

Cover Art

A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



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

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

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


Lowell Milken

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

A MESSAGE FROM THE MILKEN ARCHIVE ARTISTIC DIRECTOR



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

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

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

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

Neil W. Levin

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

Introducing the World of American Jewish Music

The Milken Archive of American Jewish Music is a vast recorded panorama of the rich body of Jewish music, both sacred and secular, that has developed over the course of American history. This abundant repertoire, in its remarkable breadth and diversity, not only reflects the history, evolution, and variety of the Jewish experience in America, but, by extension, bears witness to Jewish continuity and renewal through more than five millennia, revealing universal qualities that can speak to people of all faiths and cultures.

More than 600 works have been newly recorded on 50 CDs thus far for this extensive, multiyear recording project, which is the centerpiece of the Milken Archive of American Jewish Music. Established in 1990, the Milken Archive is the result of the vision and initiative of Lowell Milken, Chairman and Co-Founder of the Milken Family Foundation, whose love of synagogue music deepened into a recognition of the value and scope of Jewish music in general. In keeping with the Foundation's educational goals, Mr. Milken translated his enthusiasm for this repertoire into an ongoing project, under the artistic direction of Neil W. Levin, intended to increase the public's awareness of and appreciation for the quality and variety of Jewish music written in this country. The Milken Archive seeks to reach as wide an audience as possible by emphasizing the intrinsic artistic value, historical importance, and broad appeal of this eclectic and ever-expanding musical literature.

HISTORY IN THE MAKING

The year 2004 will mark the 350th anniversary of the arrival of the first Jews in America, in 1654. The Milken Archive series celebrates on disc these three and a half centuries of uninterrupted Jewish life in the United States, where Jews have been free to exercise fully their creative spirit and to contribute to the fabric of national society, absorbing and enriching American culture and, at the same time, renewing their ancient heritage. It is in this fertile environment that the music of the American Jewish experience has flourished, forming a significant chapter in the development of American music as a whole. The Milken Archive will comprise the broadest spectrum of musical works pertaining to Jewish life and culture in America ever assembled.



Cantor Benzion Miller

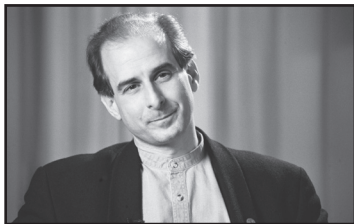
THE COMPOSERS AND THEIR WORKS



Herman Berlinski



Paul Schoenfield



Bruce Adolphe

The music heard on these recordings includes individual compositions, both sacred and secular, by more than 200 composers—almost half of them living—representing a wide variety of genres, styles, periods, and purposes. In addition to such well-known figures as Leonard Bernstein, Kurt Weill, and Darius Milhaud, there are young composers who are finding their own voices; award-winning composers at the forefront of American musical life who are creating new works of Jewish significance; and older composers whose legacies have recently been “rediscovered.” There are composers of liturgical music and of songs for the Yiddish theater, whose names may not be familiar but whose music lives on from one generation to the next. The entire repertoire encompasses classical art music for the concert hall, popular idioms for the theater and communal celebrations, and liturgical music for the synagogue and home. Included are symphonies, concertos, and solo and instrumental works inspired by Jewish themes; cantorial masterpieces and art songs; popular songs from the heyday of Yiddish theater and radio; complete synagogue services in the Orthodox, Conservative, and Reform traditions; operas, oratorios, and other dramatic works; “klezmer” and Hassidic-inspired music; music for holy day and life-cycle celebrations; songs of Zionism and social action; and a wide range of sacred compositions, from authentic Colonial-period prayers to contemporary settings in the idioms of Broadway and jazz. The Archive also includes the works of several non-Jewish composers who have been inspired by Jewish ideals or texts, including Dave Brubeck, whose cantata *The Gates of Justice* explores the historic and spiritual parallels of Jews and African

Americans, combining Hebrew biblical texts and the words of Martin Luther King, Jr., in a plea for brotherhood.

WHAT DEFINES “JEWISH MUSIC”?

Although these works may vary significantly in scope, complexity, and stylistic orientation,



Cantor Simon Spiro

they share certain qualities that help to define them as Jewish music. Some may incorporate or be informed by traditional, enduring Jewish musical characteristics, such as melodic patterns, modes, and expressive idiosyncrasies. They are often inspired by the broad array of Jewish text sources—biblical, Talmudic, folk, mystical, poetic, and literary—that have maintained their immediacy and relevance over time, as well as by defining moments in Jewish history: the siege of Masada, the Inquisition, and the Holocaust; or, in a more positive vein, victories over oppression and the birth of modern Israel. Finally, these compositions may constitute a response to the ongoing spiritual aspirations and the intense personal and collective experiences—from the most joyful to the most tragic—that have delineated Jewish existence over the course of time, experiences that can also resonate within a larger human context.

The entire recording project has been conceived and executed according to the most exacting standards of research and scholarship, as envisioned by Lowell Milken from the very outset of this undertaking. Selected by a distinguished panel of musicologists, conductors, performers, cantors, and Judaic scholars under the direction of Neil W. Levin, an internationally recognized scholar and authority on Jewish music, the works recorded were chosen for their intrinsic musical value and potential to reach a wide audience, as well as for their Jewish character and inspiration.

LEADING ARTISTS AND ENSEMBLES

The roster of renowned artists illustrates the international nature of this project. It features many prominent American and European conductors,



Vienna Boys Choir



David Krakauer

orchestras, instrumental and vocal soloists, choral groups, and chamber ensembles. In addition, the artistry of celebrated cantors, Jewish choirs, and exponents of popular Yiddish theater music and of the “klezmer” tradition, who are steeped in their particular repertoires, lends a valuable note of authenticity and intensity. Last but not least, there are performances by rapidly rising young artists and promising soloists and ensembles from leading conservatories and universities.

Hundreds of hours of recording sessions took place in prestigious American and European venues from Seattle to Prague, Los Angeles to Berlin, with the highest regard for authenticity. Whenever feasible, works were recorded in historically appropriate locations; in many cases, composers either recorded their own works or were present at the sessions to provide guidance and inspiration. These new recordings were produced according to the highest technical standards, under the direction of internationally recognized recording producers.

WORLD PREMIERE RECORDINGS

Fewer than 100 of the 600 works featured by the Milken Archive appear to have been previously recorded by other companies for commercial release. In several cases, compositions had to be reconstructed from manuscript versions, new orchestrations were required, or works were resurrected from relative obscurity, providing new opportunities for them to be heard and performed.

MULTIYEAR CD RELEASE PLAN

Fifty individual CDs of the Milken Archive of American Jewish Music will be released and distributed by Naxos American Classics over a period of several years, beginning in September 2003. The association between Naxos and the Milken Archive is particularly fitting because both share a commitment to enlarging the musical repertoire and to bringing previously unrecorded works to the public at a reasonable price. Updated information about new releases, as well as stories and articles about Jewish music, composers, and artists, are featured on the Milken Archive website: www.milkenarchive.org

Program Notes and Sung Texts

1. DAVE BRUBECK: GATES OF JUSTICE

IIIa. Open the Gates (excerpt)

Sung in English

(from Isaiah 62:10; 57:14)

Composed in 1969, Brubeck's large-scale oratorio combines texts from the Hebrew Scriptures and the writings of Dr. Martin Luther King, Jr., to explore and unite the civil rights and spiritual aspirations of American blacks and Jews, and to highlight some of the common threads of their historical struggles. The work juxtaposes jazz, the styles of authentic spirituals, and cantorial song. (Release date: 2004)

*Go through, go through the gates;
Clear ye the way for the people.
Make way! Cast up the highway,*

8.559406

gather out the stones.

Clear the way.

*Take up the stumbling block out of the way
of the people!*

2. LEONARD BERNSTEIN: HASHKIVENU

Sung in Hebrew

Translation by Rabbi Morton M. Leifman

Featured in a unique collection of rarely heard works and world-premiere recordings by Leonard Bernstein, this setting of *hashkivenu* was commissioned by the Park Avenue Synagogue in 1945. (CD 8.559407, *Leonard Bernstein—A Jewish Legacy*, release date: October 2003)

Cause us, O Lord, our God,

*to retire for the evening in peace
and then again to arise unto life, O our King,
and spread Your canopy of peace over us.*

*Direct us with Your counsel and save us
for the sake of Your name.*

Be a shield around us.

*Remove from our midst all enemies,
plague, sword,*

violence, famine, hunger, and sorrow.

*And also remove evil temptation from all
around us,
sheltering us in the shadow
of your protecting wings.*

For indeed You are our guardian and deliverer;

You are indeed a gracious

and compassionate king.

Guard our going and coming,

for life and in peace,

*from now on and always. Spread over us
the sheltering canopy of Your peace.*

*Praised be You, O Lord,
who spreads the canopy of peace over us
and over all Your people Israel, and over all
Jerusalem. Amen.*

3. ANONYMOUS: HUDL MITN SHTRUDL

Sung in Yiddish

Translation by M. Zeilingold, edited by E. Mishulovin

This risqué showstopper was a favorite of Yiddish vaudeville houses and music halls in New York's Second Avenue area during the early decades of the 20th century. Bruce Adler is also featured in *Great Songs of the American Yiddish Stage, Volume 1: Abraham Ellstein and Other Songwriters of His Circle* (CD 8.559405, release date: September 2003). David Krakauer is the featured soloist in works by Robert Starer, Abraham Ellstein, Jacob Weinberg, and Osvaldo Golijov in *Klezmer Concertos and Encores*. (CD 8.559403, release date: September 2003)

*"Oh Hudl, Hudl, Hudl,
how's your strudel doing?
It's delicious; I really love it.
I don't need any meat or tzimmes
because that's all boring to me.
Oh Hudl, Hudl, serve the strudel.
give it!"*

*I have a countryman named Dudl.
He has a wife named Hudl,
and Hudl-Dudl live together all lovey-dovey.
And Dudl's pretty wife Hudl
bakes an outstanding strudel.
It's really a pleasure; it just melts in the mouth.
Every Friday, when Dudl has time,
he comes home to his wife and shouts:*

*"Oh Hudl, Hudl, Hudl ..."
My countryman Dudl has a boarder,
who is in love with his Hudl
because she cooks him a very nice supper.
And the boarder, as is proper,
relishes the supper,
and literally devours Hudl with his eyes.
And when Hudl brings the tea to the table,
he smiles and says to her:*

*"Oh Hudl, Hudl, Hudl,
bring your strudel to the table,
It's delicious; I really love it.
It's quite a delight,
Because it goes down so smoothly.
Oh Hudl, Hudl, Hudl, give me the strudel,
give it already!"*

4. DARIUS MILHAUD: ÉTUDES ON LITURGICAL THEMES

III. Modéré

When composing this quartet in America, Milhaud recalled unique traditional synagogue melodies heard in Provence during his youth. This first recording of *Études* will be featured together with other world-premiere recordings on a CD of string quartets inspired by Jewish themes. (Release date: 2004)

5. JULIUS CHAJES: OLD JERUSALEM

Psalm 134

Sung in Hebrew

Translation from JPS Tanakh

Chajes's evocation of a scene from ancient Jerusalem combines a slow, sinuous melody suggestive of Near Eastern music with a mysterious, lilting

dancelike motive. Ana María Martínez is also a featured soloist on the CD of works by Mario Castelnuovo-Tedesco. (CD 8.559404, release date: September 2003)

*Now bless the Lord,
all you servants of the Lord
who stand nightly
in the house of the Lord.
Lift your hands toward the sanctuary
and bless the Lord.
May the Lord,
maker of heaven and earth,
bless you from Zion.*

6. PAUL SCHOENFIELD: VIOLA CONCERTO III. King David Dancing Before the Ark

Traditional Jewish themes, melodies, and imagery figure prominently in the orchestral works by Paul Schoenfield. This concerto was written for Robert Vernon, principal violist of the Cleveland Orchestra. (Release date: 2004)

7. ISRAEL SCHORR: SHEYIBBANEH BEIT HAMIKDASH

Sung in Hebrew

Translation, Eliyahu Mishulovin

Hazzanut describes the intricate traditional art of the cantor, who intones the liturgy for and on behalf of the congregation in worship. Virtuoso “showpieces” with orchestra (instead of choir as in actual synagogue worship) have been created for popular cantorial concerts since the early 20th century. Fifth-generation cantor Benzion Miller is featured in a program of this sacred concert repertoire. (Release date: 2004)

May it be Your will, Lord our God and God of our fathers, that the Temple be speedily rebuilt in our days, and grant us our share in Your Torah. There we will serve You with reverence, as in the days of old and as in former years.

8. JOSEPH ACHRON: THE GOLEM (suite) IV. Dance of the Phantom Spirits

The legendary Golem of Prague—a man-size figure fashioned of clay and brought to life by kabbalistic magic—has inspired stories, plays, films, and operas. In America, Achron rewrote his earlier incidental music to a Golem play as a concert suite and dedicated it to Fritz Reiner, who conducted its only performance until the Milken Archive’s recording (and related Prague concert in 2000 conducted by Gerard Schwarz), on a disc that also includes the premiere recording of Achron’s First Violin Concerto with soloist Elmar Oliveira, and other Achron works. (CD 8.559408, release date: October 2003)

9. ABRAHAM KAPLAN: PSALMS OF ABRAHAM VII. HINEI MA TOV (PSALM 133:1)

Sung in Hebrew

The psalmist’s plea for universal brotherhood is intoned by the Vienna Boys Choir, performing American Jewish music for the first time in its 500-year history. (Release date: 2004)

How good and pleasant it is for brothers to dwell together in harmony.

10. ERNST TOCH: CANTATA OF THE BITTER HERBS VII. PSALM 126

English Text by Rabbi Jacob Sonderling

The timeless striving for freedom is powerfully conveyed by Ernst Toch in this Passover cantata, composed after his emigration in the 1930s from Germany to the United States. (Release date: 2004)

*When the Lord brought back
his children to Zion,
it would be like a dream
And the melodies would fill our tongue
And the laughter our mouth.
Great things did the Lord to Israel.
Free us from bondage, O Lord!
They that sow in tears they shall reap in joy!*

11. JOSHUA LIND: EL MELEKH YOSHEV

Sung in Hebrew

Translation by Rabbi Morton M. Leifman

This a cappella choral setting of a Yom Kippur prayer for cantor and men's and children's voices creates an atmosphere of reverence and awe in contemplating the attributes of God's mercy. Lind's cantorial masterpieces will be featured on several releases in 2004.

*God, King, You occupy a throne built on mercy.
Your deeds reflect Your lovingkindness.
You forgive Your people's iniquities—
Putting each aside, one by one.
You expand forgiveness for the sinner,
and pardon
for the transgressor.
Your righteousness extends to all creatures of
flesh and spirit;
You do not assign a full measure of
punishment to those who err.
God, You taught us that, when in need of
atonement, we are to*

*recite Your thirteen attributes of mercy;
Thus, today we ask You to remember us for
our well-being.*

*Remember: take a note of Your covenant
with us, which
enumerates those thirteen attributes.
You revealed all this to Your humble servant
Moses centuries
ago, as is recorded in Scripture:
"And the Lord had descended in a cloud;
He stood with Moses
there and proclaimed the Lord's name...."*

12. YEHUDI WYNER: THE MIRROR (Suite from the Play)

I. Demon's Welcome

The celebrated Yiddish author and playwright Isaac Bashevis Singer provided the inspiration for Yehudi Wyner's incidental music to his play *The Mirror*, featured on a CD showcasing the talents of clarinetist Richard Stoltzman and other eminent chamber-music players in this and other compositions by Yehudi Wyner. (Release date: 2004)

13. DARIUS MILHAUD: SERVICE SACRÉ L'KHA DODI

Sung in Hebrew

Translation by Rabbi Morton M. Leifman

Commissioned by Temple Emanu-El in San Francisco, Milhaud's *Service Sacré* is one of the most distinguished choral/orchestral settings of a complete Sabbath morning service, and is recorded here for the first time in its entirety, including also the Sabbath eve service, from which this movement is taken. (CD 8.559409, release date: November 2003)

[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.*

[REFRAIN]

*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.*
[REFRAIN]

*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!*
[REFRAIN]

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14. MARIO CASTELNUOVO-TEDESCO:

from the *GENESIS SUITE*
The Flood, Part I (excerpt)

Narration in English, based on the biblical Book of Genesis

The Genesis Suite, for orchestra with narration, was created in Hollywood in 1944 by seven composers: Arnold Schoenberg, Nathaniel Shilkret, Alexandre Tansman, Darius Milhaud, Mario Castelnuovo-Tedesco, Ernst Toch, and Igor Stravinsky. After one performance and a private recording, the original scores and parts were lost. The Milken Archive has recovered and reconstructed all of the *Genesis Suite* for this first modern recording. (Release date: 2004)

15. ROBERT STERN: ADON OLAM

Sung in Hebrew

Translation by Rabbi Morton M. Leifman

This contemporary setting of a traditional liturgical hymn is scored for women's chorus, two pianos, and handbells. Various liturgical compositions will be included on individual CDs featuring music of the Sabbath, Passover, the High Holy Days, and other festivals and life-cycle events. (Release dates: 2004, 2005)

*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.*

12

*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.*

**16. BRUCE ADOLPHE: LADINO SONGS
OF LOVE AND SUFFERING**

IV. Camini Por Altas Torres (I Walked Among
High Towers)
Sung in Ladino

Translation by Raquel Levy, Isabel Ganz, and Joseph Elias

Ladino, a traditional secular language of Sephardi Jews (Jews whose ancestry dates to the Iberian peninsula prior to the end of the 15th century) that developed after the Spanish expulsion in 1492, combines Castilian Spanish and Hebrew, and is also known as Judeo-Espagnol. It is the language of a large literature of folklore, poetry, and folksong. Adolphe's distinctive setting of a set of Ladino poems and folksongs for soprano, guitar, and French horn was commissioned by the performers featured on this recording. (Release date: 2004)

*I walked among high towers,
I sailed through storms
Where no cock crowed
And where no one knew me.
Rain falls from the skies,
Tears from my eyes.*

**17. SHOLOM KALIB AND MEYER MACHTENBERG,
arr. by Simon Spiro: SHEVA B'RAKHOT**
(The Seven Wedding Benedictions; excerpt)
Sung in Hebrew

The traditional Jewish wedding benedictions are performed here in a new arrangement based on the original setting by Sholom Kalib and Meyer Machtenberg. Cantor Simon Spiro is the featured soloist. It will be included on a CD devoted to music for weddings. (Release date: 2004)

*Praised be You, Lord, our God (Praised be He
and praised be His name), King of the universe,
who has created the fruit of the vine. (Amen)*

*Praised be You, Lord, our God (Praised be He
and praised be His name), King of the universe,
who has created all things according to and for
His glory. (Amen)*

*Praised be You, Lord, our God (Praised be He
and praised be His name), King of the universe,
the Creator of mankind. (Amen)*

*Praised be You, Lord, our God (Praised be He
and praised be His name), King of the universe,
who made mankind in His image, after His own
likeness, and has prepared for mankind a per-
petual fabric so as to be forever formed out
of itself in that very likeness. Praised be You, Lord
(Praised be He and praised be His name), Creator
of mankind. (Amen)*

*May she who has been barren (Zion) become
exultant and joyous, when her children are
gathered to her in gladness. Praised be You,
Lord (Praised be He and praised be His name),*

*who causes Zion to rejoice through her children.
(Amen)*

*O, cause these loved companions to rejoice greatly, just as You gave happiness to Your creatures in the garden of Eden. Praised be You, Lord (Praised be He and praised be His name), who causes the bridegroom and bride to rejoice.
(Amen)*

Praised be You, Lord, our God (Praised be He and praised be His name), King of the universe, who has created joy and gladness, bridegroom and bride, mirth and rejoicing, pleasure and delight, love, brotherhood, peace, and fellowship.

18. JOSEPH RUMSHINSKY: MAYN GOLDELE (My Goldele)

Sung in Yiddish

Lyrics: Louis Gilrod

from *Di goldene kale* (The Golden Bride) (1923)

Translation by A. Levitin and E. Mishulovin

This charming love duet from the operetta *Di goldene kale*, from the heyday of the American Yiddish musical theater, offers a glimpse into a musical world evocative of both Viennese operetta and New York's Tin Pan Alley. Soloists Nell Snaidas and Robert Bloch are also featured on *Great Songs of the American Yiddish Stage, Volume 1: Abraham Ellstein and Other Songwriters of His Circle*. (CD 8.559405, release date: September 2003)

Goldele:

When you were away, I suffered terribly.

Misha:

Me too, me too.

Goldele:

*I became very ill,
always longing for you.*

Misha:

*Me too, me too,
Always only thinking of you,
both day and night.*

Goldele:

Me too, me too.

Both:

*Many times my heart
longed for you,
for just one glimpse of your sweet eyes.*

Misha:

My heart, my soul ...

Goldele:

I love, I love only you.

Misha:

*My Goldele, my dear bride,
my beautiful, sweet little angel,
my only desire is to be with you,
with you forever and ever, I swear.*

Goldele:

*Oh, at this instant I feel
that my fortune has returned to me.*

Misha:

Me too, me too.

Goldele:

*Oh my dear, I feel it burning!
Oh my dear, I'm so drawn to you!*

Misha:

*Me too, me too.
I feel at this moment of love,
that I am actually burning.*

Goldele:

Me too, me too.

Both:

Oh, you have my heart. Oh, you have captured it with the beautiful songs of sweet tones.

My heart, my soul ...

19. KURT WEILL: THE ETERNAL ROAD**From Act II: "Moses," Scene 20****Sung in English**

Text by Franz Werfel. English translation by Ludwig Lewisohn.

Weill's most ambitious stage work—not performed in English in its entirety since 1937—is here recorded for the first time in a narrative sequence of musical highlights that conveys the beauty and drama of *The Eternal Road*. (CD 8.559402, release date: September 2003)

(scene: the top of Mount Sinai: Moses receives God's commandments)

Choir of Angels:

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

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

Leader of the Idol Worshipers:

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

Chorus of Israelites:

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

Choir of Angels: (addressing Moses on Mount Sinai)

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

Chorus of Israelites: (in the valley)

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

Leader of the Idol Worshipers:

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

Chorus of Israelites:

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

*This is a homely god,
This is a shining god,
This is a kindly god—*

(A Beam of Light appears...)



Dave Brubeck

Tracklisting & Credits

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| 1. DAVE BRUBECK (b. 1920) Dave Brubeck Trio Cantor Alberto Mizrahi, tenor Kevin Deas, baritone Baltimore Choral Arts Society Russell Gloyd, conductor | Gates of Justice (1969) IIIa. Open the Gates (excerpt) | 2'29 |
| 2. LEONARD BERNSTEIN (1918–1990) Hans Peter Blochwitz, tenor Christopher Bowers-Broadbent, organ BBC Singers Avner Itai, conductor | Hashkiveinu (1945) | 5'02 |
| 3. ANONYMOUS Arrangement: Jon Kull/Zalmen Mlotek Orchestration: Jon Kull Bruce Adler, tenor David Krakauer, clarinet Barcelona Symphony/National Orchestra of Catalonia Elli Jaffe, conductor | Hudl Mitn Shtrudi | 2'56 |
| 4. DARIUS MILHAUD (1892–1974) Juilliard String Quartet | Études on Liturgical Themes (1973) III. Modéré | 1'52 |
| 5. JULIUS CHAJES (1910-1985) Ana María Martínez, soprano Barcelona Symphony/National Orchestra of Catalonia Elli Jaffe, conductor | Old Jerusalem | 4'45 |
| 6. PAUL SCHOENFELD (b. 1947) Robert Vernon, viola Rundfunk-Sinfonieorchester Berlin Yoel Levi, conductor | Viola Concerto (1998) III. King David Dancing Before the Ark | 5'42 |
| 7. ISRAEL SCHORR (1871–1942) Orchestration: Joseph Ness Cantor Benzion Miller Oxford Philomusica Marios Papadopoulos, conductor | Sheyibbaneh Beit Hamikdash | 9'01 |
| 8. JOSEPH ACHRON (1886–1943) Czech Philharmonic Orchestra Gerard Schwarz, conductor | The Golem (suite) IV. Dance of the Phantom Spirits | 2'29 |
| 9. ABRAHAM KAPLAN (b. 1931) Vienna Boys Choir Vienna Chamber Orchestra Gerald Wirth, conductor | Psalms of Abraham (1979) VII. Hinei Ma Tov | 1'59 |
| 10. ERNST TOCH (1887–1964) Carol Meyer, soprano Richard Clement, tenor Czech Philharmonic Orchestra Prague Philharmonic Chorus Gerard Schwarz, conductor | Cantata of the Bitter Herbs, op. 65 (1938) VII. Psalm 126 | 6'48 |
| 11. JOSHUA LIND (1890–1973) Cantor Alberto Mizrahi New London Children's Choir Schola Hebraeica Neil Levin, conductor | El Melekh Yoshev | 5'52 |

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| 12. YEHUDI WYNER (b. 1929) Richard Stoltzman, clarinet Daniel Stepner, violin James Guttman, double bass Robert Schulz, percussion | The Mirror (Suite from the play) (1972) I. Demon's Welcome | 1'15 | Recording Production: Michael Emery / Simon Weir – track 2 (Co-production with BBC) David Frost / Classic Sound – tracks 1, 12, 14, 16 Tim Martyn / Phoenix Audio – track 4 Wolfram Nehls / DeutschlandRadio – tracks 6, 14, 19 (Co-production with DeutschlandRadio and the ROC GmbH-Berlin) Simon Weir / Classical Recording Company – tracks 3, 5, 7-11, 13, 15, 17, 18 |
| 13. DARIUS MILHAUD (1892–1974) Yaron Windmueller, baritone Czech Philharmonic Prague Philharmonic Chorus Gerard Schwarz, conductor | Service Sacré (1947) L'kha Dodi | 1'47 | Recording locations/dates: |
| 14. MARIO CASTELNUOVO-TEDESCO (1895–1968) Barbara Feldon, speaker Tovah Feldshuh, speaker Fritz Weaver, speaker Ernst Senff Chor Rundfunk-Sinfonieorchester Berlin Gerard Schwarz, conductor | from the Genesis Suite: The Flood, Part I | 5'18 | 1. Baltimore/2001 2. London/1999 3. Barcelona/2001 4. New York/2001 5. Barcelona/2001 6. Berlin/2000 7. London/1998 8. Prague/2000 9. Vienna/2000 10. Prague/2000 11. London/2000 |
| 15. ROBERT STERN (b. 1934) Academy of St. Martin-in-the-Fields Chorus Joseph Cullen, conductor | Adon Olam (1990) Adon Olam | 3'15 | 12. Worcester, MA/1999 13. Prague/2000 14. Berlin/2000, New York/2003 |
| 16. BRUCE ADOLPHE (b. 1955) Lucy Shelton, soprano Eliot Fisk, guitar David Jolley, horn | Ladino Songs of Love and Suffering (1984) IV. Camini Por Altas Torres | 2'14 | 15. London/2001 16. New York, 2001 17. London/2001 18. Vienna/2001 19. Berlin/2001 |
| 17. SHOLOM KALIB (b. 1929) and MEYER MACHTENBERG (1874–1979) Arrangement: S. SPIRO Cantor Simon Spiro Coro Hebraico Neil Levin, conductor | Sheva B'rakhot (excerpt) | 6'44 | Recording Project Management: Richard Lee—tracks 12, 16 Neil Levin—tracks 7, 11, 17 Paul Schwendener—tracks 1–6, 8–10, 13–15, 18, 19 |
| 18. JOSEPH RUMSHINSKY (1881–1956) Arrangement/orchestration: Paul Henning Nell Snaidas, soprano Robert Bloch, tenor Vienna Chamber Orchestra Elli Jaffe, conductor | Mayn Goldele (1924) | 3'36 | Publishers by Track number: 1. Derry Music Co.; Malcolm Music Ltd. (Music Sales Corp) 2. Universal PolyGram International Publishing 4. Durand/BMG 5. Transcontinental 6. Migdal Publishing 9. Abraham Kaplan Publications; Hansen House 10. European American Music 11. Dale Lind 12. Associated Music Publishers, Inc. 13. Music Sales (G. Schirmer) 14. Mario Castelnuovo-Tedesco estate 15. Transcontinental 16. Noruth Music Inc. 17. Sholom Kalib 19. European American Music |
| 19. KURT WEILL (1900–1950) Ian DeNolfo, tenor Ernst Senff Chor Rundfunk-Sinfonieorchester Berlin Gerard Schwarz, conductor | The Eternal Road (1937) – Act II: scene 20 The Heavenly Host delivers the Commandments to Moses; The people dance around the golden calf | 5'15 | |



Yaron Windmueller, baritone
Prague Philharmonic Chorus
Czech Philharmonic Orchestra
Gerard Schwarz, conductor

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Back Pg Art