bolshevik Revolution and who, in addition to his reputation for operatic works in particular, had written a good deal of Russian Orthodox Church music. Among other non-Jewish composers commissioned in succeeding years, in addition to Roy Harris and Douglas Moore, were Henry Brant, William Grant Still, and McNeil Robinson.

Both the Park Avenue Synagogue and Putterman took pride in this aspect of the program. The synagogue’s

own press release for the 1946 service referred to Putterman's invitations to composers "regardless of color or creed." And it went on to explain: "Since music is the universal language of all mankind and ministers to human welfare, Cantor Putterman feels that it can be a most useful medium for better relations between peoples and faiths, because 'rhythm and harmony find their way into the inward places of the soul.' "

In retrospect, once the project beckoned to composers outside the specifically Jewish liturgical realm, there should not have been anything so surprising about that aspect: inviting some composers without regard to religious or even ethnic-cultural affiliation was merely part of the innovation. Although many of the invited Jewish composers from the general music field, such as Diamond, had at least a basic Jewish education, as well as some familiarity with the synagogue and liturgical Hebrew, others had neither—in some cases, not even from childhood. For them, the fresh experience of exploring the Hebrew liturgy for artistic expression could be as much uncharted territory as for non-Jewish composers. Morton Gould, for example, though Jewish, had no hesitation in informing Putterman that he had no knowledge of Hebrew and could not read it phonetically. Thus he would require transliterations in order to compose his setting for *Hamma'ariv aravim*, which was commissioned for the 1947 service. Yet his setting provided a delightfully fresh but altogether valid expression of those words in the opening section of the *arvit* service.

Roy Harris's *Mi khamokha* was commissioned for the 1946 service. Originally he wanted to include a trumpet and trombone together with the organ accompaniment, having used brass previously in sacred music. Even though traditional Judaic legal restrictions prohibiting instrumental music on the Sabbath obviously did not apply at the Park Avenue

Synagogue, where the organ played an important role, Putterman felt it would be out of character—at least in congregational perception—for a religious service.

Harris transformed the brief *mi khamokha* text into an extended setting by exploring different sonorities and potential timbres of individual words and verbal phrases, taking considerable and unusual liberties in repetition and varied accentuation. Despite its unorthodox treatment of the words, Putterman found it "a priceless addition to the enrichment of the musical liturgy of the Synagogue."

Douglas Moore's *Vay'khullu* was commissioned for the 1948 service. His orientation toward expressive operatic vocal lines is evident here in both the choral and the solo passages, which majestically proclaim and recall the biblical origin of the Sabbath as contained in Genesis. Its stately character succeeds in setting a tone at once restful and reverent, in anticipation of the following text, which announces worship of God as "the great, mighty, revered and most high God, Master of heaven and earth."

—Neil W. Levin

Texts and Translations

AHAVA—Brotherhood
Sung and spoken in English

PROLOGUE

NARRATOR

How long will the scales of Justice remain unbalanced?
"Yet a little while, and the wicked is no more.
yea, thou shalt look well at his place, and he is not.
The humble shall inherit the land
and cherish the abundance of Peace."

"O doves, by cruel foes beset,
Dispersed to every wind—
Sad ones, devoid of strength,
Grieving in the shackles of wretchedness.
In tranquil places, in houses safe and strong,
God bring you to find rest!"

"Let them not cry despairing, nor say:
'Hope faileth and our strength is ebbing.'
Let them believe that they shall be always,
Nor cease until there be no night nor day."

The evil reign, the righteous suffer.
How long will the scales of Justice remain unbalanced?

I.

"Seek the peace whither I have caused you to be carried away ...
and pray for it unto the Lord God, for in the peace thereof
shall ye have peace."

"Zion shall be redeemed with Justice, and they that return of her,
with righteousness."

"For as the seed of peace, the vine shall give her fruit, and the
ground shall give her increase, and the heavens shall give
their dew, and I will cause the remnant of this people to
inherit all things."

"He will swallow up death in victory; and the Lord God will wipe
away the tears from all faces, and the rebuke of His people
shall He take away from off all the earth."

They had heard about Equality for all men: freedom for many
races to live together for a common good.

They had heard about Equal Rights: would their rights as individuals
truly be protected for the benefit of all?

They had heard about Tolerance: could it be true that in the
New World many races, religions, and cultures could exist
harmoniously for the benefit of many?

The dream of a universal brotherhood might begin there!
"I will make Justice the line, and Righteousness the plummet."

II.

And so they sailed.
In the year sixteen hundred fifty-four.

They fled to escape misery and suffering, ill will and persecution
and warfare.

They came—their hearts full of the ideals of their forefathers
of universal morality, forbearance, and brotherhood.

They sought the peace and the protection of that place they had
prayed to be brought to.

And so they arrived.
The place New Amsterdam,
In the year sixteen hundred fifty-four.
A united few.

"Ye shall look upon it, and remember all the commands of the
Lord thy God, and do them."
They saw. They remembered. They did.

The New World offered them the chance to live their own
thoughts without fear, encouraged them to pursue ideals that
were fired by their innermost convictions.

They consecrated themselves to God, and the Nation grew stronger.
They would learn that Freedom is relative, that tyrants arise easily
amidst confusion and digressions of justice.

The way would be full of obstacles. But they placed their trust
in the God who had led them out of bondage before, and would
do so again!

They brought a profound religious faith with them.

And they kept it alive and fervent within a community of
differing faiths.

They brought a deep and reverent respect for the intellectual
life and artistic endeavors.

Without the life of the mind, their souls were listless.

They brought scientific curiosity and helped the flow of
industrial progress.

They brought a love and dedication to human freedom and
human dignity.

They brought a need for social justice and insisted on an equality
of economic opportunity.

"If I am not for myself, who will be for me?
But if I am only for myself, what am I?"

But tyrants arise easily....

And the voice of Benjamin Franklin spoke out, to hold back
these self-appointed judges:

"Do you sincerely declare that you love mankind in general of
what profession or religion so ever? Do you think any person
ought to be harmed in his body, home, or goods, for mere
speculative opinions, or his external way of worship?"

Newport ... New Amsterdam, and still farther along the Atlantic
coast.

The struggle would be hard.

Between the wilderness and the sea, they moved steadily to the
fulfillment of their dream.

They worshiped, they taught.
They worked, they shared.

Newport, August, seventeen hundred ninety.

Thus they write collectively to George Washington:

“Deprived as we heretofore have been of the invaluable right of free citizens, we now, with a deep sense of gratitude to the Almighty Disposer of all events, behold a Government, erected by the Majesty of the People—a Government, which to bigotry gives no sanction, to persecution no assistance, but generously affording to All liberty of conscience and immunities of Citizenship:—deeming everyone, of whatever Nation or language equal parts of the great governmental Machine.”

And George Washington answered them thus:

“The citizens of the United States of America have a right to applaud themselves for having given to mankind examples of an enlarged and liberal policy: a policy worthy of imitation. All possess alike liberty of conscience and immunities of citizenship. It is now no more that toleration is spoken of as if it was by the indulgence of one class of people that another enjoyed the exercise of their inherent natural rights. For happily the Government of the United States, which gives to bigotry no sanction, to persecution no assistance, requires only that they who live under its protection should demean themselves as good citizens, in giving it on all occasions their effectual support.”

“Behold, how good and how fulfilling it is for brethren to dwell together in unity!”

III.

Our struggle is not finished.
That Past once again speaks directly to the Future.
And the tyrants listen.
It is they who would stop the flow of progress.

All countries that hold Freedom sacred realize they must forever be aware of a United World about them; and hold doubly sacred every individual—living, striving, prospering, aspiring within its own complex social structure.

Sixteen hundred fifty-four.
Today.

The moral base on which a great Democracy had been raised was rooted deep in the rich soil of their moral heritage.

And it would bring forth newer, stronger roots to be cultivated by an entire civilization in a new continent.
May Civilization flourish and Peace be its guiding strength.
Peace is more than an end of wars.

Peace depends upon an international fraternity to abolish the ignorance, the greed, and the mistrust that are the causes of war.

Truth, Justice, and Peace are one.

“The work of righteousness shall be peace, and the effect of righteousness, quietness and confidence forever.”

EPILOGUE

O Lord, seek to direct the feelings of all men to harmonious and brotherly relations between all peoples of the world. Unite our emotional and intellectual powers for the benefits of a contented humanity.

Make our collective conscience speak with the voice of Justice and Reason.

Show us that Equal Rights for every man for the benefit of all be a living reality under Your guidance.

Give us integrity, clear conscience, and moral strength.

Give us mercy to build understanding and discourage group hatreds.

Through Truth, show us the way to Freedom.

Show us the paths of Goodness, Benevolence, Compassion to build the self-respect without which mutual respect between all peoples of the world is an impossibility, and without which an enduring peace cannot become a certainty.

Give us the security and the opportunity to seek out their best and reject our worst, so to gain mutual benefit from mutual esteem.

Make available for our enlightenment the Truth that the Brotherhood of Man recognizes no barriers of nationality, color of skin, language, or creed.

“Have we not all one Father?”

Hath not God created us?

Why do we deal treacherously—every man against his brothers, profaning the covenant of our Fathers?”

May all Thy children see their aspirations fulfilled, so that by their fulfillment, their love for mankind may increase and establish one humanity on earth, even as there be but one God in heaven.

“May all men recognize that they are brothers, so that one in spirit and one in fellowship, they may be forever united before Thee. Then shall Thy Kingdom be established on earth and the

word of Thine ancient seer be fulfilled: the Lord will reign forever and ever. On that day the Lord shall be One and His Name shall be One.”

MIZMOR L'DAVID

Sacred Service for the Sabbath Eve

Sung in Hebrew

Translation by Rabbi Morton M. Leifman

MA TOVU

How lovely are your dwellings, O House of Israel.
O Lord, through Your abundant kindness I enter Your house
and worship You with reverence in Your holy sanctuary.
I love Your presence in this place where Your glory resides.
Here, I bow and worship before the Lord, my maker.
And I pray to You, O Lord, that it shall be Your will
to answer me with Your kindness and grace,
and with the essence of Your truth that preserves us.

PSALM 29—HAVU LADONAI B'NEI ELIM

Translation: JPS Tanakh 1999

Ascribe to the Lord, O divine beings,
ascribe to the Lord glory and strength.
Ascribe to the Lord the glory of His name;
bow down to the Lord, majestic in holiness.
The voice of the Lord is over the waters;
the God of glory thunders,
the Lord, over the mighty waters.
The voice of the Lord is power;
the voice of the Lord is majesty;
the voice of the Lord breaks cedars;
the Lord shatters the cedars of Lebanon.
He makes Lebanon skip like a calf,
Siron, like a young wild ox.
The voice of the Lord kindles flames of fire;
the voice of the Lord convulses the wilderness;
the Lord convulses the wilderness of Kadesh;
the voice of the Lord causes hinds to calve
and strips forests bare;
while in His temple all say, “Glory!”
The Lord sat enthroned at the Flood;
the Lord sits enthroned, king forever.
May the Lord grant strength to His people;
may the Lord bestow on His people well-being.

L'KHA DODI

Translation by Rabbi Morton M. Leifman

[REFRAIN]

Beloved, come—let us approach the Sabbath bride
and welcome the entrance of our Sabbath, the bride.

STROPHEs 2, 5, and 9:

Let us go, indeed hasten to greet the Sabbath,
For she is the source of blessing.
From creation's primeval beginnings that blessing has flowed.
For on the seventh day—the end of the beginning of creation—
God made His Sabbath.
But He conceived of her on the first of the days—
at the beginning of the beginning of creation.

Awaken, awaken!
Your light has come.
Arise and shine,
Awake, awake—
Speak a song! Sing a poem!
The glory of the Lord is revealed to you.

Sabbath, you who are your Master's crown,
Come in peace, in joy, in gladness
Into the midst of the faithful
of a remarkably special people.
Come, O Sabbath bride—
Bride, come!

PSALM 93 — ADONAI MALAKH

Translation: JPS Tanakh 1999

The Lord is king,
He is robed in grandeur;
the Lord is robed,
He is girded with strength.
The world stands firm;
it cannot be shaken.
Your throne stands firm from of old;
from eternity You have existed.
The ocean sounds, O Lord,
the ocean sounds its thunder,
the ocean sounds its pounding.
Above the thunder of the mighty waters,
more majestic than the breakers of the sea
is the Lord, majestic on high.
Your decrees are indeed enduring;
holiness befits Your house,
O Lord, for all times.

HAMMA'ARIV ARAVIM

You are worshiped, O Lord (He is worshiped, and His name is worshiped), King of the universe; with Your words You bring on the evening. With Your wisdom You open heaven's gates, and with Your understanding You make the cycles of time and the seasons alternate; and Your will arranges the stars in their position. Creator of day and night: turning light into darkness, and darkness into light; causing the day to pass and bringing on the night; distinguishing between day and night: Lord of Hosts is His name. May the living and eternal God rule us always, to the end of time! You are worshiped, O Lord (He is worshiped, and His name is worshiped), whose word makes evening fall. Amen.

MI KHAMOKHA

Sung in Hebrew

Translation by Rabbi Morton M. Leifman

Like Moses and Israel, we sing to Him this song of rejoicing: Who, among all the mighty, can be compared with You, O Lord? Who is like You, glorious in Your holiness, awesome beyond praise, performing wonders?

VAY'KHULLU

Sung in Hebrew

Translation: JPS Tanakh 1999

The heaven and the earth were finished, and all their array. On the seventh day God finished the work that He had been doing, and He ceased on the seventh day from all the work that He had done. And God blessed the seventh day and declared it holy, because on it God ceased from all the work of creation that He had done.

8.559412

About the Performers



Folksinger; theater, film, and television actor; radio host; president of Actors' Equity; political activist; Jewish spokesman, **THEODORE BIKEL** was born in 1924 in Vienna and was thirteen when his parents emigrated to Palestine. He joined the internationally famous Habima Theatre in 1943 as an apprentice actor, and a year later he became one of the cofounders of the Israeli Chamber Theatre ("Cameri"). In 1946 he entered London's Royal Academy of Dramatic Art, from which he graduated with honors two years later. Sir Laurence Olivier, impressed with his performance in several small London theater productions, offered him a role in his production of *A Streetcar Named Desire*, starring Vivien Leigh. Bikel soon took over the part of Mitch. Since then his career has flourished both on the stage and on the screen. He created the role of Baron von Trapp in the original Broadway production of *The Sound of Music*, and in American national tours he has starred in *Zorba* and *Fiddler on the Roof*, playing the role of Tevye more than 1,600 times since 1967.

Among Bikel's most well known screen appearances are the Sheriff in *The Defiant Ones* (1958)—for which he received an Academy Award nomination as best supporting actor—and supporting roles in *The African Queen* (1951) and *My Fair Lady* (1964). Bikel's American television career includes such characterizations as Shakespeare's Julius Caesar and the 1988 Emmy-winning title role in PBS's *Harris Newmark*. Bikel the celebrated and much-recorded folksinger made his concert debut at Carnegie Recital Hall in 1956 and has appeared every year since in concerts throughout the world. He is also an accomplished translator of song lyrics and was a cofounder of the Newport Folk Festival.

Founded in 1903, when violinist-conductor Harry West assembled twenty-four musicians to perform in Christiansen Hall (site of the current Seattle Art Museum), the **SEATTLE SYMPHONY** is now the oldest and largest cultural institution in the Pacific Northwest. Recognized for its bold and innovative programming, with the inclusion of much new music, it is also one of the world's most recorded orchestras, with more than seventy-five discs—many of them featuring American repertoire—and ten Grammy

18

nominations to its credit. In addition to its regular concerts, the Seattle Symphony presents a broad spectrum of other series, including Basically Baroque, Light Classics, Seattle Pops, Discover Music!, Tiny Tots, Distinguished Artists, and Music of Our Time. Seattle Symphony musicians began their association with the Seattle Opera in 1973. In 1981, led by Rainer Miedel, the orchestra made its first European tour, which included thirteen cities throughout Germany, Austria, and Switzerland. Its previous music directors have included Henry Hadley, Basil Cameron, Nikolai Sokoloff, Sir Thomas Beecham, and Milton Katims. Gerard Schwarz, holding the position since 1985, has brought the orchestra to new international acclaim. It now makes its home in Benaroya Hall, which was inaugurated in 1998 and has been praised for its architectural and acoustical beauty.

GERARD SCHWARZ, one of the leading present-day American conductors, was born in Weehawken, New Jersey, in 1947. He began piano lessons at the age of five and trumpet at eight, and he attended the National Music Camp in Interlochen, Michigan, and New York's High School of Performing Arts. He earned his bachelor's and master's degrees at The Juilliard School, during which time he also played with the American Brass Quintet and then joined the New York Philharmonic, succeeding his former teacher, William Vacchiano, as co-principal trumpet.

Within a few years Schwarz found himself increasingly attracted to conducting, and in 1977 he resigned from the Philharmonic to pursue a full-time podium career. In 1977 he cofounded the New York Chamber Symphony (originally the "Y" Chamber Symphony), serving as its music director for twenty-five seasons. In 1982, he became director of Lincoln Center's Mostly Mozart Festival. In the course of two decades he brought the Mostly Mozart orchestra to the Tanglewood and Ravinia festivals and on annual tours to Japan as well as on PBS *Live from Lincoln Center* telecasts; in 2002 he became its emeritus conductor.

In 1983 Schwarz was appointed music advisor of the Seattle Symphony Orchestra, and he was named principal conductor the following year, and music director in 1985. He has brought the orchestra worldwide acclaim, not least through its more than eighty recordings, which have received numerous Grammy nominations. In 2001 he also became music director of the Royal Liverpool Philharmonic, one of the world's oldest orchestras.

In 1994 he was named Conductor of the Year by *Musical America*. His many other honors include the Ditson Conductors Award from Columbia University, and honorary doctorates from The Juilliard School, Fairleigh Dickinson University, the University of Puget

Sound, and Seattle University. In 2000 he was made an honorary fellow of John Moores University in Liverpool, and in 2002 he received the ASCAP award for his outstanding contribution to American contemporary music. Schwarz was a founding member of Music of Remembrance, an organization dedicated to remembering Holocaust victim musicians.

SAMUEL ADLER (b. 1928) has been a consistently active participant in the cantorial and Jewish musical infrastructure in America. He 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 a cantor in Worcester, Massachusetts. The young Samuel Adler (originally Hans) 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.

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. He was music director of Temple Emanu-El in Dallas from 1953 until 1966, when he left to become professor of composition (later chairman of the department) at the Eastman School of Music in Rochester, New York, where he has conducted the **ROCHESTER SINGERS** in numerous recordings for the Milken Archive of American Jewish Music. His body of work includes more than 400 works in nearly all media, some of them related to biblical and other Jewish historical subjects, and others dealing specifically with the American Jewish experience.

Now retired from Eastman (where he remains professor emeritus), Adler has served on the faculty of The Juilliard School since 1977. The recipient of numerous awards, he continues to be one of the most commissioned composers by American synagogues, and he has taught frequently over the past two decades at the School of Sacred Music of Hebrew Union College.

The twenty-six-member **CAROLINA CHAMBER CHORALE**, based in Charleston, South Carolina, was founded in 1999 and debuted to critical acclaim with two programs at the 2000 Piccolo Spoleto Festival. Its first commercial recording, *The Unicorn, the Gorgon and the Manticore*, featured music by Menotti, Jack Gottlieb, and R. Murray Schafer. The Chorale's founder and music director,

TIMOTHY KOCH, studied at Wesleyan University, the University of Illinois, and the Eastman School of Music. A champion of contemporary choral music, in 1998 he led the University of Southern Mississippi Symphony Orchestra and Southern Chorale in an East Coast tour to honor the seventieth birthday of Samuel Adler.

One of the foremost British chamber choirs, the **CHORUS OF THE ACADEMY OF ST. MARTIN-IN-THE-FIELDS** was founded in 1975 by Laszlo Heltay. Its acclaimed recordings, covering a wide range of music, are primarily conducted by Sir Neville Marriner. Since 2000, when Scottish-born conductor and organist **JOSEPH CULLEN** was appointed its chorus director, the amateur choir, which ranges in size from sixteen to sixty and whose members come from all walks of life, has not only maintained its preeminent reputation but has increased its versatility still further, covering new repertoire and augmenting its a cappella appearances. In 2001 Cullen also became director of the London Symphony Chorus. He has appeared as a guest chorus master and conductor with the BBC Symphony and BBC Concert orchestras, the BBC Symphony Chorus, the Philharmonia Chorus, and the BBC Singers.

KARL DENT, born in Houston, Texas, received his master's degree in vocal performance from the University of North Texas. Dent performs extensively in oratorio, concert, and recital. He was a frequent soloist with the late Robert Shaw and has appeared with the New York Philharmonic and the symphony orchestras of San Francisco, Houston, San Antonio, and Washington, D.C., as well as in opera. He was a soloist in Shaw's Atlanta Symphony recording of Rachmaninoff's *The Bells*, which won the Grammy as Best Choral Recording for 1997, and he sang in Shaw's Atlanta recording of Janáček's *Glagolitic Mass*, which received a Grammy nomination for Best Choral Recording in 1990. Dent is artist-in-residence and associate professor of music at Texas Tech University, in Lubbock.

Baritone **PATRICK MASON** was born in Wellsville, Ohio, and studied at the Peabody Conservatory in Baltimore with Frank Valentino and Ellen Mack. He has performed in recitals and concerts in America and abroad and was featured in the 1997 Philadelphia premiere of John Duffy and Joyce Carol Oates's *Black Water*, as well as that opera's New York premiere in 2000. For more than twenty-five years Mason has appeared in concerts and made recordings with guitarist David Starobin at such venues as London's Wigmore Hall, Merkin Concert Hall in New York, and the Luxembourg Festival. He has also been a soloist with such American early music ensembles as the Waverly Consort, the Boston Camerata, and Schola Antiqua, and he has collaborated

with Leonard Bernstein, Elliott Carter, Stephen Sondheim, and George Crumb. Mason—whose recorded repertoire ranges from 10th-century chant to songs by Sondheim—won critical acclaim in the leading role of the 1988 recording of Tod Machover's sci-fi opera *Vallis*. He is a member of the voice faculty at the University of Colorado at Boulder.

CANTOR CHARLES OSBORNE had his first singing engagement at twelve as a boy alto. He attended the Hartt College of Music in West Hartford, Connecticut, studying there with Cantor Arthur Koret. He also earned a degree and received his cantorial ordination from the Cantors Institute (now the H. L. Miller Cantorial School) of the Jewish Theological Seminary of America, in New York. Since 1987 he has served the pulpit of Temple Emanuel in Newton Centre, Massachusetts. At the Jewish Theological Seminary, Osborne also studied composition with Miriam Gideon and Hugo Weisgall. His works include three oratorios, a symphony, concerto for flute and guitar, and more than one hundred choral pieces. Cantor Osborne has made numerous recital, concert, and opera appearances throughout the world and has taught at Hartt College, the Jewish Theological Seminary, Northeastern University, and the Hebrew College of Boston. He is the founder and director of Kol Rinah—Boston's Jewish youth chorus—and a regular participant in the North American Jewish Choral Festival and the "Hazamir" National Jewish High School Choral Festival, with which he toured Israel as music director during the summers of 1996 and 1997.

Tenor **RICHARD TROXELL**, a native of Thurmont, Maryland, received his operatic training at the Academy of Vocal Arts in Philadelphia (1988–92). He came to prominence in 1995 in the role of Pinkerton in Frédéric Mitterand's film of Puccini's *Madama Butterfly*. In 1997 he made his Alice Tully Hall debut in the United States premiere of Gounod's opera *La Colombe* with L'Opéra Français de New York. The 2000–01 season included his New York City Opera debut in Prokofiev's *The Love for Three Oranges* and his debut at the Spoleto Festival U.S.A. in *Manon Lescaut*. Troxell is equally at home in oratorio and concert repertoire, having sung in such works as Bach's St. Matthew Passion, Handel's *Messiah*, Haydn's *Creation*, and Mendelssohn's *Elijah*.

The highly regarded **UNIVERSITY CHOIR OF TEXAS TECH UNIVERSITY** in Lubbock has appeared at numerous regional and national music conventions. In 1998 the seventy-member ensemble took part in a concert at New York's Lincoln Center, and recently it was invited to perform for the Association of British Choral Directors, in York. **KENNETH DAVIS**, professor and director of the humanities program in the Honors College at Texas Tech,

was director of choral activities in the School of Music from 1989 to 2000, during which time he conducted the University Choir, the Madrigal Singers, and the Lubbock Chorale. A native of Houston, Davis is a graduate of Georgia State University, the University of Tennessee, and the Eastman School of Music. He studied with Roger Wagner and in 1990 sang with the Robert Shaw Festival Singers in France.

Credits

1. – 5. David Diamond: AHAVA

Publisher: Mills Music
Recording: Benaroya Hall, Seattle, WA, June 1998
Recording Producer (Orchestra): Adam Stern
Recording Producer (Narration): David Frost
Recording Engineer (Orchestra): Al Swanson
Recording Engineer (Narration): Tom Lazarus
Editing Engineer (Narration): Marc Stedman
Director of Narration: Isaiah Sheffer
Recording Project Managers: Paul Schwendener, Neil Levin

6. – 9. David Diamond: Sabbath Eve Services (Excerpts)

Publisher: Mills Music
Recording: Kilbourn Hall/Eastman School of Music, University of Rochester, NY, December 1993
Recording Producer: Michael Isaacson
Recording Project Manager: Michael Isaacson

10. Morton Gould: Hamma'ariv Aravim

Publisher: G. and C. Music Corp.
Recording: New Tabernacle Baptist Fourth Church, Charleston, NC, June 2001
Recording Producer: David Frost
Recording Engineer: Rob Rapley
Assistant Recording Engineer: Amanda Aronczyk
Editing Engineer: Tim Martyn
Recording Project Manager: Richard Lee

11. Roy Harris: Mi Khamokha

Publisher: Carl Fischer
Recording: First United Methodist Church, Lubbock, TX, October 1999
Recording Producer: David Frost
Recording Engineer: Tom Lazarus
Editing Engineer: Marc Stedman
Recording Project Manager: Richard Lee

12. Douglas Moore: Vay'khulu

Publisher: MS
Recording: St. Paul's Church, Knightsbridge, London, UK, June 2001
Recording Producer: Simon Weir
Recording Engineer: Campbell Hughes
Assistant Recording Engineer: Morgan Roberts
Recording Project Manager: Paul Schwendener

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Credits

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