



## 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.

A handwritten signature in cursive script that reads "Lowell Milken".

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.

Neil W. Levin

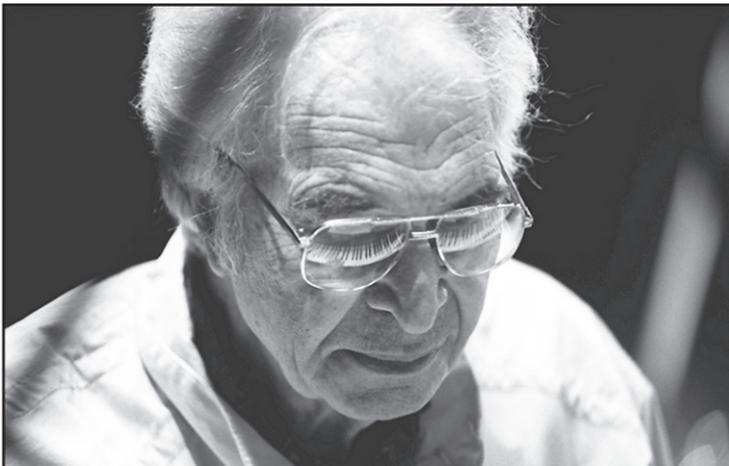
*Neil W. Levin is an internationally recognized scholar and authority on Jewish music history, a professor of Jewish music at the Jewish Theological Seminary of America, director of the International Centre and Archives for Jewish Music in New York, music director of Schola Hebraica, and author of various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

## About the Composer

Although **DAVE BRUBECK** (b.1920) possesses one of the finest pianistic gifts in the entire jazz world and has performed with his trio and quartet throughout his career to worldwide ovations, he considers himself "a composer who plays the piano." For many decades a contemporary jazz icon, he has also been a pioneer in combining jazz with symphony orchestra and large choral forces.

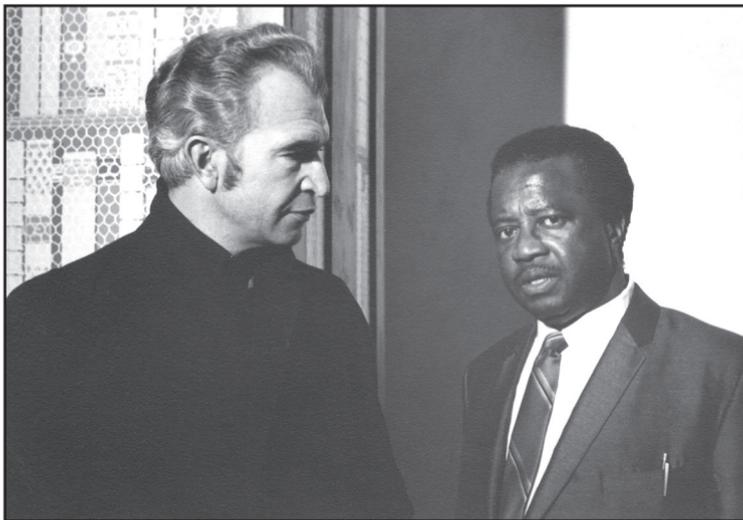
A California native, son of a cowboy/rancher

father and a classical-pianist mother who was a pupil of two of the century's great piano masters, Tobias Matthay and Dame Myra Hess, Brubeck majored in music for his undergraduate degree. He returned from service during the Second World War to study composition with Darius Milhaud, who encouraged him to pursue both jazz performance and composition. Brubeck began by writing for his quartet. His first work for orchestra was *Elementals* (1963), combining jazz and symphony orchestra, and his first major choral work, *The Light in the Wilderness* (1967), was both premiered and recorded by the Cincinnati Symphony.



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A 1969 photo of Brubeck with civil rights leader Ralph Abernathy (1926–1990)

In the 1950s, as his quartet was in constant demand throughout the country and especially on college and university campuses, Brubeck began to integrate irregular meters and jazz forms. His own “Blue Rondo a la Turk” reflected that development, and the work was included on the album *Time Out*, along with the 1959 recording of Paul Desmond’s “Take Five,” the first jazz instrumental record to reach sales of one million. Among Brubeck’s

major works written since the ‘60s are two ballets; a musical; the mass setting *To Hope! A Celebration*; several oratorios and cantatas; the *Chromatic Fantasy Sonata*, inspired by Bach and premiered at Washington’s Kennedy Center by the classical chamber group *An die Musik*; and numerous piano pieces and orchestral works. Brubeck is a recipient of many honors and awards—including a Lifetime Achievement Award by the National Academy of Recording Arts and Sciences—and

the National Medal of the Arts was presented to him by President Clinton in 1994. In 2000 he was elected to the American Jazz Masters, a group recognized by the National Endowment for the Arts for unparalleled achievements and contributions to this American art form of jazz.

—Neil W. Levin

## Program Note

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Dave Brubeck has always maintained that he wrote his second large-scale sacred composition **THE GATES OF JUSTICE** (1969) to bring together—and back together—the Jewish people and American blacks. The natural bond forged between them during the civil rights movement in the early 1960s had weakened and was starting to break down by 1969, especially after the assassination of Martin Luther King, Jr., in 1968. As leadership became increasingly fragmented following that tragic loss, there were emerging anti-Semitic suggestions among spokesmen for some marginal black groups; mainstream Jewish commitment to the civil rights cause appeared to be cooling, especially as the focus of the struggle spread from the South to encompass northern cities; and the pursuit of common goals and mutual support were no longer so automatic. The continuing war in Vietnam was fueling political and generational divisions unparalleled in recent memory, and the

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growing and sometimes militant disruptions on university campuses appeared to symbolize a collective angst. It was a time of much anger, disaffection, fear, and distrust. Against the backdrop of that turbulent atmosphere, one of the largest and most influential American Jewish organizations invited Dave Brubeck to create a work underscoring and resurrecting the spiritual parallels between Jews and blacks and their common causes.

*The Gates of Justice* is a cantata based on biblical and Hebrew liturgical texts—together with quotations from Martin Luther King's speeches, as well as from Negro spirituals and from the Jewish sage Hillel, and with lyrics by Brubeck's wife, Iola, with whom he collaborated on this and other works. It was a joint commission by the Union of American



Cantor Alberto Mizrahi

Hebrew Congregations (UAHC)—the lay umbrella association of Reform synagogues in the United States—and the College Conservatory of Music of the University of Cincinnati. During the exploratory discussions with the UAHC, Brubeck pointed to the explicit connection between the historical experience of the Jewish people and that of American blacks, and he expressed his conviction that both peoples possess traditional spiritual values with important meaning for contemporary society. The world premiere of *The Gates of Justice* was given at the fiftieth General Assembly of the UAHC on October 17, 1969, in Miami, Florida, preceded by a preview performance at the dedication of a new building at Rockdale Temple in Cincinnati. Nearly thirty years later, Brubeck still described its message as humanistic and universal, an echo of the prophetic calls in the Bible for social justice. And his belief in the common ground between American Jews and blacks was undiminished: “They were both enslaved, uprooted from their homelands and wandered in the diaspora,” he said in connection with a 1997 performance. “When I began exploring the music, I was thrilled to hear the similarities among Hebraic chant and spirituals and blues.” He has therefore suggested that wherever possible, the tenor role should be sung by a bona fide cantor and the baritone role by a black singer familiar with the sonorities and style of spirituals and blues.

—Neil W. Levin

The following is the composer’s original program note on *The Gates of Justice*:

The essential message of *The Gates of Justice* is the brotherhood of man. Concentrating on the historic and spiritual parallels of Jews and American blacks, I hoped through the juxtaposition and amalgamation of a variety of musical styles to construct a bridge upon which the universal theme of brotherhood could be communicated. The soloists are composite characters. The cantor tenor, whose melodies are rooted in the Hebraic modes,



Kevin Deas

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represents the prophetic voice of Hebrew tradition. The black baritone, whose melodies stem from the blues and spirituals, is the symbol of contemporary man, and a reminder to men of all faiths that divine mandates are still waiting to be fulfilled.

The structure of the piece somewhat resembles a bridge; the interlacing of the improvisations, solos and choral responses are like the interweaving cables that span from anchoring piers. The piers are in the form of three related choral pieces (Parts II, VII, XII) based primarily upon texts from the *Union Prayer Book* and the Psalms. The first of these choruses, *O Come Let Us Sing* (II), written in rather traditional style with hints of the present in its harmonies and rhythms, is a call to worship. A complex of musical styles (jazz, rock, spirituals, traditional), just as a congregation is a mixture of individuals, *Shout unto the Lord* (VII) is a celebration. It expresses the ecstasy and release of communal joy. However, at its core is the sobering message from Martin Luther King, Jr., our contemporary prophet: "If we don't live together as brothers, we will die together as fools." In Part XII, *Oh, Come Let Us Sing a New Song*, the enumeration of the attributes of God in whose image we are created, is a reminder of man's potential.

Quoting from King Solomon's prayer at the dedication of his Temple, the cantor opens the cantata by presenting the work as an offering to God, and invokes His attention to the  
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prayers of all people. Because of their long history of suffering, Jews and American blacks know better than any other people the consequences of hate and alienation. It is impossible to concern oneself with the history and tradition of either without feeling overwhelmed by the inequities and injustices that have pervaded all strata of society. The spiritual and emotional ties, born of suffering, which bind these people together, have much to teach all of us on this shrinking planet. It is the strength of such moral fiber that will be our ultimate salvation.

The black baritone sings: "The stone that the builders rejected has become the cornerstone" (Psalm 118). The cornerstone for our survival in America as an ethical society is the acceptance of all minorities as equal, sharing members, integral to our entire social structure. Just as Isaiah drew a blueprint of how to build a society that would allow man to fulfill his dream, so Martin Luther King dramatized to the white conscience that it must erase injustice to redeem its own soul: Let the oppressed go free. Feed the hungry. Open doors to the poor and the cast-out. Shelter the homeless. Clothe the naked. And when men have fulfilled their obligation to each other, they will no longer need to ask: "Where is justice? Where is God?" It will be self-evident: "HERE I AM!"

Using the chorus as the voice of the people who have been pawns of history, I've tried dramatically to depict the awesome force of



the unheard millions battering at the man-made barriers which have separated men from each other, and consequently from knowing the nature of God. The heart of the cantata is in the plea, demand, and exhortation..."Open the gates of justice!"

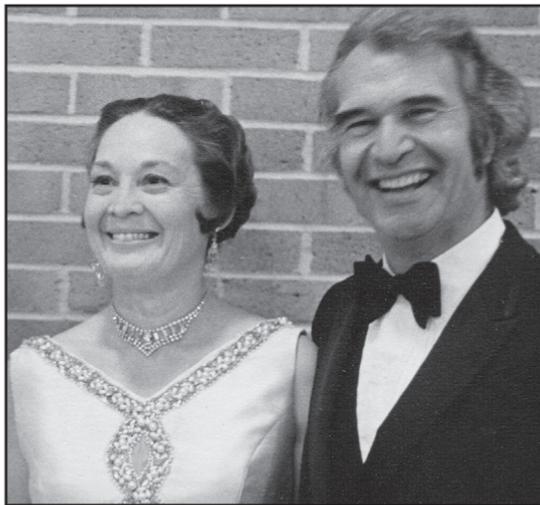
Many of our beleaguered cities were riot-torn when I began to set the text "Except the Lord build the house, they labor in vain that build it; except the Lord keep the city, the watchman waketh but in vain." I wished there were some way to engrave this warning into the mind of every policy-maker, on every level from national defense systems to police enforcement.

The deeper my involvement in the composition, the more apparent it became that I was no longer thinking in terms of social justice, as evidenced in the histories of Jews and American blacks. Rather, through their unquenchable will to survive and to be free, I had been led inevitably to the more basic problem of man (universal and individual), his relationship to other men, and ultimately to God.

A paradoxical truth became

shockingly clear. We call upon God in our distress. Yet the divine instrument capable of transforming society is man himself. One of the basic tenets of Judaism is that man can become God-like by the pursuit of holiness; and the answer to alienation is to realize that man is not separate from—but part of—God's total creation. If only our *minds* could grasp this fact as well as do our cells that turn to dust!

The symbol of the newly awakened conscience of modern man, the baritone, asks the same



Iola and Dave Brubeck, 1971



question as the ancient psalmist: What is man? Both his glory and his curse are his unique position in the order of creation; but little lower than the angels, the blind forces of nature and the all-seeing eye of the divine are wrapped in mortal skin, within which is continually fought the relentless battle of good versus evil. Man is good. Slowly he is learning that the witless destruction of any part of creation is evil. Man is good. Although he has continually throughout history martyred his spiritual leaders, he still remembers and honors them, not their assassins. Man is good. From the beginning of time we have all shared in “a dream”—a vision of peaceful men and free men living as brothers. Have we not all one Father? If God created man in His image and likeness, surely He accepts all men in their diversity. Throughout the Old Testament there is reference to all generations. Overlaying texts from Isaiah, Martin Luther King, Hillel, the Psalms, and music from The Beatles, Chopin, Israeli, Mexican and Russian folksongs, Simon & Garfunkel, improvised jazz and rock, I wrote a collage of sound for the climactic section, *The Lord Is Good*.

When I completed writing *The Gates of Justice*, I found in Micah 6:8 a summation of my thinking: “It hath been told thee, O man, what is good and what the Lord doth require of thee: Only to do justice, and to love mercy and walk humbly with thy God.” Only?!!

—Dave Brubeck

## Text and Translation

### THE GATES OF JUSTICE

Sung in English

Text adapted from the Hebrew Bible, the *Union Prayer Book*, the speeches of Martin Luther King, Jr., and the writings of Hillel; with original texts by Iola Brubeck.

#### 1 I. Lord, the Heavens Cannot Contain Thee I Kings 8:27–30, 41–43

O Lord, the heaven of heavens cannot contain Thee;

How much less this house that I have builded!  
Yet have Thou respect unto the prayer of Thy servant,

And of Thy people Israel, when they shall pray toward this place.

Yea, hear, and when Thou hearest, forgive.

Moreover, concerning the stranger that is not of Thy people Israel,

When he shall pray toward this house, hear Thou;

And do according to all that the stranger calleth to Thee,

That all the peoples of the earth may know Thy name.

#### 2 II. Oh, Come Let Us Sing *Union Prayer Book*, based on Psalms 95–98

Oh, come let us sing unto the Lord;  
Let us raise our voice in joy to the Rock of our salvation.



Sing unto the Lord a new song.  
Sing unto the Lord, all the earth.

Sing unto the Lord, bless His name,  
Proclaim His salvation day to day.  
Honor and majesty are before Him.  
Strength and beauty are in His sanctuary.  
Worship the Lord in the beauty of holiness.  
Tremble before Him all the earth.  
Let us sing unto the Lord.  
Let us raise our voice in joy to the Rock of our  
salvation.  
The Lord reigneth.  
The world is established that it cannot be  
moved.  
Let the heavens be glad and the earth rejoice,  
Let the field exult and all that is therein.  
He will judge the world with righteousness,  
and the peoples in his faithfulness.  
Oh, ye that love the Lord, hate evil.  
He preserveth the souls of His servants.  
Light is sown for the righteous,  
And gladness for the upright in heart.  
Be glad in the Lord, ye righteous, give thanks  
to His holy name.  
He hath remembered His mercy and  
faithfulness toward the house of Israel.  
All the ends of the earth have seen the  
salvation of our God.  
The Lord our God is holy.

### 3 IIIa. Open the Gates

Psalms 118:19–23; Isaiah 62:10; 57:14

Open the gates, open the gates.  
Open to me the gates of justice,  
I will enter them and give thanks to the Lord.  
The gate is the Lord's, the just shall enter in.  
I will give thanks to Thee, for Thou hast  
answered me  
and have become my salvation.  
The stone that the builders rejected has  
become the cornerstone.  
This is the Lord's doing, and is marvelous to  
behold.

Go through, go through the gates;  
Clear ye the way for the people.  
Make way! Cast up the highway, gather out  
the stones.  
Clear the way.  
Take up the stumbling block out of the way of  
the people!

### 4 IIIb. Open the Gates Choral

Psalms 118:19–23; Isaiah 58:6–7, 9, and 12

Open the gates. Throw wide the gates to me.  
Is not this the fast that I have chosen,  
to loose the fetters of wickedness,  
to undo the bands of the yoke,  
And let the oppressed go free?  
And when ye break every yoke, is it not to  
deal thy  
bread to the hungry?

Open the doors to bring the poor that are  
cast out to thy house.



Conductor Russell Gloyd confers with Dave on a point of interpretation.

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**Producer David Frost  
with Dave Brubeck**



**Members of the Baltimore  
Choral Arts Society**



When thou see the naked thou shalt  
cover him.  
Then thou shalt call and the Lord will answer;  
Thou shalt cry, and He will say, "Here I am!"  
Out of the way of the people!  
They shall build the old waste places.  
Thou shalt raise up the foundations.  
Thou shalt be called the repairer of the  
breach,  
the restorer of the paths to dwell in.  
Open the gates. When will you open the  
gates?

**5 IV a & b. Except the Lord Build the House**  
Psalm 127:1

Except the Lord build the house  
They labor in vain that build it.  
Except the Lord keep the city,  
The watchman waketh but in vain.

**6 (Improvisation on "Except the Lord Build  
the House")**

**7 V. Lord, Lord**  
Iola Brubeck; I Kings: 8:27-30

Lord, Lord, what will tomorrow bring?  
Today I felt an arrow stinging in a wound  
so deep,  
My eyes refuse to weep.  
What will tomorrow bring?  
Lord, how can I face this day?  
Each dawn I walk the city's silence with a  
sense of peace.

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They speak!  
Nigger! Whitey! Jew!  
There is no peace.  
They speak!  
There is no peace.  
What will tomorrow bring?  
Lord, when will the ill wind change?  
We're all just little children crying in a world  
of hate for love,  
and still we wait for love, and still we wait!

What will tomorrow bring?

O Lord! The heaven of heavens cannot  
contain Thee.  
How much less this house that I have builded.  
Yet have Thou respect unto the prayers of Thy  
servant, and Thy people, Israel,  
when they shall pray toward this place.  
Ye, hear, and when Thou hearest, forgive.

**8 VI. Ye Shall Be Holy**  
Leviticus 19:2, 18, 33, 34

Ye shall be holy, for I the Lord your God am  
holy.  
Thou shalt not take vengeance nor bear any  
grudge  
against the children of Thy people,  
but thou shall love thy neighbor as thyself.  
If a stranger dwell with thee in your land,  
ye shall not do him wrong.  
And thou shalt love him as thyself.

For ye were strangers in the land of Egypt.



## **9 VII. Shout unto the Lord**

**Psalms 95–98; Isaiah 2:4; 50:8; 57:19**  
**Martin Luther King, Jr.; Hillel**

Come, let us shout unto the Lord!  
Let us make a joyful noise to the Rock of our  
salvation.  
Shout for joy, oh shout for joy!  
Sing to the Lord and shout for joy with voice  
and trumpet.  
Let us sound the trumpet!

With the sound of the trumpet, the sound of  
the cymbal,  
we praise His name.

Let us praise Him with dance and the sound  
of the timbrel and harp.

Make a loud noise! Make a loud noise!  
Let the seas roar with joy, and floods clap  
their hands.

Praise the Lord with the harp, with the drum!

Thou hast kept us in life.  
Thou hast not let our footstep stray.  
Thou hast watched over us in the night of  
oppression.  
Thy mercy sustains us in the hour of trial.

Now we live in a land of freedom.  
Let us continue to be faithful to Thee.  
May Thy law rule the life of our children,  
and Thy truth unite their hearts.

We must stand for freedom!  
Stand!  
Knowing that one day we will be free.  
If we don't live together as brothers,

we will die together as fools.

We are living in a land of freedom!  
Shout!  
Free at last! I'm free at last!  
Thank God Almighty, we're free at last!  
I'm free! Free!

Who will contend with me?  
Let us stand up together.  
Who is my adversary?  
Let him come near to me.

If the time for action is not now, when is it?

Peace to him that is far off. Peace to him that  
is near.

Peace!  
Let them beat their swords into plowshares,  
and spears into pruning hooks.  
Nation shall not lift up sword against nation,  
nor learn war anymore.

Make peace, not war!  
Let them beat their swords into plowshares,  
and spears into pruning hooks.  
No more war, give us peace.  
Make a loud noise, shout!

## **10 VIII. When I Behold Thy Heavens**

**Psalms 8:4–7, 10**

When I behold Thy heavens, the works of  
Thy fingers,  
the moon and the stars which Thou hast  
established;  
What is man, that Thou art mindful of him?



And the son of man,  
that Thou thinkest of him, yet Thou hast  
made him  
but little lower than the angels,  
and hast crowned him with glory and honor?

Thou hast made him to have dominion over  
the works of Thy hands,  
Thou hast put all things under his feet.  
O Lord, how glorious is Thy name in all  
the earth.

### **11 IX. How Glorious Is Thy Name**

Psalm 8:2

How glorious is Thy name in all the earth!

### **12 X. The Lord Is Good**

Psalm 133:1; Isaiah 60:18, 20; Psalms 100:3-5; 91:4;  
quotations from various popular and folksongs

Behold how good and how pleasant it is for  
brethren to dwell together in unity.  
Violence shall no more be heard in thy land,  
desolation nor destruction within thy borders,  
but thou shalt call thy walls salvation,  
and thy gates praise.  
And the days of thy mourning shall be ended.  
It is He that hath made us, and we are His.  
We are His people and the flock of His pasture.  
Enter into His gates with thanksgiving,  
Enter into His courts with praise!

Give thanks unto Him and bless His name.  
Bless His name, for the Lord is good!  
His mercy endureth forever.

And His faithfulness unto all of His beautiful  
people,

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Where do they all come from? It's the sound  
of silence.

Go through the gates of justice;  
then God's will shall be done.  
All people are created by the same God; we  
are one.

And the days of thy mourning shall be ended.  
Violence shall no more be heard in thy land.  
He will cover thee with His pinions,  
and under His wings He will give you refuge,  
refuge for all when we are one,  
all generations, when we are one.

### **13 XI. His Truth Is a Shield**

Martin Luther King, Jr.; Psalm 91:5

There are knives and there are other arms.  
You have called on all of us to put them away,  
To bear instead, the weapon of nonviolence,  
the breastplate of righteousness, the armor  
of truth.

His truth is a shield and a buckler.  
Thou shalt not be afraid of the terror by  
night,  
nor of the arrow that flyeth by day.

### **14 XII. Oh, Come Let Us Sing a New Song**

Psalm 149 (adaptation)

O come, let us sing a new song to the Lord.  
O come let us sing a new song unto the Lord!

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## About the Performers

In the late 1940s **DAVE BRUBECK** was encouraged by his teacher, composer Darius Milhaud, to pursue a dual career in jazz and composition. Brubeck and other Milhaud students at Mills College in Oakland, California, formed an octet. Its early members included Cal Tjader and Paul Desmond, as well as clarinetist Bill Smith, who still appears frequently with Brubeck. The **DAVE BRUBECK TRIO** was established in 1949 when Brubeck, Tjader, and Ron Crotty cut their first



records in San Francisco, winning Best Small Combo awards in the prestigious *Down Beat* magazine. Paul Desmond joined on alto saxophone in 1951, creating the quartet that caused a stir in the jazz world with a distinctive harmonic approach that became known as “West Coast” or “cool” jazz.

During the '50s the quartet performed at hundreds of college campuses as well as at jazz clubs in major cities, where “package shows” featured Brubeck’s ensemble with Duke Ellington, Charlie Parker, Dizzy Gillespie, and others. The Dave Brubeck Quartet won the first jazz poll conducted by the *Pittsburgh Courier*, an American black newspaper, and continued to take top honors in *Down Beat’s* reader polls. International tours by the quartet have made it one of America’s foremost goodwill ambassadors. It entertained world leaders at the Reagan-Gorbachev summit in Moscow in 1988 and has performed regularly for American presidents, other heads of state, and Pope John Paul II.



Always striving to expand the horizons of jazz, Dave Brubeck and his quartet appeared and recorded with Leonard Bernstein and the New York Philharmonic in 1959. Brubeck continues to appear as composer-performer in concerts of his choral and symphonic works. He celebrated his eightieth birthday with the London Symphony Orchestra, performing an all-Brubeck program that featured him along with four of his sons as soloists.

The Milken Archive recording of *Gates of Justice* features Dave Brubeck and the rhythm section from his quartet. Bassist **MICHAEL MOORE** recently joined the ensemble after an illustrious performing career, having started at the age of twenty with Woody Herman in New York. British-born drummer **RANDY JONES**, who has worked with such jazz greats as Gerry Mulligan, Bill Watrous, and Harry James, was invited to join the Brubeck Quartet in 1979 and has remained a member ever since.

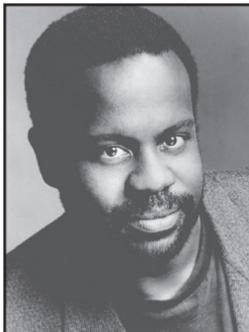


Randy Jones



Michael Moore





The American bass baritone **KEVIN DEAS**, a graduate of The Juilliard School in New York, has received international acclaim for his portrayal of Gershwin's Porgy in concert performances of *Porgy and Bess* with the Philadelphia and Montreal symphony orchestras, at the Saratoga Festival, and—all with Bobby McFerrin conducting—at the Ravinia Festival, with the St. Paul Chamber Orchestra, the Buffalo Philharmonic, the San Francisco Symphony, the Utah Symphony, the National Symphony, the New York Philharmonic, and the Israel Philharmonic orchestras. Some of Deas's other notable appearances include Mozart's *Requiem* with the Atlanta Symphony; Siegmeyer's *A Tooth for Paul Revere* with the Bronx Arts Ensemble; Dave Brubeck's *Gates of Justice*, at Carnegie Hall; and Brubeck's mass *To Hope!*, in Moscow. In 1992 he made his debut with the Chicago Symphony

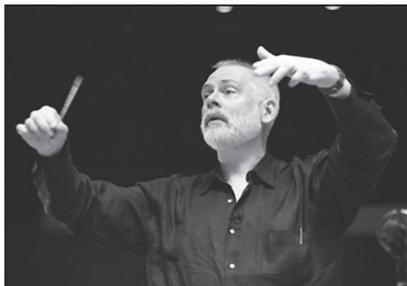
in a concert version of *X: The Life and Times of Malcolm X*, by Anthony Davis. Deas has also toured the United States and Europe as the lead vocalist with *Riverdance* and has appeared at the Spoleto Festival (Italy) in a new production of Menotti's *Amahl and the Night Visitors* in honor of the composer's eighty-fifth birthday. Deas has sung in concert performances and for the recording of Wagner's *Die Meistersinger* with the Chicago Symphony under the late Sir Georg Solti, and he has recorded Varèse's *Ecuatorial* with the ASKO Ensemble under Riccardo Chailly, as well as Dave Brubeck's *To Hope!* with the Cathedral Choral Society. Deas is currently on the faculty of Princeton University.



**CANTOR ALBERTO MIZRAHI**, one of today's most prominent interpreters of the Hebrew liturgy as well as a versatile stage performer, is among the very few American cantors at home in both cantorial art and the classical secular repertoire. Born in Greece to a Sephardi family that emigrated soon afterward to the United States, Mizrahi has also distinguished himself as an exponent of the Ashkenazi cantorial tradition. He is a graduate of the Jewish Theological Seminary's Cantors Institute (now the H. L. Miller Cantorial School), where he studied with *Hazzan* David Kusevitsky and numerous other leading figures in Jewish music. After firmly establishing an international reputation, he became a protégé of the legendary cantor Moshe Ganchoff, from whom he received much of the transmitted tradition. In addition to serving prestigious American congregations, Mizrahi has appeared as a guest cantor throughout the United States, Europe, and Israel. His extensive list of appearances includes a concert at the Capitol Rotunda in Washington and at Auschwitz liberation commemorations in Hanover and Hamburg. He has also made numerous recordings, including *The Voice of a People*; *Die Stimme der Synagoge*; *Chants Mystiques*; and *Songs for Jerusalem*.

The **BALTIMORE CHORAL ARTS SOCIETY** was founded in 1967 as a performing outgrowth of the choir of Baltimore's Cathedral of the Incarnation, and it has evolved into one of Maryland's leading cultural institutions, recognized nationally for its artistic excellence and imaginative programs. The Society, which comprises a ninety-voice chorus, a professional thirty-five-member orchestra, a professional chamber chorus, and an educational outreach ensemble, performs regularly in Baltimore's Meyerhoff Symphony Hall as well as in other venues throughout the mid-Atlantic region. The chorus has appeared with the National Symphony Orchestra at the Kennedy Center under such conductors as Roger Norrington and Claudio Scimone, as well as with the Baltimore Symphony Orchestra, in New York's Merkin Concert Hall, and at the Festival of the Costa del Sol in Spain. Choral Arts concerts are broadcast locally, and the ensemble is often featured nationally on *The First Art* (Public Radio International) and *Performance Today* (National Public Radio). In 1991, under the direction of **TOM HALL**, music director since 1982, Choral Arts premiered Peter Schickele's *Blake's Proverbs*, composed in honor of the ensemble's

twenty-fifth anniversary, and in 1997 it premiered *Billy the Kid* by Libby Larsen, commissioned jointly with the King's Singers and the City of Birmingham (England) Chorus. The Choral Arts Society also encourages the creation of new choral works, sponsoring an annual competition.



**RUSSELL GLOYD** has established a diverse career as conductor, producer, and arranger. Since 1976 he has conducted many symphonic and choral performances with the Dave Brubeck Quartet in the United States and around the world. As a guest conductor, he has appeared with such organizations as the Atlanta, Dallas, San Francisco, and National symphony orchestras and the Handel and Haydn Society of Boston. He made his London debut with the London Symphony Orchestra in 1989 and his Vienna debut in 1995. He has recorded with the London Symphony Orchestra

as part of their prestigious "LSO Live" series, and he has also recorded a two-CD set with the LSO entitled *Classical Brubeck*.



## Credits

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Dave and Lola Brubeck, at the recording session, 2001

