

# Cover Art

Frederick Jacobi

## 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.

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, I founded the Milken Archive of American Jewish Music in 1990.

The passionate collaboration of many distinguished artists, ensembles and recording producers over the past fourteen years 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 repertoire.

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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.

A handwritten signature in cursive script that reads "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, music director of Schola Hebraeica, and author of various articles, books, and monographs on Jewish music.*

## ▩ About the Composer



The composer in 1950

During his lifetime, and especially throughout the 1930s and 1940s, **FREDERICK JACOBI** (1891–1952) was considered one of the most distinguished figures in American music. By all contemporaneous accounts, as well as many later recollections by composers of the succeeding generation, he was held in great collegial esteem, both as a composer and as a pedagogue. David Diamond (b. 1915), one of the leading American composers of the 20th century, confirmed in a 1998 interview that during his own student days, any imagined list of America's "ten most

important composers" would certainly have included Jacobi. As early as 1923, a *Vanity Fair* magazine photo spread on successful "younger generation" American composers included Jacobi, along with Leo Sowerby, Deems Taylor, Leo Ornstein, Emerson Whithorne, Louis Gruenberg, Edward Royce, and A. Walter Kramer, over a caption that read "A group of the younger American composers—creators of music who, though of various schools, can all be classed as modernists." At the end of that decade, the journal *Modern Music* referred to Jacobi as "one of America's most representative composers."

Jacobi also enjoyed a respectable measure of public recognition among the concertgoing public of his day, especially in the United States. His music was played by such leading American orchestras as the Boston, Chicago, and Rochester symphony orchestras, the San Francisco Symphony, the Philadelphia Orchestra, and the New York Philharmonic—under the batons of such renowned maestros as Serge Koussevitzky, Pierre Monteux, Howard Hanson, Leopold Stokowski, and Frederick Stock—and by such prestigious ensembles as the Budapest and Pro Arte string quartets. His music also received performances in Paris, Zürich, Rome, Milan, Prague, Vienna, Warsaw, and other cities on the Continent.

Yet after his death, with the sometimes inexplicable vicissitudes of musical fashion and the legendary fickleness of audiences and programmers alike, Jacobi's reputation faded, and by the early 1960s, references to him included such descriptions as "one of America's lesser-known composers." By the last quarter of the 20th century his name and his music had become virtually obscure.

Although Jacobi was first and foremost a composer in the general classical arena, and although—ironically, in the context of 21st-century so-called multicultural sensibilities—he was one of the few composers to address indigenous American musical cultures in his works, his reputation now rests primarily on his Jewish liturgical and other Judaically related compositions.

Jacobi was born in San Francisco to children of German-Jewish immigrants from Worms. He began his musical studies in California and continued them in New York, where, at the age of about sixteen, he went to live with his older sisters and also to attend the Ethical Culture School. His principal teachers in the United States and, later, in Europe were Ernest Bloch, Rubin Goldmark, Rafael Joseffy, and, at the Hochschule für Musik in Berlin, Paul Juon. For a brief period (1916–17) he was an assistant conductor at the Metropolitan Opera in New York, after which he served in the United States Army during the First World War. He had hoped to enlist in the Medical Corps, but when the recruiting officer learned that he was a musician, the officer ordered him to play saxophone in the army band—despite Jacobi's protest that he had never played, nor knew how to play, that instrument. However, he quickly learned, and thus fulfilled his military service in the band at the army base on Alcatraz. He began his teaching career in 1924 at the Master School of United Arts in New York, and in 1936 he began his fifteen-year tenure as a teacher of composition at The Juilliard School. His pupils included such successful composers as Jack Beeson, Norman Dello Joio, Robert Starer, and Robert Ward. He also lectured at the University of California at Berkeley, Mills College, and the Hartt Musical Foundation in Hartford, Connecticut (now the Hartt School at the University of Hartford).



**Jacobi in 1917, saxophonist in the U.S. Army Band on Alcatraz Island**

Jacobi was intensely interested in Americana and in some of the ethnic music that he felt contributed to an aggregate American musical tradition. The 1920s have been described as his “Indian period,” for he became fascinated, even preoccupied, with American Indian culture, and he returned westward, where he visited Pueblo and Navajo tribes in New Mexico and Arizona, spending an entire winter among them in 1927 and studying their music firsthand. Immersing himself in those folk traditions, he was able to use some of their motifs, rhythms, sonorities, and other elements in a number of his works—probably his most transparently American pieces. His String Quartet no. 1 (1924) and his orchestral suite, *Indian Dances*

(1927–28), for example, are based on authentic materials gathered during those visits. The String Quartet was chosen to represent American music at the festival of the International Society for Contemporary Music in Zürich in 1926, and it became relatively well known to American chamber music audiences and aficionados during the 1920s and 1930s. *Indian Dances*, which was performed by the Philadelphia Orchestra under Stokowski, was conceived as a series of impressions of ritualistic dances of the Pueblos and Navajos, but it was not intended as an ethnomusicological statement. Rather, the source materials were treated with artistic freedom. Just as Copland and many other composers of his circle and generation were attracted to manifestly American themes, folk traditions, and geographical and topographical phenomena—such as the Wild West, rodeos, cowboy scenes, and New England ceremonies—Jacobi saw native Indian traditions as an authentic cultural pool on which to draw for the creation of an American music. In addition to other Indian-related pieces, American Indian rhythmic influences also continued to inform some of his general nonprogrammatic works, although he maintained that in those pieces, such features had been employed unconsciously. Shortly before his death, however, he completed his *Yebechai* variations on a Navajo melody.

Jacobi's other principal ethnic-historical musical interest—one that eventually overshadowed the others—resided in his own Judaic roots and came to dominate his musical concerns both as a composer and, toward the premature end of his life, as a thinker and lecturer. That interest apparently was first ignited in 1930, when Lazare Saminsky, the music director of New York's Temple Emanu-El, commissioned him to compose a complete setting of a Sabbath eve service for that synagogue. From what we can gather about his youth, Jacobi seems to have had little or no formal

Jewish education or religious background—nor, before 1930, any specifically Jewish involvements. It would appear, too, that his parents probably elected not to have Jewish or any other religious affiliation, and the young Jacobi was enrolled in the school of the Ethical Culture Society—an institution that, for many, substituted for conventional religious association, Christian or Jewish.

But the Temple Emanu-El commission, and the contact with Saminsky both before and after the premiere, had a lasting influence on Jacobi and literally changed his life, triggering his Judaic curiosity and launching a spiritual as well as cultural consciousness, which he then merged with his creative quest. Beginning with his work on the service, he became increasingly aware of the artistic possibilities inherent in Jewish tradition and history, and in Jewish religious and musical heritage, and he began to turn to biblical and rabbinic lore and to liturgical subjects for inspiration as a composer.

That spiritual self-discovery seems to have had an impact on his overall *oeuvre*, for the year of the Saminsky commission has been cited as a general line of demarcation in his musical direction. Critics observed that Jacobi's most mature and most important works dated from his post-1930 period, and they stressed the significance of the Temple Emanu-El commission as a prelude to that creative period in his life. Indeed, for Jacobi, the heritage and musical roots of American Jewry were also part of the totality of Americana—a composite American culture enhanced by individual and disparate traditions.

At the same time, it was often critically acknowledged that the fullest expression of Jacobi's personality was to be found in his Judaically oriented compositions. Among those pieces, in addition to the music presented

on this recording, are his *Ode to Zion* (1948), a setting of poetry by Yehuda Halevi for mixed chorus and two harps, written for the commencement exercises that year at the Jewish Theological Seminary of America, in New York (although no documentation has yet confirmed whether it was actually performed on that occasion); *Ashrei Ha'ish* (1949), an arrangement of a Zionist song by Mordecai Zeira for mixed chorus and string orchestra; *Shemesh* (1940), for cello and piano, based on a Palestinian folksong; *Rhapsody* (1940), for harp and string orchestra; *Saadia—Hymn* (1940), for men's chorus; *From the Prophet Nehemiah: Three Excerpts for Voice and Two Pianos* (1942); *Nocturne in Niniveh*, for flute and orchestra; and *Arvit L'Shabbat*, a second Sabbath eve service, which was commissioned by the Park Avenue Synagogue in New York for its annual service of new liturgical music in 1952 and premiered there by Cantor David Putterman and the synagogue choir under the direction of Max Helfman. *New York Times* critic Olin Downes, among others, considered the Judaic music of Jacobi's last decade his most profound, and thought that it represented the culling of emotions deep within his consciousness. "This was when the iron entered his soul," Downes wrote.

In the 1940s, and especially during the years surrounding the birth of the State of Israel, Jacobi also became concerned on an academic level with issues of Jewish cultural nationalism vis-à-vis serious composition, and he began to formulate a position on the desiderata of a delicate balance between authentic folk material and true artistic originality.

He involved himself in such organizations as the Jewish Music Forum and the National Council for Jewish Music of the Jewish Welfare Board, and he served as chairman of the panel of judges for music awards given by the Council. In 1948 he was invited to

address the first conference-convention held jointly by the Department of Music of the United Synagogue of America (now the United Synagogue for Conservative Judaism) and the Cantors Assembly of America, the principal professional organization of traditionally oriented cantors affiliated with the Conservative movement. He discussed the role of nationalism in art—the natural tensions among creative individuality, ethnic or national-cultural association, and universal humanistic perspectives. He cautioned against the dangers of "leaning too heavily on the folk elements in art" at the expense of artistic freedom and imagination, yet he underscored the importance of preserving and fortifying such elements of Jewish musical tradition as biblical cantillation, prayer modes, and melodic patterns—especially in the creation of new liturgical music. Most thought-provoking were his comments on originality: "The surest way to kill whatever originality one possesses within himself is to try to be original!"



Jacobi (right) with composer Bohuslav Martinů, preparing for a League of Composers concert

Contemporaneous commentators and critics considered his Judaic works—such as those on this recording—“an integral part of an important tradition in American music which has based itself on the earnest exploration of the ‘Hebraic idiom.’ ” By 21st-century academic and ethnomusicological standards, of course, that reference to the Hebraic idiom appears simplistic, but those innocent generalizations of the time stemmed from a common romantic perception of some single authentic set of melodic and modal features that supposedly formed a monolithic universal Jewish musical tradition, dating to some imagined musically homogenous antiquity. At most, the characterization was applicable only to some Jewish traditions, but the perception of a “Hebraic idiom” was probably reinforced if not triggered by eastern European-oriented synagogue music heard by outside observers, perhaps along with some of the imported Hebrew Palestinian folk and Zionist songs that were becoming popular in certain Jewish circles. Nonetheless, in a broader context, those observations about Jacobi’s musical inspirations and source materials were not without validity. In turning to Jewish musical wellsprings and thereby extending American music to include established Jewish elements and references, Jacobi was often considered part of the lineage of such composers as Ernest Bloch and Aaron Copland (particularly with reference to Copland’s *Vitebsk* trio), who enriched American music in part by Jewish content or allusions.

Among Jacobi’s many important works outside the specifically Jewish or American Indian realms are a violin concerto (1936–37), which was played by Albert Spalding with the Chicago Symphony Orchestra under the baton of Frederick Stock; a piano concerto (1934–35); *Scherzo* for flute, oboe, clarinet, bassoon, and horn, premiered at the Curtis Institute in Philadelphia; a second and a third string quartet (1933 and 1945),

which were both played by the Budapest String Quartet, among other quartet ensembles; *Two Assyrian Prayers* for voice and orchestra (1923); a symphony (1922) that received performances by the San Francisco Symphony and the Rochester Philharmonic, and another symphony (1947) that was conducted by Pierre Monteux; *Ode for Orchestra* (1941), conducted by Serge Koussevitzky, Howard Hanson, and Monteux; *Serenade for Piano and Orchestra*; numerous chamber works; pieces for solo piano; solo art songs and choral settings; and a three-act opera, *The Prodigal Son*, based on four early American prints and written to a libretto by Herman Voaden.

Jacobi claimed that he was intensely interested in contemporary music, but he also insisted that for art to endure, it must have “its roots firmly embedded in the past.” In the context of a music world then swirling with tensions and polemics spawned by adventurous experiments with—and rejections of—tonality, extended chromaticism, and progressive quests for a so-called international school, Jacobi could be considered both a conservative and a romanticist. Yet he was also seen as a neoclassicist whose expressive language sometimes flirted with exotic and even mystical elements. And one fellow American composer, Marion Bauer (1882–1955), heard “leanings toward impressionism” in Jacobi’s music, as well as “aspects of the new romanticism” in certain pieces—notably, the cello concerto. His melodies in general exhibit broad lyricism, frequently juxtaposed against or infused with a sophisticated sense of drama. But his music reflects an introspective and personal dramatic sensibility rather than mere overt theatricality. Jacobi articulated aspects of his own credo:

My conscious aim has been to write music which is clear, definite, and concise: I am an anti-obscurantist. I am a great believer in melody;

a believer, too, that music should give pleasure and not try to solve philosophical problems. I believe that art and craft have music in common, and that art, to be valid, must be more than the manifestation of a passing mode: in short, that there are some eternal values which transcend period and time.

"Aesthetically, as well as morally," wrote *New York Times* critic Olin Downes in a substantial tribute to Jacobi following his death, "he was a man not so much of the 20th as of the 19th century." And Downes offered an interesting supposition concerning Jacobi's self-perception concerning modernism: "It is doubtful if he would have had a reply ready if anyone had asked whether he was a 'classic' or a 'modern' in his position." Indeed, Downes's own assessments echoed Jacobi's previously stated views:

As a composer he was no revolutionist, and least of all a stylistic poser in search of tonal idioms or effects that would give his productions a momentary sensational effect.... He was *himself*, which is the alpha and omega of becoming a creative artist.

—Neil W. Levin

## Program Notes

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### **CONCERTO FOR VIOLONCELLO AND ORCHESTRA**

Jacobi composed his Concerto for Violoncello and Orchestra while in Switzerland in 1932, shortly after the premiere of his *Sabbath Evening Service* at Temple

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Emanu-El, and he revised the orchestration in Gstaad in 1950. On a spiritual plane, the concerto is almost quasi-liturgical, and indeed, at the time, it was cited as an outgrowth of his inner experience in writing his first synagogue service. It was inspired by the Book of Psalms—in particular, Psalms 90, 91, and 92—and it is actually a series of meditations on sentiments expressed in, and evoked by, those Psalms. The three movements are each prefaced in the score by a quotation from Psalms:

- I. *Allegro Cantabile*: "Lord, You have been our dwelling place in all generations." Psalm 90:1
- II. *Allegretto*: "He who dwells in the secret place of the Most High shall abide under the shadow of the Almighty." Psalm 91:1
- III. *Allegro Ritmico*: "It is a good thing to give thanks unto the Lord, and to sing praises unto Your name, O Most High." Psalm 92:2

This concerto is no virtuoso display vehicle for the soloist, but an invitation for intense solo instrumental singing, spiritual introspection, and intimate reflection. In his program notes for a Cleveland Orchestra performance, critic Herbert Elwell described the three movements as presenting three different aspects of the same religious mood: the tender, the buoyant, and the poignantly dramatic. And common to all three is an undeniable spirit of confidence, whether calm or jubilant—the confidence in God and His protection that is proclaimed in those Psalms. The concerto received its premiere in Paris in 1933, played by cellist Diran Alexanian and conducted by Alfred Cortot at the Ecole Normale.





## SABBATH EVENING SERVICE (excerpts)

New York's Temple Emanu-El has had a long history of important musical endeavors. It was one of the first American congregations to embrace goals of western musical sophistication. It was among the first to commission artistic music for services—beyond functional hymns or adaptations from the operatic canon (although its organist and its choirmaster collaborated on editing and publishing one of the early important collections of synagogue hymns for Reform use). And it was probably the first American synagogue to commission serious 20th-century classical composers to write for its liturgy.

Founded in 1845 largely by families of the generations of German-Jewish immigrants who arrived in the United States during the first half of the 19th century, Emanu-El eventually became one of the most prestigious and most ubiquitously recognized Reform synagogues in America. By the 20th century, by virtue of a variety of factors—including the historically elite social and economic status of its lay leadership and of much of its earliest membership and, later, the cathedral-like aura of its present sanctuary (built 1926–30)—it acquired a popular perception in many quarters as the “flagship” congregation of the American Reform movement, at least in the eastern half of the country.

Emanu-El was the first congregation in America established initially as “Reform”—i.e., with some basic Reform innovations and departures from orthodox formats and tenets, in some respects based on urban German models that its founders probably never knew from personal experience—well before the official formulation and founding of an actual Reform movement in America. (Most if not all of the other

American Reform synagogues founded by German-Jewish immigrants and their families in the first twenty or so years of that immigration period began more or less automatically as nominally orthodox, even if their congregants were not observant in other respects. But those congregations quickly instituted reforms to varying degrees and at various paces, which placed them squarely outside the realm of orthodoxy.) Yet unlike many classic Reform synagogues—especially beyond the Eastern Seaboard—Temple Emanu-El has nearly always had a dedicated cantor whom the synagogue recognized with that title, as distinct from an organist or choirmaster.



Lazare Saminsky

Lazare Saminsky (1882–1959), an established and respected composer in the general music world who was also one of the major personalities on the Jewish music scene in America following his immigration in 1920, became Temple Emanu-El's music director in 1924. He ushered in an era of impressive musical accomplishments,

liturgical creativity, and higher standards for American synagogue music in general. Born in the Czarist Empire, he belonged to the circle of musicians affiliated with the Gesellschaft für Jüdische Volksmusik (Society for Jewish Folk Music) in St. Petersburg, whose mission was to foster the development of a Jewish national art music based on authentic Jewish musical materials. In America, too, he was an ardent advocate of serious new Judaically related music, secular and sacred. In addition to continuing to compose extensively himself both for the liturgy and for the concert stage, Saminsky

used his Temple Emanu-El position to encourage many young composers to contribute their gifts to the music of the synagogue, to present innovative performances of Jewish music there, and, later, to establish and coordinate citywide Jewish choral festivals.

To realize his goals, Saminsky enlisted the support of Temple Emanu-El's Choir Committee, although he always remained the prime mover and steward. In 1929 they established a program whose purpose was "purification and performance of new choral synagogue services by representative composers of the United States—and then possibly also by eminent Hebrew [Jewish] composers on the European continent," in order to bring forth a "revival of Hebrew synagogue music in America." That "revival" aspiration referred less to the excavation of old cantorial and other liturgical pieces than to reinvigorating synagogue music through commissions of new works. (Saminsky, however, was also interested in the *history* of Jewish liturgical music and had traveled extensively to conduct research into the chants and melodies of far-flung Jewish communities in such areas as Georgia, the Caucasus, Syria, and Palestine.) Saminsky wrote much of his own synagogue music under the Committee's auspices, but beginning in the mid-1920s, he and the Choir Committee also sponsored performances of new Judaic works by such composers as Ernest Bloch and Joseph Achron, as well as biblical cantatas by Mussorgsky and Honegger, among others, and even arrangements of some of Saminsky's ethnomusicological discoveries in the Near East and the Caucasus. The Temple Emanu-El program did not endure as long as the far more ambitious commissioning program later established by Cantor David Puttermann at the Park Avenue Synagogue in New York, which was designed to operate permanently on an annual basis. Still, although it produced only a handful of new synagogue works compared with

Cantor Puttermann's roster of more than eighty, and although it never achieved the same degree of national and even international recognition, Emanu-El's earlier contributions to new music and its groundbreaking commissions should not be overlooked. Probably its most important commission of that period, apart from the Jacobi service, was a Sabbath eve service (1932) by Joseph Achron (1886-1943), who had been part of the Gesellschaft in St. Petersburg together with Saminsky.



Jacobi received the commission to compose a full-length Sabbath eve service for Temple Emanu-El under its Choir Committee's auspices in 1930, and he wrote it during that winter in Switzerland after first working closely with Saminsky on correct accentuation of the Hebrew. The service was premiered at Temple Emanu-El in December 1931, conducted by Saminsky, with Cantor Moshe Rudinoff as soloist. It contains eight settings of Hebrew prayer texts found in the liturgy of all synagogues—although the texts were set as they appear in the *Union Prayer Book*, then the standard prayerbook of virtually all American Reform congregations. In addition to the settings excerpted for this recording, they include *Tov l'hodot*, *Bar'khu*, *Sh'ma yisra'el*, *Va'anahnu*, and a second *Mi khamokha*. The additional setting in English, *O May the Words of My Mouth*, was associated at that time primarily with Reform services.

Although the organ has always played a central role at Temple Emanu-El's regular services, as it did in all classical Reform services, and although Saminsky was particularly interested in sophisticated organ music, this service was written to be sung a cappella. Jacobi underscored that instruction in his prefatory note to the published score, cautioning that the notated accompaniments, which are confined to doubling the vocal lines, are intended only as rehearsal aids. He added that much of his contrapuntal writing would be diluted by organ or other accompaniment, and the delicate character and clarity would be masked. Indeed, an entire service without organ sonorities must have sounded strange to Temple Emanu-El worshipers, especially at that time, as it would have in nearly all similar Reform synagogues of the day. But the a cappella provision should be understood in the context of Jacobi's explanation that his artistic goal in this work was to seek "a return to the more simple style of the older Jewish ritual." Indeed, although the music throughout is clearly original in melodic and harmonic content, there are echoes of premodern modality that evoke a common emotional (though not necessarily always historically accurate) perception of antiquity. Some of the harmonizations of cadences, in particular, might sound like references to the Dorian and Phrygian modes, but they are really based on independent Hebrew prayer modes and patterns; and those modal references are employed with artistic freedom and ingenuity, giving them a welcome freshness. The solo recitative passages are generally straightforward, but there are definite tinges of traditional cantorial ornamentation and melisma, treated with careful restraint. "Jacobi claimed that his goal had been a profound expression of feeling," commented an unsigned *New York Times* review following the premiere, "[but] in this music there is light and strength as well as feeling."

Unlike many other settings of the prayer text *mi khamokha* that begin typically with a jubilant statement, Jacobi's (recorded here in the second of two alternate and independent versions included in the published score) opens in a spirit of solid and sustained tranquillity. Jacobi has interpreted the Israelites' response to God's parting of the Sea of Reeds in their escape from ancient Egypt as an expression of almost hushed awe and reverence for God rather than a boisterous celebration. The music becomes forceful, appropriately, at the words *adonai yimlokh l'olam va'ed* (The Lord shall reign for all eternity). The opening cantorial solo line of *V'sham'ru* is particularly effective in the absence of any choral or other accompaniment. Its resoluteness contrasts with the usual quiet mood of many other choral settings of the same text, but it includes reserved idiomatic cantorial ornaments and melismatic phrases clothed in a classical framework. Constituent motives of that exposition are developed subtly in the succeeding choral passages. The version of *O May the Words of My Mouth* recorded here is also the second of two alternate ones in the score, and it is most memorable for its luxurious choral sonorities. Jacobi's elegant and stately *Adon olam*, the closing hymn of the service, avoids the superficial pompous character of many other popular settings that were found in various Reform-oriented hymnals of the 19th and early 20th centuries. And it is also completely free of the kitsch and even vulgarity that has become attached to the singing of this hymn in many late-20th–early-21st-century services, Reform or traditional—a senseless fashion that probably could not even have been imagined in 1930. Here, we have tenderly passionate solo lines intertwined with gracious choral progressions, reflecting the simple dignity, majesty, and faith expressed in this medieval poem.



## HAGIOGRAPHIA:

### *Three Biblical Narratives for String Quartet and Piano*

*Hagiographa* was written in 1938 on a commission from the legendary patroness of American music Elizabeth Sprague Coolidge, to whom the piece is dedicated. It received its premiere that same year at the Pittsfield Festival by the Kolisch String Quartet with the composer's wife, pianist Irene Jacobi, who was highly regarded as a champion of new music. It was performed subsequently by the Budapest String Quartet (also with Irene Jacobi) as well as other ensembles, and it became Jacobi's best-known work in his chamber music catalogue.



The composer and his wife, pianist Irene Schwarzc Jacobi, onstage at the American Embassy Theater, Paris, 1950

The Hebrew Bible, or Jewish Scriptures, comprises three sections: the Torah, or Pentateuch (Five Books of Moses); *n'vi'im* (Prophets); and *k'tuvim* (sacred

writings). Hence the Hebrew word for the Bible—*tanakh*, an acronym formed by the first letters of the names of each of those three sections. *Hagiographa* is the Greek term designating the *k'tuvim*, which includes Psalms; Proverbs; Job; the five *m'gillot* (scrolls)—Song of Songs, Ruth, Lamentations, Ecclesiastes, and Esther; Daniel; Ezra-Nehemiah; and I and II Chronicles. The origin of the word *hagiographa* lies in the Greek translation of the Hebrew *kitvei hakodesh*—lit., sacred writings, or writings of holiness. Despite his title, however, Jacobi chose only two of the books of the *Hagiographa* (*k'tuvim*) as subjects for this three-movement work: Job and Ruth. The third, Joshua, is from the Prophets.

Whether one considers it a piano quintet or a work for string quartet and piano, *Hagiographa* is a rhapsodic instrumental depiction of aspects, episodes, and moods of those three biblical books, with sonic portraits of their three principal characters. Jacobi's own comments on the piece and what he intended to convey are enlightening:

In the first movement I endeavored to reproduce the dramatic intensity of the Book of Job: the sorrows piled high upon the head of the patient Job; his resignation to them; the advent of his friends; his stormy argument with God and their final reconciliation. "So the Lord turned the captivity of Job, when he prayed for his friends. . . . So Job died, being old and full of days."

Ruth is a mood-picture, idyllic and pastoral. What drama there is occurs in the middle section, the climax of which found its inspiration in the famous words, "Entreat me not to leave thee, or to return from following after thee; for whither thou goest I will go; and where thou lodgest I shall lodge; thy people shall be my people, and thy God, my God."

The story is, therefore, told somewhat in reverse: Both the beginning and the end of this piece mirror the calm and the tenderness, with sacrifice requited and sorrow seen as from afar.

Joshua is the siege of Jericho: the battle, the trumpets, the city's fall, the hymn of thanksgiving, and the suggestion of a ritualistic dance.

Despite the programmatic content, each of the movements is written in a form which would be convincing from the purely musical point of view. The first is a sort of sonata, with two principal themes. The last movement is in a modified A-B-A form in which the principal subject, rather fully developed in the beginning, is barely suggested on its return; it gives way rather speedily to the coda: the ritualistic dance.

"[There is] undoubtedly a quality of eclecticism in this music," wrote Florestan Croche in the *Baltimore Sun*, "but also a feeling of stylistic freedom and individuality. . . . It merits inclusion among the important chamber works for string quartet and piano."



## AHAVAT OLAM

Jacobi was commissioned by Cantor David Putterman to compose this setting of the evening prayer text, *ahavat olam*, for the 1945 annual service of new liturgical music at the Park Avenue Synagogue in New York. Beginning in 1950 and thereafter—except for special anniversary occasions and retrospectives—full-length services by single composers were commissioned under that program and premiered at the synagogue. But prior to that, those special Friday evening Sabbath eve services included new individual prayer settings by

various composers. The 1945 service at which Jacobi's *Ahavat olam* was first performed also presented newly commissioned settings of other texts in the Sabbath eve liturgy by composers Leonard Bernstein, Henry Brant, Julius Chajes, Darius Milhaud, and Mario Castelnuovo-Tedesco.

Jacobi therefore conceived this *Ahavat olam* as an independent piece, and it was not part of his second full service, commissioned in 1952 by Cantor Putterman and the Park Avenue Synagogue, which was his last work. In the *Ahavat olam*, Jacobi exhibits a more traditional flavor than is found in any of the pieces in his 1931 Temple Emanu-El service, although some of the effective open harmonies are present here as well. At the time of the Emanu-El commission, Jacobi had had little if any exposure to traditional cantorial art, and under Saminsky's influence, he began only then to acquaint himself with its stylistic features and idioms. But in the intervening fifteen years he had become increasingly involved with Jewish liturgical musical issues and concerns, which is evident in the natural flow of the solo melismatic cantorial lines in this setting—even though they are creatively stylized within a measured rhythmic structure. Cantorial-type ornamentation is ever present in some of the choral passages, such as in the opening phrase, in the sopranos and tenors in unison. The delicately bouncing treatment of *ki hem hayyeinu* (for they [the teachings of the Torah and its commandments] are our life. . . .) also reflects a standard device in many traditional choral settings of this prayer, but the musical substance here is entirely fresh and refreshing. Appropriately, the setting thus reflects the dual spirit of the Sabbath in Jewish life: tranquility and joy.



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## TWO PIECES IN SABBATH MOOD

*Two Pieces in Sabbath Mood* (1946) is a two-movement tone poem that depicts the spiritual parameters of the Sabbath in Jewish tradition and life. That spirit historically comprises a dual mood: a sense of peace and tranquility that flows from the rejection and avoidance of practical daily concerns; and a mandated experience of uplifting joy on both internal and social-familial levels—*shabbat ru'ah* (Sabbath spirit)—with which nothing is permitted to interfere. It is an overall atmosphere to which observant Jews look forward during the week, and it is considered a divinely given gift to the Jewish people. Jacobi's music captures this dual mood admirably. There are several unidentifiable but clearly derivative melodies or melodic archetypes that recall synagogue chants, modes, and motives; and there are subtle references to ubiquitous fragments of Jewish folk tunes.

The unpublished manuscript score gives the descriptive titles of the two movements as *Kaddish* and *Oneg Shabbat*, respectively. *Kaddish* refers to the Aramaic prayer text, sometimes identified as the doxology, which embodies the supreme acknowledgment of God's unparalleled greatness in its expressions of unqualified glorification, praise, and worship of God unto all eternity. In various forms it is recited at various points during every public or communal prayer service (i.e., where there is a quorum of ten) to divide liturgical sections or to conclude liturgical portions. *Kaddish* is not, therefore, unique in any way to the Sabbath or to its liturgy, and it is not clear why or how it was selected as one of the Sabbath mood depictions in this piece—apart from its obvious spiritual parameter. *Oneg Shabbat* (lit., enjoyment of the Sabbath), on the other hand, refers to a social reception on the Sabbath

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that may combine study with nonliturgical singing and even entertainment—all in the context of the spiritual doctrine of taking delight in the peace and joy of the Sabbath.

It is not certain whether Jacobi actually designated these particular movement titles, or whether they might arbitrarily have been attached after the fact by a copyist. The titles appear on the score in professional calligraphy, which may not have been in the composer's own hand.

—Neil W. Levin

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## Texts

### SABBATH EVENING SERVICE (excerpts)

Sung in Hebrew and English

Translation from the Hebrew by Rabbi Morton M. Leifman

#### MI KHAMOKHA

Who is comparable among the mighty to You, O Lord?  
Who can equal the magnificence of Your holiness?  
Even to praise You inspires awe, You who perform  
wondrous deeds. Your children witnessed Your  
majesty; "This is my God," they sang, and repeated,  
"The Lord shall reign for all eternity."

#### V'SHAM'RU

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

## ***O MAY THE WORDS (II)***

Sung in English

O may the words of my mouth and the meditation of  
my heart be acceptable in Thy sight. O Lord! my Rock  
and my Redeemer.

### ***ADON OLAM***

Lord of the world, who reigned even before form was  
created,

It was when His will brought everything into existence  
That His name was proclaimed King.

And even should existence itself come to an end,  
He, the Awesome One, would yet reign alone.

He was, He is, He shall always remain in splendor  
throughout eternity.

He is "One"—there is no second or other to be  
compared with Him.

He is without beginning and without end;  
All power and dominion are His.

He is my God and my ever living Redeemer,  
And the Rock upon whom I rely in time of distress and  
sorrow.

He is my banner and my refuge,  
The portion in my cup—my cup of life  
Whenever I call to Him.

I entrust my spirit unto His hand,  
As I go to sleep and as I awake;  
For my body remains with my spirit.  
The Lord is with me: I do not fear.



## ***AHAVAT OLAM***

Sung in Hebrew

*Translation by Rabbi Morton M. Leifman*

You have loved the House of Israel, Your people,  
with an abiding love—teaching us Your Torah and  
commandments, Your statutes and judgments.  
Therefore, O Lord our God, upon our retiring for  
the night and upon our arising, we will contemplate  
Your teachings and rejoice for all time in the words of  
Your Torah and its commandments. For they are the  
essence of our life and the length of our days. We will  
meditate on them day and night. May Your love never  
leave us. You are worshiped, O Lord (He is worshiped,  
and His name is worshiped), who loves His people  
Israel. Amen.

## About the Performers



Born in Berlin in 1969 into a musical family, cellist **ALBAN GERHARDT** played both piano and cello from a young age. His teachers included Boris Pergamenchikov and Frans Helmerson at the Musikhochschule in Cologne (1989–93) as well as Paul Tortelier, Heinrich Schiff, and the LaSalle Quartet. He made his debut at the Berlin Philharmonic in 1987. Since winning the ARD Competition in Germany in 1990, he has performed with many of the leading orchestras of Europe, the United States, and Japan, and has collaborated with such conductors as Christoph Eschenbach, Kurt Masur, Sir Colin Davis, Jesus López-Cóbo, Paavo Järvi, Fabio Luisi, Jeffrey Tate, Andreas Delfs, Keith Lockhart, and Bernhard Klee. He made his Berlin Philharmonic debut under Semyon Bychkov in 1991. In 1993 he won the Leonard Rose Competition. Other important debuts have included Vienna in 1997, the London Proms in 2000, and, more recently, the Baltimore Symphony under Sir Neville Marriner as well as the

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BBC Scottish Symphony Orchestra under Osmo Vänskä. As a recitalist, he has appeared at such venues as the Wigmore Hall in London, the Théâtre de la Ville in Paris, Alice Tully Hall in New York (his American debut), the Concertgebouw in Amsterdam, the Kennedy Center in Washington, D.C., the Musikverein in Vienna, and Suntory Hall in Tokyo. He has been partnered by pianists including Christoph Eschenbach, Peter Serkin, Jean-Philippe Collard, Steven Osborne, Cecile Licad, Lars Vogt, and Anne-Marie McDermott. Gerhardt is one of the featured artists in the BBC's *Young Generation Scheme*. In 2004 he returned to play with the Dresden and Monte-Carlo Philharmonic (Dmitri Kitaenko and Marek Janowski); and to debuts under Yakov Kreizberg with the Stuttgart Radio Symphony Orchestra, the Nederland and Los Angeles Philharmonic (Hollywood Bowl), as well as with the Gürzenich Orchestra Cologne and the symphony orchestras of Berlin, Trondheim, Detroit, and BBC London. The year 2005 will see his debuts with the Boston Symphony under Christoph von Dohnanyi and with the Fort Worth, Spokane, Columbus, Louisville, and Jacksonville symphony orchestras; as well as tours through Europe with the Monte Carlo Philharmonic and the Nederland Philharmonic.

The **BARCELONA SYMPHONY/NATIONAL ORCHESTRA OF CATALONIA** (Orquestra Simfónica de Barcelona i Nacional de Catalunya) was founded in 1944 as the





Municipal Orchestra of Barcelona, and under the leadership of the Catalan composer-conductor Eduard Toldrà it became an integral part of the city's cultural life. Since that time, the orchestra, which aspires to promote classical music—and the works of Spanish and Catalan composers in particular—has presented an annual cycle of concerts and performed with many internationally renowned soloists. After Toldrà's death, in 1962, Rafael Ferrer took over the ensemble's leadership until 1976, when he was succeeded by Antonio Ros Marbá. At that time the orchestra was known as the Barcelona City Orchestra, but this was officially changed to the present name in 1994. In addition to Ros Marbá, conductor from 1976 to 1978 and from 1981 to 1986, the orchestra has been led by Salvador Mas (1978–81), Franz-Paul Decker (1986–91), and García Navarro (1991–93). In 1994 Decker was named guest conductor, and in 1995 Lawrence Foster was appointed music director. The orchestra has given numerous premieres over the years and made numerous recordings, featuring the works of Monsalvatge, Roberto Gerhard, d'Albert, Falla, and Bartók, among others. It has toured Germany, France, Switzerland, Austria, the Czech Republic, Slovakia, Korea, and Japan; and has performed at the George Enescu Festival in Romania and the Pablo Casals Festival in Puerto Rico. Since April 1999 its home has been the modern concert hall l'Auditori.

Swiss conductor **KARL ANTON RICKENBACHER**



was born in Basel in 1940. After studying with Herbert Ahlendorf at the Berlin conservatory and privately with Herbert von Karajan and Pierre Boulez, he began his career as a répétiteur and staff conductor at the Opernhaus Zürich (1967–69) and the Städtische Bühnen

Freiburg (1969–75), during which time his development was decisively influenced by another great conductor, Otto Klemperer. Subsequently he shifted his activities to the concert hall and was appointed general music director of the Westphalian Symphony Orchestra in Recklinghausen (1976–85) and principal conductor of the BBC Scottish Symphony Orchestra in Glasgow (1978–80). At the same time, he began appearing regularly in Europe, North America, and Japan as a guest conductor. His large discography—chiefly in collaboration with the Bamberg, Bavarian Radio, Berlin Radio, and Budapest Symphony orchestras—includes a number of first recordings of works by Beethoven, Wagner, Bruckner, Liszt, and Mahler, as well as Humperdinck, Hindemith, Milhaud (awarded the Grand Prix du Disque), Zemlinsky, and Hartmann (Cannes Classical Award). In 1999 his recording of *Le Bourgeois gentilhomme* (with a text by Sir Peter Ustinov) won the German Echo Preis as Best Classical Recording of the Year. He won an Echo Prize again the following year for his recording of Messiaen's oratorio *La Transfiguration*, and another in 2001 for a CD in the *Unknown Richard Strauss* series.

Baritone **PATRICK MASON** was born in Wellsville, Ohio,



and studied at the Peabody Conservatory in Baltimore with Frank Valentino and Ellen Mack. He has performed in recitals and concerts in America and abroad and was featured in the 1997 premiere, in Philadelphia, of the John Duffy and Joyce Carol Oates opera *Black Water*, as well as its New York premiere in 2000. For more than twenty-five years Mason has appeared in concerts and made recordings with guitarist David Starobin at such venues as London's Wigmore Hall, Merkin Concert Hall in New

York, and the Luxembourg Festival. He has also been a soloist with such American early music ensembles as the Waverly Consort, the Boston Camerata, and Schola Antiqua, and he has collaborated with Leonard Bernstein, Elliott Carter, Stephen Sondheim, and George Crumb. Mason—whose recorded repertoire ranges from 10th-century chant to songs by Sondheim—won critical acclaim in the leading role of the 1988 recording of Tod Machover's sci-fi opera *VALIS*. He is a member of the voice faculty at the University of Colorado at Boulder.

One of the foremost British chamber choirs, **THE ACADEMY OF ST. MARTIN IN THE FIELDS CHORUS** was founded in 1975 by Laszlo Heltay. Its wide range of acclaimed recordings are primarily conducted by Sir Neville Marriner. Since 2000, when Scottish-born conductor and organist **JOSEPH CULLEN** was appointed its chorus director, the amateur choir, which



ranges in size from sixteen to sixty and whose members come from all walks of life, has not only maintained its preeminent reputation but has increased its versatility still further, covering new repertoire and augmenting its a cappella appearances. In 2001 Cullen also became director of the London Symphony Chorus. He

has appeared as a guest chorusmaster and conductor with the BBC Symphony and BBC Concert orchestras, the BBC Symphony Chorus, the Philharmonia Chorus, and the BBC Singers.

Violinist **BRIAN KRINKE** holds degrees from The Juilliard School and the Curtis Institute. He has served on the faculty of S.U.N.Y. Buffalo and the Hochstein

Music School in Rochester, New York. From 1999 to 2001 he was assistant concertmaster of the Rochester Philharmonic, and previously he held the position of associate concertmaster of the Buffalo Philharmonic. His solo engagements have included concertos with the Buffalo Philharmonic, the Minnesota Orchestra, and the Concerto Soloists of Philadelphia. He has given recitals throughout the United States and Central America. Krinke has worked with many composers, including Milton Babbitt, Andrew Imbrie, and George Crumb, and in 1994 he played the world premiere of Calvin Hampton's Concerto for Two Violins at Orchestra Hall in Minneapolis, accompanied by the Plymouth Music Series Orchestra.

**PERRIN YANG**, a native of San Francisco, is a graduate of Oberlin College and the University of Michigan. Since joining the Rochester Philharmonic Orchestra's violin section in 1991, he has served as acting principal second violin and associate concertmaster. He is also a member of the Rochester Chamber Orchestra, with whom he has appeared as soloist and concertmaster. Yang, who performs on both violin and viola, has appeared in chamber music at the Fortissimo!, Aspen, Peter Britt, Skaneateles, and Boulder Bach festivals and has recorded with the Society for Chamber Music. He is on the faculty of the Hochstein School of Music, where he teaches chamber music.

New York City native **GEORGE TAYLOR** studied at the City College of New York and the Manhattan School of Music with Burton Kaplan, Raphael Bronstein, Jaime Laredo, and Michael Tree. From 1979 to 1986 he was a member of Duke University's Ciompi String Quartet, and he was co-founder and conductor of the St. Stephens Chamber Orchestra in Durham, North Carolina. Taylor is also a member of the Black Music Repertory Ensemble, which presents music of

American black composers in concerts throughout the country. He joined the faculty at the Eastman School of Music in 1986.

Cellist **STEFAN REUSS** studied with Antonio Janigro in his native Germany and later with Harvey Shapiro at Juilliard, where he received his master's degree. He made his Carnegie Hall debut playing the Saint-Saëns Cello Concerto. Reuss was a professor of cello and chamber music at the University of Northern Iowa and a member of the artist faculty at the California Music Center before joining the San Francisco Symphony in 1985. In 1988 he became principal cellist of the Rochester Philharmonic Orchestra, and he is a founding member of the Finger Lakes Chamber Ensemble. He is also co-artistic director of the Society for Chamber Music in Rochester, New York, and founder of Salon Concerts, a series featuring chamber music in the historic Salon of the Academy of Medicine in Rochester.

**JOSEPH WERNER** received his bachelor and master of music degrees and a performer's certificate from the Eastman School of Music. His teachers have included Eugene List, Rosina Lhévinne, Leon Fleisher, and Brooks Smith. He is now principal keyboard and personnel manager of the Rochester Philharmonic Orchestra and co-artistic director of the Society for Chamber Music in Rochester, New York, and he has been a member of the piano faculty of the Hochstein Music School for twenty-five years. He performs frequently with the Rochester Philharmonic as a soloist, and he collaborates regularly with the Eastman School's artist faculty and Rochester Philharmonic soloists. He has also toured eastern Europe, the Near East, and Russia under the auspices of the United States Information Agency.

The son of the prominent American cantor and Yiddish radio and recording singer Hazzan Charles Bennet Bloch, **CANTOR ROBERT BLOCH** was born in New York. His formal music education included studies at The Juilliard School and the American Opera Center, and cantorial studies at the School of Sacred Music of Hebrew Union College. He has performed roles such as Rodolfo in *La Bohème* and Don José in *Carmen* with the Israel National Opera, and he recently performed the role of Gustavo in *Un Ballo in maschera* with the Silesian opera. One of the featured soloists of the Reform cantorate at its celebration concerts in Israel, he has served the pulpits of several congregations and has appeared as guest cantor at synagogues throughout the United States.

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

Organist **AARON MILLER** received his bachelor of music degree in 1995 from the Eastman School of Music. He earned his master's degree (1997) and D.M.A. (1999) from the Manhattan School of Music, studying composition and organ performance with McNeil Robinson. In 1996 he won the top prize at the American Guild of Organists' National Improvisation Competition, and in 1998 he won the Bach and

improvisation prizes at the Calgary International Organ Festival Competition. He has given recitals throughout the United States and performed at the Calgary and Los Angeles Bach festivals. Miller has also won awards for his research into medieval and Renaissance organ music.

Based in the historic capital Bratislava, the **SLOVAK RADIO SYMPHONY ORCHESTRA** was founded in 1929 as the first professional music ensemble in Slovakia, initially under the leadership of the renowned composer and conductor Oskar Nedbal. After Nedbal's death, in 1930, the orchestra was conducted by František Dyk, and it has since worked under a number of prominent Czech, Slovak, and Yugoslav conductors, including Ondrej Lenárd, Krešimir Baranović, and Róbert Stankovský, and has performed under such distinguished guest conductors as Břetislav Bakala, Karel Ančerl, Václav Smetáček, Václav Neumann, Zdeněk Košler, Sir Charles Mackerras, and Oliver von Dohnányi. As its early conductors emphasized contemporary Slovak music in their programs, the orchestra has been closely associated with the works of such composers as Alexander Moyzes, Eugen Suchoň, and Ján Cikker. It has accompanied such artists as Gidon Kremer, José Carreras, Peter Dvorský, Václav Hudeček, Sherrill Milnes, and Eva Marton, as well as Ray Charles, Shirley Bassey, and Liza Minnelli, and has toured extensively abroad and made more than 160 recordings covering a wide range of musical repertoire. In 2001 the Canadian conductor Charles Olivieri-Munroe became the orchestra's music director. The orchestra is currently recording a complete cycle of Mendelssohn symphonies.



**SAMUEL ADLER** (b. 1928) was born in Mannheim, Germany. His father, Chaim [Hugo Ch.] Adler, was cantor at Mannheim's chief Liberale synagogue and also an active liturgical composer. Within a year after *Reichskristallnacht*, in 1938,

the family emigrated to America, where the elder Adler obtained a position as a cantor in Worcester, Massachusetts. The young Samuel became his father's choir director when he was only thirteen, and during that early period he began composing liturgical settings. Adler holds degrees from Boston University (B.M.) and Harvard (M.A.). He studied composition with Aaron Copland, Paul Hindemith, Walter Piston, Hugo Norden, and Randall Thompson, and conducting with Serge Koussevitzky. In 1966 he became professor of composition (later chairman of the department) at the Eastman School of Music in Rochester, New York, where he has conducted the Rochester Singers in numerous recordings for the Milken Archive of American Jewish Music. His body of work includes more than 400 works in nearly all media, some of them related to biblical and other Jewish historical subjects, and others dealing specifically with the American Jewish experience. Now retired from Eastman (where he remains professor emeritus), Adler has served on the faculty of The Juilliard School since 1977. The recipient of numerous awards, he continues to be one of the most commissioned composers by American synagogues, and he has taught frequently over the past two decades at the School of Sacred Music of Hebrew Union College.

### **FREDERICK JACOBI (1891–1952)**

#### **Concerto for Violoncello and Orchestra (1932)**

Publisher: European American Music/Universal  
Recording: Centre Cultural de Sant Cugat, Barcelona, May 2000  
Recording Producer: Simon Weir  
Assistant Recording Engineer: Bertram Kornacher  
Recording Project Manager: Paul Schwendener

#### **Sabbath Evening Service (excerpts) (1931)**

Publisher: Frederick Jacobi  
Recording: St. Paul's Church, Knightsbridge, London, UK, June 2001  
Recording Producer: Simon Weir  
Recording Engineer: Campbell Hughes  
Assistant Recording Engineer: Morgan Roberts  
Recording Project Manager: Paul Schwendener

#### **Hagiographa (1938)**

Publisher: Theodore Presser Co.  
Recording: Kilbourn Hall/Eastman School of Music, University of Rochester, NY, March 2000  
Recording Producer: David Frost  
Recording Engineer: David Dusman  
Recording Project Manager: Richard Lee

#### **Ahavat olam (1945)**

Publisher: Transcontinental  
Recording: Riverside Church, NY, May 1998  
Recording Producer: David Frost  
Recording Engineer: Tom Lazarus  
Recording Project Manager: Neil Levin

#### **Two Pieces in Sabbath Mood (1946)**

Publisher: Frederick Jacobi  
Recording: Slovak Radio Hall, Bratislava, Slovak Republic, June 1998  
Recording Producer: Elliot McKinley  
Recording Project Manager: Neil Levin

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