

# Cover Art

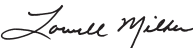
## A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



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 dark 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

**MARIO CASTELNUOVO-TEDESCO** (1895–1968) was born in Florence to an Italian Sephardi Jewish banking family that had been in Tuscany for more than 400 years. Pre–World War II Italian Jewry is generally divided into three groups: 1) Italian Jewry, mostly in the vicinity of Rome, who dated their residence there to the Roman Empire; 2) Italian Ashkenazim, whose geographical roots extended to Rhineland areas and in some cases to regions of what became the Hapsburg Empire, some of whom had immigrated to areas around Lombardy and Veneto, often as a result of expulsions from western and central Europe; and 3) Italian Sephardim, whose roots lay in pre-16th-century Spanish/Iberian Jewry and who had resettled in Tuscany as refugees following the Spanish Expulsion in 1492. Castelnuovo-Tedesco and his family identified with the Sephardim, through his father—whose family had been actively involved in the Florentine Jewish community—even though his mother’s family believed themselves to belong historically to the older Roman group.

Some confusion has surrounded the hyphenated appendage—Tedesco—since that would normally signify German Jewry, hence Ashkenazi. In fact, the family name at the time of emigration from Spain had been *Castilla Nueva*. It evolved in Italy to Castelnuovo by the 19th century, during which Mario’s paternal great-aunt married a banker by the name of Samuel Tedesco (whose own roots are unclear). Since the Tedescos had no children, they named Mario’s grandfather their heir—on condition that he somehow incorporate the Tedesco name so that Samuel’s family name would not disappear. However, other branches of **8.559404**

the family, including Mario’s cousins, continued simply to use Castelnuovo.

Castelnuovo-Tedesco began piano lessons with his mother and was composing by the age of nine. His formal musical education began at the Institute Musicale Cherubini in Florence in 1909, leading to a degree in piano in 1914 and a composition diploma in 1918 from Liceo Musicale di Bologna. His actual composition studies commenced in 1915 as a student of Ildebrando Pizzetti (1880–1968), one of Italy’s leading composers, and probably the most important musical personality in Mario’s early development. The respected Italian composer and virtuoso pianist Alfredo Casella (1883–1947) became an advocate of Castelnuovo-Tedesco’s music. Casella incorporated it into his own concert repertoire, and also into programs of the newly formed *Societa Nazionale di Musica* (later renamed *Societa Italiana di Musica Moderna*)—a group dedicated to performing music of young Italians and to exchanging new music with other countries. Well into the 1920s, Castelnuovo-Tedesco was identified with that society, dubbed a “futurist” group by its critics. Even though that characterization was intended as pejorative, the societal affiliation gave Castelnuovo-Tedesco his needed cachet and exposure both in Italy and across Europe by placing him in the same context with its other already well-established composers.

Castelnuovo-Tedesco’s growing European reputation was further aided by performances of his music under the aegis of the International Society of Contemporary Music, formed after the First World War in part to reunite composers from

previously belligerent nations. Its first festival was held in Salzburg in 1922.

The composer's first large-scale work was his comic opera, based on a Machiavelli play, *La Mandragola*, which received its premiere at the Teatro La Fenice in Venice in 1926 and was awarded the Concorso Lirico Nazionale prize. Concurrently with regular performances of his works during the 1920s and 1930s, Castelnuovo-Tedesco was active as a performer and critic. He accompanied such internationally famous artists as Lotte Lehman, Elisabeth Schumann, and Gregor Piatigorsky; played in the Italian premiere of Stravinsky's *Les Noces*; gave solo piano recitals; and wrote for several Italian journals.

Musicologists such as James Westby and others have observed in Castelnuovo-Tedesco's early works a significant number of Pizetti's contrapuntal techniques, French Impressionism (including Ravel's neo-Classical side), and an attraction to polytonalism and harmonic exploration.

Castelnuovo-Tedesco is often associated most prominently with his works for classical guitar and his contributions to that repertoire, and it is probably upon that medium that his chief fame rests. At the International Festival in Venice in 1932 he met the already acclaimed Andrés Segovia, probably the most famous guitarist of the 20th century, who later remarked that Castelnuovo-Tedesco was the first musician he had known who understood immediately how to compose for his instrument. That association resulted in his unintentionally neo-Classical Concerto in D for guitar (op. 99, 1939), and eventually in a catalogue of nearly 100 guitar works. Castelnuovo-Tedesco always credited Segovia for his initial inspiration.

Regarding stylistic categorization, Castelnuovo-Tedesco wrote later in his career that he "never believed in modernism, nor in neo-Classicism, nor in any other 'isms' "; that he found all means of expression valid and useful. In his autobiography he recalled that Manuel de Falla had cautioned him against "graphic contrivances" of modern music—a warning he appears to have heeded. He rejected the highly analytic and theoretical style that was in vogue among many 20th-century composers, and his brand of expressionist tendencies thus separated him increasingly from the mainstream of contemporary composition of the so-called serious or high art vein. In general his musical approach was informed not by abstract concepts and procedures, but by extramusical ideas—literary or visual. He insisted that vocal music must be "symbolic" of the text, and he applied a similar attitude toward a visually generated instrumental music.

Castelnuovo-Tedesco articulated three principal thematic inspirations at the core of his musical expression: 1) his Italian home region; 2) Shakespeare, with whose work he was fascinated; and 3) the Bible, not only the actual book and its narratives, but also the Jewish spiritual and liturgical heritage that had accumulated from and been inspired by it over the centuries. This natural gravitation toward biblical and Judaic subjects resulted in an *oeuvre* permeated by Jewish themes.

Just when anti-Semitism was rapidly becoming more overt in Europe, even prior to the German electorate's surrender to the National Socialists, in 1933, Jascha Heifetz approached Castelnuovo-Tedesco to compose a violin concerto. The composer seized upon that invitation as a vehicle to express his "pride in belonging to a persecuted

people, and to explore that sentiment...in some large work, glorifying the 'splendor of past days' and the burning inspiration that inflamed the 'envoys of God,' the prophets." The resulting work was his Violin Concerto no. 2 (1931), *I Profeti*.

By about 1933, ten years after the Italian Fascists had come to power, a specific Fascist attitude vis-à-vis the arts, later known as the Mystic of Fascism, had been formulated. This involved the controlled use of art as a propaganda tool. One manifestation of its policy was state control and absorption of all musical organizations, which was the catalyst for Toscanini to leave La Scala. Incidents of intolerance and then persecution of Italian Jews soon began to worsen at an increased pace. By 1938 Castelnuovo-Tedesco's music was eliminated from radio, and performances were canceled—all prior to the announcement of the official anti-Semitic laws. When the 1938 Manifesto of Race was issued by the Mussolini government, Castelnuovo-Tedesco determined to leave Italy. He wrote to Toscanini, Heifetz, and the American violinist Albert Spaulding, asking for help. Toscanini replied with a telegram promising all possible help in sponsoring him. Castelnuovo-Tedesco always specified that he had emigrated, not "escaped," and in 1939, just before the German invasion of Poland and the commencement of the war, he and his family left for America.

Like many refugee composers from Nazi-affected lands, Castelnuovo-Tedesco took advantage of the opportunity to devote his talents at least in part to film, and in 1940 Heifetz organized a contract with the Metro-Goldwyn-Mayer (MGM) film studio, launching his fifteen-year career as a major film composer. Between then and 1956 he was also associated with Columbia, Universal,

Warner Bros., Twentieth Century Fox, and CBS, working on scores as composer, assistant, or collaborator for some 200 films. In addition, his influence as a teacher of many other "Hollywood" composers was significant. One may count among his students such people as Henry Mancini, Jerry Goldsmith, Nelson Riddle, John Williams, and André Previn, all of whom worked with him at one time or another.

Although Castelnuovo-Tedesco later sought to shrug off his Hollywood experience as artistically insignificant in his overall work, critical assessments point to the film industry as having both defined his American career and affected his musical style in general—as it did for many of his fellow refugee composers. In fact, he saw film originally as an opportunity for genuine artistic creativity—an alternative medium to opera (which he viewed as inherently European) for the development of a manifestly American form of expression. In his own initial perception, cinema was both "thoroughly new and congenitally American, offering possibilities for an authentic national art form."

Apart from his film and Judaically related music, Castelnuovo-Tedesco's catalogue includes orchestral works, chamber music, and a large number of choral settings, solo songs, and other vocal pieces, many of them set to words of major classical French, English, American, Italian, and ancient Greek poets and playwrights—such as Keats, Whitman, Shelley, Wordsworth, Tennyson, Longfellow, Rossetti, Aeschylus, and Virgil. A major part of his opera stems from his American period, including many of his Shakespeare-inspired pieces (*A Midsummer Night's Dream*,

The memorial concert for Castelnuovo-Tedesco a year after his death included a number of his Jewish works: *Prayers My Grandfather Wrote*, the wedding song, *V'erasikh li*, and liturgical settings from his *Memorial Service for the Departed*. Historian James Westby, an authority on Castelnuovo-Tedesco, aptly sums up the composer's American experience and its relation to his Jewish sensitivity, quoting from his memoirs:

For Castelnuovo-Tedesco, composition in America became "an act of faith," an act born out of "the faith I inherited from my father, from my mother, from my grandfather, and which is so well expressed in the words of the Psalm which my grandfather used to sing [part of the grace after meals]: "I have been young and now I am old, yet I have not seen the just abandoned."

—Neil W. Levin

## NAOMI AND RUTH

*Naomi and Ruth* (1947) was Castelnuovo-Tedesco's first nonliturgical biblical choral work, a genre to which he later dedicated himself intensely. It was written for women's chorus and a soprano soloist who takes the role of Naomi. Ruth's responses, described by the composer as "characteristically universal," are left to the chorus. Castelnuovo-Tedesco's interest in the story went back to his childhood. Naomi happened to be his mother's name as well, and as he later wrote:

In some way I identified with this biblical character through my mother (and at the same time I identified myself with her)... Some time later I found another "connection": The other principal female character, the mild and faithful Ruth, resembled my wife, Clara.... In a certain sense, it really was my "symbolic autobiography," existing before I decided to write—to open my heart [to]—these pages.

In 1948 Castelnuovo-Tedesco was visited by his friend, composer Ernst Toch, a refugee from Vienna then living in Los Angeles. Toch gave him the score to his cello concerto (op. 35). Moved by the affection expressed by Toch's gift, Castelnuovo-Tedesco returned the gesture by presenting Toch with a manuscript copy of this cantata. Almost immediately he regretted what he had done, writing later:

To Ernst, who was such a complex and mature musician, this cantata must seem much too simple and childlike. But with extreme surprise (and immense gratification) I received a letter from Toch ... telling me that "this is one of the purest and most touching compositions you have ever written."

*Naomi and Ruth* (subtitled *A Small Cantata for Women's Voices from the Book of Ruth*) was premiered in Los Angeles in 1949 by the Los Angeles City College Philharmonic Chorus conducted by Hugo Strelitzer, with the composer at the piano. It was orchestrated subsequently.

## SACRED SERVICE FOR THE SABBATH EVE

Castelnuovo-Tedesco's *Sacred Service for the Sabbath Eve* was written originally in 1943 on request from his friend Rabbi Nahum Immanuel, interim rabbi at Beth Shalom Temple in Santa Monica, California. Its premiere was originally envisioned for that Reform congregation and is therefore set to the prayer texts as they appear in the *Union Prayer Book*—except for the sections added later.

Castelnuovo-Tedesco had already written several individual prayer settings, beginning with *l'kha dodi* (1936) at the request of an Amsterdam synagogue, for an a cappella male choir (his first setting of the Hebrew language). He had revised it for mixed choir and organ, at Cantor David Putterman's invitation, for a performance in 1943 at the New York Park Avenue Synagogue's first service of new liturgical music. Although Castelnuovo-Tedesco had not been actively involved in the Florence synagogue prior to his

8.559404

emigration, apart from holy day attendance, he had become acquainted with cantors and synagogue music directors in Los Angeles, who invited him to compose for their congregations. Yet he had never attempted an entire unified service, and he saw Rabbi Immanuel's invitation as an opportunity to write a work dedicated to his mother's memory. He later recalled that his mother had helped him with the Amsterdam *l'kha dodi* by transliterating the words with correct accentuation for him and making a literal translation. Also, at that time he was feeling increasingly anxious about the fate of his many relatives left behind in Europe, and he felt "filled with Jewish inspiration."

As he began to contemplate the work, Castelnuovo-Tedesco was confronted by various obstacles. One was the mixed formal use of English and Hebrew, including English recitation, in the American Reform service (and in many Conservative/non-Orthodox services of that time as well). This seemed alien to him and presented an aesthetic imbalance. His resolution was to fashion organ accompaniments for those recitations, in which themes of preceding choral parts were developed in what he called a "melologue." His resolve was to compensate for this perceived aesthetic dissimilarity by striving all the more for stylistic unity throughout. The organ, too, was problematic for him—not for reasons of Jewish legal prohibitions of musical instruments on Sabbath or other holy days, but because he held the common but historically erroneous prejudice against its sound as one associated with Western Christian churches. In fact, the organ had been introduced into Reform and Liberal synagogues in Germany in the 19th century, not to emulate Christian services, but for musical-aesthetic reasons and to facilitate orderly, Western-style

8



congregational hymn singing. Moreover, organs had existed in a number of western and central Europe orthodox synagogues as well, albeit only for legally permitted occasions such as weddings, non-holy day services, and liturgical concerts. In any case, Castelnuovo-Tedesco's subsequent use of the organ in his liturgical pieces after the *Sacred Service* suggests that he might have come to appreciate its sound within the context of Jewish worship.

An academic issue posed a more interesting conceptual problem for Castelnuovo-Tedesco in selecting an overall musical approach: whether to attempt to base the service on historical ground—specifically on early liturgical traditions or practice. He appears to have flirted briefly with the idea of using a reconstructed sound of Jewish worship in antiquity, or at least in its premodern stages. This would have meant consciously avoiding Western classical techniques, and he came to the conclusion that little could be known of the actual musical sound of early Hebrew liturgy, especially with its continuous acquisitions of musical features of host countries and cultures over the centuries. Also, he realized the difficulty of finding a way to utilize organ, part-writing, polyphony, or harmony in any such reconstruction, since he knew that none of these had existed in those early periods and that choral monody had probably prevailed. So he determined instead to follow specifically the Italian polyphonic tradition, in that way at least relating the work to another, albeit non-Jewish, aspect of his Italian heritage. He also saw a historic rationale for turning to the approach of the 16th and 17th-century Italian composer Salomone Rossi, the first to apply independent Renaissance polyphony to Hebrew liturgy.

The *Sacred Service* was completed at the end of 1943, although the composer later remarked, "In a way, it was never finished." The premiere, however, never occurred at the Santa Monica synagogue. By early 1944 Rabbi Immanuel had left that interim post to become rabbi of the new Westwood Temple, in no position yet to cover the costs of the large professional choir the composer required; neither was the Santa Monica synagogue interested or able, since Rabbi Immanuel appears to have been its primary champion. Castelnuovo-Tedesco withdrew the service.

Two years later Cantor Putterman excerpted three movements from the full service—*mi khamokha*, *May the Words*, and *kaddish*—which were performed at the Park Avenue Synagogue in 1945. Castelnuovo-Tedesco had offered Putterman these three movements only on the condition that the *Sacred Service* would soon be performed in its entirety. Until that time, the Park Avenue services, which had become annual events, presented only individual compositions by a variety of composers in a single evening, but not yet entire services by single composers. However, Castelnuovo-Tedesco, stressing that he felt this to be his best work in many years, insisted that he wanted "for the first time to have it performed in its entirety; if not entire, I would not give you permission." In 1950 the *Sacred Service* was premiered in full at Park Avenue, with some newly added movements. It was also recorded by the State Department for radio broadcast on the Voice of America. As the first complete singly composed service of the Park Avenue Synagogue commissioning program, it established a precedent, and that practice continued until at least 1976.

For the expanded *Sacred Service* for Park Avenue, Castelnuovo-Tedesco composed four brand-new settings for *l'kha dodi*, *kiddush*, *ma tovu*, and *hashkivenu*. These have been incorporated into the present Milken Archive recording.

Castelnuovo-Tedesco commented that he felt this to be one of his “most purely inspired works,” one of the pieces in which he began to “find” himself again. He observed that it had been inspired by neither dramatic nor mystical feelings, but by recollections of serenity from his early home life. How much the *Service* meant to him on an inner spiritual level is suggested by his expressed fantasy of being able to “hear it once in the synagogue in Florence” where his family had worshipped. When he sat among the congregation and watched the Torah being taken from the Ark, that synagogue had evoked in him an image of Jewish antiquity, and its image was filled with memories of family traditions. In America he had come to associate it with his personal Judaism. But in a special emotional way it indicates a return full circle to Jewish roots.

Castelnuovo-Tedesco fantasized that if he were ever to write a second service, it would either be in a completely nontraditional style or it would involve a faithful artistic resurrection of authentic tradition going back to antiquity. In that case he would employ a choir monodically—as he correctly supposed was the case in the ancient Temple and for a good time afterward—but with all the instruments enumerated in the Bible (in Psalm 150) instead of organ. “It would be a kind of jazz band, as was probably the Levites’ orchestra (in the Temple). Certainly no synagogue in America, perhaps in the whole world, would consent to perform it.” Of course, there had been

the Bloch and Milhaud services with orchestra, performed in a prayer service context, albeit classically employed. And in the 1960s there were a few willing experimenters, even with actual jazz and blues ensembles, who found synagogues willing to accommodate. But for the most part Castelnuovo-Tedesco was correct in his skepticism. It is a pity that he did not live to witness that time when a few more musically visionary synagogues, including even some within the Conservative movement, were willing to experiment with orchestral services. Some, such as ...*And David Danced*, by Charles Davidson (in a basically traditional Conservative congregation), have been successful in using the orchestra not only to retain but also to reinforce the prayer experience, in no way expropriating the congregation’s own role. Castelnuovo-Tedesco would have approved.

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Even though Castelnuovo-Tedesco’s own tradition was Sephardi, the *Sacred Service* was written according to Ashkenazi pronunciation and accentuation, which was the prevailing practice in America, except in specifically Sephardi congregations. Many Conservative and then Reform—followed even by some Orthodox—synagogues only gradually adopted the Sephardi pronunciation later, in order to be synchronized with the official pronunciation in Israel.

## PRAYERS MY GRANDFATHER WROTE

When Mario Castelnuovo-Tedesco was nine years old, his maternal grandfather, Nonno Senigaglia, suffered a heart attack while walking in the street on Sabbath evening. The composer later recalled that his grandfather asked to be brought to the synagogue, “where he prayed for the last

time; and then, brought back to his home, he died peacefully a few hours later—a wonderful death.” Some time after his death, the family discovered a small notebook in which he had notated music for several prayers. Nearly sixty years later, his grandson, then living in Beverly Hills, California, arranged one of those musical prayers into a set of variations for organ as *Prayers My Grandfather Wrote: Sei Prelude per organo sopra un tem di Bruto Senigaglia*. In the 1962 foreword to the piece, Castelnuovo-Tedesco wrote, “Now the little book [of my grandfather’s prayers] is exactly one hundred years old; the first entry (a simple ‘tone row’ marked as a figured bass) is dated 1862. And, now a grandfather myself, I have taken some of grandfather’s simple themes, developing them into a series of short preludes for organ.”

### **ADONAI MA ADAM, YOSHEV B’SETER, and SHIVITI**

(from *Memorial Service for the Departed*,  
op. 192)

These three settings are excerpted from the composer’s collection of memorial liturgy, *Memorial Service for the Departed*, written in 1960 on commission by the Cantors Assembly of America. (The other prayer included is *ma enosh*.) These are among the most commonly recited liturgical texts or Psalms for memorial services and funerals in all Jewish orientations. The commission came at a time when Castelnuovo-Tedesco was enjoying some of his greatest success in both Italy and America. He had just received notice that his opera *The Merchant of Venice*, which had been awarded the Campari Prize in 1958, would be premiered in Florence at the 1961

Maggio Musicale. The return to Italy for that performance would be a professional highlight, but also an emotional personal experience, for it brought into focus for him all the many friends, acquaintances, and family who died since he had left for America—and especially those who had been murdered in the Holocaust. This work was dedicated to his cousin, Lina Castelnuovo-Tedesco, but it was a special remembrance as well for his parents and brother.

These settings were intended for use at any memorial service, individual or collective, including the *yizkor* service on Yom Kippur and Festivals in those synagogues that use organ; and even for funerals in nontraditional contexts where organ could be used during the mourning period.

—Neil W. Levin

## Texts and Translations

### NAOMI AND RUTH

Sung in English  
Book of Ruth 1:1–17

#### CHORUS

And it came to pass, in the days when the Judges ruled, that there was a famine in the land. And a certain man of Bethlehem in Judah went to sojourn in the country of Moab, he, and his wife, and his two sons. And the name of the man was Elimelech, and the name of his wife, Naomi, and the name of his two sons Mahlon and Chilion—Ephratites of Bethlehem in Judah. And they came into the country of Moab and continued there.

And Elimelech, Naomi's husband, died, and she was left, and her two sons. And they took them wives of the women of Moab, the name of the one was Orpah, and the name of the other Ruth, and they dwelled there about ten years. And Mahlon and Chilion died also, both of them, and the woman was left without her two sons and her husband.

Then she arose, with her daughters-in-law, that she might return from the country of Moab: for she had heard in the country of Moab how the Lord had visited his people in giving them bread. Wherefore she went forth out of the place where she was, and her two daughters-in-law with her: and they went on the way to return into the land of Judah.

And Naomi said unto her two daughters-in-law:

#### NAOMI

"Go, return each to her mother's house: the Lord deal kindly with you, as ye have dealt with the dead, and with me. The Lord grant you that ye may find rest, each of you in the house of her husband."

#### CHORUS

And she kissed them, and they lifted up their voice, and wept. And they said unto her: "Surely we will return with thee unto thy people."

And Naomi said:

#### NAOMI

"Turn again, my daughters: why will ye go with me? Are there yet any more sons in my womb—that they may be your husbands? Turn again my daughters, go your way, for I am too old to have a husband. If I should say, I have hope, if I should have a husband also tonight, and should also bear sons. Would ye tarry for them till they were grown? Would ye stay for them from having husbands? Nay, my daughters! For it grieveth me much, for your sakes, that the hand of the Lord has gone out against me."

#### CHORUS

And they lifted up their voices and wept again. And Orpah kissed her mother-in-law, but Ruth clave unto her. And she said:

#### NAOMI

"Behold, thy sister-in-law has gone back unto her people and unto her Gods. Return thou after thy sister-in-law."

## CHORUS

And Ruth said:

“Entreat me not to leave thee, or to return from following after thee, for whither though goest I will go. And where thou lodgest I will lodge: Thy people shall be my people, and thy God. Where thou diest I will die, and there will I be buried. The Lord do so to me, and more also, if ought but death part thee and me.

*Source: The Holy Scriptures*

## SACRED SERVICE FOR THE SABBATH EVE

Sung in Hebrew and English  
Translation from the Hebrew  
by Rabbi Morton M. Leifman.

### I. 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.

### II. L’KHA DODI

#### REFRAIN:

Beloved, come—let us approach the  
Sabbath bride

and welcome the coming of our Sabbath,  
the bride.

### STROPHEs 1, 2, and 9:

God, whose very uniqueness is His essence,  
Whose very name is “One,”  
Had us hear simultaneously two  
imperatives recorded  
in His Sabbath commandment:  
Guard *the Sabbath*, Remember *the Sabbath*—  
Were the words spoken at Sinai concurrently  
That were heard by Israel as *one* command.  
To our one and unique God, then and to  
His name,  
Let there be fame, glory, and praise.<sup>1</sup>

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.

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!

<sup>1</sup> *The Ten Commandments appear twice in the Bible, in Exodus, chapter 20 and in Deuteronomy, chapter 5. The wording of the fourth commandment differs slightly—the Exodus version begins with the word zakhor (remember); the Deuteronomy version begins with shamor (guard). The Midrash reconciles the difference by maintaining that God delivered both versions concurrently and the people Israel heard them both simultaneously.*

### III. TOV L'HODOT (Psalm 92:2–10; 13–16)

It is good to give thanks to the Lord,  
and to sing praises to Your name, Most High One,  
To tell of Your kindness in the morning,  
to tell of Your faithfulness each night.

With a ten-stringed instrument and a *nevel*,<sup>2</sup>  
with sacred thoughts sounded on the *kinor*.<sup>3</sup>

For You, Lord, have brought me  
much gladness with Your works.

Let me revel in Your handiwork.

How great are Your works, Lord!

Your thoughts are indeed profound.

The ignorant do not know of this,

nor can fools understand this:

that though the wicked may spring up like grass;

And though evildoers may flourish,

they do so only eventually to be  
destroyed forever.

But You, Lord, are to be exalted forever.

Here are Your enemies; Your enemies

shall perish;

the workers of evil shall be scattered....

The righteous shall flourish like a palm tree,

growing mighty as a cedar in Lebanon.

Planted in the Lord's house, they shall flourish

in the courtyard of our God.

They shall bear fruit even in old age,

and be full of life's vigor and freshness—

To declare that the Lord is upright and just,

my Rock in whom there is no unrighteousness.

<sup>2</sup> *A type of stringed instrument in the biblical era.*

<sup>3</sup> *Another type of stringed instrument in the biblical era, most likely plucked and analogous to a harp in postbiblical periods.*

### IV. BAR'KHU

Praise the Lord,

to whom all praise is due.

Praised be the Lord,

who is to be praised for all eternity.

### V. SH'MA YISRA'EL

Listen, Israel! The Lord is our God.

The Lord is the only God—His unity is

His essence.

Praised and honored be the very name of His  
kingdom forever and ever.

### VI. MI KHAMOKHA

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?

When You rescued the Israelites at the Sea  
of Reeds,

Your children beheld Your majestic,  
supreme power

and exclaimed: "This is our God: The Lord will  
reign for all time."

### VII. HASHKIVENU

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 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, (praised be He and  
praised be His name)  
who spreads the canopy of peace over us  
and over all Your people Israel, and over  
all Jerusalem. (Amen)

#### **VIII. V'SHAM'RU**

The children of Israel shall keep and guard  
the Sabbath  
and observe it throughout their generations as  
an eternal covenant.  
It is a sign between Me and the children  
of Israel forever.

#### **IX. MAY THE WORDS**

Sung in English

May the words of my mouth and the meditation  
of my heart  
be acceptable unto thee, O Lord, my Rock and  
my Redeemer.

#### **X. KIDDUSH**

Praised be You, O Lord, (praised be He and  
praised be His name)  
our God, King of the universe, who creates the

fruit of the vine.  
Praised be You, O Lord, (praised be He and  
praised be His name)  
our God, King of the universe,  
who has sanctified us through His commandments  
and has taken delight in us. Out of love and  
with favor  
You have given us the Holy Sabbath as a heritage,  
in remembrance of Your creation. For that first  
of our sacred days  
recalls our exodus and liberation from Egypt.  
You chose us from among all Your peoples,  
and in Your love and favor made us holy  
by giving us the Holy Sabbath as  
a joyous heritage.  
Praised are You, O Lord, (praised be He and  
praised be His name)  
our God, who hallows the Sabbath. (Amen)

#### **XI. LET US ADORE**

Sung in English

Let us adore the ever living God  
and render praises to Him  
who spread out the Heavens  
and established the earth,  
whose glory is revealed in the Heavens above  
and whose greatness is manifest throughout  
the world.  
He is our God, there is none else.

#### **XII. VA'ANAḤNU**

We bend the knee, bow in worship,  
and give thanks to the King of Kings,  
the Holy One, praised be He.

### XIII. ON THAT DAY

Sung in English

On that day the Lord shall be one  
and his name shall be one.

### XIV. BENEDICTION

Recited in English

May the Lord bless thee and keep thee.  
May the Lord let his countenance shine upon  
thee and be gracious unto thee.  
May the Lord lift up his countenance upon thee  
and give thee peace.

### XV. ADON OLAM

Lord of the world, who reigned even before  
form was created,  
At the time when His will brought everything  
into existence,  
Then His name was proclaimed King.  
And even should existence itself come to an end,  
He, the Awesome One, would still reign alone.  
He was, He is, He shall always remain in splendor  
throughout eternity.  
He is "One"—there is no second or other to be  
compared with Him.  
He is without beginning and without end;  
All power and dominion are His.  
He is my God and my ever living redeemer,  
And the rock upon whom I rely in time of  
distress and sorrow.  
He is my banner and my refuge,  
The "portion in my cup"—my cup of life  
Whenever I call to Him.  
I entrust my spirit unto His hand,  
As I go to sleep and as I awake;  
And my body will remain with my spirit.  
The Lord is with me: I fear not.

8.559404

### MEMORIAL SERVICE FOR THE DEPARTED

(excerpts) Sung in Hebrew

### ADONAI MA ADAM

Psalm 144:3-4

O lord, what is man that You should care  
about him,  
mortal man, that You should think of him?  
Man is like a breath;  
his days are like a passing shadow.

### YOSHEV B'SETER

Psalm 91:1-2

He who dwells in the shelter of the Most High  
abides under the protection of the Almighty. I  
say of the Lord: He is my refuge and my fortress,  
my God in whom I trust.

### SHIVITI

Psalm 16:8-9

I am ever mindful of the Lord's presence;  
He is at my right hand; I shall never be shaken.  
So my heart rejoices,  
my whole being exults,  
and my body rests secure.

*Translation: JPS Tanakh 1999*

16



## /// About the Performers



Soprano **ANA MARÍA MARTÍNEZ** was born in Puerto Rico, daughter of the opera singer Evangelina Colón, from whom she had her earliest lessons. She studied at The Juilliard School in New York, graduating in 1993. Her breakthrough came two years later as a prizewinner at Plácido Domingo's Operalia competition, and in 1996 she joined the Spanish tenor for concert appearances in Madrid, Palm Beach, and Buenos Aires. Her critically acclaimed debut with the Washington Opera came in 1997 as Soleá in Penella's *El Gato Montés*. It was followed by a series of triumphant debuts at leading European and American houses. Martínez has appeared at the Vienna State Opera as Violetta in *La Traviata*, as Pamina in *Die Zauberflöte*, and in a new production of Gounod's *Romeo et Juliette*, and she has sung the role of Liù in *Turandot* at the Washington Opera, Mimi in *La bohème* at the Deutsche Oper, and Adina in Donizetti's *L'Elisir d'Amore* at the Houston Grand Opera. She was featured

in the world premiere tour and recording of Philip Glass's opera *La Belle et la Bête*, and she created the role of the Mother in the world premiere of Menotti's *The Singing Child* at the Spoleto Festival U.S.A. Her orchestral engagements have included concerts with Andrea Bocelli and Plácido Domingo. On recordings, she can also be heard in Bacalov's *Misa Tango* under Myung Whun-Chung; Philip Glass's *Symphony No. 5* under Dennis Russell Davies; the Houston Grand Opera production of Bright Sheng's *The Song of Majnun*; and opposite Domingo in Albéniz's opera *Merlin*.

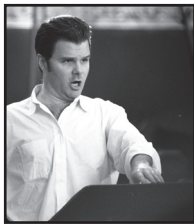
The **ACADEMY OF ST. MARTIN IN THE FIELDS** was founded in 1959 by Sir Neville Marriner and a group of London's leading orchestral players. Originally formed as a small, conductorless string group, it spearheaded the 1960s Baroque revival, and recorded and performed a rapidly expanding range of repertoire with Sir Neville and his longtime associate, violinist Iona Brown. The orchestra now divides its time between international tours, education and outreach work, the recording studio, and concerts in the British Isles. After an absence of many years, it returned in 1997 to its "spiritual home," the church of St. Martin in the Fields in Trafalgar Square. In London it also continues to appear on the South Bank (the Royal Festival Hall and the Queen Elizabeth Hall), at the Wigmore Hall, and with Murray Perahia at the Barbican. The Academy remains the most recorded orchestra in the world, and it has received many prestigious international awards, including eight Edisons, the Canadian Grand Prix, and a multitude of gold discs—thirteen alone for the sound track of Milos Forman's film *Amadeus*.

One of the foremost English chamber choirs, the **CHORUS OF THE ACADEMY OF ST. MARTIN IN THE FIELDS** was founded in 1975 by Laszlo Heltay. Its wide range of acclaimed recordings includes Charpentier's *Magnificat* and *Te Deum*; Bach's B-minor Mass; Handel's *Messiah*; Haydn's *Creation* and *Seasons*; Mozart's *Don Giovanni*, *Così fan tutte*, C-minor Mass, and Requiem; Rossini's *Il turco in Italia* and *Messa di Gloria*; the Fauré Requiem; Mendelssohn's *Elijah*; and Gilbert and Sullivan's *Yeomen of the Guard*, all conducted by Sir Neville Marriner, as well as works by Edmund Rubbra under Richard Hickox. Since 2000, when 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.



**SIR NEVILLE MARRINER** was born in Lincoln in 1924 and studied the violin first in London at the Royal College of Music and then at the Paris Conservatoire with René Benedetti. After teaching for a year at Eton College, in 1949 he joined the Martin String Quartet, and with musicologist Thurston Dart formed the Jacobean Ensemble, which specialized in 17th- and 18th-century music. From 1952 to 1968 he was a violinist with the London Philharmonia and with the London Symphony Orchestra, of which he was principal second violin for twelve years beginning in 1956. During this period he also formed the Virtuoso String Trio, and then, in 1959, the Academy of St. Martin in the Fields. Sir Neville gravitated increasingly toward conducting and took lessons from Pierre Monteux. His first

appointment was in 1969 with the Los Angeles Chamber Orchestra. In 1979 he became music director of the Minnesota Orchestra, holding that post until 1986, when he returned to Europe as music director of the Stuttgart Radio Symphony Orchestra (until 1989). Throughout the whole period he continued to work with the Academy. As his conducting career progressed, the orchestra's original basis in music of the Baroque expanded to include Viennese classics, Romantic, and 20th-century works, as well as opera, notably Mozart and Rossini. His interpretations of Corelli, Vivaldi, Bach, Haydn, Rossini, Dvořák, Bartók, Stravinsky, Britten, and Tippett are highly esteemed, but there is hardly a corner of the repertoire in which the vitality and elegance of Sir Neville's leadership have not brought him—and the Academy—great distinction. He was made a Commander of the Order of the British Empire in 1979 and was knighted in 1985.



Baritone **TED CHRISTOPHER** studied at the Curtis Institute and The Juilliard School. He was first introduced to Jewish music as a chorister and soloist in the professional male chorus Schola Hebraeica, with whom he sang and toured the United States and England during his student years and at the beginning of his solo career. He has appeared with many American and Canadian opera companies as Mozart's Figaro, Guglielmo, and Don Giovanni, as well as Rossini's Figaro, Belcore in *L'Elisir d'Amore*, and Marcello in *La bohème*. His concert engagements have taken him to Carnegie Hall, the Kennedy Center in Washington, D.C., and Davies Symphony Hall in San Francisco. In a special celebration of Ned Rorem's seventieth birthday, in 1993, Christopher sang *War Scenes* with the composer at the piano.

English organist and pianist **HUGH POTTON** was born in 1962 in Hemel Hempstead, Hertfordshire. While a student at the Royal Northern College of Music, in Manchester, he was awarded the Meadowcroft Prize for organ, and this, along with an International Scholarship from the Belgian government, enabled him to study with the Flemish organist-composer Flor Peeters. During his postgraduate study at the Royal Academy of Music in London, Potton's teachers included organists Peter Hurford, David Sanger, and Peter Lea-Cox. Potton has broadcast for the BBC, notably a live performance of Rachmaninoff's First Piano Concerto, and he has given organ recitals at such venues as Westminster Abbey and the cathedrals of Southwark, Peterborough, and Winchester.

Founded in 1903 as the London Choral Society, to bring Elgar's *Dream of Gerontius* to London, the **LONDON CHORUS** introduced a number of other works during its early years. In 1950, when the choir sang the *Messiah* in St. Paul's Cathedral under John Tobin, it was the first performance of Tobin's reconstruction of the original score, which later became the basis of the critical edition of Handel's masterpiece. More recently, the 120-member choir has given the first London performances of works by such composers as Samuel Barber, Frank Martin, and Richard Blackford, and they have presented a wide range of works in all of London's major venues. Under Ronald Corp's baton since 1994, the choir formally changed its name in October 2000 at the Royal Festival Hall, with an acclaimed concert of Delius's rarely performed *Mass of Life*.

Conductor and composer **RONALD CORP**, born in Wells, Somerset, England, and educated at Christ Church, Oxford, is music director of the New London Orchestra, the New London Children's Choir, the London Chorus, and the Highgate Choral Society. A recognized authority on choral training and repertory, he is the author of *The Choral Singer's Companion* and has written a number of large choral-orchestral works, as well as a piano concerto and many smaller pieces for children's voices. His first foray into writing Jewish music was his full-length cantata in Hebrew, *Adonai ehad*, commissioned by the Highgate Choral Society and premiered by it in 2001 under the composer's baton.

**BARBARA HARBACH**, harpsichordist, organist, composer, and teacher, studied at Penn State and Yale universities; the Musikhochschule of Frankfurt, Germany; and the Eastman School of Music (D.M.A.). She has appeared in recitals throughout North America, Korea, Japan, Denmark, Germany, and Siberia. She has edited and published 18th-century keyboard music, is editor of *Women of Note Quarterly*, and has directed three Women in Music symposia at the State University of New York at Buffalo. Since 2000, she has been a visiting professor at the University of Wisconsin, Stevens Point.



**CANTOR SIMON SPIRO** was born in London to refugees from German-occupied Europe. His father became a noted actor-singer in the Yiddish theater of London's East End, and his mother was also an accomplished singer. Cantor Spiro's path to his own calling emerged naturally from his family's combination of Hassidic and Yiddish cultures and the cantorial tradition of its earlier generations. He has become a leading interpreter of cantorial art, with a repertoire ranging from classical renditions of traditional European *hazzanut* to popular Yiddish song, and from contemporary Jewish musical styles to popular entertainment.

Cantor Spiro received his cantorial training at Jews College, London. His first pulpit was at London's famous Orthodox St. John's Wood Synagogue, seat of the Chief Rabbi of the British Empire, and he has subsequently held positions at major synagogues in Canada and the United States. He is also an accomplished composer and arranger and has sung in musical theater productions, including the lead role in *Phantom of the Opera* in the Far East.

Organist **McNEIL ROBINSON** studied in New York at The Juilliard School and in Spain at the University of Salamanca. He is organist of the Park Avenue Christian Church and the Park Avenue Synagogue in New York City, and he is chairman of the organ departments at the Mannes College of Music and Manhattan School of Music. For two decades he served as organist and choirmaster at the Church of St. Mary the Virgin in New York. Robinson is also active as a conductor and composer and has recorded for Decca and the Musical Heritage Society. He has had works commissioned by the Archbishop of Canterbury, the San Francisco Symphony, Musica Sacra, numerous American churches, and the American Guild of Organists, and has had his music performed at New York's Lincoln Center, on network radio, and regularly in churches throughout the United States. He has also composed Hebrew liturgical settings.

The **NEW YORK CANTORIAL CHOIR** is composed of select students from the cantorial schools of the Jewish Theological Seminary (The H. L. Miller Cantorial School) and Hebrew Union College (The School of Sacred Music), and a chamber ensemble of the professional Jewish male-voice chorus *Schola Hebraica*. The group is devoted to promoting Hebrew liturgical repertoire and comes together to rehearse and sing for special concerts and recordings, performing with many of America's best-known cantors. As dedicated students of cantorial art, these singers bring to their choral renditions the fruits of their studies of traditional liturgical styles and practices.

**NEIL LEVIN** teaches Jewish music history and repertoire at the Jewish Theological Seminary of America. While earning his B.A. and M.A. at Columbia University, he developed a deep interest in synagogue choral music and cantorial art. He earned his doctorate in Jewish music and music history at the Jewish Theological Seminary, with Hugo Weisgall playing a central role—as his teacher and mentor.

Levin is the founder and music director of two professional Jewish choruses, the mixed-voice *Coro Hebraico* and the male-voice *Schola Hebraica*, which have toured the United States and Canada and visited England on several occasions. In 1990 he made his Royal Festival Hall debut conducting his production of *Voice of Jewish Russia*. He is also the creator of *Vanished Voices*, a Holocaust commemoration incorporating his research into the musical traditions of German-speaking Jewry, performed under his baton in 1996 at London's Barbican Centre and in Los Angeles. His Lincoln Center debut was in 1997, conducting a program called "Soul of Ashkenaz," and in 1999 he directed more than a dozen concerts (with *Schola Hebraica* and other ensembles in Great Britain) at the biennial Sacred Voices Music Village international festival. Levin has published numerous articles on Jewish music, several archival recordings, and books.

## Credits

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### **Naomi and Ruth, op. 137**

Publisher: Mario Castelnuovo-Tedesco estate; Recording: Henry Wood Hall, London, UK, September 2000; Recording Producer: Simon Weir; Recording Engineer: Campbell Hughes; Assistant Recording Engineer: Morgan Roberts; Recording Project Manager: Paul Schwendener

### **Sacred Service for the Sabbath Eve, Op. 122**

Publisher: Universal-MCA Music Publishing, a division of Universal Studios; Recording: St. Paul's Church, Knightsbridge, London, UK, February 2000; Recording Producer: Simon Weir; Recording Engineer: Campbell Hughes; Recording Project Managers: Neil Levin, Richard Lee

### **Prayers My Grandfather Wrote (excerpts)**

Publisher: Theodore Presser & Edizioni Musicali Berben; Recording: Calvary Church, Charlotte, NC, USA, February 1993; Organ: The Calvary Grand Organ, 5-manual 205-rank Möller pipe organ; Recording Producer: Michael Isaacson; Recording Engineer: Jim Deal

### **Memorial Service for the Departed (excerpts)**

Publisher: Mario Castelnuovo-Tedesco estate; Recording: Riverside Church, New York City, USA, February 2001; Recording Producer: David Frost; Recording Engineer: Robert Rapley; Assistant Recording Engineer: Michelle Nunes; Editing Engineer: Dirk Sobotka; Recording Project Manager: Neil Levin

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