

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.

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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.

A MESSAGE FROM THE MILKEN ARCHIVE ARTISTIC DIRECTOR



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

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 Additional components of the Archive, planned for release at a future date, include rare historical reference recordings, expanded analytical background information, contextual essays, and a special collectors edition—according to historical, religious, and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

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

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

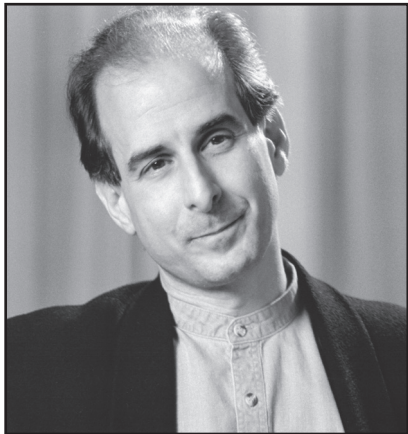
Neil W. Levin

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

About the Composer

Composer, author, educator, and performer BRUCE ADOLPHE was born in New York in 1955. A graduate of The Juilliard School (1976), where he earned his bachelor's and master's degrees, he also studied privately with Milton Babbitt, Vincent Persichetti, and Lawrence Widdoes. Adolphe has composed works for such renowned artists and organizations as Itzhak Perlman, Sylvia McNair, David Shiffin, David Finckel, Wu Han, the Beaux Arts Trio, the Dorian Wind Quintet, the Chamber Music Society of Lincoln Center, the National Symphony, the Orpheus Chamber Orchestra, the Chicago Chamber Musicians, and the Caramoor Festival. He has been composer-in-residence of the Chamber Music Society of Lincoln Center and the 92nd Street Y School Concert Series, as well as at festivals around the United States, including SummerFest La Jolla in California, the Santa Fe Chamber Music Festival, the Perlman Music Program, the Virginia Arts Festival, the Folger Shakespeare Theatre in Washington, D.C., the Chamber Music Northwest in Oregon, Music from Angel Fire in New Mexico, Bravo! Colorado, and the Appalachian Festival in North Carolina. Adolphe's music is also frequently performed abroad—in Great Britain, Ireland, the Netherlands, Germany, Italy, and Japan.

Among his large-scale compositions are several stage works, including four operas—the first of which, *The Tell-Tale Heart* (1978), is based on the well-known story by Poe. His film scores include an overview documentary on the history of anti-Semitism, which introduces the permanent exhibition at the Holocaust Museum in Washington, D.C. In addition to the works presented here, his other Judaically related pieces include *Rikudim* (Dances), which won the Presser Foundation Publishing Award; *Troika*, based on klezmer clarinet idioms and inflections; and the opera *The False Messiah*, which is based on the 17th-century incident surrounding Shabtai Zvi, the most famous of the self-proclaimed messiahs of that era. Among



Adolphe's numerous general works are his comic opera, *The Amazing Adventures of Alvin Allegretto*, commissioned by the Metropolitan Opera Guild; *Whispers of Mortality*, for string quartet; *Triskelion*, for brass quintet; *Body Loops*, for piano and orchestra; and many others.

Adolphe is also well known as a teacher and lecturer, and he has served as music and education adviser for the Chamber Music Society of Lincoln Center. He is especially dedicated to children's music education, and is the cofounder of a firm devoted to devising educational repertoire and materials in a wide range of media for young people. His many compositions for children include *Marite* and *Her Hearts Desire* of the Purple Palace; and *Tyrannosaurus Sue: A Cretaceous Concert*, written for the unveiling of the dinosaur at Chicago's Field Museum—among many other such pieces. He has taught at New York University's

Tisch School of the Arts (1983–93), Yale University (1984–85), and The Juilliard School (1974–93). Adolphe is the author of several books including *What to Listen for in the World*, and *The Mind's Ear: Exercises for Improving the Musical Imagination*. He is also a pianist, harpsichordist, and conductor, and has toured throughout the United States.

Program Notes with Text and Translations

LADINO SONGS OF LOVE AND SUFFERING

This piece was born as a commission from two of the composer's colleagues. But it also reflects the interest in folklore that Adolphe acquired from his parents, both of whom were professional folk dancers (in addition to being teachers in academic disciplines). He grew up listening to many diverse genres of folk music in his parents' collections, including Ladino folksongs—which made an indelible impression on him at an early age. The texts for this work are derived from well-known Ladino folk poetry. Adolphe, however, retained only the words and discarded the traditional melodies attached to these poems. The music is freely composed, without reliance upon preexisting musical folk material.

Ladino is a hybrid secular Sephardi Jewish language, also known as Judeo-Espagnol, which is a fusion of Castilian Spanish (15th century) and Hebrew dating from the Spanish Expulsion in 1492, after which Ladino became a vernacular among eastern and Mediterranean Sephardi Jews and constituted a major part of their literary and folksong culture as well as a daily spoken language.

The composer has written the following note on this work:

In 1983 Lucy Shelton and David Jolley asked me to compose a work for soprano, French horn, and guitar. The instrumental combination was a bit daunting, for blending the soft-spoken guitar with the deeply resonant horn seemed an acoustic nightmare. Add a soprano, and where are you? However, I soon began to think of the instruments as three of the purest sounds available, and the easy pairing of voice and guitar could perhaps be lent an air of mystery and distance by the evocative tone of the horn. Having just had the premiere of my opera *The False Messiah* at New York's 92nd Street Y, I was still thinking in terms of ecstatic Sephardi melismas—Shabtai Zvi, the 17th-century “False Messiah,” had ended up in Istanbul, after all. The idea that this trio would be well suited to Ladino-inspired music seemed right. The guitar was clearly the perfect instrument for Judeo-Spanish timbres and rhythms, the voice would tell the stories of love and loss, and the horn would provide the mournful echoes and amplify the passionate outcries. And so, with the help of Isabelle Ganz, who had performed and recorded much Ladino music, I selected verses from ancient poems that could have been written yesterday. The work was premiered on November 28, 1984, at Alice Tully Hall, Lincoln Center, by Lucy Shelton, David Jolley, and David Starobin. Soon after, it was performed at the Kennedy Center in Washington by Shelton, Jolley, and guitarist Eliot Fisk, the performers in this recording, whom I thank for their passionate and intelligent virtuosity.

LADINO SONGS OF LOVE AND SUFFERING

Sung in Ladino

NOCHES, NOCHES

Noches, noches, buenas noches,
Noches son d'enamorar,
Ay, noches son d'enamorar.

Dando bueltas por la cama,
Como'l peixe en el mar.
Ay, como'l peixe en el mar.

Ir me vo yo la mi madre
Por los mundos cuantos son.
Ay, por los mundos cuantos son

NIGHTS, NIGHTS

Nights, nights, beautiful nights,
Nights are for love,
Ah, nights are for love.

Turning around in my bed,
Like a fish in the sea.
Ah, like a fish in the sea.

My mother, I am leaving
For other countless worlds.
Ah, for other countless worlds.

AVRIX MI GALANICA

Avrix mi galanica
Que ya va 'manecer.
La noche yo no durmo
Mi lindo amor
La noche yo no durmo
Pensando en vos.

Mi padre 'sta meldando
Mos oyerá
Amatalde la luzezica
Si se dormirá
Amatalde la luzezicá
Si s'echará.

Mi madre 'sta cuzziendo
Mos oyerá.
Pedrelde la algujica
Si se dormirá
Pedrelde la algujica
Si s'echará.

OPEN THE DOOR, MY GALLANT ONE

Open the door, my gallant one,
For dawn is almost here.
I did not sleep all night
My handsome love
I did not sleep all night,
Thinking of you.

My father is studying,
He will hear us.
Put out the light
So he will go to sleep.
Put out the light
So that he will fall asleep.

My mother is sewing,
She will hear us.
Then hide her needle
And she will go to sleep.
Then hide her needle
So that she will fall asleep.

Mi hermano 'sta 'scriviendo
Mos oyerá.
Pedrelde la pendolica
Si se dormirá.
Pedrelde la pendolica
Si s'echará.

My brother is writing,
He will hear us.
Then hide his pen
And he will go to sleep.
Then hide his pen
So he will fall asleep.

EL MI QUERIDO

El mi querido bevió vino
El tino ya lo pedrió
Allí debaxo l'arvolera
Taradari taradám!
Cuchillo me travó.

MY BELOVED

My beloved drank wine
And lost his reason
There beneath the tree.
Taradari, taradam!
He pulled out a knife.

CAMINI POR ALTAS TORRES

Camini por altas torres
Naveguí por las fortunas

Onde gallo no cantava
Ni menos me conocian
Luvias caen de los cielos
Lágrimas de los mis ojos.

I WALKED AMONG HIGH TOWERS

I walked among high towers,
I sailed through storms

Where no cock crowed
And where no one knew me.
Rain falls from the skies,
Tears from my eyes.

LA ROSA ENFLORECE

La rosa enflorece
En el mez de May,
Mi alma s'escurece,
Sufriendo del amor.

Los bilbilicos cantan,
Sospiran del amor,
Y la pasión me mata,
Muchigua mi dolor.

Más presto ven Palomba,
Más presto ven a mí,
Más presto tú mi alma,
Que yo me vo morir.

THE ROSE FLOWERS

The rose flowers
In the month of May.
My soul is darkened,
Suffering from love.

The little nightingales sing,
Sighing of love,
And passion murders me,
So great is my pain.

Come quickly, my dove,
Come quickly to me,
Come quickly, my soul
For I am going to die.

ALTA, ALTA VA LA LUNA

Alta, alta va la luna
Cuando 'mpeca amanecer
Hija 'rmoza sin ventura
Nunca llegue a nacer
Amán!

Los paxaricos de los cielos cantan
Debaxo'l arvole de flor
Alli se asentan
Los que sufren del amor
Amán!

Ma rondondas moñtanas altas
Llevame ande'l mi amor
En sus braços caeré
Despues muereré
Amán!

Mars hondas, nuvera de los cielos
Hasta la roza destiñera
Morir es de los cielos
Espartición no huviera
Amán!

Texts from Chants Judéo-Espagnols, Isaac Levy, ed., 4 vols. (1959–73)
Translations from Ladino by Raquel Levy, Isabelle Ganz, and Joseph Elias
Edited by Edwin Seroussi

HIGH, HIGH MOVES THE MOON

High, high moves the moon
When it begins to shine.
Beautiful daughter without good fortune,
It would be better if you were never born.
Aman!

The birds in the sky sing
Beneath the flowering trees,
There sit
Those who suffer from love
Aman!

My round, high mountains,
Take me to my love.
Into his arms I will fall
And then die.
Aman!

Deep seas, clouded skies
Even the rose faded away.
Death comes from Heaven,
I wish we never had to separate.
Aman!

MIKHOELS THE WISE

An Opera in Two Acts about the

Life of Solomon Mikhoels

Music by Bruce Adolphe

Libretto by Mel Gordon

ACT I, Scene 4:

Solomon Mikhoels: The famous Soviet Yiddish
 actor and Jewish leader

Sin-Cha: A Korean Girl

This is the first of Bruce Adolphe's two operas written for the "Jewish Opera at the Y" program at New York's 92nd Street YMHA, where it was premiered in 1982. The opera is based on historical accounts of the life, career, and murder of Solomon Mikhoels (1890–1948), the adopted stage name of Solomon Vovsi—one of the greatest serious actors of all time in the legitimate Yiddish art theater and the most prominent figure in the Soviet Yiddish theater during the decades immediately following the Bolshevik Revolution. As head of the Moscow State Jewish Theater (beginning in 1928), he was internationally renowned for many of his roles—including his acclaimed portrayal of King Lear in Yiddish. However, as chairman of the Jewish Anti-Fascist Committee, Mikhoels was also in many respects the de facto head of and spokesman for Soviet Jewry during the Stalin years—especially with reference to Yiddish culturally oriented segments of Soviet Jewish society. Because of his celebrity status and position of respect not only within the Soviet Jewish world, but also among left-leaning Yiddish cultural circles abroad, he was conveniently "used" by Stalin as his personal representative to the Jews for as long as it served the interests of the Soviet regime.

Like much, if not most, of the mainstream of post-Revolution Russian Jewish society—Jewish intelligentsia as well as indoctrinated proletarian circles—Mikhoels was for a long time genuinely supportive of and naturally committed to the professed communist ideals of the party and to Stalin. For those Jews, Stalin and the party represented many things: the bulwark against the Fascist threat; the continued advancement



Solomon Mikhoels

of the "new order" against the perceived ills, decadence, and built-in inequities of Western bourgeois societies; and the protection against nationalist regression and alleged plots to undermine the world communist cause and the progress of the Revolution and its unfinished tasks. (The truth about Stalin vis-à-vis Russian society as a whole—as well as the Jews—did not begin to emerge for most of the world until after his death; and then, publicly, only after Nikita Khrushchev's revelations in the 1950s.)

Moreover, Stalin's early policies appeared, for whatever self-serving reasons of Realpolitik, to encourage and even foster secular Jewish—i.e., Yiddish—cultural and educational activity, beginning with his commissariat during the first Soviet government. Those policies were reversed only later, with suppressions, wholesale purges, and liquidations of the bulk of Yiddish cultural institutions—leaving only token remnants, such as the Moscow Yiddish theater, intact as "show" propaganda and public relations instruments.

Once the Soviet Union was at war with Germany after June 1941, Mikhoels and the Jewish Anti-Fascist Committee provided Stalin with a convenient vehicle for seeking Jewish support in the West (which Stalin and the party perceived as a sinister but now potentially useful pressure on Western governments) for the Soviet war effort and for opening a second front. To those ends, Mikhoels traveled to the United States in 1943 (as well as to Canada, Mexico, and

England) on a publicity campaign for the Soviet Union and its ultimate struggle in its “Great Patriotic War” against Fascism. He appeared at a now famous rally at New York’s Polo Grounds, in which the naïvely pro-communist sympathizers, film star Charlie Chaplin and singer Paul Robeson, were also involved. That event is depicted graphically in this opera in Act II, where Mikhoels is not only hailed by a Jewish working-class outpouring but saluted by an American Communist Party singing group (“The Branch Needs You”). He also attempts to recruit disaffected left-leaning American Jews for emigration to the Soviet Union, where they would supposedly reinforce settlement in the Jewish Autonomous Region, be better able to realize the socialist ideals for a “better life,” and set an example to the world—at the same time bolstering Soviet Yiddish culture.

After the war, Mikhoels acted as the representative and spokesman for returning Jewish Holocaust survivors and those who had been evacuated to Soviet Asia during the war. He lobbied for their proper resettlement and continued to be an advocate for Jewish culture. By that time, however, despite official party line denials, Stalin had come to perceive any thriving Jewish culture in the Soviet Union as a serious threat, and to view those who had had contact with the West during the war as irrevocably tainted—potential recruitments for espionage against the state. In 1948 Mikhoels was brutally murdered and his body savagely mutilated. The official government position ascribed the murder to criminal thugs or to an accident. Stalin disavowed any connection and even permitted a state funeral in Moscow with elaborate eulogies, which attracted thousands of Jewish mourners. It was, of course, a sham; Mikhoels’s tongue had been severed, probably as a warning.

It was subsequently established that the murder had been ordered by the Soviet secret police. Further, it is now suspected that Stalin was not only fully complicit in the cover-up (as acknowledged by his daughter in her book), but was almost certainly involved in the orders for the murder itself. The motivations behind Stalin’s self-perceived need to eliminate Mikhoels

are still shrouded in some mystery, and they may be connected to Mikhoels’s association with the proposal to create a region for homeless Jews in the Crimea—a plan Stalin feared as a security risk.

Apart from discrepancies in factual details, it is generally accepted that the killing of Mikhoels symbolized the inauguration of a new, more intense phase of the suppression of Jewish culture and the organized murder of many of the most famous Jewish poets, authors, artists, and actors during the remaining years of Stalin’s life. In fact, Mikhoels was even accused posthumously in the Soviet press in connection with the infamous “Doctors’ Plot,” where he was called “a Jewish bourgeois nationalist” secretly involved with United States intelligence.

The final scene of the opera recalls Mikhoels’s funeral, as the Jews of Moscow not only mourn his passing but lament the demise of Jewish culture and the Yiddish language.

ACT I, SCENE 4 takes place in 1935 at a railroad station in Birobidzhan, the colloquial name (and capital city) of the Yiddish-speaking “Jewish Autonomous Region” (oblast) in the Khabarovsk territory in the Soviet Far East. Settlement had begun there in 1928—in part as a Soviet alternative to Zionism, and in part from central Soviet concern for fortifying security in the far eastern regions out of growing fear of potential Japanese or Chinese incursions. During the period of this scene, i.e., after the Japanese occupation of Manchuria in 1931–32, the latter consideration had taken on increased significance for the U.S.S.R. (Ultimately, the Birobidzhan project failed for a complex variety of reasons, not least of them the two waves of Stalinist purges, before and after the war.)

Mikhoels has come to Birobidzhan to address the populace there. He is met at the station at midnight by a young Korean telegraph operator, Sin-Cha, who has come from Vladivostok, the Russian port for refugees from the Japanese invasions. To his surprise, she speaks Yiddish, and explains that the Japanese atrocities

against her people have led her to sympathy for the plight of the Jews. She has come to Birobidzhan to help the Jewish people build a new socialistic society of their own. She tries unsuccessfully to persuade Mikhoels to remain there permanently as an example, as well as to serve as their leader. More optimistic than she is about the future of Jewry, he insists that he can better serve the cause centrally from Moscow. They are startled by distant flashes from Japanese and Chinese artillery, which interrupt their conversation. Sin-Cha reminds Mikhoels of a welcoming committee awaits him in the dining hall. As he goes off, she remains alone to sing "The Lullaby of Birobidzhan."



Adolphe deliberately employed a wide range of musical styles in the opera in order to express various emotions and historical developments—from optimistic projections for Soviet Jewish culture all the way to its demise. In the opening sections he incorporated a "feeling of folk music" in connection with theater-related moments, but he "gradually drained it from the score as the situation worsens for the Jews in the Soviet Union." By the final funeral scene, he has thus avoided all reference to Jewish musical material, suggesting its obliteration by the regime. Adolphe's stated goal was to have the music reflect the disintegration of Jewish culture within Soviet life. In the scene recorded here—which involves a dramatic situation and the unusual phenomenon of a Yiddish-speaking Korean—he consciously quoted some strains of music with an Oriental flavor, which he integrated into the overall musical fabric. Adolphe also feels that much of his vocal writing throughout the opera reflects an overall cantorial background and approach.

—Neil W. Levin

Act I

Scene 4

[A train station in Birobidzhan at midnight, 1935]

SIN-CHA: Welcome to Birobidzhan. Sholem-aleykhem.

MIKHOELS: Sholem-aleykhem? Aleykhem-sholem. You look very un-Jewish in the light of the lamppost.

SIN-CHA: Yes. I am a Korean from Vladivostok—the "port of refuge" Vladivostok.

MIKHOELS: And I am Solomon Mikhoels from Moscow and Riga.

SIN-CHA: My name is Sin-Cha.

MIKHOELS: What a beautiful name, a strange name, and yet you know Yiddish?

SIN-CHA: When not a guard or railroad greeter, I'm a simple worker, a telegraph operator.

MIKHOELS: And telegraph workers must know many languages.

SIN-CHA: Every citizen of Birobidzhan must know Yiddish, the *mameloshn* [mother tongue] of the Jewish people.

MIKHOELS: More than Yiddish, more than Hebrew, there are many tongues the Jews have spoken.

SIN-CHA: It will take some time, but I'll learn them all. You've so many words and no place to put them. We'll make a place here for them in Birobidzhan. The wanderings have stopped.

MIKHOELS: Sin-Cha, I'm thinking the Jewish people need more Koreans like you!

SIN-CHA: Don't laugh at me, Solomon! Don't make fun! The Jewish nation is a troubled tribe. There's fire in the world. There's madness around. Except here in

Birobidzhan, for Stalin has thrown a band of steel and a ring of iron all around Birobidzhan. You're safe here. I have come to Birobidzhan to protect your people, the Jewish nation, and to build a new world of socialism.

MIKHOELS: I won't laugh if you tell me really why you're here.

SIN-CHA: I'm here because I'm Korean. I know oppression, and I know the world's burning. We needed a Birobidzhan when the Japanese came in their boots and salted our earth and torched all our ports and dealt an atrocity upon my Korean people. We needed a Birobidzhan when Hideyoshi's men raided our temples, raped all our nuns, and sliced off their breasts so they could not nurse children. We needed a Birobidzhan when the Japanese gathered all our priests, gouged out their eyes, cut off their tongues, and shortened their fingers. We needed a Birobidzhan when Hideyoshi chained all our peasants to plows, took away all our rice and millet seed, forbid them their language, and made a slave race of my Korean people. We needed a Birobidzhan when our Chinese friends ransomed our leaders, when our Mongol allies crossed our border and looted our cities and sacked all our towns. That's why we needed a Birobidzhan. And now, orphaned race, you have yours, Solomon Mikhoelovitch. Stalin has stopped time and given you a gift—the kind that comes once. Tell your remarkable people to take it!

MIKHOELS: Well, the Egyptians tossed us out of Eden. And the Spanish pushed us to the sea, it's true. And the Cossacks became rowdy one evening and burnt a shtetl or two. But the world is my homeland, and socialism is the religion of Jews.

SIN-CHA: Every people must have its own territory, Solomon, or how can they save themselves? If you, the greatest Jewish actor, a Moscow city councilman, a friend of Stalin—if you came to settle, it would mean everything.

MIKHOELS: I prefer to live in a city with more than one restaurant.

SIN-CHA: More jokes. Tell me why you would not settle in Birobidzhan. You can speak freely. We're in Siberia.

MIKHOELS: I see the world differently, Sin-Cha. I can do more good for my people in Moscow. I don't share your feeling of doom.

SIN-CHA: I know this sounds mad, but if the fields of wheat should try to swallow you up, I'll find a way, oh Mikhoels, to straddle the earth and hold your people high over my head.

MIKHOELS: Sin-Cha, you don't know what you're saying. You speak like a child.

SIN-CHA: If the forest trees should shoot up like arrows, I'll find a way, oh Mikhoels, to bat them down if they're aimed at your people.

MIKHOELS: Sin-Cha! Think what you're saying! I hear a child speaking.

SIN-CHA: Stay with me, Solomon! Stay with me here in Birobidzhan, and we'll find a way, oh Mikhoels, to rescue your people, the Jewish nation! I sense danger is near. Solomon, stay with me.

MIKHOELS: Sin-Cha, think, Sin-cha, what you're saying. I don't know whether to laugh or cry. Sin-Cha, my mad one. I'm tempted to laugh; I'm tempted to cry—you're just like a child.

SIN-CHA: Yet a feeling inside me keeps telling me no harm shall come. No harm shall come to the Jewish nation as long as I walk on this earth, as long as I'm walking on this earth. Don't be angry, Solomon. This is a feeling I have. I can't stop my feelings. [Flashes of light are seen on the horizon.]

MIKHOELS: What's that!

SIN-CHA: We are not supposed to say, but it's the Japanese fighting the Chinese guerrillas. Actually it's the hired Chinese lackeys fighting their own Chinese brothers. How can anyone fight against his people?

MIKHOELS: Sin-Cha, you're so very beautiful.

SIN-CHA: And they say, Solomon, you're so very wise.

MIKHOELS: Oh, let me not be mad. Not mad! Sweet heaven! [laughs]

SIN-CHA: Oh, they are waiting for you in the dining hall. Please hurry. That way!

MIKHOELS: Farewell, Cordelia.

SIN-CHA: Sholem-aleykhem. Sholem-aleykhem.

"Lullaby of Birobidzhan"

Cradling your toy rabbit
you call socialism, Jewish child,
you cough through the night.
Now breathe easy, the chase is over.
You're safe from the world
that's trying to get at you.
The murderers and drunkards,
the pharaohs and Führers!
I won't let them near you!
I can't let them touch you.
I'll fight like a tigress to keep them away.
So sleep soundly, my child.
Don't think of the hands and knives
poised over your cradle,
just dream of your rabbit,
my Karl Marx child,
a Red Army of ten million
stands under the stars,
between you and your nightmares.
Now trust us, my child.
The pogromists will never get at you!
We'll fight like bears to keep them at bay.
So sleep with your rabbit, your socialist rabbit,
O my child, my precious child,
my Jewish child, my Karl Marx child.
Sleep and grow stronger because someday, darling,
your children will liberate mine.

Sleep and dream sweetly.
Just remember, my darling,
to tell your children's children that once,
when the whole world was on fire,
a girl named Sin-Cha watched over you.

SERGEI: October's coming. I thought you knew that!



OUT OF THE WHIRLWIND

Written in memory of the millions of Holocaust victims, *Out of the Whirlwind* was commissioned by Kingsborough Community College, in Brooklyn, to commemorate the fortieth anniversary of the Allied liberation of the German concentration camps in Europe. The project was initiated by Simeon Loring, who conducted the premiere in 1984 in anticipation of the actual commemorative year (1945). The six-movement work is scored for mezzo-soprano, tenor, large wind ensemble (wind orchestra), piano, harp, and bass. It is based on Yiddish songs by Holocaust victims—some who survived the camps and German-built ghettos, and others who were murdered.

1. Es Brent [Undzer shtetl Brent] (It [our town] Is Burning)

This song was adopted after the war as a "Holocaust" expression, even though it was written before the German invasion of Poland—before anyone even anticipated the turn of events that became the Holocaust. Yet it has become one of the most frequently sung songs at Holocaust commemorations and memorial services. It was written by Mordkhe [Mordecai] Gebirtig (1877–1942), one of the last popular European Yiddish folk poets, whose simple but poignant folklike songs were among the best known not only in eastern Europe, but throughout Yiddish cultural circles worldwide. Gebirtig wrote this song following a pogrom in the Polish town of Przytyk

in 1938, where the arsonists and murderers were local Poles, not Germans. Following the German occupation of Poland, Gebirtig continued to compose poetry and songs in the Kraków ghetto, until he was shot by Germans in 1942. The sentiments and the words were subsequently to prove prescient, almost prophetic of the Holocaust and the world's indifference: "Our town is burning, and you just stand with your arms folded." Adolphe used both the poem and the melody only as raw material for this movement.

2. **Mayn mame hot gevolt zayn
af mayn khasene**
(My Mother Longed to Be at My Wedding)

The original song is by Emil Gorovets (b. 1926), a Soviet Yiddish singer and songwriter who emigrated to the United States after the war. In this song, the bride's mother has been murdered by the Germans and thrown, along with many other victims, into a ditch, or mass grave. The bride, during her wedding, hallucinates that her mother is there with her, singing in celebration, and she keeps turning to the musicians in the band, exhorting them, "Play, [klezmerim] musicians," as if asking them to cause her, for the moment, to forget the horrible truth. In this movement the composer used the complete text, but only parts of the original melody. "It felt a little constraining," he remarked, "but I took the parts that haunted me."

3. **Treblinka**

The composer of this melody and the poet are both unknown, but the song was sung in the ghetto of Biala Podlaska. Treblinka was one of the most notorious death camps to which Jews were being transported from their trapped position in the ghettos, which had been constructed by the Germans as holding depots. In the song, the Jews are being made aware of their destination and fate. Only the original words are used in this movement.

4. **Rivkele, di shabesdike**
(Rebecca, the Sabbath One)

Only the melody of this song is utilized for this instrumental movement, almost as an interlude. The words, whose melody is anonymous, are by Peysakh Kaplan (1870–1943)—a writer, composer, music critic, and editor of the Yiddish daily *Dos naye lebn* (The New Life), in prewar Bialystok. Kaplan was murdered in the Bialystok ghetto in 1943. The song concerns a horrifying incident in the Bialystok ghetto on the Sabbath of July 12, 1942, when 5,000 Jewish men were dragged from the synagogues and shot by the Germans. Women whose husbands had been murdered that day became known as "the Sabbath ones"—or, in effect, "the Sabbath widows."

5. **Shtil di nakht**
(Still the Night)

The composer of this melody is unknown. The poem is by Hirsh Glik (1922–44), a resistance fighter who was a member of Yungvald, a literary group of young poets, before the war. He is probably best remembered for another of his Yiddish songs (words only), *Zog nit keyn mol*, which became the hymn of the United Partisan Organization in 1943 and then spread to nearly all the ghettos and camps in eastern Europe, and which is now the de facto official hymn of Holocaust commemorations everywhere. Glik wrote *Shtil di nakht* after a successful raid, during which a young woman, who had just barely learned how to hold a gun, successfully blew up a German ammunition-bearing convoy with a single shot. Glik was later imprisoned in a concentration camp in Estonia, where he was shot by the Germans in 1944. According to Adolphe, this movement is essentially both an arrangement and a "recomposition" of the song.

6. **Ani ma'amin (I Believe)**

These words are taken from the twelfth of Moses Maimonides' (1135–1204) "Thirteen Articles of Faith" and have been set to different tunes at various times

by various composers, This particular version has become especially associated with the Holocaust, since it was frequently sung by Jews in ghettos and camps as they were marched to their deaths. The piece concludes with a solo English horn playing a variant of the tune while, in the composer's own words, "the entire orchestra tries to crush it."

—Neil W. Levin

OUT OF THE WHIRLWIND

Sung in Yiddish

I. ES BRENT (It Is Burning)

Poem: Mordecai Gebirtg

It is burning! Brothers, it's burning!
Our poor shtetl is burning pitifully!
Angry winds with rage
Tear, shatter, and disperse,
Yet even more powerful are the wild flames.
Everything around is already burning!

Tongues of fire have already
Devoured all of our shtetl—
And the wild winds howl,
Our shtetl is burning!

And you just stand there observing
With your arms folded,
And you just stand there looking on—
Our shtetl is burning!

II. MAYN MAME HOT GEVOLT ZAYN AF MAYN KHASENE (My Mother Longed to Be at My Wedding)

My mother longed to be at my wedding.
Oh, days and nights she pondered it.
Then Hitler, may the worms devour him,
Buried her alive, without even a shot, in a ravine.

My mother longed to be there at my wedding.
Oh, vengeance, Mother, I took on your behalf.
Musicians, play! Musicians, play more slowly!

My mother is singing; my mother is with me.

My mother longed to be at my wedding.
Why then, foolish one, are you swallowing a tear?
They say that one must cry at a wedding—
Then cry now so you won't cry again.

My mother longed to be there at my wedding.
With pride I see her coming to me—
Musicians, play! Musicians, play more slowly!
My mother is joining the dancers in a sher.

III. TREBLINKA

Jews, quickly get out!

Many armed men, Ukrainians, and police;
To murder the Jews: that is their goal.
They slaughter and maim; how frightening and scary.
The Jews are being led off to the train.

No pen can describe it.
Wagons are stuffed.
They are leading the Jews to be martyred
for the sake of God's holy Name.
To Treblinka, to Treblinka!

Our brothers from the other side of the ocean
Cannot feel our bitter pain;
They can't know how bitter our misery,
When each hour, each minute death awaits us.

Streams of tears will run
When one day they will find
The largest grave in the world—
The resting place of many millions of Jews,
In Treblinka! In Treblinka!

IV. Instrumental Movement Inspired by "RIVKELE DI SHABESDIKE" (Rivkele [Rebecca] the Sabbath Widow)

Poem: Peysakh Kaplan

Rivkele the Sabbath Widow
Toils in a factory,

Twists strand into strand,
Weaves a braided coil.
Oh, the gloomy ghetto
Is lasting too long,
And her heart is full of anguish,
And filled with sorrow.

Her devoted Hershele
Is away, gone
Since that fateful Sabbath,
Since that time, that hour.
So Rivkele is mournful,
Grieving day and night,
And now by the wheel of the machine
She sits and thinks:

Where is he, my beloved,
Is he still alive somewhere?
Is he in a concentration camp,
Slaving without rest?
Oh, how dark it must be there for him.
My lot here is bitter—
Since that fateful Sabbath,
Since that day, that hour.

V. SHTIL DI NAKHT (Still the Night) Poem: Hirsh Glik

The still night was full of starlight,
And the frost—was burning;
Do you remember how I taught you
To hold a revolver in your hand?

A girl, a sheepskin and a beret,
And in her hands she clutches a gun.
A girl with a face as smooth as velvet
Keeps an eye out for the enemy's caravan.

Aimed, shot, and right on target
Did the small pistol strike.
With one bullet she halted
A truck stacked with ammunition.

At dawn she crawled out of the woods,
With snowy garlands on her hair,

Encouraged by her little victory
For our new, free generation.

VI. ANI MA'AMIN (I Believe) Sung in Hebrew Based on Maimonides' thirteen articles of faith

Ani ma'amin, ani ma'amin,
I believe, I believe,
With complete faith I believe
In the coming of the messiah,
And although he may be delayed,
Still I believe,
Ani ma'amin.

Translation: Elyahu Mishulovin

About the Performers

Born in Philadelphia in 1954, guitarist ELIOT FISK earned his B.A. (1976) and M.M.A. (1977) from Yale, where he studied with harpsichordists Ralph Kirkpatrick and Albert Fuller and, shortly after graduation, founded the guitar department. His guitar teachers included Oscar Ghiglia, Alivio Diaz, and Andrés Segovia, who coached him privately for several years. He made his solo debut at Alice Tully Hall in New York in 1976, and in 1980 he won the International Classical Guitar Competition in Gargnano, Italy.

Fisk has collaborated frequently with such colleagues as flutist Paula Robison, violinist Ruggiero Ricci, the Juilliard String Quartet, and jazz and flamenco guitarists Joe Pass and Paco Peña. He has premiered works by composers Robert Beaser, Nicholas Maw,

George Rochberg, and Luciano Berio, who composed his solo *Sequenza XI* for the guitarist in 1987–88 and the version with chamber orchestra, *Chemin V*, in 1992. Fisk has further enriched the guitar repertoire with transcriptions of works by composers ranging from Bach and Domenico Scarlatti to Paganini (Fisk was the first guitarist to record the 24 *Caprices*), Mendelssohn, Albeniz, and Falla. In 1996, Segovia's widow granted him first performance and recording rights to a collection of her late husband's own compositions. In addition to his performing and recording career, Fisk has taught since 1989 at the Mozarteum in Salzburg and is also on the faculty of the New England Conservatory in Boston.



DAVID JOLLEY, a graduate of The Juilliard School, in New York, is one of the leading horn players of his generation. A founding member of the Orpheus Chamber Orchestra, he has also collaborated with the Guarneri Quartet, the American String Quartet, the Beaux Arts Trio, André Watts, and Murray Perahia. A former member of the Dorian Wind Quintet, Jolley founded the quintet *Windscape* in 1994 with four other eminent New York soloists. Many works have been written for him, including Ellen Taaffe Zwilich's *Concerto for Horn and String Orchestra*, John Harbison's *Twilight Music*, and George Perle's *Duo for Horn and String Quartet*. Among his numerous recordings are more than two dozen CDs with the Orpheus Chamber Orchestra—Gramophone hailed him in its performances of two Mozart concertos as a “soloist second to none”—as well as solo discs containing the Strauss Horn Sonata with Samuel Sanders, works by Alec Wilder, and French Romantic repertoire.

Jolley also teaches at the Manhattan School of Music, Mannes College of Music, the Hartt School of Music, and Queens College of the City University of New York.

Soprano LUCY SHELTON began her musical training with the piano and flute. After graduation from Pomona College in her native California, she studied at the New England Conservatory in Boston and with the distinguished mezzo-soprano Jan DeGaetani at the Aspen Music School. The winner of two Naumburg Awards, with a repertoire ranging from Bach to Babbitt, Shelton has appeared in recital,



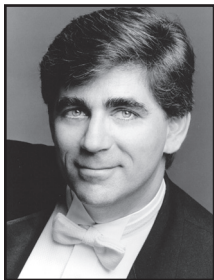
opera, chamber music, and as an orchestral soloist. But it is as a leading interpreter of new music that she has earned international acclaim. She has sung the premieres of more than 100 works by such composers as Elliott Carter, Oliver Knussen, Alexander Goehr, David Del Tredici, Ned Rorem, Stephen Albert, Joseph Schwantner, Gérard Grisey, and Lewis Spratlan. She also performs her standard repertoire in venues across the United States and in Europe, including Berio's *Folk Songs*, Babbitt's *Philomel*, Knussen's *Hums and Songs of Winnie the Pooh*, Foss's *Time Cycle*, Shostakovich's *Romantic Suite*, and Schoenberg's *Pierrot Lunaire*. Shelton has taught at the Eastman School of Music, the Cleveland Institute, and the New England Conservatory. She is currently on the faculty of the Tanglewood Music Center and teaches privately in New York City.



Soprano ERIE MILLS, born in Granite City, Illinois, is a graduate of the College of Wooster (Ohio) and the University of Illinois. From 1977 to 1979 she trained as a Houston Grand Opera Studio artist, and during the 1978–79 season she made her debut in Houston as Zdenka in Richard Strauss's *Arabella*. Since then she has gone on to sing with many of the world's leading opera companies. A noted coloratura specialist, some of her principal roles are Zerbinetta in Strauss's *Ariadne auf Naxos* (which she has sung at the Hamburg and Vienna state operas and the English National Opera in London and in Houston and Boston); Rosina in *Il Barbiere di Siviglia* (including at the Metropolitan and New York City operas); Cunegonde in *Candide* (New York City Opera, Cleveland Orchestra, Hollywood Bowl); the title role in *Lucia di Lammermoor* (New York City Opera); and Giunia in Mozart's *Lucio Silla* (La Scala, Milan). She sang the role of Sin-Cha

in Bruce Adolph's *Mikhoels the Wise* in its 1982 world premiere at the Ninety-second Street Y in New York. Mills is also active on the concert platform and as a recitalist, and on recordings she can be heard in Sondheim's *Follies* with the New York Philharmonic and in the New York City Opera production of *Candide* (Grammy award winner). In 1998 she became associate professor of music at San Jose State University.

A native of Boston, baritone NATHANIEL WATSON is a graduate of the Eastman School and the Yale School of Music. He made his stage debuts in 1986—as Sid in Britten's *Albert Herring* at the Aldeburgh Festival and as Onegin in Tchaikovsky's opera at the Banff Festival. Since then he has appeared in more than thirty roles, ranging from Baroque to 20th-century. In concert with the New York Philharmonic, he sang the role of Kilian in *Der Freischütz* under Sir Colin Davis, and he also sang in Honegger's *Jeanne d'Arc au bûcher* and Beethoven's *Symphony*

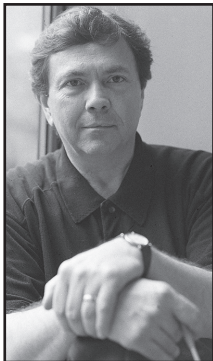


No. 9 conducted by Kurt Masur. Some of his other notable concert appearances include the Beethoven Ninth with the Orchestra of St. Luke's and with the London Classical Players in its United States debut, both performances conducted by Sir Roger Norrington, and Handel's Messiah with the San Francisco Symphony conducted by Richard Hickox. Watson has sung in the premiere of several works by American composers and has recorded music from the 15th century (Busnoys with the ensemble Pomerium), the 18th century (Handel's Sosarme under Johannes Somary), and the 20th century (works by American composers Samuel Barber, Philip Glass, Andrew Imbrie, and Claudio Spies).

Founded in 1903 by violinist-conductor Harry West, the SEATTLE SYMPHONY is now the oldest and largest cultural institution in the Pacific Northwest. Recognized for its bold and innovative programming, it is also one of the world's most recorded orchestras, with more than eighty discs—many of them featuring American repertoire—and ten Grammy 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. Gerard Schwarz, music director 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, having made his debut as early as 1966 with the Erick Hawkins Dance Company, which he served for a time as music director, 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. From 1978 to 1985 he was



music director of the Los Angeles Chamber Orchestra, and in 1981 he established the Music Today contemporary music series in New York, serving as its music director until 1989. 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 adviser 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.

Schwarz has established an important reputation in the theater, which began with his 1982 debut conducting Mozart's *Die Entführung aus dem serail* at the Washington Opera at the Kennedy Center. He made his Seattle Opera debut in 1986 conducting Mozart's *Così fan tutte*, and since then he has led performances with the San Francisco Opera, the Juilliard Opera Theater, and St. Petersburg's Kirov Opera.

In 1994 Schwarz 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. He is also an active member of Seattle's Temple De Hirsch Sinai and has lectured on Jewish music there and at various Jewish Federation events, both local and regional.

JOHN ALER was born in Baltimore, Maryland, in 1949. He studied with Rilla Mervine and Raymond McGuire at the Catholic University of America in Washington, D.C., with Oren Brown at the American Opera Center at The Juilliard School in New York (1972–76), with Marlene Malas, and at the Berkshire Music Center in Tanglewood. In 1977 he made his opera debut as Ernesto in Donizetti's *Don Pasquale* at the American Opera Center, and he won two first prizes at the Concours International de Chant in Paris. He has earned a reputation as one of the world's



finest lyric tenors. He has often appeared with such ensembles as the New York Philharmonic and the Los Angeles Philharmonic, the Boston and Chicago symphonies, the Cleveland and Philadelphia orchestras, the Berlin Philharmonic, and the London Sinfonietta. His stage appearances include Covent Garden; the Deutsche Oper of Berlin; the Vienna, Hamburg, and Bavarian state operas; the Salzburg Festival; and the Geneva, Madrid, Lyon, and Brussels operas. Aler has recorded extensively, to great acclaim.

Mezzo-soprano PHYLLIS PANCELLA, a native of St. Louis, was a prizewinner in the 1988 McAllister opera competition and the 1990 Metropolitan Opera National Council Auditions, and she won

the 1993 Award of Excellence from the Lotos Foundation, under whose auspices she made her New York recital debut that year at Weill Recital Hall. Her career has taken her to opera houses in the United States and abroad. At Glimmerglass Opera in 1996 she sang the title role in Jack Beeson's Lizzie Borden, which she repeated at New York City Opera in 1999, telecast live on PBS. Her European debut was at the Théâtre du Capitole in Toulouse, and in the concert hall she has appeared with the National Symphony, the Minnesota, Baltimore, Cleveland, Cincinnati, and New World symphony orchestras, as well as the Orchestra della Toscana and the Opéra de Lyon. An active recitalist, she has toured with the Chamber Music Society of Lincoln Center and appeared with it at Lincoln Center for the New York premiere of Dominick Argento's Miss Manners on Music, a song cycle composed for her. She made her recording debut as Marcellina in a 1991 release, *Le Nozze di Figaro*, with the Berlin Philharmonic under Daniel Barenboim.



The COLLEGE-CONSERVATORY OF MUSIC WIND SYMPHONY of the University of Cincinnati was founded in 1930 by trumpeter and conductor Frank Simon. Regarded as one of America's finest wind bands, the Symphony has released more than a dozen critically acclaimed recordings. Graduates of the ensemble perform professionally in orchestras and bands throughout the world. RODNEY WINTHER, who assumed leadership of the CCM Wind Symphony in 1997, is director of wind studies and professor of music at the Conservatory and also conducts the CCM Chamber Players. Winther has also conducted such ensembles as Summit Brass, the United States Navy Band, and the Taiwan National Wind Ensemble.

BRUCE ADOLPHE (b. 1955)

Ladino Songs of Love and Suffering

Publisher: Norruth Music Inc. (Dist: MMB Music)

Recording: Lefrak Concert Hall/Colden Center for the Arts, Flushing, NY, USA, January 2001

Recording Producer: David Frost

Recording Engineer: Tom Lazarus

Assistant Engineer: Michelle Nunes

Editing Engineer: Tim Martyn

Recording Project Manager: Richard Lee

Mikhoels the Wise (excerpt)

Publisher: Norruth Music Inc. (Dist: MMB Music)

Recording: Batsyr University Chapel, Seattle, WA, USA, May 2000

Recording Producer: Adam Stern

Recording Engineer: Al Swanson

Recording Project Manager: Richard Lee

Out of the Whirlwind

Publisher: Norruth Music Inc. (Dist: MMB Music)

Recording: Werner Recital Hall, University of Cincinnati, USA, January 2000

Recording Producer: David Frost

Recording Engineer: Rob Rapley

Assistant Engineer: Marc Stedman

Editing Engineer: Marc Stedman

Recording Project Manager: Richard Lee

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