

Milhaud



A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



Dispersed over the centuries to all corners of the earth, the Jewish people absorbed elements of its host cultures while, miraculously, maintaining its own. As many Jews reconnected in America, escaping persecution and seeking to take part in a visionary democratic society, their experiences found voice in their music. The sacred and secular body of work that has developed over the three centuries since Jews first arrived on these shores provides a powerful means of expressing the multilayered saga of American Jewry.

My personal interest in music and deep abiding commitment to synagogue life and the Jewish people united as I developed an increasing appreciation for the quality and tremendous diversity of music written for or inspired by the American Jewish experience. Through discussions with contemporary Jewish composers and performers during the 1980s, I realized that while much of this music had become a vital force in American and world culture, even more music of specifically Jewish content had been created, perhaps performed, and then lost to current and future generations. Believing that there was a unique opportunity to rediscover, preserve, and transmit the collective memory contained within this music, the Milken Archive of American Jewish Music was founded in 1990. This project would unite the Jewish people's eternal love of music with their commitment to education, a commitment shared by the Milken Family Foundation since our founding in 1982.

The passionate collaboration of many distinguished artists, ensembles, and recording producers has created a vast repository of musical resources to educate, entertain, and inspire people of all faiths and cultures. The Milken Archive of American Jewish Music is a living project, one that we hope will cultivate and nourish musicians and enthusiasts of this richly varied musical genre.

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

Lowell Milken

The Milken Family Foundation was established by brothers Lowell and Michael Milken in 1982 with the mission to discover and advance inventive, effective ways of helping people help themselves and those around them lead productive and satisfying lives. The Foundation advances this mission primarily through its work in education and medical research. For more information, visit www.milkenarchive.org.

A MESSAGE FROM THE MILKEN ARCHIVE ARTISTIC DIRECTOR



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

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

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

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

Neil W. Levin

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

DARIUS MILHAUD (1892–1974)

Service Sacré, pour le samedi matin—Sabbath Morning Service (1949)

avec prières additionnelles pour le vendredi soir

(with additional prayers for Friday evening) (1949–1950)

PARTS I–IV: SABBATH MORNING

PART I

1	I.	Ma Tovv	3:32
2	II.	Bar'khu and Sh'ma	3:25
3	III.	V'ahavta	1:59
4	IV.	Mi Khamokha (I)	1:54
5	V.	Tzur Yisrael	2:02
6	VI.	Eternal is Thy power	3:05
7	VII.	K'dusha	3:38

PART II

8	I.	Prayer and Response	4:51
9	II.	Silent Prayer and Yihyu L'ratzon*	1:49

PART III

10	I.	S'u Sh'arim	1:50
11	II.	Taking the Scroll from the Ark	5:25
12	III.	Returning the Scroll to the Ark	2:16
13	IV.	The Law of the Lord is Perfect	1:20
14	V.	Etz H'ayyim	1:45

PART IV

15	I.	Adoration	1:02
16	II.	Va'anahnu	1:00
17	III.	Universal Prayer	2:56
18	IVa.	Spoken Kaddish	2:38
19	IVb.	Sung Kaddish	3:46
20	V.	Adon Olam	1:55
21	VI.	Benediction	2:17

FRIDAY EVENING

22	I.	L'kha Dodi	1:48
23	II.	Mi Khamokha (II)	1:53
24	III.	V'sham'ru	1:32
25	IV.	Eloheinu Velohei Avoteinu R'tze	2:46
26	V.	Yism'hu	1:15

Yaron Windmueller, baritone
Rabbi Rodney Mariner, reader
Prague Philharmonic Chorus
Czech Philharmonic Orchestra
Gerard Schwarz, conductor

* (Solo quartet for track 9:
Carol Meyer, soprano
Elizabeth Shammash, mezzo-soprano
Richard Clement, tenor
Ted Christopher, baritone)

About the Composer

DARIUS MILHAUD (1892–1974), one of the 20th century's most prolific composers, belongs historically to the center of French musical intellectuals and composers who, loosely bonded by their initial embrace of Jean Cocteau's aesthetic ideas and their allegiance to composer Eric Satie's spiritual-musical tutelage, were known as Les Six. That group also included Francis Poulenc, Arthur Honegger, Georges Auric, Germaine Tailleferre, and Louis Durey. In an unrelated context, Milhaud belongs as well to the significant number of European Jewish émigré composers who took refuge in the United States during the 1930s and 1940s from the Fascist-inspired anti-Jewish persecution that emanated from Germany and culminated in the Holocaust.

Milhaud 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, and perhaps, as Milhaud wrote, even to the 10th century if not earlier. Fifteenth-century documents with pontifical arms refer to a family “Milhaud from Carpentras.”

Milhaud's paternal great-grandfather, Joseph Milhaud, was one of the founders of the synagogue at Aix, where he gave the inaugural address in 1840. He also wrote exegetical works on the Torah and conducted the census of Jews who had returned to France after the Revolution.

On his father's side, Milhaud's Jewish lineage was thus neither Ashkenazi nor Sephardi (i.e., stemming neither from medieval German-Rhineland areas nor from pre-16th-century 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. Milhaud's mother's family tradition, however, was partly Sephardi through her father. This may have lent an additional musical perspective 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. His father founded the Musical Society of Aix-en-Provence; his mother had studied voice in Paris. Darius began violin studies at the age of seven, encouraged by

his cultured home atmosphere, 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. His other teachers included Vincent D'Indy, Paul Dukas (for orchestration), and André Gedalge, whom Milhaud later credited as his greatest influence.

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 Satie's commitment to a concept of artistic totality, exploring and including the various art forms in complementary expression. Anxious to avoid what he perceived to be the “mist of Symbolist poetry,” he felt himself “saved” by some of the poets and playwrights then new to the literary scene, such as Francis Jammes (whom he called a “splash of cool water on my face”), Paul Claudel, and his close friend Léo Latil. Milhaud's first opera was a setting of Jammes's *La Brebis égarée* (composed between 1910 and 1915 but not performed until 1923); and between 1913 and 1922 he wrote several sets of incidental music to Claudel's works based on Aeschylus: *Agamemnon*, *Proteé*, *Les Chœphores*, and *Les Euménides*. Milhaud's stylistic development and his evolved musical individuality have been traced in part to his association and collaborations with Claudel.

When the First World War began, Milhaud was still at the conservatory. Medically ineligible for military service, he worked for a while at the Foyer Franco-Belge, a hostel for refugees. When Léo Latil was killed in action on the Western Front in 1915, Milhaud wrote his third string quartet in memory of the poet, and he set Latil's words for dramatic soprano in the second of its two movements.

In 1917, Claudel, who was also a statesman, went to Brazil to take up a post at the French Consular Mission there, and he invited Milhaud to accompany him as his secretary for a two-year period. Apart from the music he had heard and sung in the synagogue in Aix as a youth, this was Milhaud's first experience with “ethnic” (i.e., non-Western or non-classically oriented) music. Later he would apply this developed interest in native folk rhythms and ethnic music traditions to some of his Jewish-oriented works, incorporating melodies from his own French-Jewish heritage. Meanwhile, his first two ballet scores drew directly upon the Brazilian experience: *L'Homme et son désir*, composed in Rio de Janeiro on a scenario by Claudel

and inspired by the atmosphere of the tropical forests; and *Le Beouf sur le toit* (from the name of a samba he heard at the Rio carnival), which, along with his colorful dance suite, *Saudades do Brasil*, he wrote after his return to Paris.

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.” That publication immediately attracted elements of the Paris artistic avant-garde. 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, that attribute so prized by certain French poets of a previous era: *la clarté*—clarity. Milhaud’s designation as one of *Les Six*—in fact, that very identification of such a group—is owed to Henri Collet’s review of a concert at which Milhaud’s fourth quartet was played, though the label itself became irrevocably attached only afterward. The designation, however, has been frequently dismissed by many critics and music historians as artificial. In reality, *Les Six*—the composers and their individual approaches—turned out to have little in common, and each eventually went his separate way. Nor did they ultimately constitute a “school” along the lines of the so-called Russian Five or the Second Viennese School—apart from being both French and contemporaries of one another. Initially, however, they did share a penchant for clarity and much of the overall unsentimental aesthetic promoted by both Cocteau and Satie; and with the exception of Honegger, all recognized the iconoclastic Satie as a type of patriarch. For Milhaud, in particular, 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—French folksong, Latin American dance rhythms, Jewish secular and sacred melodies, and one of the most important discoveries of his circle: jazz.

Milhaud first encountered jazz in London in the early 1920s, where he heard the Billy Arnold Jazz Band from New York, and then during his visits to 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 it the same validity as classical repertoire. Though just on the brink, jazz had not quite attained full respectability for a segment of the American public in

whose perception it attached narrowly to “Negro music.” For some, it was still perceived in its early stages as being Mississippi River brothel music. As a Frenchman, Milhaud had no such automatic prejudices or negative associations (nor did Parisian audiences), and thereafter he turned to jazz elements for his works on quite a few occasions. His first product of this newfound source was another ballet score, *La Creation du monde* (1923), on a scenario by Blaise Cendrars. He was later quoted as observing that jazz could only have sprung from the experience of an oppressed people.



Darius Milhaud, California, 1950

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. It is no accident that, 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.

After his return to Paris from that American tour, Milhaud wrote another opera on a text by Cocteau, *La Pauvre Matelot* (1926); three short operas that were all premiered in Germany; and his grand opera, *Christophe Colomb*, also with a Claudel libretto, performed in Berlin in 1930 under Erich Kleiber's baton.

In 1929 Milhaud wrote the first of many film scores, which included music for Jean Renoir's *Madame Bovary*, and during the 1930s he wrote cello and piano concertos; orchestral works on folk themes, such as the *Suite provençal* and *Le Carnaval de Londres*; cantatas; chamber music; songs; and his first music for children. He also followed Edgar Varèse, one of the earliest composers to make use of the newly invented *ondes martenot*, in his incidental music for André de Richaud's play *Le Château des papes* (1932).

In 1940, Milhaud's one-act opera *Médée* (to a text by his wife, Madeleine) had just reached the stage of the Paris Opera, 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 invitation enabled him to receive visas from the consulate in Marseilles for himself and his family. They made their way to neutral Portugal and to the United States. 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. There, while continuing to compose incessantly, he influenced a number of American composers, including Dave Brubeck, Peter Schickele, William Bolcom, and Simon Sargon. Beginning in 1951, Milhaud taught every summer at the Aspen Music School and Festival for twenty years. Though he returned to France two years after the end of the war to become a professor at the Paris Conservatoire, he 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 Milhaud produced a vast amount of music, with a catalogue of nearly 450 numbered works. His Provençal heritage is expressed in folkloristic terms in his overtly Jewish or Judaically related pieces. This heritage has been observed, on a broader level, in his overall approach to sonority, which commentators have associated by analogy with Cézanne's color palette. Tellingly, Milhaud's first quartet (1910) was dedicated to the painter's memory.

Milhaud is often perceived as the champion of polytonality. Though of course he neither invented the technique nor was the first to employ it, he consistently found ingenious ways to use its potential to the advantage of his expressive goals, and often to the service of melody. Perhaps because he so clearly understood its possibilities, it became the harmonic language most commonly associated with his music. In the 1920s, however, Milhaud was considered a revolutionary and an enfant terrible of music, and the modishness of the artists associated with Cocteau or the impresario Diaghilev (who, like Milhaud, could have been expected to reproduce a work with a title such as *Cocktail pour chant et clarinettes*) undoubtedly contributed to that reputation. Milhaud's actual approach, however, owed more to the French composer Charles Koechlin than to Satie, and it built upon a particular conception of polytonality derived from Stravinsky's early ballets. Ultimately Milhaud believed not in revolution, but in the development (and extension) of the tradition—in a sort of musical *stare decisis* where, as he postulated, "every work is not more than a link in a chain, and new ideas or techniques only add to a complete past, a musical culture, without which no invention has any validity." Indeed, whether or not he realized it, this respect for continuum was and is a manifestly Judaic concept—one that has proved indispensable to any reconciliation of Jewish identity with natural inclinations toward innovation and the demands of modernity.

Both Milhaud's personal Judaism and his heritage informed a number of his prewar works, beginning with his early *Poèmes Juifs* (1916), although these did not incorporate the Provençal tradition upon which he later relied. Between the end of the First World War and the French surrender to Germany, in 1940, he wrote three Psalm settings in French; *Six Chants populaires Hébraïques*; *Hymn de sion Israël est vivant*; *Prêtres journalières à l'usage des Juifs du Comtat-Venaissin*; *Liturgie Comtadine*; *Cantate nuptiale*; and two Palestinian-Hebrew song arrangements for an experimental and innovative compilation instigated by German-Jewish émigré musicologist Hans Nathan. After Milhaud's move to America, in 1940, his Jewish identity and roots became even more significant parts of his overall expressive range.

In addition to the works recorded for the Milken Archive and in addition to his many general works, Milhaud's Judaically related pieces during a thirty-four-year period include Cain and Abel, for narrator, organ, and orchestra; Candelabre a sept branches; David, an opera written for the Israel Festival; Saul (incidental music); Trois psaumes de David; Cantate de Job; and Cantate de psaumes. His final work, Ani maamin (subtitled Un Chant perdu et retrouve), on a text by Elie Wiesel, received its premiere in 1975 at Carnegie Hall by the Brooklyn Philharmonic and the New York University Choral Arts Society, conducted by Lukas Foss, with soprano Roberta Peters and several narrators, including Wiesel.

—Neil W. Levin

Program Note

SERVICE SACRÉ

Even at the beginning of the 21st century, Milhaud's Service Sacré (for Sabbath morning) is considered one of only two cases where the Hebrew liturgy of an entire prayer service formed the basis of a large-scale unified work of universal “high art” expression by a composer of international stature in the general classical music world. (The other is Ernest Bloch's Avodath Hakodesh, which preceded Milhaud's.) Individual reactions may differ with regard to the relative success of those aspirations. Nonetheless, they were conceived as transcendent, even inclusive, humanistic works of universal spiritual experience, at the same time attempting to serve the more particularistic function of specifically Jewish worship—almost as if to attempt a resolution of two seeming contradictions, if indeed they are such. As had Bloch, Milhaud intended his service to speak to Jews engrossed in the act of prayer, but also, on another spiritual-artistic level, to general audiences of any faith or religious orientation—much in the way the communicative power of a Roman Catholic Mass setting by one of the great masters does not depend on the Roman Catholic or even Christian affiliation of its audience. Service Sacré is a work as much for serious concert experience, which implies some sense of communion, as it is for the liberal synagogue. In that sense, though less known than the Bloch service, it may be considered as much a part of the Western sacred classical choral-orchestral repertoire as it is of Jewish liturgical music.

The Service Sacré was not Milhaud's first foray into synagogue music. Apart from his prewar concert pieces based on Provençal and other Hebrew liturgical sources, he had set three individual prayers in 1944–45 for the special annual music services at the Park Avenue Synagogue in New York: a bar'khu, a sh'ma yisrael, and a kaddish, premiered by the synagogue choir and Cantor David Putterman as part of Putterman's ambitious and visionary program of commissioning new liturgical music by established composers.

Service Sacré was commissioned in 1948 by Temple Emanu-El in San Francisco, one of America's foremost

Reform congregations, which had also commissioned Bloch's Avodah Hakodesh. Its cantor, Reuben Rinder, had established a reputation as an advocate of new and sophisticated music, especially after the considerable attention drawn by the Bloch service. It was he who spearheaded and guided this new commission and decided upon Milhaud, whom he had come to know on a social level. To fund the project, Cantor Rinder interested a donor-congregant, Mrs. E. S. Heller, whose sister-in-law had financed the Bloch work.

For his Service Sacré, Milhaud made a conscious decision to turn to the minhag Carpentras (Provençal rite)—the distinct liturgical tradition of the Jews of the Comtat Venaissin region—which had become nearly extinct in practice. Much of this tradition may predate both Ashkenazi and Sephardi-French Jewry, having originated independently and earlier in that region. Milhaud seized upon the commission as an opportunity to share a heritage virtually unknown to American Jewry and at the same time to explore the synagogue experience of his childhood and his own French-Jewish identity. Mme. Milhaud once recalled that whenever her husband felt inspired while immersed in a piece of music, "at a spiritual moment he would incorporate a fragment of the minhag Carpentras." For this overtly religious work, elements of the Provençal rite became a unifying aesthetic vehicle—not only structurally as thematic leitmotifs, but also emotionally on a personal plane. Actual tune references apply directly in some movements or prayers, while ostensibly free melodic invention occurs elsewhere. But there is a pervasive sonic aura about the work that gives the feeling of a very old underlying tradition, skillfully developed with 20th-century techniques and refracted through polytonal and polyrhythmic prisms.

Service Sacré was conceived as a Sabbath morning service. It was written specifically according to the text versions and format of the Union Prayer Book, at that time the de facto "official" prayerbook of the American Reform movement. However, in most Reform synagogues of that period, the formal "late" Friday evening service (i.e., at the same fixed post-dinner time each week, regardless of the actual time of sundown) was the primary Sabbath event. Many Reform congregations did not hold Saturday morning services on a regular basis, and in those that did, the congregation was far smaller than on Friday evenings. Therefore Milhaud added a few settings for the Sabbath eve liturgy, as a quasi-appendix, to broaden its potential usage. When the

work was published in Paris in an organ version, Milhaud's subtitle "pour le samedi matin" was followed by the words "avec prières additionnelles pour le vendredi soir" (with additional prayers for Friday evening).

In addition to the baritone cantor solo, the score calls for a récitant—a dramatic speaker—for the English readings and spoken prayers (some of them based on liberal translations of the Hebrew) in the Union Prayer Book, rendered against orchestral interludes. In practice, this amounted to an agreed-upon usurpation of what would have been the rabbi's role in that typical classical Reform format. There was some precedent for this in the Bloch service, although it is much more limited there. Also, in some Reform congregations it was not uncommon for the organist to play softly under some of those eloquent English passages. But the genesis of this parameter in Milhaud's service—and especially its greater prominence—was an interesting additional circumstance. By that time, Cantor Rinder had developed vocal problems that limited full use of his singing voice and precluded his solo role in a work so important as Milhaud's. The extended role for récitant was created, therefore, in order to permit Rinder's participation in the premiere without his having to sing. At that premiere, in 1949, the cantorial solo part was sung by Edgar Jones, with the University of California (Berkeley) Chorus and the San Francisco Symphony, conducted by Milhaud.

Because Ashkenazi Hebrew pronunciation was used exclusively in American Reform synagogues at that time and at least until the 1960s in most cases (as well as in virtually all Conservative and Orthodox ones, with the exception of specifically Sephardi synagogues), Milhaud had to accommodate the premiere performance to that factor and allow for it when constructing the settings. The Provençal practice, however, had always used the Sephardi pronunciation, or at least was much closer to it, and that was Milhaud's preferred rendition. In the published score, the Sephardi pronunciation, as recorded here, appears in the text underlay, with an Ashkenazi alternative given beneath it in smaller print (and with the spoken parts in both French and English).

We cannot know for certain to what extent Milhaud relied upon his memories of youthful synagogue and family experience for the traditional Provençal elements he incorporated, and to what extent, if any, he might have consulted any notated historical sources—especially Z'morit yisrael k'minhag Carpentras: chants Hébraïques suivant le rite des Communautés Israélites de l'ancien Comtat Venaissin (Hebrew Chants/Melodies According to the Rite of the Jewish Community of the Old Comtat Venaissin/Minhag

Carpentras), compiled and edited by Messrs. Jules Salomon and Mardochee Crémieu. Several of the tunes in Service Sacré are indeed found therein, though not necessarily for the same texts, which confirms their authenticity.

Oreen Zeitlin's insightful discussion of such musical sources, contained in her master's thesis devoted to Milhaud's Service Sacré (Hebrew Union College, 1992), reveals far more than coincidence. The movements in the Sabbath morning sections that contain melodic material, phrases, or tune fragments found in the Crémieu collection—and therefore traceable directly to Provençal minhag Carpentras—are as follows:

- Ma tovu—derived largely from phrases in the Crémieu Yom Kippur Torah service, especially for the text mi sheberakh, but also from phrases of shirat hayyam and ashrei therein.
- Sh'ma yisrael.
- K'dusha, whose theme, partly recapping that of Ma tovu here, Milhaud used in the Torah service sections as well. (In addition to phrases from the Provençal Yom Kippur Torah service, the material also appears to derive from a k'dusha for the mussaf service on Yom Kippur, as well as from a tune for el nora alila—all contained in Crémieu.)
- The opening theme in the orchestra for Part II, under the récitant—resembling a version for the biblical text az yashir moshe, in Crémieu.
- Adon olam, whose basic tune is probably the most audibly obvious Provençal quotation in the entire work (based on or incorporating melodic motifs found throughout Crémieu, as well as some found in the Torah cantillation according to the Marseilles tradition).
- The principal melody in the L'kha dodi, in the Friday evening section, is also found in Crémieu in two wedding service texts: mi addir and barukh habba, as well as for b'rūkhim attem, indicating that the tune was probably a long-established and ubiquitous part of minhag Carpentras.

In addition, the k'dusha reflects a psalmody of the hallel (hymns of praise, taken from Psalms) recitation for Passover, in turn derived from a chant known in Bayonne for az yashir moshe.

The Service Sacré premiere was received enthusiastically by the press. The San Francisco Chronicle thought it "extremely likely" that it would become part of the general choral literature, noting that "Milhaud has given his text universal artistic significance." The San Francisco Examiner referred to 8.59409

it as "ritual itself," as opposed to a dramatization of ritual. The outspoken and demanding composer Hugo Weisgall summed up its overall impression in terms of "serenity, light, joy and ease," which he noted approvingly as "all specifically and historically wedded to the Sabbath spirit." He described its musical unfolding curiously as "Gallico-Hassidic intimacy," by which he obviously meant (since he knew there was no actual Hassidic element whatsoever) simply an internal and personal communicative ecstasy.

Not all critics have felt that Service Sacré mediates the twin objectives of Jewish worship and universal experience as successfully as does Bloch's service, a comparison that has proved unavoidable. But the Musical Quarterly, for example, commented that, while for Jewish worshippers it is a "warming fire at the Father's hearth," it nonetheless "makes an outsider feel at home" in the synagogue. From everything we know, that was Milhaud's dual aspiration.

—Neil W. Levin

[Editor's note: The following additional observations are drawn from edited excerpts from the Zeitlin thesis.]

One obvious feature of Service Sacré is the absence of key signatures, even though there are tonal centers that serve to "anchor" the tonality while leaving the composer free to fluctuate tonally without having to return to any given tonic. Milhaud frequently engages in abrupt and short modulations between flat and sharp keys or key centers, creating a sense of forward motion. Coloristic effects and changes are sometimes achieved here by juxtapositions of major and minor tonalities, reminiscent of Stravinsky's Symphony of Psalms, while chord clusters in parallel motion call to mind Olivier Messiaen. In some sections Milhaud sets his melodic material modally, outside the confines of major-minor tonality, so that we find melodies or melodic fragments either based on or hinting at mixolydian, aeolian, Lydian, and Dorian modal scales. The juxtaposition of such modalities with polytonal accompaniment creates an impression of a blend of old and current—of the medieval with the 20th century. There is, however, no use of the specific Jewish "prayer modes" of Ashkenazi practice.

Some of the putative characteristics of "French nationalism" and French neo-Classicism are audible throughout. This is especially evident in the clarity facilitated by distinct delineations of sonorities in opposing registers, along with chordal usage not always for harmonic progression, but sometimes simply for coloration.

In general, the harmonic language of the orchestral accompaniment exhibits a certain degree of complexity.

But the solo cantorial lines sometimes stand in contrast with their simpler, almost chantlike quality in many passages. Sometimes the cantorial lines are declamatory, sometimes chromatically melismatic, but much less florid than the virtuoso hazzanut often associated with Ashkenazi cantorial idioms, and generally stressing the chromatic aspect here. Cantor and choir never sing together in a truly integrated construction, contrapuntally or otherwise. The overall effect, rather, is one of responsorial relationship between the two. At the same time, the chorus is an equal partner, not an accompaniment to the cantor. Each movement is self-contained in style and tonality. Yet they work together in presenting a single unified statement.

Text and Translation

SERVICE SACRÉ

Pour le samedi matin (Sabbath Morning Service)

Sung in Hebrew, spoken in English.

Translation of prayers by Rabbi Morton M. Leifman unless otherwise indicated. English readings are from the Union Prayer Book, 1940.

PART I

1 MA TOVU

How lovely are your dwellings, O House of Israel.
O Lord, through Your abundant kindness I enter Your house
and worship You with reverence in Your holy sanctuary.
I love Your presence in this place where Your glory resides.
Here, I bow and worship before the Lord, my maker.
And I pray to You, O Lord, that it shall be Your will
to answer me with Your kindness and grace,
and with the essence of Your truth that preserves us.

2 BAR'KHU

Praise the Lord, to whom all praise is due.
Praised be the Lord, who is to be praised for all eternity.

SH'MA

Listen, Israel! The Lord is our God.
The Lord is the only God—His unity is His essence.
Praised and honored be the very name of His kingdom
forever and ever.

3 VAHAVTA

You shall love the Lord, Your God, with all your heart, and
with all your soul and with all your might. Take to heart

these words with which I command and charge you this day. Teach them to your children. Recite them at home and when away, when you lie down [to sleep at night] and when you arise. Bind them as a sign on your hand and to serve as a symbol between your eyes [on your forehead]; inscribe them on the doorposts of your house and on your gates.

4 MI KHAMOKHA

Who is comparable to You among the heavenly creatures, O Lord? Whose glorious holiness is like Yours? Your awesomeness is reflected in the praises we chant to You. At the shore of the Sea of Reeds the newly delivered Israelites sang praises to Your Name; all of them with one voice offered their thanksgiving, proclaiming Your majesty, saying, "The Lord shall reign for all eternity."

5 TZUR YISRAEL

O rock of Israel, redeem those who are oppressed and deliver those who are persecuted. Praised be Thou, our Redeemer the Holy One of Israel.
Amen.

Translation: Union Prayer Book 1940

6 ETERNAL IS THY POWER

Reader: Eternal is Thy power, O Lord, Thou art mighty to save. In loving-kindness, Thou sustainest the living; in the multitude of thy mercies, Thou preservest all. Thou upholdest the falling and healest the sick; freest the captives and keepest faith with thy children in death as in life. Who is like unto Thee, Almighty God, Author of life and death, Source of salvation! Praised be Thou, O Lord, who hast implanted within us eternal life.

7 K'DUSHA

We will proclaim Your holiness in this world as is done before You in the highest heavens; as Your prophets have written: and they [the angels] called to one another: "Holy, holy—the Lord of the hosts is holy. The entire world is filled with His glory." (Isaiah 6:3.)
Our mightiest One, "Lord, our God! How glorious is Your name in all the earth." (Psalms 8:2)
"Blessed." Blessed indeed is the glory of the Lord emanating from His abiding place. (Ezekiel 3:12)
Our Lord is one, He is our Father, our King, our Savior; and in His mercy He will again proclaim in the presence of all the living people: ["I am the Lord, your God" (Numbers 15:14)].

The Lord shall reign for eternity, your God, O Zion, from generation to generation. Halleluya! (Psalms 146:10).

PART II

8 PRAYER AND RESPONSE

Reader: Our Father in heaven, so establish this sanctuary dedicated to Thy holy Name, that the worship offered within its walls may be worthy of Thy greatness and Thy Love; that every heart that seeks Thy presence here may find it, as did our fathers in the Temple on Zion; and that this house may be a house of prayer for all peoples.

Chorus: Our Father in heaven, hear our prayer and bless Thy servants.

Reader: Have compassion upon us and all our brethren of the house of Israel; preserve us from sickness, from war, from strife; keep us from hatred and uncharitableness towards our fellowman. And grant that, dwelling in safety and walking in uprightness, we may enjoy the fruit of our labor in peace.

Chorus: May it please Thee, O Father, to hear our prayer.

Reader: Be with all men and women who spend themselves for the good of mankind and bear the burden of others; who give bread to the hungry, clothe the naked, and provide shelter for the homeless. Establish Thou, O God, the work of their hands and grant them an abundant harvest of the good seed they are sowing.

Chorus: May it please Thee, O Father, to hear our prayer.

Reader: Bless our children, O God, and help us to fashion their souls by precept and example that they may ever love the good, flee from sin, revere Thy Word, and honor Thy Name. Planted in the house of the Lord, may they flourish in the courts of our God; may they guard for future ages the truths revealed to our forefathers.

Chorus: Our Father in heaven, hear our prayer and bless us.

9 SILENT PRAYER (The following text is not featured on this recording, but could be spoken over the music in actual performance.) O God, keep my tongue from evil and my lips from speaking guile. Be my support when grief silences my voice, and my comfort when woe binds my spirits. Implant humility in my soul, and strengthen my heart with perfect faith in Thee. Help me to be strong in temptation and trial and to be patient and forgiving when others wrong me. Guide me by the light of Thy Counsel that I may ever find strength in Thee, my Rock and my Redeemer.

YIHYU L'RATZON

May my prayers of [articulated] words as well as the meditations of my heart be acceptable to You, Lord, my Rock and Redeemer.

PART III TORAH SERVICE

0 S'U SH'ARIM

Lift the locks, O gates, so the King of Glory may enter.
Who is this King of Glory?
The Lord, mighty and strong in battle! Who, then, is the King of Glory?
The Lord of Hosts! He is the King of Glory.

! TAKING THE SCROLL FROM THE ARK

In Hebrew and English
Let us declare the greatness of your God and render honor unto the Torah.

Praised be He who in His holiness has given the Torah unto Israel.

O House of Jacob, let us walk in the light of the Lord.

Hear, O Israel: The Lord, our God, the Lord is One.

Thine, O Lord, is the greatness, and the power, the glory, and the victory, and the majesty; for all that is in the heaven and in the earth is Thine; Thine is the kingdom, O Lord, and Thou art exalted as head above all.

Union Prayer Book

@ RETURNING THE SCROLL TO THE ARK

O magnify the Lord with me and let us exalt His Name together!

His glory is in the earth and in the heavens. He is the strength of all His servants, the praise of them that truly love Him, the hope of Israel, the people He brought high to Himself. Hallelujah.

THE LAW OF THE LORD IS PERFECT

Reader: The law of the Lord is perfect, restoring the soul; the testimony of the Lord is sure, making wise the simple. The precepts of the Lord are right, rejoicing the heart; the judgments of the Lord are true; they are righteous altogether. Behold, a good doctrine has been given unto you; forsake it not.

\$ ETZ HAYYIM

It is a tree of life to them that lay hold to it, and the supporters thereof are happy. Its ways are ways of pleasantness, and all its paths are peace.

PART IV

‰ ADORATION (The following text is not featured on this recording, but could be spoken over the music in actual performance.)
Let us adore the ever living God, and render praise unto Him who spread out the heavens and established the earth, whose glory is revealed in the heavens above and whose greatness is manifest throughout world. He is our God; there is none else. We bow the head in reverence and worship the King of Kings, the Holy One, praised be He!

^ VA'ANAHNU

We bend the knee, bow in worship,
and give thanks to the Supreme King of Kings,
the Holy One, praised be He.

& UNIVERSAL PRAYER (The following text is not featured on this recording, but could be spoken over the music in actual performance.)

Reader: May the time not be distant, O God, when Thy Name shall be worshipped in all the earth, when unbelief shall disappear and error be no more. We fervently pray that the day may come when all men shall invoke Thy Name, when corruption and evil shall give way to purity and goodness, when superstition shall no longer enslave the mind, nor idolatry blind the eye, when all who dwell on earth shall know that to Thee alone every knee must bend and every tongue give homage. O may all created in Thine Image recognize they are brethren, so that one in spirit and one in fellowship they may be forever united before Thee; then shall Thy Kingdom be established on earth, and the word of Thine ancient seer be fulfilled: The Lord will reign forever and ever.

Chorus In Hebrew:

At that time, it will be understood that the Lord is one and His Name one. (Zechariah:14: 9)

* MOURNERS KADDISH (Recited Version)

(MOURNERS KADDISH (Sung Version)

[Editor's note: Milhaud offered two alternative versions for the memorial kaddish—a recitation of the text as a memorial expression, which is the sole function of the kaddish text in the classic Reform ritual of the Union Prayer Book (as opposed to its multiple recitations for various other liturgical functions at various points in the traditional service). One version in the Milhaud score is for the typical classic Reform format, where the rabbi recites the words for the worshipers; the other version calls for the text to be sung by the cantor—a practice rarely, if ever, found in either Reform or traditional formats. Although it is an innovation here, the sung version nevertheless has a traditional

character, with its syllabic chantlike intonation—almost “spoken.”]

May God's great Name be even more exalted
and sanctified in the world that He created
according to His own will;
and may He fully establish His Kingdom
in your lifetime,
in your own days,
and in the life of all those
of the House of Israel—
soon, indeed without delay.
Those praying here signal assent
and say, “amen.”

May His great Name be praised forever,
for all time,
for all eternity.

Blessed, praised, glorified, exalted, elevated, adored,
uplifted, and acclaimed be the Name of the Holy One,
blessed be He—
over and beyond all the words of blessing and song,
praise and consolation ever before
uttered in this world.
Those praying here signal assent
and say, “amen.”

May there be abundant peace for us
and for all Israel;
and those praying here signal assent
and say, “amen.”

May He who establishes peace in His high place
establish peace for us and for all Israel;
and those praying here signal assent
and say, “amen.”

) ADON OLAM

Lord of the world, who reigned even before form
was created,
At the time when His will brought everything
into existence,
Then His Name was proclaimed King.
And even should existence itself come to an end,
He, the Awesome One, would still 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;
And my body will remain with my spirit.
The Lord is with me: I fear not.

i BENEDICTION

Read in English and sung in Hebrew

May the Lord bless thee and keep thee. (Amen)
May the Lord let His countenance shine upon thee and
be gracious unto thee. (Amen)
May the Lord lift up His countenance upon thee and give
thee peace. (Amen)

Union Prayer Book

PART V

ADDITIONAL PRAYERS FOR FRIDAY EVENING

™ L'KHA DODI (Refrain)

Beloved, come—let us approach the Sabbath bride
and welcome the entrance of our Sabbath, the bride.

STROPHES 2, 5, AND 9:

Let us go, indeed hasten to greet the Sabbath,
For she is the source of blessing.
From creation's primeval beginnings that blessing has
flowed.
For on the seventh day—the end of the beginning of
creation—
God made His Sabbath.
But He conceived of her on the first of the days—
at the beginning of the beginning of creation.

Awaken, awaken!
Your light has come.
Arise and shine,
Awake, awake—
Speak a song! Sing a poem!
The glory of the Lord is revealed to you.

Sabbath, you who are your Master's crown,
Come in peace, in joy, in gladness
Into the midst of the faithful
of a remarkably special people.
Come, O Sabbath bride—
Bride, come!

£ MI KHAMOKHA

Who, among all the mighty, can be compared with You, O
Lord? Who is like You, glorious in Your holiness, awesome
beyond praise, performing wonders?

Your children beheld Your majestic power,
and said: "This is our God: The Lord will reign
for all eternity."

It is also said: "Just as You delivered the people Israel
from a military power, so also redeem all humanity
from oppression."

Praised be You, O Lord, who redeemed Israel.

c 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,

– ELOHEINU VELOHEI AVOTEINU R'TZE

Our God and God of our fathers, grant that our worship
on this Sabbath be acceptable to Thee. May we, sanctified
through Thy commandments, become sharers in the
blessings of Thy word. Teach us to be satisfied with the
gifts of Thy goodness and gratefully to rejoice in all Thy
mercies. Purify our hearts that we may serve Thee in truth.
O help us to preserve the Sabbath as Israel's heritage from
generation to generation, that it may ever bring rest and
joy, peace and comfort to the dwellings of our brethren,
and through it Thy name be hallowed in all the earth.
Praised be Thou, O Lord, who sanctifiest the Sabbath.

Translation: Union Prayer Book 1927

§ YISM'HU

May they who observe the Sabbath and experience its
delight rejoice in Your sovereignty. The people that
hallows the seventh day will benefit from Your bounty
and abundance. For You took pleasure in the seventh day
and made it a holy day, calling it the most desirable day—a
remembrance of creation.

About the Performers

Baritone YARON WINDMUELLER was born in Israel to parents who had emigrated from Germany. He studied music in Tel Aviv, Munich, and Italy, and his teachers and mentors have included the eminent Swiss tenor Ernst Haefliger and the noted British bass Malcolm King. Windmueller made his professional debut in 1982 in Gluck's *Armide* at the Spitalfields Festival in London (in a production staged by Wolf Siegfried Wagner and conducted by Richard Hickox), and he has also appeared in opera in Munich, Braunschweig, Augsburg, Bonn, and with the New Israeli Opera in Tel Aviv. In concert he has sung Frank Martin's *Six Monologues* from "Jedermann" and the world premiere of Aribert Reimann's *Kumi ori*. But it is as a lieder singer, with accompanists including Eschenbach, Robert Levin, and Axel Bauni, that he has probably attracted the greatest attention. In addition to his active performance schedule, Windmueller is a professor at the Hochschule in Saarbrücken, Germany, and since 2000 he has been artistic director of the Tel Aviv opera studios of the New Israeli Opera.

RABBI RODNEY MARINER was born in Australia in 1941 and graduated from Monash University Melbourne. He studied for the rabbinate at Hebrew Union College in Jerusalem, and in London at Leo Baeck College. Since 1982 he has been the senior rabbi at Belsize Square Synagogue, an independent London congregation established by German and Central European German-speaking Jews in 1938. This synagogue maintains the unique blend of the timely and the timeless that characterized the Liberale Judaism of the middle and late 19th century in western Europe, especially in Germany, continuing up until its destruction by the end of the 1930s. Rabbi Mariner was the dramatic narrator for the 1988 world premiere in London of Neil Levin's *Vanished Voices*, a musical commemoration of Reichskristallnacht on its fiftieth anniversary, presented at the St. Johns Smith Square. He also served in the same role at London's Barbican Centre in 1996.

The PRAGUE PHILHARMONIC CHOIR (formerly Czech Philharmonic Chorus) is one of the world's most prominent and highly regarded choral bodies. Founded as the Czech Choir in 1935 by the opera singer and director Jan Kühn, the ensemble was originally affiliated with Czechoslovak Radio; in 1953 it was integrated with the Czech Philharmonic Orchestra. Under Kühn's successors, Josef Veselka, Veselka's pupil Lubomír Mátl, and Jaroslav Brych, the choir has developed into a fully professional ensemble and assumed an important role on the international concert scene. It has collaborated with such renowned conductors as Erich Kleiber, Hermann Scherchen, George Szell, Karl Böhm, Rafael Kubelík, Václav Neumann, Leonard Bernstein, Seiji Ozawa, Zubin Mehta, Lorin Maazel, Wolfgang Sawallisch, Kurt Masur, Charles Dutoit, Riccardo Muti, Riccardo Chailly, Claudio Abbado, Christoph von Dohnányi, David Zinman, Sir Simon Rattle, and Sir Charles Mackerras. Independent since 1990, the choir now performs and records regularly with the world's great orchestras, including the Berlin, Vienna, and Israel philharmonics, the Royal Concertgebouw—and, of course, the Czech Philharmonic.

The CZECH PHILHARMONIC ORCHESTRA was founded in 1894, when the orchestra of the National Theatre, Prague's chief opera house, organized a series of concerts. Dvořák conducted the first one, in 1896. In 1901 the Czech Philharmonic became an independent orchestra under the conductor-composer Ludvík Celanský.

Its other conductors, up to 1918—when Czechoslovakia became an independent country following the First World War and the breakup of the Austro-Hungarian Empire—including Oskar Nedbal (1896–1906) and Vilém Zemánek (1902–06). In 1908 Mahler conducted the orchestra in the world premiere of his Seventh Symphony. Other celebrated musical figures who appeared with the orchestra in its early decades include Rachmaninoff, Grieg, Ysaÿe, and Sarasate. Václav Talich, its director from 1919 to 1941, brought the Czech Philharmonic into the ranks of Europe's finest, and it was with him that the orchestra made its first recordings. Talich's successor, Rafael Kubelík (1942–48), had made his debut with them in 1934, when he was only twenty-eight. Another in the orchestra's unbroken line of illustrious maestros, Karel Ančerl, its next chief conductor (1950–68), enlarged the repertoire to include many important 20th-century compositions. The orchestra's recording activity also increased during this period, earning it a number of coveted international prizes. During the long tenure of chief conductor Václav Neumann (1968–90), the orchestra achieved international renown for its distinctive sound and interpretative style—and especially for its incomparable performances of Czech music. Since then, under Neumann's successors—Jiří Belohlávek (1990–92), Gerd Albrecht (1993–96), Vladimir Ashkenazy (since 1998), and its principal guest conductor and longtime collaborator, Sir Charles Mackerras—the Czech Philharmonic has further increased its international stature, with extensive tours and an ever widening repertoire.

GERARD SCHWARZ, one of the leading present-day American conductors, was born in Weehawken, New Jersey, in 1947. He began piano lessons at the age of five and trumpet at eight, and he attended the National Music Camp in Interlochen, Michigan, and New York's High School of Performing Arts. He earned his bachelor's and master's degrees at The Juilliard School, during which time he also played with the American Brass Quintet and then joined the New York Philharmonic, succeeding his former teacher, William Vacchiano, as co-principal trumpet.

Within a few years Schwarz found himself increasingly attracted to conducting, having made his debut as early as 1966 with the Erick Hawkins Dance Company, which he served for a time as music director, and in 1977 he resigned from the Philharmonic to pursue a full-time podium career. In 1977 he cofounded the New York Chamber Symphony (originally the "Y" Chamber Symphony), serving as its music director for twenty-five seasons. From 1978 to 1985 he was music director of the Los Angeles Chamber Orchestra, and in 1981 he established the Music Today contemporary music series in New York, serving as its music director until 1989. In 1982, he became director of Lincoln Center's Mostly Mozart Festival. In the course of two decades he brought the Mostly Mozart orchestra to the Tanglewood and Ravinia festivals and on annual tours to Japan as well as on PBS Live from Lincoln Center telecasts; in 2002 he became its emeritus conductor.

In 1983 Schwarz was appointed music adviser of the Seattle Symphony, and he was named principal conductor the following year, and music director in 1985. He has brought the orchestra worldwide acclaim, not least through its more than eighty recordings, which have received numerous Grammy nominations. In 2001 he also became music director of the Royal Liverpool Philharmonic, one of the world's oldest orchestras. Schwarz has established an important reputation in the theater, which began with his 1982 debut conducting Mozart's *Die Entführung aus dem serail* at the Washington Opera at the Kennedy Center. He made his Seattle Opera debut in 1986 conducting Mozart's *Così fan tutte*, and since then he has led performances with the San Francisco Opera, the Juilliard Opera Theater, and St. Petersburg's Kirov Opera.

In 1994 Schwarz was named Conductor of the Year by Musical America. His many other honors include the Ditson Conductors Award from Columbia University, and honorary doctorates from The Juilliard School, Fairleigh Dickinson University, the University of Puget Sound, and Seattle University. In 2000 he was made an honorary fellow of John Moores University in Liverpool, and in 2002 he received the ASCAP award for his outstanding contribution to American contemporary music. Schwarz was a founding member of Music of Remembrance, an organization dedicated to remembering Holocaust victim musicians. He is also an active member of Seattle's Temple De Hirsch Sinai and has lectured on Jewish music there and at various Jewish Federation events, both local and regional.



Conductor Gerard Schwarz and soloist Yaron Windmueller, Prague, 2000.

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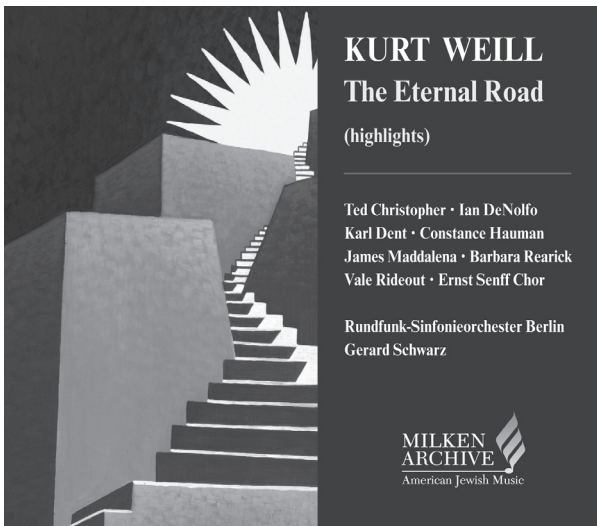
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This world-premiere recording of scenes from Kurt Weill's rediscovered masterpiece *The Eternal Road* brings to life a major 20th-century work that was a sensation of the 1937 New York season. Originally conceived as a biblical pageant, a profound music-drama, and a theatrical extravaganza, *The Eternal Road* combines the legends of timeless Jewish heroes and heroines with the all-too-familiar story of persecution in Europe. Set against a richly colored backdrop, Weill's masterful score embodies the passions and aspirations of many dramatic characters in search of their Jewish Destiny.