

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.

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.

The Eternal Road (excerpts)

Kurt Weill

Sung in English

Original text (in German) by Franz Werfel, based on the Holy Scriptures and on a theatrical concept by Max Reinhardt. English adaptation by Ludwig Lewisohn. The following text was prepared by the Milken Archive from sources related to the 1937 Broadway premiere, as well as from other original sources made available by the Kurt Weill Foundation.

From Act I: "The Patriarchs"

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|-------------|---------------------|------|
| 1. Scene 6 | Abraham and Isaac | 2'22 |
| 2. Scene 7 | Jacob and the Angel | 2'27 |
| 3. Scene 8 | Jacob and Rachel | 4'48 |
| 4. Scene 16 | The death of Jacob | 4'08 |

From Act II: "Moses"

- | | | |
|-------------|--|-------|
| 5. Scene 17 | In Egypt/Miriam and Moses | 7'47 |
| 6. Scene 20 | Moses receives the Commandments/Dance around the golden calf | 5'09 |
| 7. Scene 21 | The Beam, Moses | 2'12 |
| 8. Scene 22 | Moses addresses the people | 3'48 |
| 9. Scene 23 | Moses gives the Commandments/The death of Moses | 15'40 |

From Act III: "The Kings"

- | | | |
|--------------|-----------------------|------|
| 10. Scene 24 | Naomi and Ruth | 4'51 |
| 11. Scene 24 | (cont.) Ruth and Boaz | 5'09 |

From Act IV: "The Prophets"

- | | | |
|--------------------|--|------|
| 12. Scene 32 | Isaiah and Jeremiah | 3'24 |
| 13. Scene 33 | The streets of Jerusalem | 3'14 |
| 14. Scene 34 | Jeremiah | 1'24 |
| 15. Scenes 35 & 36 | Chananiah the false prophet/the mob attacks Jeremiah | 1'35 |
| 16. Scene 40 | Transformation/Finale | 4'19 |

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Dramatis Personae (in order of appearance):

Choir of Heavenly Hosts—Ernst Senff Chor
Distant Voice—Vale Rideout
Rabbi—Karl Dent
Jacob—Ian DeNolfo
Rachel—Constance Hauman
1st Angel (Act I)—Ted Christopher
2nd Angel (Act I)—Karl Dent
Joseph—James Maddalena
Chorus of Israelites—Ernst Senff Chor
Miriam—Barbara Rearick
Choir of Angels—Ernst Senff Chor
Leader of the Idol Worshipers—Ian DeNolfo
Moses—James Maddalena
The Beam—Ted Christopher
Joshua—Ian DeNolfo
Gentle Voice—Vale Rideout
1st Angel (Act II)—Ian DeNolfo
2nd Angel (Act II)—Ted Christopher
Angel of Death—Ted Christopher
Voice from the Heavenly Staircase—Vale Rideout
Soul of Moses—Constance Hauman
Naomi—Hanna Wollschläger
Ruth—Barbara Rearick
Boaz—Vale Rideout
A Reaper—Ted Christopher
Jeremiah—Ted Christopher
Isaiah—Vale Rideout
The Seller of Idols—James Maddalena
Boy and Group of Boys—Rundfunk Kinderchor Berlin
Chananiah—James Maddalena
The Woman—Barbara Rearick
Voice of the Messiah—Vale Rideout
Chorus of the Synagogue Congregation
—Ernst Senff Chor

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About the Composer

More than half a century after his premature death, the life and the art of **KURT WEILL** (1900–1950) continue to fascinate. On many levels he is *sui generis* among the émigré composers of the 1930s, and perhaps among all American composers—especially in his varietal breadth and juxtaposition of styles. In the aggregate, his music mirrors the various artistic, moral, political, and spiritual contradictions of his generation and of his times.

Weill was born in Dessau, Germany, the youngest son of the cantor of the Neue Dessauer Synagoge. The family line, whose Judeo-German roots have been traced to the 13th century, counts rabbis and rabbinic scholars over nine generations—up through the 19th century.

Weill began composing at the age of twelve. His first surviving piece is a setting of *Mi addir* (1913), a Hebrew text sung at Jewish wedding ceremonies, but his first substantial piece—the one he later felt marked his beginning as a composer—was *Ofrah's Lieder* (1916), a song cycle on poems by the great medieval Spanish-Hebrew poet Yehuda Halevi (in German translation).

While at the Berliner Musikhochschule, Weill studied with Engelbert Humperdinck and was briefly an assistant to the conductor Hans Knappertsbusch at the Dessau Opera. He then entered the master class of the legendary Ferruccio Busoni and also became acquainted with the music of some of the composers who would soon become important leaders of the German avant-garde. During those Busoni years, Weill wrote his first stage work, the pantomime *Zaubernacht*, as well

as his first symphony, a string quartet, and other concert works.

The year 1926 saw Weill's first major German theatrical success, in Dresden, with *Der Protagonist*—a one-act opera with a libretto by George Kaiser, with whom he would collaborate on other important works. It was in Kaiser's home that Weill was introduced to his future wife, the singer Lotte Lenya, who is generally acknowledged to have been the pervasive propelling energy behind his work thereafter and certainly the champion of his legacy and its preservation.

Weill's celebrated half-dozen collaborations with the left-wing, socially critical, and sympathetically communist poet and playwright Bertolt Brecht began with *Mahagonny Songspiel* (Mahagonny was Brecht's mythical town, where indigence was the only capital crime) in 1927. Its immediate and provocative success led to their full-length opera *Aufstieg und Fall der Stadt Mahagonny* (The Rise and Fall of the City of Mahagonny; Leipzig, 1930). Among their works for commercial musical theater, the social satire *Die Dreigroschenoper* (The Threepenny Opera, 1928), based on John Gay's 18th-century *The Beggar's Opera*, is to this day regarded as Weill's greatest international success and has been translated into eleven languages. Its now most famous song, "Mack the Knife," became a cabaret staple in the late 1950s.

The social messages and themes from leftist perspectives in Weill's works could not but invite contempt from the Nazis and their followers, who throughout the 1920s had seen the social reformers as the betrayers of the imperial cause—and therefore the agents of Germany's defeat. For them, Weill's art was the quintessence of the

“cultural Bolshevism” that Hitler was proclaiming lethal to German society. This, together with Weill’s affiliation with the egregious communist Brecht, as well as the wider artistic circles of Weimar’s leftist avant-garde, made him a focus of propagandist efforts to discredit him and sabotage his performances. Yet his so-called leftist sympathies must be appreciated in the context of the universalist and pacifist orientations of his time and circle, not so much as a form of political commitment. For many artists throughout Europe then, the left represented the forefront of a new moral order. When Weill’s sense of artistic isolation and abandonment drove him from Germany in March 1933, it was, at that early stage of the National Socialist regime, probably less as a Jew and more for his inability or unwillingness to adapt his work and reorient it to an abstract art devoid of social or political dimension.

After living in Paris for a short time, Weill went to New York in 1935, initially to supervise the production of *The Eternal Road*. But his wider American reputation was probably born from his score for the musical play *Johnny Johnson* (1936), written for the experimental Group Theater while rehearsals for *The Eternal Road* were on hiatus during an eventually rescinded cancellation. The “American” Weill turned away from the opera house per se, even though some of his American musical theater works have been considered operatic—and even prototypes of a new form of distinctly American opera. He focused on commercial theater instead, and became a leading figure in the revitalization of the Broadway musical and the exploration of a distinctly American musical-dramatic genre.

Weill’s first full-fledged Broadway show was *Knickerbocker Holiday* (1938), in which Walter Huston sang “September Song.” There followed *Lady in the Dark* (1941); *One Touch of Venus* (1943); *The Firebrand of Florence* (1945); *Street Scene* (1947), which he in fact called an “American opera” and which has been viewed by some as a natural successor to Gershwin’s *Porgy and Bess*; *Love Life* (1948); and *Lost in the Stars* (1949). He was working on a musical based on *Huckleberry Finn* at the time of his fatal heart attack in 1950.

Although after his teen years Weill shed his Judaism in terms of ritual observance or religious commitment, he never denied or disavowed his Jewish roots. To the contrary, he was always proud of his father’s cantorial calling, and of his distinguished rabbinical lineage. His letters to his mother from Berlin bemoan the inviability of Jewish observance outside a communal context, as he laments the nonexistence of any such Jewish communal circle into which he could feel intellectually and socially comfortable. In at least one letter he even hints at the abstract ideal of finding one’s way back to the less complicated and less conflicted Judaism of his childhood.

Of the major American musical theater composers and songwriters who happened to be Jews—Jerome Kern, Irving Berlin, Harold Arlen, Jule Styne, and Stephen Sondheim, to name a few—Weill was one of the very few, along with Leonard Bernstein, to write even a single synagogue piece. His imaginative setting of the *kiddush*, commissioned by the Park Avenue Synagogue in New York (1947) and premiered there during a Sabbath eve service devoted to new music, is today considered a liturgical masterpiece. And he let it be known that he was amenable to

writing additional Hebrew liturgical settings, although his untimely death precluded any work on the Hebrew texts he had requested for his consideration.

After *The Eternal Road*, Weill collaborated on two further large-scale Jewish pageants—*We Will Never Die* (1943) and *A Flag Is Born* (1946)—though the music for both was largely culled from earlier works. Those have been legitimately called propagandist pageants—not with any negative connotation, but simply because their intended purpose (although not ultimately achieved) was to rouse and persuade the public for causes, galvanize its support, and thereby effect changes in government policies. Weill's literary partner for both pageants was playwright Ben Hecht, who had published the first indisputable and graphic evidence that the Holocaust and the "final solution" were already in full-scale progress, but who was largely rebuffed as an extremist and sensationalist. *We Will Never Die* was thus conceived to bring the Holocaust to public attention in an effort to provoke a policy of strategic Allied action to save Europe's remaining Jews. With an all-star cast of singers and actors, and a chorus comprising 400 actual rabbis and cantors, it played to 40,000 people in a single day in two performances at New York's Madison Square Garden, and then toured several cities. But the most it achieved was sympathy, without altering the policies or strategies of either the Allied governments or the Jewish communal leadership.

A Flag Is Born was even more overtly propagandist, with a justifiable but militant aim—to support the revisionist Zionist cause and call for the then radical step of wresting Palestine from the British Empire by armed force and declaring an

independent Jewish state immediately. Sponsored by the little-known American League for a Free Palestine, a virtual American front for the Irgun, and associated with the Committee for a Jewish Army in Palestine (which had also been indirectly involved in *We Will Never Die*), the show's orientation thus separated it not only from a large part of American Jewry but also from mainstream Zionist circles. Yet—once again with a high profile Broadway-Hollywood cast that included Marlon Brando, Paul Muni, and Luther Adler—the production had 120 New York performances followed by a tour; and it did raise respectable sums for the League.

There may always be some debate about the extent and evolution of Weill's "Jewish identity," especially over whether his Judaically related works represent any actual "return to his roots" as has been argued. Certainly by the mid-1940s it would seem that the earlier universalist and pacifist Weill had become Weill the fervent Jewish nationalist; and indeed Ben Hecht's book contains a photo caption referring to Weill as his "Irgun friend." The erudite Weill scholar Alexander L. Ringer was convinced that *The Eternal Road* represented Weill's own personal "road back" to Jewish identification. But Weill's colleague, conductor Maurice Abravanel, took issue with that view, claiming that Weill's Jewish works arose simply from a feeling of solidarity, rather than a "return." On balance, it is difficult in retrospect to imagine Kurt Weill the composer as divorced from the genuine Jewish and humanitarian concerns expressed so artistically in his Jewish works.

—Neil W. Levin

Program Notes

THE ETHERAL ROAD is an unprecedented work of art, spectacle, and pageantry in the service of a Jewish historical and ideological message. It is unique in the history of the American stage, not least for its scope, scale, vision, and sheer stature—and for the profile of its creative collaborators. It has been called a pageant, an opera, a music-drama, a staged oratorio, a biblical morality play, a biblical epic, and a biblical extravaganza—even a “Jewish passion play.” That the work still defies generic definition after nearly seventy years is testament to its singularity. This recording features musical highlights from the original score, representing about one third of the entire work.

The Eternal Road was the brainchild of the flamboyant impresario, producer, promoter, and mainstream Zionist activist and leader, Meyer Weisgal. He conceived the project with a threefold interrelated purpose: to respond to the state-sponsored persecution of Jews in Germany following the National Socialist Party electoral victory in 1933 with the appointment of Hitler as chancellor; to relate through reenacted biblical accounts the age-old historical wandering and suffering of the Jewish people; and to suggest a messianic national hope, enshrined in the still young Zionist enterprise, for the first realizable alternative in nearly 2,000 years to that “eternal road” of helplessness.

As the Chicago-based executive director of Zionist activities for the Midwest region of the Zionist Organization of America (ZOA), Weisgal had already experienced the value of public spectacles for advancing the Zionist cause and fostering pub-

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lic awareness of situations affecting world Jewry. He had produced two enormously successful pageants: his All-Chicago Hanukka festival, *Israel Reborn* (1932); and his lavish *Romance of a People*, at Jewish Day at the 1933 World's Fair, “A Century of Progress,” with a cast of more than 6,000. Fresh from that heady success—just as the implications of the Nazi victory in Germany were registering—and convinced of the power of such theater as a vehicle for advocacy and Jewish identity, he envisioned a production of heroic proportions, a musical-dramatic epic that would encompass the basic narrative of the Hebrew Bible in a single evening, implicitly suggesting Zionism's answer to the perpetual dilemma of the Jewish people's existence. In view of the dangerous situation for Jews in Germany even in that pre-Holocaust period, Weisgal determined to seize the opportunity to bestir the world, through theater, with a focus on the rich cultural heritage of the Bible as a source common to Christians and Jews.

Insistent on a team of the highest possible artistic profile, Weisgal turned first to one of the most famous directors and fellow Jews on the international scene, Max Reinhardt. Aware of Reinhardt's departure from Germany in the face of its new policies that expelled Jews from the arts, Weisgal cabled him with the message **IF HITLER DOESN'T WANT YOU, I'LL TAKE YOU!** He also asked Reinhardt to identify the most appropriate playwright and composer, and they settled early on upon New York as the most logical city for the production.

Reinhardt proposed poet and playwright Franz Werfel, a fellow German-Jewish refugee who had already been expelled from the Prussian Academy of Art. To compose the score, he selected Kurt Weill, then in self-imposed exile in Paris.

On some levels Werfel was an understandable nominee, not only for his known humanistic leanings and Expressionist poetry, but also because of his acknowledged affinity for biblical subjects. But it was a strange choice in other respects—especially in light of his transparent fascination with Roman Catholicism and, in particular, with its deeper theological mysteries. That orientation would later reverberate in dialectics and frictions with the other principals over the issue of Jewish particularity versus universal perspectives, and it left many aspects of the drama, especially its conclusion, open to conflicting interpretations, for Werfel's understanding of the Bible was governed more by Christian perceptions than by traditional Judaic sensibilities.

Werfel conceived his play as a modern incarnation of a passion or biblical morality play, which he titled *Der Weg der Verheissung* (lit., The Road of Promise, although no translation accurately conveys its mystical or religious connotations). That title was obviously connected to one or more of the biblical promises stemming from the eternal covenant with Abraham. For Werfel the universalist, even the messianic promise could have meant assurance of ultimate redemption for all mankind; whereas for Weisgal, and probably for Weill as well, it was unmistakably related to the Zionist vision of national rebirth and, specifically, a return to the land—the “Promised Land.”

PREPARATIONS

Weisgal was at first concerned about Werfel's skirting of Jewish perspectives. Moreover, reliance upon divine salvation ran counter to the Zionist conviction that waiting and praying for 2,000 years had proved futile. Also, Werfel's messiah seemed not to be quite the same mes-

siah for whom observant Jews pray daily to lead the Jewish people out of its particular exile and back to its home. And his exile appeared to be a more universal abstract exile of the human spirit, one whose termination could be negotiated on Christian theological terms. Indeed, there is no specific reference anywhere in the play to the modern Zionist movement or its activities at that time in Palestine. But when the production finally materialized, the staging at least implied a dual conclusion—expressing in the words of Psalm 126, mirrored in Weill's triumphant processional, the eventual deliverance to Zion.

Weisgal cautioned Werfel that the play must be a “Jewish play—that and nothing else,” but thereafter he became wholly preoccupied with massive fund-raising, as well as with all other aspects of production, presentation, and promotion. The eventual Judaic sensibility and character of *The Eternal Road* is owed largely to Weill's score, with its considerable quotation of authentic and recognizable Jewish liturgical melodies; to Reinhardt's biblically grand staging and attention to detail; to Norman Bel Geddes's sets and costumes; to the choreography of Benjamin Zemach, who had invented a style of ballet and modern dance based on Judaic rituals and folklore; to Ludwig Lewisohn's English version of the play; and even to the nature of the advance promotion, beginning with the support of Chaim Weizmann, then president of the World Zionist Organization (WZO) and later Israel's first president. The result was a manifestly Jewish statement that clearly satisfied Weisgal, even if overt Zionist perspectives were left to intuition.

The premiere was originally anticipated for no later than October 1935, but numerous setbacks

and postponements, owing in part to the extravagant stage designs as well as to financial and technical problems, resulted in its opening fifteen months later, at the Manhattan Opera House (formerly the Hammerstein Opera House) on Thirty-fourth Street. Meanwhile Lewisohn, a Zionistically as well as religiously inclined author and critic, published his English version under the title *The Eternal Road* in 1936. A stage adaptation had still to be prepared by William A. Drake, for which some new lyrics were then added by Charles Alan, the pageant's supervisor. Substantial portions of the original score (estimated by Weill at about one third) were eliminated even before the premiere, and further cuts and changes were instituted thereafter. Unfortunately, we cannot know precisely the identity of all those cuts. The program booklet, issued after opening night, simply states, "Program subject to change without notice."

THE STORY

The overall dramatic structure consists of a series of flashbacks to biblical events—emanating from a continuous all-night vigil in an unspecified synagogue, where the Jewish community has taken refuge from a raging pogrom. As they await news of their fate—slaughter, intervention, or expulsion—the faithful among the community engage in prayer and biblical deliberations. Others, some there for the first time and in shock at the sudden unprovoked attack, precipitate debates. Werfel's stage directions specify "a timeless community," but the characters clearly represent personalities and situations of the modern era in Europe; and they typify such a community's array of diverse positions and orientations. The only timeless aspect is the perpetual recurrence of persecution throughout Jewish history.

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The play is divided between two basic literary devices: prose dialogue and metered verse, a bipartite structure mirrored in Weill's musical approach. The verse became the lyrics for his biblical scenes; the prose remained as spoken dialogue in the synagogue scenes. The five-tiered stage (actually five stages, a full acre in size) allowed for the simultaneous viewing of the synagogue interior and the biblical reenactments.

Throughout the night in the synagogue, the Rabbi recalls incidents from the Bible in an attempt to sustain the peoples' courage, reminding them of their biblical heritage and of God's eternal covenants with them. The stereotypical characters, given no proper names, ponder, question, and debate the meaning of their plight. The regular worshipers, called the Pious Men and Women, have refused to dilute their Judaism to accommodate modernity, and they continue to rely on God's help and judgment. The Rich Man has attended synagogue only occasionally, substituting financial support for personal religious commitment. He has preferred to downplay his Judaism in the eyes of the non-Jewish world from which he curries favor. The Estranged One only now realizes that he has wrongly assumed that total assimilation and denial of his heritage would forever preclude persecution. His thirteen-year-old son has been shielded from any knowledge of his Jewish heritage or history, and by morning the young man comes to resent that imposed ignorance as he leads the procession into exile. In the Zionist context, he represents the newly idealistic youth who will rebuild the land.

The most troubling character is the Adversary, who represents a type of "devil's advocacy" in his challenges, which invite some people to reevaluate their positions. He combines cynicism,

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bitterness, rebellion against God, and—most significantly—a Zionist-oriented refusal to rely any longer on God or His promise of redemption. In that sense he may be the most transparently Zionist element in the play, even though that role is never specified. Other stereotypical characters include the Fanatic; the Timid One; a young man prepared to intermarry; those who have rejected Judaism on rational or scientific grounds; committed Zionists; non-Zionists and anti-Zionists; and the eternal Skeptic.

THE MUSIC

The biblical scenes include choral numbers, solo vocal arias, and ensembles, almost along operatic lines in some cases, more like oratorio movements in others. The Rabbi's sung biblical passages are often reminiscent of the recitative style in Baroque or classical passions or other oratorios. But actual Hebrew biblical cantillation motifs and archetypes of Hebrew psalmody are discernible there as well, reflecting Weill's conscious effort to incorporate authentic traditional Judaic elements within neo-Baroque stylization. But even that Western stylization of quasi-metrical recitative, with sustained organ (or organlike) accompaniment, was not without precedent in the modern German Liberale Synagogue, with which Weill was fully familiar. Louis Lewandowski (1821–1894), the most influential composer of the German Synagogue, had introduced it as a synthesis of traditional Jewish and modern Western music; and that style had become a ubiquitous feature among German Jewry. If the Rabbi's biblical recitations evoke Bach's St. Matthew Passion—as they do—they could just as easily derive from any number of Lewandowski settings.

Weill determined from the outset to utilize genuine Jewish liturgical material throughout the overall structure, as an integrative binding device. He recalled some from his youth; he also asked his father to provide him with manuscripts of authentic synagogue melodies. In addition, he made a study of the pertinent manuscript collections at the Bibliothèque Nationale in Paris.

Some of the oldest known tunes of the Ashkenazi liturgical rite appear throughout the work. These include several from the so-called *missinai* tune tradition—seasonal leitmotifs that date in most cases to the medieval Rhineland communities and are associated to this day throughout the Ashkenazi world with specific holy days or occasions on the liturgical calendar. The *missinai* tune for the Festival of Sukkot is heard here in Act III, as the chorus describes the Israelites wandering in the wilderness. Another one, assigned to the Festival of Shavuot, is heard in repeated orchestral strains throughout desert scenes and at Sinai.

Later, postmedieval tunes of *minhag* Ashkenaz (Ashkenazi custom), which became established in western and Central Europe up through the 17th century, appear as well. One is the universal Ashkenazi rendition of the monotheistic pronouncement, *sh'ma yisra'el*, preceding the biblical readings on the High Holy Days. It is sung by Moses in Act II. Another is an old tune commonly associated with the singing of both Psalm 144 on Sabbath afternoons and of the *piyyut* (liturgical poem) *Omnom ken* on Yom Kippur eve. This tune recurs among the excerpts from Acts I, II, and IV.

Act IV, "The Prophets," was performed as a separate act at most only once—at the premiere. Even then it had been truncated by opening night.

Thereafter, the final scene was most likely appropriated for the end of the third (and final) act. Other parts might later have been incorporated into the third act as well, although there is no existent documentation that can confirm which, if any, such excerpts were so salvaged. Weill's complete score includes no orchestration of Act IV. Yet Max Reinhardt's son, Gottfried, who was present at the premiere, refers specifically in his description of that evening to the performance of a fourth act, also implying that parts of it had indeed been eliminated by curtain time; and he reports that the fourth act began well after midnight and ended as late as two a.m., *Variety's* report of a pre-midnight ending of the entire pageant notwithstanding. The original fourth act was to cover the final days of Zion before Jerusalem's fall to the Babylonians, the destruction of the First Temple, and the expulsion of the Jewish community barricaded in the synagogue—all culminating in the procession of the biblical characters along the "eternal road" that connected the five stages, joined by the procession of the expelled European Jews up the "heavenly staircase" atop the fifth stage.

The concluding music on this recording is drawn from the grand final scene and procession. The messianic voice confirms the ultimate fulfillment of the covenant. As the procession winds up the "heavenly stairs," a messianic figure—labeled the "Angel of the End of Days" in Lewisohn's English version—comes down to meet them with a clear assurance of Jewish survival. Perhaps for Weill that procession led, as it certainly did for Weisgal and maybe by then even for Reinhardt, to Palestine, where the messianic voice amounted to the embodiment of the Zionist ideal.

The Eternal Road embraces a dual musical format in which the synagogue scenes are akin to intimate chamber pieces, juxtaposed against the large choral-orchestral aura of the vocal solo and ensemble numbers in the biblical scenes. Comparing it to his earlier works, Weill is said to have described it not only as more varied and heterogeneous, but also as "Mozartean."

THE PAGEANT

The Eternal Road has been called "the most formidable project any undaunted group of repentant Jewish artists of the highest order has yet undertaken." By all reliable reports, it was also the largest, most grandiose, and most costly pageant ever mounted in New York—with at least 245 actors, actresses, and singers; 1,772 costumes; 1,000 stage lights; and 26 miles of electrical wiring. The opera house had to be gutted and virtually rebuilt to accommodate the extravagant set designs. Since the synagogue set was placed in a large area dug into the orchestra pit, leaving no room for the 100-piece orchestra, the orchestral score was prerecorded on film sound track and played back each night via loudspeakers against live vocal performance. A small 16-member supplementary ensemble, required by union regulations, played from a soundproof backstage room, from where its music was transmitted electronically.

Despite general critical success and glowing reviews of the music, the production ran for only 153 performances before closing forever. Its financial woes increased as the run progressed, until despite Weisgal's frantic efforts to save it, even the most basic bills could not be paid. Nor had Weisgal achieved his aim of alerting the world to the dangerous plight of German Jewry. Neither the press nor the public appeared to have

picked up on that message, almost out of political avoidance, and the Zionist implications appear to have been ignored altogether.

The final performance was a benefit for Weisgal, who literally had bankrupted himself for the cause. A telegram from Reinhardt proclaimed THE LIGHT THAT WE LIT TOGETHER IN THE MANHATTAN OPERA HOUSE WILL SHINE UNDIMMED IN THE HISTORY OF THE THEATER AND OF THE JEWISH PEOPLE.

—Neil W. Levin

THE MILKEN ARCHIVE RECORDING

The excerpts here were selected according to admittedly subjective criteria of musical merit and appeal. They were organized into a logical narrative sequence to convey the overall beauty and power of the work, as well as to represent its various styles and aesthetic approaches. For their rendition in the original English of the 1937 run, further editing was necessary beyond that done for various reconstructed performances or German adaptations in the 1990s. Additional reconstructive choices had to be made, essentially relying upon Edward Harsh's restored or new orchestrations. This became a major project of the Milken Archive in collaboration with the Kurt Weill Foundation, even before recording could commence. The number of solo roles were reduced to twenty and covered by seven singers doubling for several roles. A complete staged revival of the original 1937 English version has yet to be mounted.

A chronology of the post-1937 performance history of *The Eternal Road* may be found on the Milken Archive Web site (www.milkenarchive.com).

A comprehensive history and analysis of *The Eternal Road* and its Judaic perspectives, by Neil W. Levin, is forthcoming as a separately published monograph. For information about the publication date and availability, please consult the above Web site.

Libretto

From Act I: "The Patriarchs"

1 (Scene 6: Abraham and Isaac)

Choir of Heavenly Hosts:

Abraham, Abraham,
Stay thy hand, and lift not the knife
to slay thy loved one.
Raise up thy child and do him no harm.

Distant Voice:

I know now that thou fearest
God and lovest Him,
And therefore thy children the
stars shall outnumber,
And they shall triumph against
all that hate them.

Choir of Heavenly Hosts:

God first created earth and the heavens,
then man He fashioned in His own image.
God first created earth and the heavens,
then man He fashioned in His own
eternal form divine.
God first created earth and the heavens,
then man He fashioned in His own form;
In the eternal form of God made He him.

2 (Scene 7: Jacob and the Angel)

Rabbi:

And Jacob reached a certain place and
there lay down to pass the night,
For the day was done and the sun had set.
And a dream came,
And behold upon the earth stood a ladder,
And with its top it reached into the heavens.

Distant Voice:

Thy foe will triumph, but I am with thee.

Jacob:

If thou art with me.

3 (Scene 8: Jacob and Rachel)

Rabbi:

Young was Rachel, and tender
with beauty favored.
And Jacob saw and loved her.

Jacob:

Like a dream thou comest, Rachel,
Bringing in a vision mild,
Far-off days when first I saw thee
Queen and shepherdess and child.

Rachel:

Remember'st thou, beside the waters,
Faithfulness and love we vow'd?
With a kiss that said "Forever"—

Jacob:
Rememb'rest thou I wept aloud?

Rachel:
Rememb'rest thou the bitter service
Thou wert made for me to pay?

Jacob:
Seven years like days they vanished—

Rachel:
Vanished?

Jacob:
Love made each a day.

Rachel:
But that night came—

Jacob:
Night accursed wherein, broken and defiled,
Of the payment long awaited
I was by a trick beguiled!

Rachel:
Now dear is my sister to thee.

Jacob:
Many sons she bore to me.

Rachel:
Jacob!

Jacob:
To thee my heart is given
And to Joseph born of thee.

Rachel:
Dost thou measure what I suffered
Through the hopeless barren years?
When the Lord refused to answer
Thy imploring, and my tears,
Shattered on the earth before thee,
Like a beggar I did lie.
"Give me children," I besought thee,
"Make me fruitful, or I die."

Jacob:
Still that cry of anguish echoes
Like a torment in my ear.
And I answered thee with harshness,
Speaking cruel words to hear.

Rachel:
Cruel wert thou not, my Jacob;
Tender wert thou, full of light.

Jacob:
Healed we are redeemed, O Rachel,
For the Lord beheld our plight.

Rachel:
Once more by the spring I see thee—

Jacob:
In my soul its murmurs dwell.

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Rachel:
There my heart received its master.
Jacob ... Dearest ... Stay ... Farewell....

Jacob:
Must thou go?

Rachel:
Yea, I must leave thee.

Jacob:
Is thy sojourn far from me?

Rachel:
It is near that gate of sorrow
Which from sorrow sets us free.

Jacob:
Dark the words are that thou speakest.

Rachel:
Though in mystery I dwell,
By command of the Eternal,
I shall love thee Israel.

[4] *(Scene 16: the death of Jacob—the reconciliation of Joseph and his brothers)*

1st Angel:
Arise father Jacob. 'Tis Joseph who calls thee.

Jacob:
'Tis night that is calling and death—

2nd Angel:
It is life, it is life that is calling to Jacob.

Jacob:
Inscrutable God, give time that I grasp this.

2nd Angel:
The moment has come and thy journey begins.

Jacob:
My senses are fainting—

1st Angel:
Behold, we shall guide thee to thy beloved son.

Joseph: *(addressing his brothers)*
Rise up, and suffer remorse no more.
The Lord is my shield.
For [although] your purpose was evil,
But [yet] good was the purpose
He made you to serve.
Not you, [but] He brought me
[As] a slave into Egypt that I might prepare
A home and a faith
For Jacob's house.
Come closer to me.
My heart hears my father.
Now let us go and meet him.

Jacob:
In peace can I die now, because I have seen
Thy face, child of Rachel, [and know]
that thou art alive.

14

(End of Act I)

From Act II: "Moses"

5 *(Scene 17: Egypt at the time of Moses' birth)*

Rabbi:

Joseph died and all his brethren and
their whole generation.
And the children of Israel multiplied
mightily, and all the land was filled with them.
And after that a Pharaoh came to rule in Egypt who knew not of
Joseph,
And he said to his people:
"Israel multiplies, they have grown mighty,
So come let us take council
Lest they become too strong for us."
And he set taskmasters over them.

Pharaoh commanded all his servants:
"All firstborn sons of Israel shall ye
throw into the Nile."

Chorus of Israelite Women:

Woe, woe ...

(scene change: Egypt, years later)

Miriam:

The princess beheld in the rushes below
The basket of branches and willows.
And bending her down she
heard, tiny and low,
A wailing borne over the billows.
The babe was dainty as woven of light,
The princess had found her heart's delight.
My brother is high in the councils of Egypt;
My brother is mighty in Egypt.

Moses:

A stranger am I in a stranger's land,
A stranger among the Egyptians.

Miriam:

His place in the court is as high as a star;
He sits next to the Sun-god gleaming.
He looks on our burdens as though from afar,
And on Israel's wounds that are streaming.
He walks with staff and diadem proud
Through his folk that moaning to earth is bowed.
My brother is high in the councils of Egypt;
My brother is mighty in Egypt.

Moses:

A stranger am I in a stranger's land,
A stranger among the Egyptians.

Chorus of Israelite Slaves:

Brother! Brother! Hear us, O Brother!
See us, O Brother!

Rabbi:

And Moses cut down the Egyptian,
And covered him with sand.

6 *(Scene 20: the top of Mount Sinai: Moses receives
God's Commandments)*

Choir of Angels:

These are thy symbols,
This is the Ark,
On this the shewbread keep,
These hold the candles,
This is the throne,
These are the tablets,
The Lord's bestowal on Israel.

*(scene change: the valley below; the people dance
around a golden calf)*

Leader of the Idol Worshipers:

This is a god who has led us in triumph,
And from the desert will lead us soon!

Chorus of Israelites:

This is a god who has led us in triumph,
and from the desert will lead us soon.
So bring him tribute amid rejoicing,
In circling dance and playing of harps.
This is the god who leads us onward,
And from the desert sets us free.
This is a god! This is a god!
This is a homely god,
A god who is like us,
A god of gold, and no god of soul.
So bring him tribute amid rejoicing,
In circling dance and playing of harps.

Choir of Angels: (addressing Moses)

Now get thee down,
Look on thy folk.
Now get thee down, and see thy folk.

Chorus of Israelites:

This is a god, a god of gold.
So bring him tribute amid rejoicing,
In circling dance and playing of harps.

Leader of the Idol Worshipers:

This is a god who has led us in triumph,
And from the desert will lead us soon.

Chorus of Israelites:

This is a god who has led us in triumph,
and from the desert will lead us soon.
So bring him tribute amid rejoicing,
in circling dance and playing of harps.
This is a god,
This is a homely god,
This is a shining god,
This is a kindly god—

7 *(Scene 21: A Beam of Light appears, through which
the Voice of God is heard)*

The Beam:

Break not in on my wrath.

Moses:

Thy wrath burns hot to destroy
the people....

The Beam:

On thee will I found me another people.

Moses:

On me ... who merits it not?
... that Israel live to fulfill its fate?

The Beam:

I blot out all those who sin.

Moses:

Then heap all the sins of the people on me,
I bear them alone,
On my head let them be.

The Beam:

Moses, arise.
For thy sake only will I forgive them.

Chorus of Israelites:

Wandering desert sand,
wailing of winds ...

8 (Scene 22: Moses addresses the people)**Moses:**

Hold, Hold! Joshua
The doom has been sealed,
Thine eyes shall see the land of my promise.
(addressing the people)
God showed His glory uncovered before you,
His accents eternal came down to your ears.
But ye blasphemed Him, and were rebellious,
Were disobedient and lacking in faith.
And therefore the Lord has ordained that ye wander
Till this generation has all passed away.
Only your children shall know the fulfillment,
They shall cross over and enter proudly
The land I have sworn to give to their seed.
And out of all those who are grown to manhood
Joshua only shall be with them,
None other, none other.
And those who released you from bondage,
They shall not set foot in the country,
Not Aaron, not Miriam,
And I, not I, even I.

Rabbi:

And Moses uttered the words of God to the
people, and they mourned over their sins.
And Moses was a tormented man,
more than any other man living.
And these are all the places through
which they wandered in the desert,
From the mountain of Zether wandering
out they camped in Hareda.

Chorus of Israelites: (hums softly)**9 (Scene 23: Moses gives the Commandments to the people/
the death of Moses)****Joshua:**

Israel! Israel!

Moses:

This, oh my folk, this is the book,
The book of commandment.
sh'ma yisra'el!
adonai eloheinu,
adonai ehad.
(Hear O Israel!
The Lord our God is one God.)

Chorus of Israelites:

Hear O Israel!
The Lord our God is one God.

Moses:

And thou shalt love the Lord, thy God—

Rabbi:

—with all thy heart and with all thy soul,
and with all thy might!

Moses:

Thou shalt love thy neighbor as thyself,

Rabbi:

—for children are ye of the Lord, your God.

Moses:

For this commandment is not hidden,
neither is it far off. It is not in heaven,
but very nigh unto thee, in thy mouth,
and in thy heart.

Rabbi:

See, I have set before thee this day,
Life and Good, Death and Evil.

Moses:

The mystery belongs to the Lord,
our God, but the revelation is ours
forevermore.

Take this commandment and keep it holy,
What through me was spoken
be yours evermore.
Now go consoled and comforted
toward Canaan the blessed.

Chorus of Israelites:

We halt no more, and we are not afraid,
For the Lord our God shall lead us onward
To the Land, fare ye well,
To the Land of our vision.

Moses:

Give ear, O heavens, for I will speak now,
And hear, O earth, the words that from my lips will issue.
Like rain from heaven shall flow my tidings,
And ev'ry word shall fall like dew upon the grass.
The portion of God is His folk,
And Jacob is His one possession.
In the desert and in the wilderness
Where the wind howls there found He him,
And He encompassed him as might an eagle,
And on His pinions bore Israel home.
Sing loud, my people, for His He made ye.

O Israel, O Israel, His love is thine.
And those that hate thee shall be confounded,
But thou shalt wander on the mountain peaks with God.

My Land, still may I behold thee?

A Gentle Voice:

Moses, Moses,
Thine eyes have looked
on the Promised Land.

Rabbi:

And Moses died then, the true servant,
And no man knows until this day
The place where his grave is laid.

(scene change: the death of Moses)

Moses:

O Lord of the world, how great was the pain
Of turning the stiff-necked people toward Thee.
Just one reward sustained me through all;
Good was the torment, for sweet was the hope
Of beholding once the fulfillment.
See where their armies march, host upon host.
Already their bridges span the wide stream,
And Thou comest now to stay me.
Hast Thou not written in Thine own decrees:
"The laborers' hire pay thou the same day,
Lest for his reward the heart in him famish?"
And I, who labored on Thy commands,
I go to my sleep unrewarded.

1st Angel:

Thy word is as sharp as a glittering sword.

2nd Angel:

But the word of the Lord is still sharper.

Moses:

Behold, look on me.
Ye weep, ye weep.

1st and 2nd Angels:

Man Moses, the Angel of Death!
Stand thou and tremble.

Angel of Death:

In my great hand are the souls
of all mortals given.

Moses:

But mine is not,
It is too mighty for thee.

Angel of Death:

Wherein is thy might?

Moses:

In the wonders I did.

Angel of Death:

The wonders are God's.
What hast thou performed?

Moses:

I accepted the Law

In the midst of the flames.

Angel of Death:

That was God's indulgence.
What hast thou performed?

Moses:

I dared to wage war with God Himself,
for His Law's sake and for His people.

O Lord of the world, strip the Moses from me,
and let me go in as the lowliest man
To live in the Land of my fathers.

If that be too much, then make me a beast
Or even a bird, just a bird let me be,
which outspreads its wings over Lebanon.

If that be too much, then make me as grass,
The grass which the winds caress
On the banks of the Jordan.

Voice from the Heavenly Staircase:

If thou wouldst awake in the world of God,
Must thou not die as a mortal?

Moses:

O rock without turning,
O God without guile,
Thy decisions are just,
Thy judgment true.

1st Angel:

Lower thine eyelids and close them at last,
Sleeping, wait for Him who cometh.

2nd Angel:

Fold on thy breast thy weary arms,
Sleeping, wait for Him who cometh.

Choir of Angels:

Thine eyelids close,
Oh, fall into sleep and fold
on thy breast thy weary arms.

The Voice:

Soul of Moses, come thou,
abandon this form.

Soul of Moses:

Dear to me was this form,
I will not depart.

The Voice:

Soul of Moses, is it more dear than I?

Soul of Moses:

Nay Lord, but Thee, but Thee do I love.

Choir of Angels:

Thy labor is ended, thy task is fulfilled,
Moses—well hast thou served Me, Moses.

The Voice:

Then come, so that I may kiss thee.

Choir of Angels:

Come unto Me, come unto Me,
Now thy work is done, and rest with Me.

(End of Act II)

From Act III: "The Kings"

||| *(Scene 24: Naomi and Ruth)*

Rabbi:

And Naomi cautioned Ruth and said to her:

Naomi:

Thou hast gone with me, Ruth,
All the way from Moab.
Now to thy land and god return again.
No more remember the God we two have worshiped.
Find with thy people contentment again.

Ruth:

Nay, where thou goest will I go also,
And I shall dwell wherever thou abidest,
For thy God is my God
And thy folk is my folk,
And shouldst thou die,
Then I would die with thee,
For so thy soul and mine are knit together.
Until the grave then let the bond endure.
Thy God is my God,
And thy faith my faith.
May God reward me happiness or sorrow,
As death alone can tear us two asunder.
And where thou goest, will I go also,
And I shall dwell wherever thou art.

Naomi:

Bless'd be thy faith, my daughter,
And the love which brings thee to the shelter of the Lord.

Ruth:

To know and love the Lord is all of life,
To leave Him is bereavement.

(scene change: a harvest field)

Naomi:

Yes, Boaz brings the harvest in.

Boaz: (addressing a reaper)

God be with you.
Who is the stranger there?

A Reaper:

She came out recently from Moab.

Boaz:

Then it is Ruth, the faithfullest of women.
But woe to any man who dare distress
The gentle lady in the humble dress,
And when she wearies from the sun and heat,
Prepare her food, that she may rest and eat.
And when the day of harvest work is fled,
Bring also vinegar to cool her head.

Rabbi:

Boaz feasted that evening and was merry,
and rejoiced for the harvest.
He went to the threshing floor;
Nearby the grain, he lay and slept.
And then Ruth came softly
and lay down near him in the darkness.

||| *(scene change: Boaz and Ruth)*

Rabbi:

But suddenly Boaz awoke in the night,
and lo, a woman was there.

Boaz:

Who art thou?

Ruth:

I am Ruth.

Boaz:

Yes, thou art Ruth.

Ruth:

To thy near kinsmen was I wed in youth...

Boaz:

And utterly to the Eternal given....

Ruth:

From mine own life and mine own people driven,
I wander widowed in a world forlorn....

Boaz:

And gleanest ears amid the alien corn.
How camest thou that lovely faith to cherish?

Ruth:

God wills that not one branch of Jacob perish.
Thus speak thy lips, thine eyes oh let me see.

Boaz:

Oh, any youth, however deep his dreaming,
Could love thee for the beauty from thee streaming.
Why seekest thou an aging man like me?

Ruth:

Not I, but God hath placed me here before thee.

Boaz:

Nay child, on bended knee I should adore thee,
That bringest me the highest good so late.

Ruth:

Shall I now go?

Boaz:

Ruth, till the morning wait.
Make here thy fragrant bed, and with security
Sleep through the night untroubled for thy purity.
But rise before the early morningtide,
That none may see, nor words be said, to shame thee.
When day burns high, I shall appear to claim thee,
Redeeming thee, and making thee my bride.

(scene change: the wedding)

Chorus of men:

To thy word, Boaz, all shall witness be,
No branch or leaf shall die on Jacob's tree.

Chorus of women:

Like Rachel's and like Sarah's be thy name,
And be thy seed and theirs of equal fame.

Men and Women:

Free was thy choice,
Thy faith sought no reward.
Therefore be thou exalted,
Be thou exalted of the Lord.

(End of Act III)

From Act IV: "The Prophets"

12 *(Scene 32: Isaiah and Jeremiah)*

Isaiah:

Watchman, how far is the night gone?
Watchman, when endeth the darkness?

Jeremiah:

Woe! Ah, woe to Jerusalem.
Woe! Woe!

A city of ruins where jackals make their home.
And death through the windows looks into the palace.
He slaughters the children on streets and on doorsteps.
The corpses lie rotting like dung in the furrows,
Like sheaves in the autumn forgotten by the reaper.
Oh, wherefore, oh wherefore did mother conceive me?
Oh, wherefore did I not die at her breast?

Isaiah:

"Comfort, comfort My people,"
Thus saith the Lord.

One day will the nations of earth arise
Proclaiming we follow in Israel's ways,
For from Zion alone shall the Law come forth,
And the Word of the Lord from Jerusalem.
And they shall abandon their weapons of war,
And refashion their spears into pruning hooks.

13 *(Scene 33: the streets of Jerusalem)*

Rabbi:

The anger of God came like thunder
upon Judah and Jerusalem.
Do ye not see what they do in the
towns of Judah and practice in the
streets of Jerusalem?

The Seller of Idols:

Buy Idols, buy Idols,
Buy baalim, teraphim!
If the big God will not help, it's time to try a small one.
Buy Idols, buy Idols,
Buy baalim, teraphim!

Rabbi: (in the character of the prophet Jeremiah)

Then came the word of God
commanding me: "Be thou my prophet
in the land, and declare to all."

One Boy: (mocking Jeremiah)

He's crazy, he's crazy,
oh look what he's wearing!

The Seller of Idols:

Buy Idols, buy Idols,
Buy baalim, teraphim! Buy Idols....

Other Boys:

He's crazy, he's crazy,
oh look what he's wearing!

Jeremiah:

Oh why hast thou chosen me
to be thy mouthpiece?
O Lord, why on me has the burden been
laid?

For I am a horror on streets and alleys,
A jeering for children from house to house.
Thy word has become a scandal and laughter.
Oh could I be silent!
But it burns, it burns, it burns.
I cannot be silent.

The Crowd:

The poisonous madman, the dog of a fool!

The Seller of Idols:

Buy Idols, buy Idols,
Buy baalim, teraphim! Buy Idols....

Jeremiah:

My people! Earliest love of the Lord!
Thou shamest thy marriage, and playest the harlot!

The Crowd:

The poisonous madman, the dog of a fool!

Jeremiah:

Thou drinkest from puddles and filthy ditches.
And turnest from living waters away.

The Seller of Idols:

Buy Idols, buy Idols,
Buy baalim, teraphim! Buy Idols....

14 *(Scene 34: Jeremiah scatters the idols)*

Jeremiah:

The living will envy the dead who are buried,
When that day comes which the North prepares.
A storm breaks forth, a beast from the thicket,
But thou, O Zion, thou walkest in purple,
And paintedst thy cheeks and adornedst thy brows.
Cry rather "Woe!" and wrap thee in tatters,
From far sound the screams of the childbirth pains.
It is ordained though not yet come to pass,
Not yet is it here, not yet.

15 *(Scene 35: Chananiah the false prophet)*

Chananiah:

Adorn thee, O Zion, in victory's robes,
In splendid garments, Jerusalem.
Thus sings Isaiah, and I sing with him,
"Who is like unto thee?"

The Woman: (*to Chaniah*)
Oh seer, unto thee!

Chaniah:
To the Temple, thou people of beauty and grace.

Rabbi:
In that same year, in the year which
did begin the reign of Zedekiah,
spoke [thus] the Prophet Chaniah in the house
of the Lord, to all the priests and people.

(*Scene 36: the mob attacks Jeremiah*)

The Seller of Idols: (*pointing at Jeremiah*)
Beat him and lynch him, the teller of falsehood!
Stone him to death!

Choir:
Murder him, murder him, stone him to death!

Ⓜ (*Scene 40: after the destruction of the Temple*)

The Voice of the Messiah:
Ye mourners! No judgment which
mortals have wrought
Can blot out Israel or bring him to naught.
The promise and covenant given thee are
More lasting than ocean and mountain and star.
Accept even pain, for the things that are ill
Are sent by the Lord to strengthen your will.
Be grateful to live and learn in the flame,
To be pure disciples of God's love and name.
My people, in dreams hear the sounds that abide,
The voice of the bridegroom, the joy of the bride
I meet you!
Wander, set free from all harm,
Into the kingdom of my strong arm.

(*scene change: a trumpet sounds—the soldiers of the pogrom encircle
the Jews—the congregation leaves the synagogue*)

Chorus of the Synagogue Congregation:
When the Lord will deliver us to Zion again,
Then shall we be like unto dreamers,
A laughing upon our lips shall arise,
And praise stream forth with our singing.
For the Lord has performed great wonders for us.
Who soweth in fears shall reap in gladness.
In sorrow we strewed the seed in earth,
We gather the sheaves in rejoicing.

(*End of Act IV*)

About the Performers

Baritone **TED CHRISTOPHER** studied at the Curtis Institute and The Juilliard School. He was first introduced to Jewish music as a chorist and soloist in the professional male chorus Schola Hebraica, with whom he sang and toured the United States and England. Since then he has appeared with many American and Canadian opera companies, and his concert engagements have taken him to Carnegie Hall, the Kennedy Center in Washington, D.C., and Davies Symphony Hall in San Francisco.

IAN DENOLFO studied at The Juilliard School and the Curtis Institute and won the Lauritz Melchior Heldenenter Foundation Award as well as the Pavarotti International Voice Competition Finalist Award. Since the late 1990s he has been making his name internationally in such heroic roles as Verdi's Otello (Washington, conducted by Plácido Domingo); Radamès in *Aida*; Calaf in *Turandot*; Saint-Saëns's Samson; and Rodolfo in *La bohème*.

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

Soprano **CONSTANCE HAUMAN**, a native of Toledo, Ohio, studied music and political science at Northwestern University and is an alumna of the Interlochen Center for the Arts. In 1986 she sang Ariel in the Des Moines world premiere of Lee Hoiby's opera *The Tempest*, and ten years later she repeated the role in her Dallas Opera debut. In 1989 she came to international prominence as Cunegonde in Bernstein's *Candide*, in a complete concert performance with the London Symphony Orchestra, conducted by the composer at the Barbican Centre. In 1990 she made her New York debut singing "Glitter and Be Gay" at a Bernstein memorial tribute. She has given recitals in

Los Angeles and New York of songs by refugee composers from Nazi Germany and Austria and has appeared in a program entitled *Kurt Weill's Berlin*.

Born in 1954 in Lynn, Massachusetts, baritone **JAMES MADDALENA** is a graduate of the New England Conservatory. He made his debut with the Boston Pops Orchestra in 1974 and in 1981 began an association with director Peter Sellars, appearing in his productions of operas by Mozart, Haydn, and Handel. Maddalena first gained international recognition in 1987 for his portrayal of Richard Nixon in the Houston Grand Opera premiere of John Adams's *Nixon in China*. Maddalena has also created a number of other notable operatic roles, including the Captain in Adams's *The Death of Klinghoffer* at the Monnaie in Brussels, 1991; and Hobson in David Carlson's *The Midnight Angel* in St. Louis, 1993. Maddalena sings a concert repertoire ranging from Bach to Hindemith. In 1995 he appeared in the premiere and recording of Elliot Goldenthal's Vietnam oratorio *Fire Water Paper*.

A native of Pennsylvania, mezzo-soprano **BARBARA REARICK** studied at the Manhattan School of Music and the Britten-Pears School for Advanced Musical Studies in Suffolk, England. Her repertoire embraces opera, oratorio, lieder, and popular American song. She made her English debut at the 1987 Aldeburgh Festival and her Carnegie Hall debut in Handel's *Messiah* in 1993. She has given recitals with composer-pianist Sir Richard Rodney Bennett throughout Great Britain and the United States, and she has also sung with the Britten-Pears Ensemble.

Tenor **VALE RIDEOUT** grew up in Fort Collins, Colorado, and he received his degree in opera from the University of Northern Colorado. He has performed with numerous American regional opera companies, and in concert he has appeared in the *Encores!* series in New York, and with the Indianapolis Symphony, the Naples Philharmonic, and the Orchestra of St Luke's. Rideout played an extended run as Raoul in the Hamburg production of *The Phantom of the Opera*, and in the United States he was featured as Tony in Terrence McNally's *Master Class*.

Berlin-based mezzo-soprano **HANNA WOLLSCHLÄGER** studied at the Lübeck Hochschule of Music and Drama, the Salzburg Mozarteum, and the Berlin Hochschule. In 1999 she made her stage debut in Magdeburg in *Die Walküre*, and in 2001 sang in *Götterdämmerung*.

The **ERNST SENFF CHOR** is an institution in Berlin's cultural life. At the beginning of the 1960s Professor Ernst Senff directed a choir at Berlin's music conservatory (Hochschule) in addition to his duties as chorus master of the Municipal Opera. The choir, which specialized in unaccompanied works, made a number of radio recordings at SFB (Sender Freies Berlin), and this soon led to concerts with the Berlin Philharmonic, the Berlin Radio Symphony (now Deutsches Symphonie-Orchester), and other orchestras. The ensemble's repertoire ranges across the entire choral-symphonic literature of the 18th to 20th centuries, with a special emphasis on contemporary works. On Senff's retirement, in 1990, Sigurd Brauns was appointed his successor.

THE RUNDFUNK-KINDERCHOR BERLIN (Berlin Radio Children's Choir) was founded in 1955 by Manfred Roost, the choir's present director. The ensemble has toured Europe, America, and Asia, and has also recorded music by Britten, Kodály, Franz Waxman, Paul Dessau, and Hanns Eisler.

The **RUNDFUNK-SINFONIEORCHESTER BERLIN** (Berlin Radio Symphony Orchestra) was founded in 1923 as the first radio orchestra in Germany. Its repertoire spans more than three centuries, but since its founding, the ensemble has been especially dedicated to contemporary works. Many of the greatest composers of the 20th century have performed their own music with this orchestra, either as conductors or soloists, among them Hindemith, Honegger, Milhaud, Prokofiev, Strauss, Schoenberg, Stravinsky, Weill, and Zemlinsky—and more recently Krzysztof Penderecki, Sir Peter Maxwell Davies, Berthold Goldschmidt, and Udo Zimmermann. Since 1956 the orchestra has performed in twenty countries, including China and Japan. It also records extensively for DeutschlandRadio, founded in 1994, and many of its recordings have been awarded the German Record Critics' Prize. In 2002 Marek Janowski succeeded Rafael Frühbeck de Burgos as principal music director.



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, and he made his Philadelphia Orchestra debut in 1992. 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, and he was named principal conductor the following year. 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.

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