

Cover Art
GENESIS SUITE

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 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.

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

A MESSAGE FROM THE ARTISTIC DIRECTOR



The quality, quantity, and amazing diversity of sacred as well as secular music written for or inspired by Jewish life in America is one of the least acknowledged achievements of modern Western culture. The time is ripe for a wider awareness and appreciation of these various repertoires—which may be designated appropriately as an aggregate “American Jewish music.” The Milken Archive is a musical voyage of discovery encompassing more than 600 original pieces by some 200 composers—symphonies, operas, cantorial masterpieces, complete synagogue services, concertos, Yiddish theater, and folk and popular music. The music in the Archive—all born of the American Jewish experience or fashioned for uniquely American institutions—has been created by native American or immigrant composers. The repertoire is chosen by a panel of leading musical and Judaic authorities who have selected works based on or inspired by traditional Jewish melodies or modes, liturgical and life-cycle functions and celebrations, sacred texts, and Jewish history and secular literature—with intrinsic artistic value always of paramount consideration for each genre. These CDs will be supplemented later by rare historic reference recordings.

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

Neil W. Levin

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

GENESIS SUITE

Written by a roster of some of the leading composers of the day, the *Genesis Suite* was not the first instance of combined authorship. A number of cases of team composition can be found in Western classical musical literature, but few even remotely as lavish or grandiose as the *Genesis Suite*, and none approaching either its Hollywood grand scale or the degree of its aspirations to mass popular appeal.

Apart from its scale, the *Genesis Suite* differs from any previous team efforts in a number of important ways, first because it was really not a “team” effort in an artistic sense, but rather a string of independently written pieces by seven distinct composers—some with radically divergent musical-aesthetic views, two of whom barely even spoke to each other. It was bound together more as the brainchild of its commissioner and by its concept, dramatic narration, and occasion. More historically significant, however, was its attempted marriage of “high art” with a perceived Hollywood film music sound—an accommodation between “lowbrow” and “highbrow” orientations. It was a hybrid that might have appeared strange, even unworkable, to many at the time, but it is perhaps far less so today, when the notion of “crossover” has become, for some, nearly a genre of its own.

[NB. The following discussion of the Genesis Suite is an edited and abridged version of a paper by James Westby, portions of which were delivered at the 1993 national meeting of the American Musicological Society, in Montreal. It incorporates additional comments from his Ph.D. dissertation on the film music of Mario Castelnuovo-Tedesco (1994). The editor is grateful to Dr. Westby for his contribution.]

On November 18, 1945, at the Wilshire-Ebell Theater, Werner Janssen conducted the Janssen Symphony of Los Angeles in a performance of a highly unusual work for narrator, chorus, and orchestra titled the *Genesis Suite*. This work

was written by an impressive group of seven composers—Arnold Schoenberg, Nathaniel Shilkret (who commissioned the project), Alexandre Tansman, Darius Milhaud, Ernst Toch, Mario Castelnuovo-Tedesco, and Igor Stravinsky—each writing a single movement. It was a project in which the “high art” of European émigré composers converged with the dynamo of American popular culture—art negotiating with kitsch. Why was this work commissioned, and what motivated these composers to participate? What are the stylistic peculiarities that bind the work on the one hand yet make it eclectic in a bizarre way on the other? The answers reveal intriguing connections between the *Genesis Suite* and the Hollywood film industry, as well as the Los Angeles émigré community.



Three of the seven composers discuss their new work. Left to right, Tansman, Shilkret, Castelnuovo-Tedesco.



Castelnuovo-Tedesco and Stravinsky in Los Angeles, 1955.

Money was certainly an incentive that encouraged participation in this collaboration, but there was more than that at stake. The Los Angeles artistic and literary émigré community, despite tremendous friction, remained very tightly knit and, in fact, collaborated actively on several projects. One such project occurred in 1943, when the German émigré writer and philosopher Thomas Mann helped organize a group of writers, including fellow émigrés Franz Werfel and Bruno Frank, to collaborate on a book titled *The Ten Commandments*, in which each author wrote a short novella based on one of the ten articles of the Sinaitic covenant (erroneously translated and referred to as “commandments”) stated in the Bible (Exodus 20:2–14). The book’s agenda was clearly stated in its foreword: while stressing the Jewish foundations of the Bible, this book would “help to open the eyes of those who still do not recognize what Nazism really is.”

Another manifestation of cooperative ventures occurred in 1944. Several of the same musicians who would take part in the *Genesis* project participated in a national conference held in Los Angeles called “Music in Contemporary Life.” In addition to those composers, the symposium involved a diverse group that included such figures as jazz musicians Hoagy Carmichael and Artie Shaw, musicologist-historians Donald Grout and Manfred Bukofzer, music critic Theodor Adorno, and Viennese émigré Hanns Eisler. The goal was to “mobilize music and musicians in the struggle to create a free world, and to utilize the positive force that is music in the peace to follow.”

Apart from its musical significance, the *Genesis Suite* is memorable historically because it brought together, at least in spirit, two powerful 20th-century musical antipodes, Schoenberg and Stravinsky. Though they lived only a few miles apart in Los Angeles, there was lingering hostility between the two; and during that time frame they probably met only a few times, at public occasions. They were insulated from each other by opposing camps of ardent supporters. Castelnuovo-Tedesco ascribed the antagonism to Schoenberg’s publication of a satirical choral work in which one movement referred to Stravinsky as “Kleine Modernsky” (though it should be noted that Castelnuovo-Tedesco personally favored the Stravinsky camp in terms of both personality and musical predilections). The dress rehearsals for *Genesis Suite* had to be organized so that Schoenberg and Stravinsky would not meet, but they ended up being there simultaneously, and they remained on opposite sides of the hall. Schoenberg’s response to a disciple’s request for his reaction to the Stravinsky pieces was, “It didn’t end; it just stopped.”

Nathaniel Shilkret began contemplating a composition based on the Bible early in his career. In the early 1920s he was employed at the Victor Recording Company, where he organized the Victor Salon Orchestra. His goal with that ensemble was to “strike the sympathetic musical pulse of all people—the highbrows, sentimentalists, dreamers and jazzers alike.” He initiated the *Genesis* project following a Victor Recording public poll that suggested there was

considerable interest in a musical representation of the Bible. Alexandre Tansman would later recall that Shilkret clearly conceived of the project “cinemagraphically, as an external synchronization of a text with a musical atmosphere.”

This type of project was attractive to the Jewish sensibilities of Castelnuovo-Tedesco. As early as 1940 he mentioned in a lecture, entitled “The Jewish Chapter of My Autobiography,” that he hoped to write a set of “symphonic illustrations to the Bible.” In his final autobiography he explained that Shilkret, who had been a colleague at MGM studios, came up with the idea of *Genesis* to illustrate, as in a series of “musical frescoes,” the main episodes of the biblical story. Shilkret himself had begun with the Creation, but then, feeling incapable of completing the difficult undertaking in its entirety by himself, he asked Castelnuovo-Tedesco to help and assigned him the Flood story. He later decided to extend the project by inviting other well-known composers to contribute. Castelnuovo-Tedesco thus gave the last part of the Noah story—*The Rainbow*—to Toch, and put Shilkret in touch with Tansman, who did *Earthly Paradise* (later retitled *Adam and Eve*). Tansman in turn contacted Milhaud, who wrote *Cain and Abel*, and then contacted Stravinsky, who chose *Babel*. Finally, Shilkret himself asked Schoenberg, who agreed to give the suite a *Prelude* that would describe the primordial chaos at the opening of *Genesis*. Bartók, Hindemith, and Prokofiev were also asked to participate, but their contributions were never received.

Castelnuovo-Tedesco’s account helps explain the *how* of this commission, but not the *who*, particularly with regard to the participation of both Schoenberg and Stravinsky. Leonard Stein, a Schoenberg disciple and scholar, was convinced that money was a deciding motivation, at least from Schoenberg’s perspective. Each contributor was paid \$300, with the exception of Stravinsky, who was clandestinely paid \$1,000. In the concert program notes, Shilkret proclaimed, “My colleagues have approached their tasks in a spirit of the most profound reverence. Their devotion is apparent in the music they have created.”

Whatever their devotion, it is clear that this work was a collaboration only in the loosest sense of the word. The program notes also reported that “the separate movements have been composed in complete independence, the composers each proceeding with his individual portion without further references to, or knowledge of, each other’s work.” The unifying thread was the story from *Genesis*, which was provided by the narrator, Edward Arnold, in the 1945 performance. The concert program notes further describe the complete work as a “partly descriptive, partly psychological” illustration of biblical text.

I. PRELUDE

Schoenberg

In the concert program, Richard Saunders wrote simply that “the movement deals instrumentally with the opening words of the Bible, impressively establishing a devotional mood.” Schoenberg’s pre-Creation world is not the murky chaos one might expect. From the beginning, order is defined by the 12-tone row. The piece opens with the row divided into two phrases, using tuba and violins. The movement is “prebiblical” and does not employ the narrator; nor does it utilize the chorus until the very conclusion. It is both intriguing and ironic that Schoenberg’s ordered atonality ultimately resolves to the tonal C major. In the final three bars, the chorus enters and establishes this pitch clearly yet quietly, as everyone drops out except for a single soloist.

II. CREATION

Shilkret

Text: Genesis 1:1–12, 14–31; 2:1–3

Shilkret does not resume where Schoenberg left off. Rather, he backtracks and creates his own pre-Creation atonal chaos. Instead of a tone row, he relies on clusters that slide in parallel motion to avoid any sense of tonal center. He then divides the Creation story into two distinct sections. The first portion includes the events of the first three days, ending when God pauses to observe that “it was good.” The second section begins with the words “Let there be light,” and the *Creation* continues with the music weaving a fabric under the narrator.

III. ADAM AND EVE

Tansman

Text: Genesis 2:5–10, 15–25; 3:1–19

Tansman begins the first of the tales of exile. On the score, he subtitled the movement *The Fall of Man*. Surrounding the narrative with an instrumental introduction, several interludes, and a coda, he constructs a series of eight musical episodes, which at that time were described as “more atmospheric than descriptive.” The final section, the most musically complex, is God’s proclamation of exile. Tansman articulates rhythmically the voice of God, as though to emphasize the severity of the sentence.

IV. CAIN AND ABEL

Milhaud

Text: Genesis 4:1–16

The concert program notes described this movement simply as “the story of discord and violence deftly underlined in music.” Here Milhaud presents the story of exile from family and community. Again we have an episodic construction of six sections interwoven with instrumental commentary. Also, in a fashion similar to Tansman, Milhaud notates the speaker’s rhythm for the most significant section—in this case for the words “and slew him” and “fugitive and a vagabond.”

V. NOAH’S ARK

Castelnuovo-Tedesco

Text, Part I: Genesis 6:5–20; 7:1–4.

Part II: Genesis 7:11, 18–19, 21–24; 8:1–13

In a structure similar to Shilkret’s, Castelnuovo-Tedesco divides his destruction story into two sections. The first illustrates events leading to the Flood, and the second deals with the cataclysm of the Flood itself.

VI. THE COVENANT

Toch

Text: Genesis 9:1–17

Toch’s score is actually titled *The Rainbow*, and the concert program notes described it as “the story of Noah’s debarking, and of the covenant that no further flood should occur.” The sanctity of that promise seems to be underscored by the severity of the opening fugue.

VII. BABEL

Stravinsky

Text: Genesis 11:1–9

Clearly Stravinsky was considered the most esteemed participant in this event. In his book on Stravinsky, Tansman—who was present during the initial discussions between Shilkret and Stravinsky—explained Stravinsky’s approach to this movement in the context of his views on faith and its relation to music. Tansman emphasized that Stravinsky was intent on avoiding any suggestion of human voices imitating the Divine voice. Thus the narrator is left to relate the episode while the chorus sings the Divine words as a quotation. In the composer’s view, the Divinity should in no way be illustrated, musically or otherwise. He also wanted everything regarding the tower’s construction and destruction to remain on a purely musical plane, without descriptive evocation. For him, the religious mystery—the original source of the creation—imposed both a restriction and a challenge: “to avoid the profanation that would consist of visualizing what must remain a mystery and is accepted as dogma.” Although that sensibility might have collided with Shilkret’s overall conception and almost cinematographic orientation, he refrained—out of respect—from imposing his inclinations on Stravinsky for this piece. But Tansman also reminds us of the practical value that Stravinsky’s name lent to the program, something Shilkret would not have wanted to forgo.

Stravinsky was the only composer given a voice in the program notes. He remarked that those more familiar with his name than with his music might find *Babel* a “casual, isolated work” that had little relation to his previous compositions and characteristics as a composer. But those truly acquainted with some of his major works would understand his “bent toward musical forms cultivated by the best musical brains of all times.” Therefore, the inclusion of his piece in the company of the other composers was, for him, a welcome opportunity. Robert Craft described the structure of *Babel* as “a passacaglia in which a fugue serves as one of the variations.”



By all accounts, the Los Angeles concert could not be described as a success. However, it was not necessarily the “fault of the music,” which more than one participating musician described as “something extraordinary.” Shilkret’s and Werner Janssen’s financial generosity notwithstanding (the former for the commissions and the latter for the performance), funding was inadequate, and more rehearsal time had been needed.

Both audience and critics were bewildered. Typical of the critical response, Lawrence Morton’s review attacked the very notion of the project: “Certainly *Genesis* was, from the very birth of the idea, doomed to be a hopelessly insoluble mixture of styles, techniques and attitudes.” He felt that it must have been an “act of faith” on Shilkret’s part to commission a single work from so heterogeneous a group of composers, the more so since there was no provision for them to have reference to one another’s work. He thought Schoenberg’s *Prelude* was the most successful piece, partly because it was free of competition with an amplified narration. He found references in *Babel* to Stravinsky’s *Symphony of Psalms*, which for him had far greater nobility and propulsion.

Castelnuovo-Tedesco himself was disappointed in the lack of stylistic unity, which for him made it more like “cinematic music,” in a sense “an aria of Hollywood.” Stravinsky’s biographer, André Boucourechliev, dismissed the work as “a most Hollywoodish commission.” Indeed, hearing it for the first time, images of a Hollywood spectacle do come immediately to mind. Listening to *Babel*, for example, it is easy to envision the film for which this music *could* have been written.

Now, however, so many decades removed from the politics of that musical scene, diversity is less problematic. One can understand that a polar juxtaposition of Schoenberg and Stravinsky would have been considered startling in the 1945 concert hall, but in truth, a much closer stylistic connection exists in the *Genesis Suite* than the two opposing Stravinsky/

Schoenberg camps would have admitted. Out of chaos and a “primeval murk,” Schoenberg moved from darkness into light, building to a double fugue, which he said suggested the “technical” difficulties of creation. Nearly fifty minutes later, Stravinsky builds the Tower of Babel out of fugal counterpoint and then musically destroys it, bringing us back, of course, to chaos.

The more profound confrontation in the *Genesis Suite* was between the “sound of high art” and the “sound of Hollywood.” Between Schoenberg and Stravinsky there seems to be little more than a hairbreadth of difference. Arnold Schoenberg and Nathaniel Shilkret, however, are worlds apart—and nowhere more apparently so than in the move from the end of Schoenberg’s *Prelude* directly into Shilkret’s *Creation*, from textless octaves in Schoenberg’s chorus to the mysterious “sound track” that opens the Shilkret piece. At the very least, Shilkret’s score conveys the indelible imprint of 1950s science fiction.

Orchestration, however, is only one of the features that suggest Hollywood. Firsthand recollections also cite the sense of stately spectacle (exaggerated by Janssen’s slower-than-indicated tempi) and the amplified, somewhat pompous voice of the narrator as contributing to an overall “Hollywood” sound. Castelnuovo-Tedesco actually listed his movement with his cinemagraphic compositions.

This is not to suggest that the *Genesis Suite* was inconsequential to its composers. For all of them this commission had important resonances. They were all fully aware of the underlying themes of exile and holocaust. For many émigré artists in America, it was difficult to recover from losses and dislocation. For example, Castelnuovo-Tedesco, in his autobiography, makes the symbolic connection between the Holocaust and the story of Noah and the Flood.

The *Genesis Suite* project has been described as “unusual,” “grandiose,” and even “bizarre.” For its audience in 1945, the anticipated masterpiece amounted to an odd assemblage of musical idioms. But in retrospect the work does have a surprising historical cohesion. It can be seen as

a representation of mid-century sensibilities—the buoyant optimism of America just at the end of the Second World War and before the advent of the cold war. It was an artistic and historical moment that was ripe for unusual confluences: for a brief time it seemed as if anything was possible. It was a time when even Schoenberg and Stravinsky *could* rub musical elbows. It was also a time when kitsch could dance, albeit tentatively, with high art.

—James Westby

Performance and Recording History

Since its premiere in 1945, the *Genesis Suite* has not been heard by any concert audience, a fact attributable in no small part to the disappearance more than forty years ago of the scores and parts for five of the seven movements. Despite the absence of public performances, the *Genesis Suite* has stayed alive in memory, at least among musicologists and music detectives, thanks to a privately funded recording that was made at RCA in Hollywood on December 11, 1945, just weeks after the performance. This recording, issued on five 78-rpm discs in a strictly limited edition, features the performers of the premiere: Werner Janssen conducting the Janssen Symphony Orchestra, with Edward Arnold as narrator. Five years later a new sound track of the narration only was recorded, and this was combined with the original 1945 orchestral recording for a reissue of the *Genesis Suite* as a 33-rpm LP album. This Capital Records reissue was also apparently done as a limited pressing, since few copies of the LP have survived. Curiously, the narration, recorded in December 1950 by a local pastor named Ted Osborne, was not credited on the LP album. According to the liner notes for the 1951 LP, the narrator “asked to remain nameless, in reverent tribute to the word of God which he has spoken.” When, in 2001, Angel Records reissued on CD the 1945/1951 composite recording of the *Genesis Suite*, the packaging erroneously identified the narrator as Edward Arnold. The actual narrator on the CD reissue is Pastor Osborne. (A further error in the Angel CD reissue is the placement of the Toch movement after, rather than before the Stravinsky movement, which is intended to end the suite.)

Notwithstanding the mysterious resurfacings of the 1945 recording, the prospect of any new recording or performance of the *Genesis Suite* remained an elusive dream for decades. Catastrophically, the complete performance scores and orchestral parts were destroyed in a fire at the Shilkret residence in the 1960s. The full orchestral scores for only the Schoenberg and Stravinsky movements existed in duplicate, and these were eventually published, but the remaining five movements were presumed lost. Years later, an archival search finally located the full orchestral scores (in manuscript) for the Milhaud and Castelnuovo-Tedesco movements. However, reconstruction of the remaining three movements—Shilkret, Toch, and Tansman—proved much more difficult. They were thought to be permanently lost until painstaking research revealed that each movement had been copyrighted by Shilkret, as the commissioner. A search of the Copyright Office indexes and catalogues confirmed that in fact each movement, not merely the work as a whole, was registered under Shilkret's name. Fortunately, in the 1940s a deposit of each work was required to accompany every application for copyright registration. Those deposits were, however, not complete scores, but condensed ones, following the procedure typical for Hollywood film scores. These handwritten condensed scores sometimes consisted of only one or two musical lines, with partial indications of the instrumentation. The full orchestra scores of movements by Shilkret, Tansman, and Toch were finally reconstructed in 2000 by Patrick Russ for the present Milken Archive recording, relying on the evidence contained in the condensed scores, the original 1945 recording, and the specific instrumentation information provided by the ASCAP Symphonic Catalogue. (See page 26 for information on score and parts rental of the *Genesis Suite*.)

A Note on the Narration for the Milken Archive Recording

The spoken narration for the present recording has been assigned to four speakers rather than to a single narrator. The reasons for this adaptation are both musically and dramatically founded: from a musical perspective, the

seven composers have chosen to set the narrative voice within widely divergent orchestrations, and the character and details of many orchestrations are best appreciated by assigning “lighter” or “heavier” narrative speakers as the musical situation demands. From the dramatic angle, the concept of a “cast” of narrative speakers fits the cinematographic style and structure of much of the music. Thus, in this recording, two female and two male voices alternate in declaiming the text, interacting occasionally with each other but above all with the music.

— Paul W. Schwendener

▣ About the Composers



ARNOLD SCHOENBERG (1874–1951) was born into a lower-middle-class Jewish family in Vienna while the city was still recovering from anti-Semitic agitation after the financial panic of 1873. When he was eight, he began studying violin and composing, but his only formal teacher was the composer Alexander Zemlinsky, whose sister Schoenberg later married. Through Zemlinsky’s influence, his 1897 String Quartet in D major was accepted for performance, but the string sextet *Verklärte Nacht* of 1899 was turned down, and his early songs (opp.1–3) unleashed protests at their first performance in 1900.

After that, in Schoenberg’s own words, scandal never left him as he strove to expand music’s expressive potential by increasingly pressing the bounds of late-Romantic harmony—in such works as the symphonic poem *Pelleas und Melisande* (1903) and the monumental cantata *Gurrelieder* (1900–11)—and then finally bursting those bounds in, for example, the freely “atonal” (music not

in any key) song cycle *Das Buch der hängenden Gärten* (1908–09), *Five Orchestral Pieces* (1909), and the song cycle *Pierrot lunaire* (1912). The logical extension of this development for him—and for Alban Berg and Anton Webern, his disciples in the so-called Second Viennese School—was to adopt, beginning with the set of five piano pieces, op. 23 (1920–23), what he termed “a method of composing with twelve tones that are related only to one another” (serial or twelve-tone technique).

Little is known about Schoenberg's religious upbringing or childhood Jewish experiences. What might seem to be major milestones in his life—his conversion to Protestant Christianity in 1898 and, especially, his return to Judaism—are in fact only events in a continual internal struggle and spiritual quest. His conversion to Christianity, however, was not (as the distinguished music scholar Alexander Ringer observes in his well-known study, *Arnold Schoenberg: The Composer As Jew*) “under secularizing or assimilationist influences, but rather because, virtually untutored in Jewish values, he looked for other vessels to quench his spiritual thirst.” By 1923 he was already committed to Jewish national concerns, and his drama *Der Biblische Weg* (The Way to the Bible; 1923–27) advocated a temporary national home for the Jewish people prior to eventual permanent settlement in Palestine.

Schoenberg formally converted back to Judaism in 1933, but he considered it the culmination of maturation, spiritual development, and fulfillment of personal destiny, and he claimed that he had always considered himself a Jew. The dominant theme throughout his life derives from a dualistic outlook on all phenomena as interactions or relationships between the concrete and the abstract, usually expressed as an irresolvable conflict. He seems to have sought resolution of that conflict—between an amorphous “God awareness” and a hunger for structure—in formal religion.

After the National Socialists came to power, in 1933, Schoenberg was summarily dismissed from his post at the Prussian Academy of Arts, where he had been teaching since 1926. He was denounced as a Jew and a leading exponent of “degenerate” art. A fervent Zionist, he drafted a bold “Four-Point Program for Jewry,” propounding that “a united Jewish party must be created.... Ways must be prepared to obtain a place to erect an independent Jewish state.” In 1934 he emigrated to the United States and settled eventually in Los Angeles, where he taught for a year at the University of Southern California and from 1936 at U.C.L.A. He became an American citizen in 1941.

During the last two decades of Schoenberg's life, Jewish subjects became increasingly important to him. Between 1930 and 1932 he worked at his opera *Moses und Aron*, which occupies a central position in his oeuvre. In 1938, the year in which the *Kristallnacht* pogroms signaled the end of Central European Jewry, he composed an English setting of the *kol nidrei* recitation; and in 1947 he wrote *A Survivor from Warsaw*, which Ringer calls the “ultimate artistic expression of both Schoenberg's lifelong Jewish trauma and his abiding faith.” The 1950 choral setting of Psalm 130 in the original Hebrew, his contribution to an *Anthology of Jewish Music*, was dedicated to the State of Israel. But Schoenberg was never able to complete any of his large-scale religious works, including *Moses und Aron* and an oratorio *Die Jakobsleiter* (1917–22). Each breaks off with the protagonist left unable to find fulfillment through prayer.

In April 1951, a matter of weeks before his death, Schoenberg was made honorary president of the Israel Academy of Music in Jerusalem. In his letter of acceptance he gave voice for the last time to the ideals that marked his life as composer and Jew: “Those who issue from such an institution must be truly priests of art.... For just as God chose Israel to be the people whose

task it is to maintain the pure, true, Mosaic monotheism despite all persecution ... so too it is the task of Israeli musicians to set the world an example....”

— Richard Evidon with Boaz Tarsi



At the age of seven, New York City-born **NATHANIEL SHILKRET** (1889–1982) was the clarinet soloist for the New York Boys Orchestra on its tour of the United States, and in his teen years he played in several of New York’s most popular orchestras and bands, including the Russian Symphony Orchestra, Victor Herbert’s orchestra, and John Phillip Sousa’s Grand Concert Band—as well as under both Vassily Safanov and Gustav Mahler in the New York Philharmonic Society (later the New York Philharmonic).

For many years Shilkret’s most prominent association was with the Victor Talking Machine Company (later RCA Victor), where, as “director of light music,” he conducted numerous recordings with his Victor

Salon Orchestra and other ensembles. Many of those recordings—either in a popular or what was then called light classical vein—became best-selling hit records. Shilkret conducted for thousands of network radio broadcasts during those years, and recorded for many labels, such as Brunswick, Columbia, Edison, and Okeh. Some of his recordings also featured him as an instrumental soloist, playing clarinet, piano, organ, celeste, chimes, and trumpet—and even whistling.

Shilkret wrote a number of popular songs, of which the best-known and most commercially successful was “The Lonesome Road.” It was sung in the initial film version of *Show Boat* in 1929 and has been recorded in vocal and instrumental versions by more than 100 popular performers, including the Andrews Sisters (on the Paul Whiteman radio show), Louis Armstrong, Benny Goodman, Bing Crosby, Sammy Davis Jr., Peggy Lee, Frank Sinatra, Tommy Dorsey, Earl Hines, Al Hirt, Paul Robeson, and Helen Traubel.

Shilkret conducted the 1927 electrical recording of George Gershwin’s *Rhapsody in Blue* (credited to Paul Whiteman); and he was selected to conduct the initial broadcast and recording of Gershwin’s *An American in Paris*—which he also directed at the 1937 Gershwin Memorial Concert in Los Angeles. In 1935 he relocated to Los Angeles, where he worked intensively in Hollywood—primarily at RKO and MGM studios. He composed, arranged, or conducted for at least several dozen film scores, including *Shall We Dance*, with Fred Astaire and Ginger Rogers (1937, with a score by Gershwin); *Swing Time* (1936, with a Jerome Kern score); *The Bohemian Girl* and *Mary of Scotland* (both 1936); and several Laurel and Hardy films.

Although Shilkret is best remembered for his commercial and film music, he also wrote a number of concert works. His trombone concerto was commissioned by Tommy Dorsey, who played it in 1945 in New York with Leopold

Stokowski conducting, and it was played at Carnegie Hall in 2003 by the New York Pops orchestra conducted by Skitch Henderson. Among his other classically oriented pieces are *Skyward* (1928), a symphonic poem; *Firefly Scherzo*; *Southern Humoresque* for violin; and a clarinet quintet.

— Neil W. Levin

ALEXANDRE TANSMAN (1897–1986) was born to a Jewish family in Łódź, Poland, where he began composing as a youth and where he commenced conservatory studies in 1908. He also studied law, even earning a doctorate in law in Warsaw in 1918, but he continued his musical growth there as well, and in 1919 he won prizes in a Polish national music competition for three of his pieces. His penchant for even mild chromaticism was still considered too progressive and foreign by many local critics, and his reception was stalled by their reaction. Having developed an affinity for the French Impressionists—particularly Ravel and Debussy—he relocated to Paris and made his debut there as a pianist in 1920. He quickly formed associations in Paris with both Ravel and Stravinsky. “Ravel taught me to develop a sense of musical economy,” Tansman later declared, “of the narrow and intimate correspondence between the shape and the form of expression, to despise empty palaver and padding.”

In Paris, Tansman became acquainted with the coterie of French musical intellectuals and composers who were known as *Les Six*. That group also included Francis Poulenc, Arthur Honegger, Georges Auric, Germaine Tailleferre, and Louis Durey. He also joined a circle of distinguished visiting composers. Within a year his music was being promoted in both France and the United States by maestros such as Vladimir Golschmann and Serge Koussevitzky. Throughout the decade, Tansman’s orchestral works were programmed by

leading conductors and played by such artists as Artur Rubinstejn and Jascha Heifetz.

In 1927 Tansman made his first American tour as a soloist, followed by a successful world tour in 1933. He became a French national in 1938, but the German invasion and occupation of France soon afterward occasioned his emigration to America in 1941. He settled in Los Angeles, where, like many émigré composers in Hollywood, he wrote film music as well, including the scores for such pictures as *Flesh and Fantasy* (1943), directed by Julien Divivier, whose *Poil de Carotte* Tansman had scored more than a decade earlier in France; *Paris Underground* (1945), directed by Gregory Ratoff; and *Sister Kenny* (1946), directed by Dudley Nichols.

In 1946 Tansman returned to Paris with his family. In the immediate postwar period his works were widely performed, and in 1948 he completed a book on Stravinsky. He was elected to the Belgian Royal Academy in 1977, and received the Polish Medal of Cultural Merit in 1983.

There are more than 300 works in Tansman’s catalogue. Although he often utilized Polish dance rhythms and folk elements, his music is generally considered to be in the 20th-century neo-Classical realm of such composers as Hindemith and Stravinsky. He embraced a chromatic harmonic language, especially in his prewar period, but he never abandoned tonality. Like Milhaud, he also incorporated jazz features in a number of works. In general, his style has been characterized as lucid and lyrical, with structural reliance on formal logic.

Although the degree and level of Tansman’s or his family’s involvement with Judaism and Jewish life has yet to be established, he made several forays into Judaically related music. In 1933 he composed *Rapsodie hebraïque*, and after the war he wrote an oratorio, *Isaie le Prophete* (Isaiah, the Prophet; 1950), for which

he created his own adaptations of the biblical texts. But his most overtly Jewish liturgical expression is probably his setting of *ma tovu* (in English translation), an introductory prayer text for the *kabbalat shabbat* (welcoming the Sabbath) and Sabbath eve services, which was commissioned by the Park Avenue Synagogue in New York and premiered there in 1946 by Cantor David Putterman and the synagogue choir as part of its annual service of new music.

— Neil W. Levin



DARIUS MILHAUD (1892–1974), one of the 20th century's most prolific composers, belongs historically to *Les Six*. He was born in Marseilles but grew up in Aix-en-Provence, which he regarded as his true ancestral city. His was a long-established Jewish family of the Comtat Venaissin—a secluded region of Provence—with roots traceable at least to the 15th century. On his father's side, Milhaud's Jewish lineage was thus neither

Ashkenazi nor Sephardi (i.e., stemming neither from medieval German-Rhineland nor from pre-16th-century Spanish/Iberian Jewry), but rather, specifically Provençal, dating to Jewish settlement in that part of southern France as early as the first centuries of the Common Era. Like its Ashkenazi and Sephardi counterparts, Provençal Jewry had developed a distinct musical tradition of its own. Milhaud's mother's family tradition, however, was partly Sephardi through her father. This may have lent an additional musical perspective, consciously or not, to his internalized Jewish musical repertoire.

Milhaud's parents both came from middle-class families who had been engaged successfully in respected business enterprises for generations, and both were musicians as well. Darius began violin studies at the age of seven and began composing even as a child. In 1909 he commenced studies at the Paris Conservatoire, where one of his teachers, Xavier Leroux, immediately recognized that his student had discovered a new harmonic language of his own.

In his memoirs Milhaud wrote that when he first began to compose, he was already aware of the path of Impressionism, which he viewed as the end of an artistic current whose mawkishness he found unappealing. He became profoundly affected as a composer by literature, as well as by Erik Satie's commitment to a concept of artistic totality, exploring and including the various art forms in complementary expression.

In 1917, Milhaud's friend, the poet/dramatist Paul Claudel, who was also a statesman, went to Brazil to take up a post at the French Consular Mission, and he invited Milhaud to accompany him as his secretary for a two-year period. During that time Milhaud developed an interest in native folk rhythms and ethnic music traditions, which he later applied to various pieces. His first two ballet scores drew directly upon the Brazilian experience.

In the 1920s Milhaud began his association with Jean Cocteau, who had published a seminal aesthetic attack on the contemporary direction of “serious” or “classical” music and its high-flown “romantic bombast.” Encouraged by Satie and his own musical models, a group of French composers including Milhaud embraced aspects of this aesthetic principle, especially with regard to simplicity, directness, avoidance of excess sentimentality, sounds related to nature and everyday life, and, perhaps above all, clarity. For Milhaud, Satie’s love of the music hall, the circus, and other unelevated forms of entertainment was in tune with his own adoption of popular material.

Milhaud first encountered jazz in London in the early 1920s, and he visited Harlem dance halls when he made a concert tour of the United States in 1922–23. He was instantly engaged by its syncopated rhythms, improvisatory freedom of development, authentic character, and even purity. He created a bit of a stir when he was quoted as saying that jazz was “*the American music*,” according to the same validity as classical recitative, and thereafter he turned to jazz elements for his works on quite a few occasions. He was later quoted as observing that jazz could only have sprung from the experience of an oppressed people. After Vichy and his escape to America as a Jewish refugee, as well as the German murder of more than twenty cousins, that can only have had additional significance for Milhaud. Notwithstanding several prewar Jewish-related works, it was in his American period and afterward that he turned even more frequently to his Jewish roots for musical sources.

Milhaud’s one-act opera *Médée* (to a text by his wife, Madeleine) had just reached the stage of the Paris Opera in 1940, when the German invasion resulted quickly in France’s surrender and the creation of the Vichy government. The occupation of Paris was a clear sign to Milhaud and his wife that it was time to

leave with their son while they still could. The Chicago Symphony had invited him to conduct a new work it had commissioned, and that enabled him to receive visas from the consulate in Marseilles for himself and his family. Their friend, the French-Jewish conductor Pierre Monteaux, then conducting the San Francisco Symphony, organized a teaching position for Milhaud at Mills College in nearby Oakland, California, and beginning in 1951, for twenty years, he also taught every summer at the Aspen Music School and Festival. Though he returned to France two years after the end of the war to become a professor at the Paris Conservatoire, he still continued to teach alternate years at Mills College. Milhaud is known to have cautioned his students against what he called “overdevelopment” as a pretension to the profound. “It is false,” he told them, “that the profundity of a work proceeds directly from the boredom it inspires.”

Over the course of six decades he produced a vast amount of music, with a catalogue of nearly 450 numbered works.

Milhaud is often perceived as the champion of polytonality, having found ingenious ways to utilize its potential. Perhaps because he so clearly understood its possibilities, it became the harmonic language most commonly associated with his music. In the 1920s, however, he was considered a revolutionary and an *enfant terrible* of music, and the modishness of the artists associated with Cocteau or the impresario Diaghilev undoubtedly contributed to that reputation. Yet ultimately, Milhaud believed not in revolution, but in the development and extension of tradition.

— Neil W. Levin



MARIO CASTELNUOVO-TEDESCO (1895–1968) was born in Florence to an Italian Sephardi Jewish family that had been in Tuscany for more than 400 years, his father's forebears having resettled there as refugees following the Spanish Expulsion in 1492. As a child, he began piano lessons with his mother and was composing by the age of nine. Although there is no record of professional artistic tradition in the family, his maternal grandfather apparently harbored an almost secret interest in synagogue music. This was learned many years after his death, when Mario discovered a small notebook in which his grandfather had notated musically several Hebrew prayers. Mario later recalled that this incident made a profound impression on him: "one of the deepest emotions of my life ... a precious heritage." It inspired his first Jewish composition, his Hebrew rhapsody *Danze del re David*, for solo piano, as well as *Prayers My Grandfather Wrote* (1962).

Castelnuovo-Tedesco's formal musical education began at the Institute Musicale Cherubini in Florence in 1909, leading to a degree in piano in 1914 and a composition diploma in 1918 from Liceo Musicale di Bologna. His growing European reputation was aided by performances of his music under the aegis of the International Society of Contemporary Music, formed after the First World War in part to reunite composers from previously belligerent nations.

Castelnuovo-Tedesco's first large-scale work—a comic opera based on the Machiavelli play *La Mandragola*—was awarded the Concorso Lirico Nazionale prize. Also active as a performer and critic, he accompanied such internationally famous artists as Lotte Lehman, Elisabeth Schumann, and Gregor Piatigorsky; played in the Italian premiere of Stravinsky's *Les Noces*; gave solo piano recitals; and wrote for several Italian journals. A prominent European music historian has called Castelnuovo-Tedesco "the most talented exponent of the Italian avant-garde of the time [1920s]." Yet his music has been described as progressive, Postimpressionist, neo-Romantic, and/or neo-Classical. He is often associated most prominently with his works for classical guitar and his contributions to that repertoire, and it is probably upon that medium that his chief fame rests. His association with Andres Segovia resulted in his unintentionally neo-Classical Concerto in D for guitar (op. 99, 1939), and eventually in a catalogue of nearly 100 guitar works.

Castelnuovo-Tedesco wrote later in his career that he "never believed in modernism, nor in neo-Classicism, nor in any other 'isms' "; that he found all means of expression valid and useful. He rejected the highly analytic and theoretical style that was in vogue among many 20th-century composers, and in general his musical approach was informed not by abstract concepts and procedures, but by extramusical ideas—

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

Though anti-Semitism sprouted more gradually in Italy than in other parts of Europe prior to the Rome-Berlin Axis Pact of 1937, by about 1933, ten years after the Italian Fascists had come to power, a specific Fascist attitude vis-à-vis the arts, later known as the Mystic of Fascism, had been formulated. This involved the controlled use of art as a propaganda tool. By 1938 Castelnuovo-Tedesco's music was eliminated from radio, and performances were canceled—all prior to the announcement of the official anti-Semitic laws. When the 1938 Manifesto of Race was issued by the Mussolini government, the composer determined to leave Italy. In 1939, just before the German invasion of Poland and the commencement of the war, he and his family left for America. In 1940 Jascha Heifetz organized a contract between Castelnuovo-Tedesco and the Metro-Goldwyn-Mayer (MGM) film studio, launching his fifteen-year career as a major film composer. Between then and 1956 he was also associated with Columbia, Universal, Warner Bros., Twentieth Century Fox, and CBS, working on scores as composer, assistant, or collaborator for some 200 films. In addition, his influence as a teacher of many other "Hollywood" composers was significant—among them such people as Henry Mancini, Jerry Goldsmith, Nelson Riddle, John Williams, and André Previn.

A host of refugee composers from Germany, Austria, and other Nazi-affected lands had settled in Los

Angeles during the 1930s, and many took advantage of the opportunity to devote their talents at least in part to film. The list includes such "originally classical" composers as Korngold, Goldmark, Steiner, Toch, and Milhaud. Although Castelnuovo-Tedesco later sought to shrug off his Hollywood experience as artistically insignificant, critical assessments point to the film industry as having both defined his American career and affected his musical style in general. In fact, he saw film originally as an opportunity for genuine artistic creativity—an alternative medium to opera (which he viewed as inherently European) for the development of a manifestly American form of expression.

Historian James Westby, an authority on Castelnuovo-Tedesco, aptly sums up the composer's American experience and its relation to his Jewish sensitivity, quoting from his memoirs:

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

—Neil W. Levin



Late in his life, despite his earlier prominence in Weimar Germany, **ERNST TOCH** (1887–1964) sadly assessed his standing as “the world’s most forgotten composer.” Toch was among those Jewish refugee composers from the Third Reich who, having been disinterested (to varying degrees) in the religious practices of their forebears—and in some cases even distanced, by choice, from Jewish identity altogether—rediscovered a measure of that identity in America and became reacquainted with their Judaic roots. Some of that change in attitude can be linked to the Holocaust and its aftermath, but a part of the catalysis also lay in the relative openness of American society, especially within the art and music world, compared with the social structures and institutions of prewar Central Europe: its greater readiness for cross-cultural perspectives; its dialogue between avowed Jewish and non-Jewish elements; the greater variety of available options in terms of Jewish involvement; and an array of other sociological factors that permitted and even encouraged Judaic artistic expression outside parochial Jewish boundaries. In certain respects that potential for receptivity seems to

have appertained in particular in the Los Angeles area, where Toch eventually settled.

Born into a typical middle-class Jewish merchant family in Vienna that was, insofar as we can ascertain, neither rigorously orthodox nor entirely divorced from moderate Jewish affiliation and occasional or nominal Judaic practices, Toch displayed considerable musical gifts as a child. With neither parental encouragement nor formal tutelage, he began composing on his own at an early age, using Mozart string quartets and then other scores of the established masters as his models. He remained entirely self-taught, completing six string quartets by the time he was seventeen. When in 1909 he was awarded the Mozart Prize in the quadrennial competition for young composers, he abandoned his medical studies at the University of Vienna. After a period at the conservatory in Frankfurt during which he pursued piano studies, he became a professor of composition at the Mannheim Hochschule für Musik and then served in the Austro-Hungarian Imperial Army during the First World War. After the war, Toch and his wife resettled in Germany, where over the next decade he achieved recognition as one of the leading personalities in German musical circles and, despite his own comparatively conservative approach, as one of the principal representatives of and advocates for the modernist international new music movement (Neue Musik) that generated so much attention throughout Central and western Europe during the interwar years. Throughout the 1920s Toch achieved a string of successes at Germany’s principal modern music festivals, and his orchestral works were performed by some of the most celebrated conductors of the time. Probably beginning with his ninth string quartet (1919), Toch’s style progressed from the late Romanticism that had marked his earlier works, evolving into a more modern and less tonal-reliant approach, although he never abandoned tonality altogether.

In 1930 Toch completed his full-length opera *Der Fächer* (The Fan). That same year, he also composed the piece for which he is still best remembered and with which his name is most generally associated outside the specialized confines of 20th-century music circles: an incidental curiosity entitled *The Geographical Fugue*—for four-part speaking chorus, without pitches. In 1933, with the installation of the National Socialist regime in Germany, Toch's music automatically fell into the category of "degenerate music" by virtue of his being a Jew, and its performance outside strictly Jewish confines or auspices was forbidden. As it was later recounted by his family, William Steinberg was in the midst of rehearsing *Der Fächer* in Cologne when storm troopers entered the concert hall and physically seized the baton from his hand. Toch's deliberately distorted photograph subsequently appeared alongside those of fellow "forbidden" or "degenerate" composers—such as Schoenberg, Weill, Mendelssohn, Mahler, and Offenbach—in a special anti-Jewish issue of the well-known German music journal *Die Musik*, in which Hitler's maxim was also quoted: "The Jew possesses no power or ability to create culture." Many of Toch's scores, together with others by Jewish composers, were soon burned; and publishers' plates were destroyed.

On a trip to Florence—ironically together with Richard Strauss (*Reichsmusikkanzler* under the regime) representing Germany at an international music conference—Toch determined not to return and to seek refuge elsewhere. Living briefly in London, he wrote three film scores, including *Catherine the Great* and *The Private Life of Don Juan*. Then fellow émigrés in America helped him obtain a teaching position at the New School for Social Research, in New York, dubbed the "University in Exile." Toch emigrated to America in 1934, where he was soon caught in the cross fire of a dispute between ASCAP and BMI that left him without a reliable publisher. His practical salvation (in

terms of sustenance) came with the commission for further film scores—this time for Hollywood. He was nominated for several Academy Awards, and he and his family permanently settled in Los Angeles. Toch scored an additional thirteen motion pictures, but his serious concert music did not find much of an audience in America, and this became a source of growing frustration and even disillusionment for him. "However fortunate in securing refuge in America," wrote his grandson, Lawrence Weschler, in a retrospective article in *The Atlantic Monthly*, "Toch was never to recover that lost sense of cultural resonance and buoyancy."

After a dry spell between 1933 and 1947, Toch experienced a renewed sense of creative urgency, beginning with a return—after eighteen years—to the initial medium of his youth, the string quartet. Following a near-fatal heart attack, he turned for the first time to the symphony, and he produced seven symphonies during the last sixteen years of his life. The third was awarded a Pulitzer Prize in 1956.

Toch's artistic credo involved a basic resistance to music categorization. He warned against attempting to force music into historical, generic, or period compartments, convinced that when one makes such an attempt, "either the music remains outside of you, or else you force it with all your might into one of those compartments, although it does not fit ... and you blame the music."

—Neil W. Levin



IGOR STRAVINSKY (1882–1971), arguably the most influential of all 20th-century composers and probably still the most famous and widely performed, was born in St. Petersburg. He started piano lessons at the age of nine but only began studying composition seriously when, as a law student of twenty, he met Rimsky-Korsakov and a few years later became his private pupil. His conservative early scores are heavily indebted to his teacher, as well as to Glazunov, another Rimsky pupil, and even Tchaikovsky. The defining moment in Stravinsky's musical development came through an association with Sergei Diaghilev's Paris-based Russian ballet company, for which Stravinsky wrote *The Firebird* in 1910. Its premiere launched his international career, and the two radical Diaghilev-commissioned masterpieces that followed—*Petrushka* (1911), and especially *The Rite of Spring* (1913), which set off a notorious riot at its premiere—decisively changed the course of music history.

What came after that from Stravinsky's pen was a seemingly endless series of new surprises, influenced as much by the mobile geography of a life in exile from the Revolution—he resided successively in Switzerland (1914–20), France (1920–39), and America (1939 to his

death)—as by an insatiable compositional appetite that digested and transmuted the most incredibly diverse styles. He spoke most of the musical languages of his time—notably the neo-Classicism that culminated in his 1951 opera *The Rake's Progress* and, during the 1950s and 60s, Schoenberg's 12-tone technique, which he had previously disparaged—but always in an individual, unmistakably Russian voice. And he embraced nearly every important genre from Baroque to modern, as well as inventing some new ones and participating in curiosities like the *Genesis Suite*, to which he was the only non-Jewish contributor. (For much of his life Stravinsky was a devout follower of the Russian Orthodox Church and a foe of "internationalism," having been attracted to Facism as well as being an ardent admirer of Mussolini; and he was demonstrably "tainted"—as the scholar Richard Taruskin has shown—by anti-Semitism and outright antipathy toward Jews collectively, even in his American years.) The discography of his major works conducted by him during the last decades of his life for Goddard Lieberson's Columbia Masterworks represents a landmark of recording history and one of the most precious musical documents in existence.

— Richard Evidon

▮ About the Performers



New York City native **TOVAH FELDSHUH** made her professional debut in 1971 at the Tyrone Guthrie Theater in Minneapolis in *Cyrano de Bergerac*, and her Broadway debut two years later in the musical version of the Rostand play. For her work on the New York stage—from *Yentl* (1975) to *Sarava!* (1978) to *Lend Me a Tenor* (1989) and *Golda's Balcony* (2003)—Feldshuh has won four Tony nominations for Best Actress, four Drama Desk awards, four Outer Critics Circle awards, and the Obie and Theater World awards. In 2000 she starred off-Broadway as Tallulah Bankhead in a piece she wrote called *Tallulah Hallelujah!*, chosen as one of the ten best plays of the year by *USA Today*. She made her cabaret debut at the Algonquin Oak Room with her act *Tovah: Crossovah! From Broadway to Cabaret*, and she made a world tour with her one-woman show *Tovah: Out of Her Mind!* (1999). For television, she received an Emmy nomination for *Holocaust* and played the role of Katharine Hepburn opposite Tommy Lee Jones in *The Amazing Howard Hughes*. For her charity work, Tovah Feldshuh has been honored with the Eleanor Roosevelt Humanities Award, Hadassah's Myrtle Wreath, and the Israel Peace Medal. *Golda's Balcony*, which won the Lucille Lortel award for Best Actress off-Broadway, moved to Broadway and received the Drama Desk award for Best Solo Performance.



BARBARA FELDON, who was born in Pittsburgh, is best known for her delightfully droll portrayal of Agent 99 on the popular NBC spy sitcom *Get Smart* (1965–70, created by Mel Brooks, Buck Henry, and Leonard Stern). She has also appeared on *Profiles in Courage*, *The Man from U.N.C.L.E.*, *Cheers*, *Laugh-In*, and the shows

of Carol Burnett, Dean Martin, Jerry Lewis, and Marty Feldman. Probably the most memorable of her film roles is the beauty-pageant coordinator Brenda DiCarlo in Michael Ritchie's 1975 satire *Smile*, described by Vincent Canby in his *New York Times* review as "a pretty, silly, edgy woman beautifully played by Barbara Feldon." From 1982 to 1984 she hosted Lifetime network's *The Eighties Woman* and has delivered numerous keynote addresses throughout the United States on behalf of women and girls. Her book, *Living Alone and Loving It*, was published in 2002.



Born in Brooklyn, American actor **DAVID MARGULIES** studied at City College of New York and made his off-Broadway debut in 1958 in *Golden 6*. His first film was Elaine May's *A New Leaf*, in 1971, and two years later he debuted on Broadway in *The Iceman Cometh*. His other Broadway credits include *Conversations with My Father*, *Angels in America*, *The West Side Waltz*, *Comedians*, *Brighton Beach Memoirs*, and, in the 2001/02 season, *45 Seconds from Broadway* and the City

Center Encore's production of *Carnival*. His many other off-Broadway appearances include his one-man shows *Gimpel the Fool* and *In Dreams Begin Responsibilities* and *Bashevis, Tales of I. B. Singer*. In regional theaters he has played leading roles in *She Stoops to Conquer* (Long Wharf), *The Rivals* (Hartford Stage), *Hysteria* (Mark Taper Forum), and *The Price* (Guthrie), and he was a founding member of San Francisco's American Conservatory Theater. His television appearances include *The Sopranos*, *Law and Order*, *Northern Exposure*, and *Touched by an Angel*; his films include *Ghostbusters* and *Ghostbusters 2* (as the Mayor of New York), *Dressed to Kill*, *All That Jazz*, *Running on Empty*, and *9 1/2 Weeks*. He is currently appearing on Broadway in *Wonderful Town*.



The distinguished American actor **FRITZ WEAVER** was born in Pittsburgh. After earning his B.A. at the University of Chicago, he trained as an actor at the Herbert Berghof Studio in New York. His first New York appearance was in *The White Devil*, for which he won the 1955 Clarence Derwent Award. His Broadway debut (1955) was in *The Chalk Garden* (Tony nomination, Theatre World and Outer Critics Circle awards). Weaver has acted in classics—as Hamlet in 1968 and Macbeth in 1973 at the American Shakespeare Festival in Stratford, Connecticut, and as King Lear at the Shakespeare Theatre in Washington, D.C., in 1991—as well as in one-man shows (*Lincoln*, 1976) and contemporary dramas (Lanford Wilson's *Angels Fall*, 1982). He has been seen on Broadway in Arthur Miller's *The Crucible* (1992) and in the Irish Repertory production of *A Life*, for which he won the 2002 Drama League Award. His films include

Fail-Safe (1964), *Day of the Dolphin* (1973), *Marathon Man* (1976), and *The Thomas Crown Affair* (1999). He has made many appearances on the small screen, but he is perhaps best known worldwide for his portrayal of Josef Weiss, the doomed patriarch of a Berlin Jewish family, in the 1978 NBC miniseries *Holocaust*, for which he received an Emmy nomination.



ISAIAH SHEFFER is a founder and artistic director of Symphony Space in New York City, where his duties include directing the hit literary series, *Selected Shorts: A Celebration of the Short Story*, now in its twentieth season, and hosting the public radio series of the same name, heard on NPR stations across

the country. He is the creator of Symphony Space's *Wall to Wall* marathon concerts, most recently *Wall to Wall Richard Rodgers*, and the March 20, 2004 *Wall to Wall George Balanchine*. Each June 16 he also directs Symphony Space's annual James Joyce extravaganza, *Bloomsday on Broadway*. His writing efforts for screen and stage include *Clair de Lune by the Pale Moonlight*, a tapestry of his new translations of French romantic poets and songs of Gabriel Fauré; the book and lyrics to the off-Broadway musical *The Rise of David Levinsky*; and the book and lyrics of the off-Broadway musical *Yiddie with a Fiddle*, adapted from the classic 1936 film. His newest play is *Dreamers and Demons*, about Isaac Bashevis Singer's life and work. He is currently writing the libretto for *A More Perfect Union*, an opera-ballet about the 1787 Constitutional Convention that gave us the Electoral College and so many other wonders.

The **ERNST SENFF CHOIR** is an institution in Berlin's cultural life. In the early 1960s it specialized in unaccompanied works and made a number of radio recordings at SFB (Sender Freies Berlin), which soon led to concerts with the Berlin Philharmonic, the Berlin Radio Symphony (now Deutsches Symphonie-Orchester), and other orchestras. The ensemble's repertoire now 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-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, 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. 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. He began piano lessons at the age of five and trumpet at eight. 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 William Vacchiano as co-principal trumpet.



In 1977 he resigned from the Philharmonic to pursue a full-time podium career. In 1977 he cofounded the New York Chamber Symphony (originally the "Y" Chamber Symphony), serving as its music director for twenty-five seasons. In 1982, he became director of Lincoln Center's Mostly Mozart Festival, and in 2002 he became its emeritus conductor.

In 1983 Schwarz was appointed music advisor of the Seattle Symphony, and named principal conductor the following year and music director in 1985. In 2001 he also became music director of the Royal Liverpool Philharmonic, one of the world's oldest orchestras.

In 1994 he was named Conductor of the Year by *Musical America*. His many other honors include the Ditson Conductors Award from Columbia University, and several honorary doctorates. 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. In 2004 he was nominated to serve as an advisor for the National Endowment for the Arts.



Nathaniel Shilkret's life in Hollywood, on the set of *Shall We Dance*, 1936. Left to right, seated: Fred Astaire, Ginger Rogers, George Gershwin; standing: dance director Hermes Pan, film director Mark Sandrich, lyricist Ira Gershwin, and music director Nat Shilkret.

GENESIS SUITE

ARNOLD SCHOENBERG: Prelude

NATHANIEL SHILKRET: Creation
Orchestration reconstructed by Patrick Russ

ALEXANDRE TANSMAN: Adam and Eve
Orchestration reconstructed by Patrick Russ

DARIUS MILHAUD: Cain and Abel

MARIO CASTELNUOVO-TEDESCO: The Flood

ERNST TOCH: The Covenant (The Rainbow)
Orchestration reconstructed by Patrick Russ

IGOR STRAVINSKY: Babel

MUSIC

Recording: Jesus Christus Kirche, Berlin, Germany, December 2000

Recording Producer: Wolfram Nehls

Recording Engineer: Martin Eichberg

Assistant Recording Engineer: Susanne Beyer

NARRATION

Recording: Clinton Studios, New York, April 2003

Recording Producers: David Frost, Wolfram Nehls

Recording Engineer: Tom Lazarus

Assistant Recording Engineer: Marc Stedman

Narration Arrangements: Paul Schwendener

Dramatic Direction: Isaiah Sheffer

Recording Product Manager: Paul Schwendener

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