Cover Art

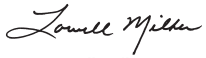
Toch

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

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.

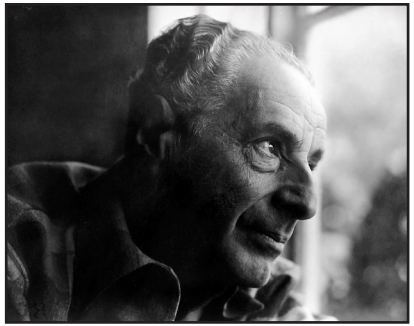
The initial dissemination to the public of the Archive will consist of fifty CDs devoted to particular composers and musical genres. In this first phase of the project, more than 200 composers in recordings of more than 600 works are represented. Additional components of the Archive, planned for release 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.

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 Hebraeica, and author of various articles, books, and monographs on Jewish music.

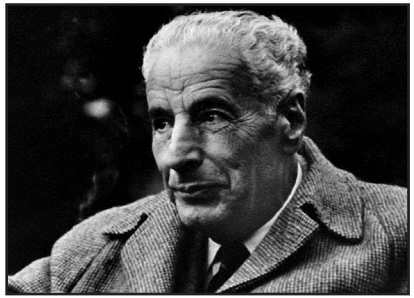
About the Composer



Late in his life, despite his earlier prominence in Weimar Germany, **ERNST TOCH** (1887–1964) sadly assessed his standing as "the world's most forgotten composer." Toch was among those Jewish refugee composers from the Third Reich who, having been disinterested (to varying degrees) in the religious practices of their forebears—and in some cases even distanced, by choice, from Jewish identity altogether—rediscovered a measure of that identity in America and became reacquainted with their Judaic roots. Some of that change in attitude can be linked to the Holocaust and its aftermath—the naturally galvanizing effects of collective persecution, let alone genocide. But a part of the catalysis also lay in the relative openness of American society, especially within the art and music world, compared with the social structures and institutions of prewar Central Europe: its greater readiness at that time for cross-cultural perspectives; its different and perhaps more advanced level of formal and informal dialogue between avowed Jewish and non-Jewish elements; the greater variety of available options in terms of type and degree of Jewish involvement or association; and an array of other sociological factors that permitted and even encouraged Judaic artistic expression outside parochial Jewish boundaries. In certain respects that potential for receptivity seems to have appertained in particular in the Los Angeles area, where, along with so many Jewish émigré artists from the German cultural orbit, Toch eventually settled; and where, for the first time, a number of those émigrés established real social or professional relationships with members—and even leaders—of the organized Jewish community and of religious institutions.

Born into a typical middle-class Jewish merchant family in Vienna that was, insofar as we can ascertain, neither rigorously orthodox nor entirely divorced from moderate Jewish affiliation and occasional or nominal Judaic practices, Toch displayed considerable musical gifts as a child. With neither parental encouragement nor formal tutelage, he began composing on his own at an early age, using Mozart string quartets and then other scores of the established masters as his models. He remained entirely self-taught, completing six string quartets by the time he was seventeen—the sixth of which was soon afterward premiered by the internationally celebrated Rosé Quartet. When in 1909 he was awarded the Mozart Prize in the quadrennial competition for young composers, he abandoned his medical studies at the University of Vienna. After a period at the conservatory in Frankfurt during which he pursued piano studies, he became a professor of composition at the Mannheim Hochschule für Musik and then served in the Austro-Hungarian Imperial Army during the First World War. After the war, Toch and his wife resettled in Germany, where over the next decade he achieved recognition as one of the leading personalities in German musical circles and, despite his own comparatively conservative approach, as one of the principal representatives of and advocates for the modernist international new music movement (Neue Musik) that generated so much attention throughout Central and western Europe during the interwar years.

Throughout the 1920s Toch achieved a string of successes at Germany's principal modern music festivals, including the premiere of his chamber opera *The Princess and the Pea* at the Baden-Baden Festival in 1927. His orchestral works were performed by some of the most celebrated conductors of the time, including Erich Kleiber, Otto Klemperer, William Steinberg, and Wilhelm Furtwängler; and his concertos were premiered by some of the brightest luminaries: his cello concerto by Emanuel Feuermann; and, ironically in retrospect, his first piano concerto by Walter Gieseking—whose own artistic legacy would become permanently stained by charges of unrepentant sympathy and "cultural collaboration" with the Nazi regime.



During the interwar period, probably beginning with his ninth string quartet (1919), Toch's style progressed from the late Romanticism that had marked his earlier works, evolving into a more modern and less tonal-reliant approach, although he never abandoned tonality altogether. Critics observed his departure from the "Brahmsian influence" and his espousal of a more "radical" style, in which he was sometimes compared to Paul Hindemith.

In 1930 Toch completed his full-length opera *Der Fächer* (The Fan). That same year, he also composed the piece for which he is still best remembered and with which his name is most generally associated outside the specialized confines of 20th-century music circles: an incidental curiosity entitled *The Geographical Fugue*—for four-part speaking chorus, without pitches. To whatever extent his own self-assessment as a "forgotten composer" might still apply—notwithstanding the recent spate of new Toch recordings and some degree of rediscovery—that isolated experimental piece remains the exception. It has been included in the concert repertoire of amateur and professional choirs throughout English-speaking countries for more than seventy years.

With the installation of the National Socialist regime in Germany, in 1933, Toch's music automatically fell into the category of "degenerate music" by virtue of his being a Jew, and like all music by Jewish composers or by those deemed by the Nazi party and the Third Reich to have applicable Jewish ancestry, its performance outside strictly Jewish confines or auspices was forbidden. As later recounted by Toch's family, William Steinberg was in the midst of rehearsing *Der Fächer* in Cologne when storm troopers entered the concert hall and physically seized the baton from his hand. Subsequently, Toch's deliberately distorted photograph appeared alongside those of fellow "forbidden" or "degenerate" composers—such as Schoenberg, Weill, Mendelssohn, Mahler, and Offenbach—in a special anti-Jewish issue of the well-known German music

journal *Die Musik*, in which Hitler's maxim was also quoted: "The Jew possesses no power or ability to create culture." Many of Toch's scores, together with others by Jewish composers, were soon burned; and publishers' plates were destroyed.

On a trip to Florence—ironically together with Richard Strauss (*Reichsmusikkanzler* under the regime)—representing Germany at an international music conference, Toch determined not to return and to seek refuge elsewhere. He arranged for his wife to join him in Paris, where other prominent refugee composers such as Schoenberg and Weill were residing temporarily, after which they sojourned for a brief period in London. While there, Toch wrote three film scores: *Catherine the Great*, *Little Friend*, and *The Private Life of Don Juan*. Meanwhile, fellow émigrés in America helped him obtain a teaching position at the New School for Social Research, in New York, dubbed the "University in Exile." Toch emigrated to America in 1934, where he was soon caught in the cross fire of a dispute between ASCAP and BMI that left him without a reliable publisher. His practical salvation (in terms of sustenance) came with the commission for further film scores—this time for Hollywood. He was nominated for an Academy Award for his first Hollywood score, *Peter Ibbetson* (1935), directed by Henry Hathaway, and he and his family permanently settled in Los Angeles. There followed two further Oscar nominations, for scores for *Ladies in Retirement* (1941), directed by Charles Vidor, and *Address Unknown* (1944), directed by William Cameron Menzies. He scored an additional thirteen motion pictures, but his serious concert music did not find much of an audience in America, and this became a source of growing frustration and even disillusionment for Toch. In a 1943 letter, he acknowledged his reluctance to continue composing. "However fortunate in securing refuge in America," wrote his grandson, Lawrence Weschler, in a retrospective article in *The Atlantic Monthly*, "Toch was never to recover that lost sense of cultural resonance and buoyancy.… When in the last years of his life, he composed his *Scheherazade* opera [*The Last Tale*].… no opera company was waiting eagerly in the wings to produce it, as there had always been in Berlin. It remained unproduced at his death in 1964." Only through great effort did Weschler succeed finally in organizing that opera's premiere—in 1995, in Bautzen, Germany.

Weschler has characterized the years between 1933 and 1947 as "the most harrowing dry spell" of his grandfather's life, one induced at least in part by the lack of recognition. After that, however, Toch began to experience a renewed sense of creative urgency, beginning with a return—after eighteen years—to the initial medium of his youth, the string quartet. Following a near-fatal heart attack, Toch turned for the first time to the symphony, and he produced seven symphonies during the last sixteen years of his life. The third was awarded a Pulitzer Prize in 1956.

Toch's overall style can be difficult to define or characterize, but his artistic credo involved a basic resistance to music categorization. While on an American tour in 1932 he warned against attempting to force music into historical, generic, or period compartments such as Baroque, Classical, Romantic, etc. He was convinced that when one makes such an attempt, "either the music remains outside of you, or else you force it with all your might into one of those compartments, although it does not fit ... and you blame the music." His advice was rather to "help the music build a new compartment for itself." Some have observed nonetheless a decidedly Expressionist character in Toch's music. Without countering that view, musicologist and music historian Albert Weisser described him as "basically a traditionalist with classical leanings whose music reflects a central European frame of reference and the influence of certain modern harmonic and rhythmic procedures." *Los Angeles Times* music critic Mark Swed saw the "tragedy of Toch" in terms of his inability to find a niche for himself during his American years. He suggested the cause of that inability as, on one hand, Toch's having been far more modern than romantically informed émigré colleagues such as Erich Wolfgang Korngold, who also wrote for Hollywood, yet, on the other hand, less progressive than fellow émigrés such as Arnold Schoenberg or Ernst Krenek, and therefore never as intriguing to the public.

Notwithstanding the lingering perception of Toch as "forgotten," even if his rediscovery has begun, Swed thought that his "obscurity is, perhaps, overrated." Indeed, he has never really been forgotten by students of 20th-century music, especially for his highly respected textbook, *The Shaping Forces in Music* (1948). He served on the faculty of the University of Southern California and also taught at Tanglewood. Among his many composition students were Douglas Moore, André Previn, Alex North, and Mel Powell, as well as several future musicologists.

—Neil W. Levin

Program Notes and Text

CANTATA OF THE BITTER HERBS is a musical-dramatic concert work liberally based on the Passover Hagadda—the annual retelling and reconsideration of the biblical story of the Israelites' exodus from Egypt and deliverance from slavery, which forms the core of the Passover home ritual known as the seder (lit., order, or arrangement, since the various elements of the ritual occur in a rigorously prescribed and arranged order). The cantata's title refers to one of the key components of the seder ritual, the mandated eating of bitter herbs—to symbolize the pain of the Egyptian bondage; to remind anew each generation of it, and of its unacceptability; and, especially for the children at the table, for whom the ritual is designed to have special significance and pedagogic effect, to teach the story of the exodus by providing a related sensory experience. In fact, in the *hagadda shel pesah*, the book containing the texts of the seder ritual, the sage Rabban Gamliel is quoted as including the bitter herbs (*marror*) among the three things—along with the *matza* and the paschal lamb—that must be mentioned specifically and explained during the seder in order to fulfill the obligation to recount and in a sense relive the Passover story.

Cantata of the Bitter Herbs owes its genesis to a chance meeting in 1937 between Toch and Rabbi Jacob Sonderling, then rabbi of Fairfax Temple, a Reform congregation in Los Angeles. The scenario is not an altogether infrequent one for religiously unaffiliated American Jews when confronted with grief. Upon learning of his mother's sudden death in Vienna in December of that year, Toch felt impelled to connect with his family's Jewish roots by participating in some formal Judaic memorial ritual, and he sought out the comfort of a synagogue—for the first time, one presumes, in his adulthood, and certainly for the first time in America. Since attendance at the funeral and burial was obviously not possible, this undoubtedly meant participating in a recitation of the mourners' *kaddish*, which, unlike many liturgical texts that may be recited in private, requires a communal context (a quorum of ten in orthodox or traditional practice, but also the company of a congregation in classic Reform settings, where the entire assemblage, not just the mourners, usually stands during the recitation). Toch therefore attended Fairfax Temple's

regular Sabbath service, probably on the first Friday evening following the receipt of his sister's telegram from Vienna (Reform synagogues at that time would not have held regular weekday services), knowing that communal mourners' *kaddish* recitations would always occur toward the end of the service, perhaps preceded by a collective memorial sentiment in English. In recalling the incident later, Toch observed that his mother, whom he described as nonorthodox but still "adhering strongly to some of its rites," had always been careful to observe traditional memorial rites for her own parents (even though *kaddish* is not legally required for women in orthodoxy)—which itself suggests that his family had not been entirely divorced from Jewish tradition in Europe. He therefore felt it both obligatory and natural to do at least something of the same: "All I could do was to dedicate myself to her way and spirit in reaction to my loss."

Following that service, Toch engaged in conversation with Rabbi Sonderling—a highly educated German rabbi who had come to America much earlier, not as a refugee, and who was easily conversant with Central European high culture. There appears to have been an instant simpatico between the two, and one can easily imagine that they spoke German to each other. That Rabbi Sonderling was familiar with Toch's earlier prominence in German musical circles could only have facilitated the newfound relationship.

Rabbi Sonderling suggested that Toch might want to bring his daughter to the upcoming children's Hanukka celebration in the synagogue, to which Toch agreed; and Sonderling also invited Toch to write some simple new music for the occasion, which he declined. But the conversation evoked a forgotten idea of Toch's: to use the Hagadda and the Passover story in general as the basis for an oratorio or cantata—with Psalm and other biblical texts as well as Hagadda passages and some new lyrics for the musical numbers, together with an original narration derived from the spirit of the Hagadda. He shared that idea with Rabbi Sonderling, who expressed immediate support and enthusiasm, offering not only to collaborate on the libretto and narration but also to guarantee the necessary forces for a premiere performance in his synagogue. Rabbi Sonderling then envisioned fusing the premiere performance with the synagogue's communal seder the following Passover, intertwining the actual seder rituals with Toch's original work. Twenty years later Toch would reflect on his thoughts and emotions as he worked on the piece, and how his childhood Jewish experiences were evoked in the process:

> The simplicity of the *Hagadda* story as I experienced it as a child, not part of a religious [i.e., synagogue] ceremony, but as part of a festive occasion, the reading of a breathtaking account of history, the impact of the strong emotions it carried along, stayed with me and made me welcome the task to convey with corresponding simplicity how this story had moved me at a time when we were as yet blissfully unaware of its pending revival in the fate of our generation.

Toch felt that it had been assumed that he would incorporate at least some traditional Passover melodies in the cantata. But having been given a free hand (as he in turn gave to the librettist), he chose not to, believing that entirely original music without traditional reference would have broader appeal and give the work the nonparochial and nonexclusive character he wanted.

As the author of the text, Rabbi Sonderling consulted with two other individuals, especially for dramatic advice: Leopold Jessner, who had been a respected theatrical director in Berlin and who was also interested in Judaica; and Borris Morros, an eastern European Jewish émigré who was then a music director at Paramount Studios.

Despite the childhood seder memories and emotions that ignited Toch's renewed interests in the Hagadda, he conceived this work as transcending the confines of Jewish history and experience to express a universal theme: the equal injustice of *all* human oppression throughout the world, the natural longing for freedom by all such victims, and the legitimacy of struggle for liberation in all such cases. That approach departed from the conventional Jewish view and purpose of both the Exodus narrative and the seder ritual. Indeed, Judaism has always repudiated human subjugation and injustice, and has celebrated human freedom and dignity. But from traditional Judaic perspectives, the Exodus story in itself is not the metaphor for universal liberation—nor for protest against human suffering, nor for human freedom. In the classic context and interpretation, it is about the unique redemption of the Israelites for a specific mission: to receive the Torah, to be given the opportunity to accept its governance, and thereby to become a "holy people" worthy of the fulfillment of the Divine promise—or, as Mohammed would later characterize the Jews (initially including Christians as well), "the people of the Book." In that conventional conception, the mandate annually to retell the story concerns Jewish national identity inextricably bound up with the theological mission. And in fact it is traditionally expected that each Jew at the seder regard himself as personally having gone out of Egypt that very night.

The alternative universal application of the Passover story, however, has also found adherents in the modern era among both Jewish and Christian circles. Indeed, tension between particular and universal conceptions of Judaism—especially vis-à-vis liturgy and theology—informed the history and development of the American Reform movement in the 19th century and into the 20th, with the universal view often prevailing. Toch's and Rabbi Sonderling's universalist approach thus could find legitimate resonance not only among the general public, but also in the sensibilities of a growing segment of American Jewry. Moreover, there were historical precedents in America for borrowing elements of the Exodus story for inspirational purposes. American blacks in the South, both during and after slavery, had sometimes identified with it and turned to it for hope in their yearnings for freedom, in sermons and songs—as exemplified in the well-known Negro spiritual "Go Down Moses." On a different plane, socialist- and leftist-oriented American Yiddishist groups often used aspects of the story for a transformed secular model in their utopian quest for political, social, and even economic liberation. And a century after slavery had ended in America, the story was still providing powerful emotional symbolism and analogies in the civil rights struggle of the 1960s, including most famously some of Martin Luther King's celebrated speeches, with their biblical echoes and Mosaic references. In that sense, the path Toch and Rabbi Sonderling followed was manifestly contemporary.

For Toch, the circumstances surrounding the genesis of *Cantata of the Bitter Herbs* lent it special personal and emotional significance. His later reminiscences about its evocation of childhood Passover memories might seem like a faint echo of Heinrich Heine's account in *The Rabbi of Bacharach*: "The master of the house reads the Haggada with an old, traditional chant; repeatedly, the others at the table join him in chorus . . . Even those Jews who long since turned away from the faith of their fathers . . . are touched when the well-remembered chants of Passover reach their ears."

Does Toch's labor on this project and the pride he took in it suggest any measure of his private spiritual return or reconnection? His outward lifestyle and habits do not necessarily provide an answer, but we do know that this was the first time he chose to draw upon either Jewish heritage or Judaic identification for musical expression; and there followed three further works related to Jewish experience.

Cantata of the Bitter Herbs **at L.A. City College, 1941**

Following its premiere at Fairfax Temple, *Cantata of the Bitter Herbs* was performed at Los Angeles City College in 1941, conducted by Hugo Strelitzer and narrated by Dana Andrews. Among subsequent performances were one directed by Paul Salamunovich at the Los Angeles Ernst Toch Festival, a New York premiere at Town Hall in 1962 directed by Johannes Somary, and, in 2002, a joint presentation by the L.A. Zimriyah Chorale and the Los Angeles Jewish Symphony, conducted by Noreen Green.

—Neil W. Levin

CANTATA OF THE BITTER HERBS, op. 65

Sung in English and Hebrew
Texts by Jacob Sonderling and Don Alden

1 I. ***INTRODUCTION AND PSALM 114***

CHORUS
Fetters fell, the captive rose. Israel left Mitzrayim.
"Home, home to Judah, back to our land!" And feet began to move.
The sea beheld them; terrified it fled. The Jordan sighted them. Upstream it turned.
The mountains skipped like rams, like lambs. The hills set hopping.
Why dost thou flee, O sea? Why turnest thou, O Jordan?
Shake, shiver earth, thou facest *Adonai*.

2 **NARRATOR**
"Fetters fell, the captive rose." Old is the memory of Israel's escape from Egypt. Told and retold for thousands of years, the story has given strength to the weary, hope to the disheartened. O God of our fathers, always Thou art with us. We praise Thee for survival, we praise Thee for life. "Blessed be Thy name."

II. SHEHEḤEYANU

CHORUS
Praised be Thou *Adonai*, our Lord and King of the Universe,
who gave life and who gave strength and who has blessed us
that we may see now the light of Thy day.

3 **NARRATOR**
Around the table with the elders sit the children, staring in curious wonder. Here is lamb, such as was eaten at their last meal in bondage before the captives fled from Egypt. And here is bread, baked in haste, unleavened, tasteless, the bread of poverty. Here are bitter herbs—bitter they are indeed!—with the flavor of tears and pain which were the lot of men and women long ago who gladly spent their lives for freedom. "Taste and eat, not in sadness, but in joy."

III. CHILDREN'S DANCE (Orchestral Interlude)

4 **NARRATOR**
There was born in slavery a child who grew up with hope in his heart. And as he grew, God blessed him with a vision of free people, gave him courage to appear before the tyrant, bade him say to the Pharaoh: "Listen! This is the word of God—Let my people go!" "Our God is the God of the Universe, maker of the Earth and Heaven, ruler of all." Fear was in the heart of Moses then, but God heard his prayer. God strengthened the voice of Moses by His thunder; God lengthened the staff of Moses so that the waters of the Nile, the creatures of the land, the wind and the rain obeyed him.

IV. THE TEN PLAGUES

He summoned them—they came. Blood filled the streams of Egypt…. Frogs came out of the lakes…. Flies and gnats swarmed in the palace of the Pharaoh…. Sores broke the skin of men and beasts…. Disease destroyed the cattle…. Hail beat down the fields of corn…. Locusts ate up all the vegetation…. Covered was the face of the sun…. Over all came darkness….

5 **V. AND IT WAS AT MIDNIGHT**

NARRATOR
Thus it was, in the midst of that night of terror, that Moses unlocked the gates of the slave encampments, calling his people forth. Out of their huts they came, the children and the aged. Fathers older than their years, mothers with child, the strong supporting the weak … dragging their poor possessions, stumbling, mumbling, praying….
Free. Free, free!

CHORUS
And it was at midnight, at midnight.

6 **NARRATOR**
Such nights have people known in many lands and ages—nights of horror and agony, nights of fear and hope. Israel fled from Egypt, out of slavery, toward a land of promise. On Sinai, Moses took from God the commandment. Not tyranny but law! Law is light. "Blessed be God who gave the law."

VI. ARIA (mezzo-soprano)

SOLO
(Sung in Hebrew)
Baruch shennatan tora l'ammo yisra'el bik'dushato.
[Blessed be He who in His holiness gave the Torah to His people Israel.]

7 **NARRATOR**
Long was their wandering, great the struggle to build a free people in a new land. Alas, their happiness was short. They lost it. But now, a homeless people, driven from place to place, they bore with them a few pages in a book, preserving thus for all mankind a record of that great adventure.

VII. PSALM 126

DUET (tenor and soprano) **and CHORUS**
When *Adonai* 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 *Adonai* to Israel.
Free us from bondage, *Adonai!*
They that sow in tears they shall reap in joy!

8 NARRATOR
With such a song on their lips, such a dream in their hearts, a homeless people saved more than mere existence. Then on the horizon appeared once more the enchanting vision of green hills and fertile plains, of trees and meadows, of a river on whose banks good men dwell in peace. Stubbornly they carried on, strong in that God-given hope: "We live! We praise Thy Name!"

VIII. HE SAVED MY SOUL FROM DEATH

CHORUS and SOLO TRIO
He saved my soul from death, my eyes from tears, my feet from slipping.
I can walk in the land of the living; my lips are open.
The dead cannot praise Thee; the grave is silent.
But I live. I live and I shall sing Thy praise.
Hallelujah!

9 NARRATOR
In the minds of those who hear once more the ancient tale, swells new hope, new faith, new power. "Strong in a God of Right who is a God of Might."

IX. GOD OF RIGHT, GOD OF MIGHT

RECITATIVE (bass)
Blessed be Thou, King of the Universe.
Thou hast redeemed us from Egypt,
hast granted us life
to hallow this night for years to come.
Grant us, we beseech Thee, to live and hallow,
and hallow this night for years to come.

SOLO QUARTET
God of Right, God of Might,
Thee we give all glory.
Thine the praise
in our days as in ages hoary.
When we hear year by year
our redemption's story.
God of Right, God of Might,
Thee we give all glory.

10 NARRATOR
In the night the dreamers of the past stir in their graves. Not *one* nation is chained in slavery, not *one* kindred is cursed by greed and hate. *Many* are oppressed, *many* struggle in darkness, cry aloud for help. From whence shall our help come? Ours is *one* father. *One* God. Hear us, almighty Ruler of the Universe! Help us to build our world anew, a world of goodwill, of understanding, of peace. Then they will beat their swords into plowshares and their spears into pruning hooks. Nation will not lift up sword against nation, and they will learn no more the art of war. "Praised be the Lord."

X. HYMN

CHORUS
Praised be the Lord, *Adonai*,
praised be His name now and forever,
praised be His name.
He is above all nations,
His glory is higher than the heavens.
Who raiseth the poor from the gutter,
lifteth the slave, who seateth him with princes.
Praise, Hallelujah.

SOLO (bass)
Lo, in our father's home are rooms for all, in mansions shall men dwell as brethren. Come you who labor and are heavy laden. Gather all who thirst for goodness, assemble, all together, the humble and the merciful. Then shall all people dwell in one city, then shall men be one nation, then shall men live as brothers, each heart shall be read by the light of God, each mind shall be filled with peace.

CHORUS
Praised be the Lord, *Adonai* . . .

SYMPHONY NO. 5: *JEPHTA'S DAUGHTER*

Toch's last years were filled with creative resurgence and renewed artistic energy, and during that brief time frame he wrote three symphonies. Only a few years before his death, in the course of searching for an opera subject, he became engrossed in the 1957 novel *Jefta und seine Tochter* (Jephta and his Daughter) by his fellow German émigré Lion Feuchtwanger. The novel is based on an incident in the biblical Book of Judges (11:30–40), and Toch settled on that story for his opera. But as his grandson later related, he became so driven by the project that his enthusiasm turned to impatience, and he was ultimately unable or unwilling to wait for his librettist to make a workable translation and text. He proceeded instead to create a purely symphonic programmatic work inspired by and based on the Jephta story—a "rhapsodic" tone poem. This became his one-movement fifth symphony, describing in abstract instrumental terms the unfolding of the biblical story of Jephta, its tragic conflicts, and the emotional impact of its dilemma.

The Book of Judges (*shoftim*) is so titled in reference to its accounts of a series of leaders of Israelite tribes, or groups of tribes, during the period after Joshua's death, during the military consolidation and completion of the conquests of the land of Canaan, but prior to the solidification of the institution of monarchy in ancient Israel. These men were not necessarily or exclusively "judges" in the modern judicial sense of arbiters, but rather military leaders and rulers in the defensive campaigns against foreign encroachment and attack.

The prevailing view among modern biblical scholars holds that Joshua 1–11 and Judges 1 provide two alternative accounts of the Israelite conquest of the land, and that the conquest probably occurred in a serial, tribe-by-tribe assault on different portions of the land, as suggested by the Book of Judges, rather than as a unified and mostly successful campaign under Joshua. The eminent scholar Yehezkel Kaufman placed the period of the Jephta story in a second wave of "freedom wars" during which the Israelites were engaged in defensive battles against periodic enemy resurgence and aggression following the initial conquest period. In the biblical account, Jephta was a "judge" for six years, during which time he was victorious over the Ammonites.

The Jephta story is introduced against a backdrop of the people having reverted to idolatry and then having removed the idols after Divine rebuke. The "illegitimate" son of Gilead and an unnamed harlot, Jephta was driven away by his father's other sons, and he became a warrior and a leader of unsavory elements in the land of Tob. Later, when a territorial dispute with the Ammonites arose out of the earlier Israelite conquest of Canaan and escalated into an invasion, the elders of Gilead, knowing of Jephta's warrior reputation, recalled him and asked him to become their chief (*katzin*) in repelling the Ammonites. Jephta agreed only on condition that after he had prevailed

in the war against the Ammonites, he would remain their leader in peacetime as well.

Before engaging the Ammonites in battle, Jephta attempted to negotiate a diplomatic settlement, but he was rebuffed. He then made a vow to God that if He would deliver the Ammonites into his hands, he would demonstrate his gratitude by sacrificing as a burnt offering to God whatever was the first to emerge from his house upon his return. In a horribly ironic moment worthy of Greek tragedy and vaguely suggestive of Iphigenia, it was his own daughter—his only child—who was the first to come out of the house to greet him, and he felt nonetheless obliged to fulfill his sacred vow. The Bible relates that "he did as he had vowed"; that she was (or remained?) a virgin—i.e., that she never had a fulfilled life; and that she accepted her fate, asking only for two months to "mourn" the situation. It subsequently became a custom for Israelite women to commemorate the incident with a four-day mourning period during which they would chant dirges in memory of Jephta's daughter. Some modern scholars translate the applicable passage as reading "she became an example in Israel" rather than "it became a custom in Israel," and some scholars interpret the annual gathering as one of celebration rather than mourning.

Apart from any possible historical bases, at least three principal issues or types of questions are generated by the story: 1) whether or not, according to the narrative and its author's intent, Jephta actually did kill his daughter in fulfillment of the vow; 2) if that is accepted as the intent of the story, what if anything is the significance of the outcome or the purpose of relating it; and 3) on an underlying level, apart from the daughter's life or death, what is the story about: Jephta's daughter or Jephta's vow? Human sacrifice or the matter of vows to God in general? And is the nature of either the daughter's death or the balance of her life ultimately relevant to the central point of the story?

Consideration of the first issue can itself pose a more basic problem on the surface: How could any interpretation allow for even the possibility of the daughter's physical sacrifice, regardless of a vow, inasmuch as human sacrifice under any conditions had been condemned and categorically forbidden in the Torah (the Law or Teaching), which was purportedly received by the Israelites in the biblical chronology well before their initial entrance into Canaan under Joshua? From either a historical or a literary-biblical perspective, is it at all possible that there could have been child sacrifice among Israelites at that stage without the perpetrator being judicially condemned and punished as a murderer? The answer may not be simple or automatic. True, the incident in Genesis concerning the binding of Isaac for sacrifice, known as the *akedat yitzḥak*, where God ultimately stays Abraham's hand, is traditionally cited as having firmly established the blanket prohibition of child sacrifice and as illustrating its unacceptability in a Mosaic departure from pagan practice. But modern biblical scholarship has utilized linguistic studies to determine that sections of the Book of Judges may actually predate the writing of the *akedat yitzḥak* story—that such parts of Judges (the "later" book) may therefore be older in their written form than the *ḥumash* (the Five Books of Moses, which form the written Torah), and that there were in fact incidents of child sacrifice among ancient Israelites prior to the dissemination of the *akedat yitzḥak* story. Thus at least the possibility of physical sacrifice in the Jephta account does remain for literary consideration.

As one would expect, postbiblical explicatory, exegetical, and higher critical literature from the

Talmud to 20th-century scholarship has encompassed numerous and varied positions and interpretations of the Jephta story—ranging from literary-critical to historical, from theological to moralistic approaches and methods, and resulting in positions spanning a spectrum from literal to purely allegorical or metaphorical readings. But even among those camps, past and present, that have espoused an actual physical sacrificial conclusion to the story (i.e., the daughter's immolation), that outcome generally has been treated as historically exceptional rather than as any indication of an acceptable norm, even at that early stage of ancient Israel.

The Aggadic literature (the Midrash and the parts of the Talmud concerned with legend and myth as explanatory devices, as opposed to legal issues) views Jephta in general as one of Israel's least worthy, least knowledgeable, and least astute judges of the period. Both the Talmud and the Midrash condemn him for making such an imprudent vow in the first place, as well as for carrying it out—in whatever form. The very form of that condemnation, of course, can be (and has been) interpreted as implying acceptance of physical sacrifice as the story's conclusion. Yet, *how* and in what form the vow was implemented—whether by actual death or as a nonlethal "sacrifice" of sorts—is not explicitly stated in those sources. But even if the physical sacrifice is assumed therein, two further significant points are stressed: 1) the illegitimacy and inapplicability of the vow itself, and therefore its nonbinding nature, since any vow of sacrifice by burnt offering even then could have had legal force only with reference to kosher animals (those fit for consumption according to the provisions in the Torah); and 2) the existence of a mechanism for annulling and voiding the vow by alternative payment of ransom to the Temple treasury, in which case the high priest, Pinchas, could have absolved Jephta from further obligation. The Midrash further proposes that because of Jephta's pride-driven perceptions of protocol vis-à-vis his own quasi-monarchial status, he was loath to seek absolution from Pinchas, whereas Pinchas felt it beneath his dignity and position to make the initial approach to someone so ignorant as Jephta—almost a classical case of temporal-religious rivalry. In that Midrash, both are thus held responsible for the daughter's sacrifice. And in the same interpretation, Jephta's chief sin was ignorance. One opinion in that discussion further holds that even monetary absolution would have been unnecessary, since the vow was ipso facto already void by virtue of its illegitimate nature.

Medieval commentators were also careful to point out that Jephta's vow was nonbinding precisely because, owing to its vague and confusing formulation, it allowed for just such a possible unintended and illegal result. Some (Ibn Ezra and the Radak, for example) determined that she was in fact not killed, although Nachmanides was critical of their denial. In a post-Talmudic alternative scenario now often accepted as one possible reading, Jephta spares his daughter's life and condemns her instead to remain forever celibate in an ascetic, consecrated existence—a "sacrifice" of a normal, fulfilled life. Support for that view is found in the reference (Judges 11:37) to her virginity, and the words "and she did not know a man" are interpreted to mean that she "remained a virgin"—a state that in that era would have been considered tantamount to a forfeited life.

Later, more radical biblical criticism sometimes viewed the story as an etiological narrative, conceived after the fact to assign an origin to the annual women's lamentation ritual. Other, more traditionally oriented scholars have continued to accept some degree of historicity for Jephta himself, while finding different origins for various parts of the story.

The prevailing modern interpretation, whose roots are still discernible in Talmudic as well as medieval comments, focuses on the danger of hasty vows and the consequences of such imprudence, rather than on the sacrifice itself. In his seminal study of the Jephta incident, David Marcus, while admitting his preference for the nonsacrificial conclusion, allows for both possibilities and objectively presents the arguments for each position. But he frames his entire consideration within a broader understanding of the story as essentially not about the sacrifice, but about the vow and its rashness. In a perceptive response to the ambiguity of the biblical wording, he posits the suggestion that the very ambiguity concerning the conclusion may well have been a deliberate literary or rhetorical narrative device.

The Jephta story has intrigued many Christian as well as Jewish authors, playwrights, poets, painters, artisans, tapestry makers, and composers from the late 17th century on. The many literary works include a Yiddish play by Sholem Asch (*Yiftakhs tokhter*, 1914), a Yiddish novel by Saul Saphire (*Yiftakh un zein tokhter*, 1937), and Ludwig Robert's *Die Tochter Jephtas* (1813), the first German production of a stage play by a Jew.

In the musical realm there have been more than one hundred works based on the Jephta theme—including cantatas, oratorios, operas, choral pieces, instrumental portrayals, and arts songs. The most widely familiar treatment is probably Handel's oratorio *Jephtha* (1752), on a libretto by Thomas Morell, who also collaborated with Handel on the oratorios *Joshua* (1748) and *Judas Maccabaeus* (1747), among others. Handel's *Jephtha* concludes with an angel, not a high priest, adjudicating the dilemma and declaring that Jephta's daughter is to be "dedicated to God" not by death, but by remaining in a virgin state—perhaps superimposing a Christian perspective.

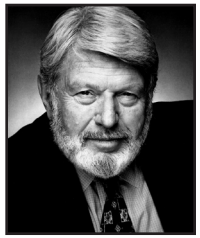
Jephta's Gelübde (Jephta's Vow, 1812) was the first opera by the renowned German-Jewish composer Giacomo [Jacob Leibmann Beer] Meyerbeer, who later became one of the reigning composers at the Paris Opera and is today best known for his large-scale French operas of the mid-19th century. *Jephta's Gelübde* was a one-act, three-scene collaboration with librettist/playwright Alois [Aloys] Schreiber, who gave the story the basically "happy" conclusion that the Talmud suggests could have been an alternative outcome had Jephta and Pinchas acted differently: the high priest releases Jephta from his vow. Produced in Munich, this work was considered by some more oratorio than opera, and it remains in manuscript.

Other well-known composers who have addressed the Jephta story include Robert Schumann, Lazare Saminsky, Vitali, Feruccio Busoni, Giovanni Paisiello, Mordecai Seter, Cimarosa, and Abraham Zvi Idelsohn, whose *Bat yiftah* is considered the first opera to have been composed in Palestine. Many less widely known and even obscure composers fill out the list.

Toch never did write his intended opera on the Jephta story, but he completed the fifth symphony in 1963. It was premiered the following year in Boston by the Boston Symphony Orchestra, conducted by Erich Leinsdorf. One inventive feature involves its use of four solo violins in prominent solo passages, which increase at one point to six. Brief lyrical sections alternate effectively with more brisk dramatic ones, and there is an overall theatrical sense. Among the critics who reviewed the premiere, two of them independently discerned Mahler's influence in various elements of this symphony.

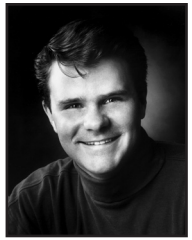
When queried about the symphony's formal structure, Toch replied that he could not account for it: "The form to be achieved is inherent in the musical substance, following the law of its motive intent and becoming identical with it." —*Neil W. Levin*

About the Performers



Folksinger; theater, film, and television actor; radio host; president of Actors' Equity; political activist; Jewish spokesman, **THEODORE BIKEL** was born in 1924 in Vienna and was thirteen when his parents emigrated to Palestine. He joined the internationally famous Habima Theatre in 1943 as an apprentice actor, and a year later he became one of the cofounders of the Israeli Chamber Theatre ("Cameri"). In 1946 he entered London's Royal Academy of Dramatic Art, from which he graduated with honors two years later. Sir Laurence Olivier, impressed with his performance in several small London theater productions, offered him a role in his production of *A Streetcar Named Desire*, starring Vivien Leigh. Bikel soon took over the part of Mitch. Since then his career has flourished both on the stage and on the screen. In London he was acclaimed as the Russian Colonel in Ustinov's *The Love of Four Colonels*, and on Broadway his long list of memorable performances includes *Tonight in Samarkand*, *The Rope Dancers*, *The Lark*, and the original production of *The Sound of Music*, in which he created the role of Baron von Trapp. In American national tours he has starred in *Zorba* and *Fiddler on the Roof*, playing the role of Tevye more than 1,600 times since 1967.

Among Bikel's most well known screen appearances are the Sheriff in *The Defiant Ones* (1958)—for which he received an Academy Award nomination as best supporting actor—and supporting roles in *The African Queen* (1951), *The Little Kidnappers* (1953), *My Fair Lady* (1964), *The Blue Angel* (1959), *The Enemy Below* (1957), *The Dog of Flanders* (1958), *I Want to Live!* (1958), *The Russians Are Coming* (1965), and *The Little Ark* (1970). Bikel's American television career, spanning some thirty-five years, includes such characterizations as a Scottish policeman in *Alfred Hitchcock Presents*, a Mad Bomber, a South African Boer on the hunt in New York (*Equalizer*), Shakespeare's Julius Caesar, Henry Kissinger in *The Final Days*, and the 1988 Emmy-winning title role in PBS's *Harris Newmark*. Bikel the celebrated and much-recorded folksinger made his concert debut at Carnegie Recital Hall in 1956 and has appeared every year since in concerts throughout North America, Europe, Israel, New Zealand, and Australia. He is also an accomplished translator of song lyrics and was a cofounder of the Newport Folk Festival.



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

RICHARD CLEMENT studied voice at Georgia State University and at the Cincinnati Conservatory. He was a Tanglewood Music Festival Fellow in 1990 and 1991, a member of the Houston Grand Opera Studio in the

1991–92 season, and the winner of a 1994 Richard Tucker Music Foundation Jacobson Study Grant. He made his New York City Opera debut as Tamino in *The Magic Flute* during the 1997–98 season, and his other engagements have included the Vancouver Opera and the Boston Lyric Opera, as Don Ottavio in *Don Giovanni*, Ferrando in *Così fan tutte*, Fenton in *Falstaff*, Little Bat McLean in *Susannah*, and Nanki-Poo in *The Mikado*. In concert in North America, he has sung Mao Tse-tung in John Adams's *Nixon in China* (with the Brooklyn Philharmonic conducted by Robert Spano) and Pedrillo in *Die Entführung aus dem Serail* (with the New York Philharmonic under Sir Colin Davis). He has also appeared with premier orchestras throughout the United States under such conductors as Charles Dutoit, Christopher Hogwood, Neeme Järvi, Wolfgang Sawallisch, Robert Shaw, Michael Tilson Thomas, and Hugh Wolff. Abroad he has sung in Bach's Mass in B minor with Seiji Ozawa at Japan's Saito Kinen Festival, and in Mendelssohn's *Die erste Walpurgisnacht* and Symphony no. 2 (*Lobgesang*) with Kurt Masur and the Israel Philharmonic Orchestra.

Soprano **CAROL MEYER**, a native of Iowa, studied at the University of Iowa and the Salzburg Mozarteum. In 1990 she made her New York City Opera debut in Sondheim's *A Little Night Music*, and in 1993 she toured the Far East as Norina in *Don Pasquale* and Adina in *L'Elisir d'amore*. She appeared at the New York Metropolitan Opera in 1991 in Corigliano's *The Ghosts of Versailles*, returning for *Parsifal*, *Semiramide*, and in the role of Constance in *Dialogues of the Carmelites*. Her other Met roles have included Papagena in *Die Zauberflöte*, Giannetta in *L'Elisir d'amore*, and Xenia in *Boris Godunov*. Meyer was featured in the Sondheim Carnegie Hall Gala, televised by PBS in 1993, and she is also known for her concert repertoire of works by such 20th-century composers as Berg, Crumb, Babbitt, and Foss.

The daughter of a mother with roots in Latvian Jewry, and a Baghdad-born father of Babylonian Jewish tradition who emigrated to America, mezzo-soprano **ELIZABETH SHAMMASH** earned a bachelor's degree in Italian studies from Brown University, an artist's diploma from Boston University, and a master's degree in music and voice performance from the Manhattan School of Music. She attended the University of Bologna in Italy and Middlebury College's Scuola Italiana. Her concert appearances have included an all-Bernstein program with the National Symphony Orchestra, and Beethoven's Ninth Symphony with the Seattle Symphony under Gerard Schwarz. She has served for a number of years as cantor during the High Holy Days at Falmouth Jewish Congregation on Cape Cod.

From left: Elizabeth Shammash, Richard Clement, Carol Meyer, and Ted Christopher at the Prague recording session

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 Čelanský. 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—included 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. Vaclav 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—Jirí 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.

Founded in 1903 by violinist-conductor Harry West, the **SEATTLE SYMPHONY** is now the oldest and largest cultural institution in the Pacific Northwest. Recognized for its bold and innovative programming, it is also one of the world's most recorded orchestras, with more than eighty discs—many of them featuring American repertoire—and ten Grammy nominations to its credit. In addition to its regular concerts, the Seattle Symphony presents a broad spectrum of other series, including Basically Baroque, Light Classics, Seattle Pops, Discover Music!, Tiny Tots, Distinguished Artists, and Music of Our Time. Seattle Symphony musicians began their association with the Seattle Opera in 1973. In 1981, led by Rainer Miedél, the orchestra made its first European tour. Gerard Schwarz, music director since 1985, has brought the orchestra to new international acclaim. It now makes its home in Benaroya Hall, which was inaugurated in 1998 and has been praised for its architectural and acoustical beauty.

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 advisor of the Seattle Symphony Orchestra, 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 Center, 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.

Credits

ERNST TOCH (1887–1964)
Cantata of the Bitter Herbs, op. 65 (1938)
Publisher: European American Music
Recording: Rudolfinum, Prague, Czech Republic, October 2000
Recording Producer: Simon Weir
Recording Engineer: Bertram Kornacher
Narration recorded in New York, March 2003
Narration Producer: David Frost
Narration Engineer: Tom Lazarus
Recording Project Manager: Paul Schwendener

Jephta, Rhapsodic Poem (Symphony no. 5) (1963)
Publisher: G. Schirmer/ Music Sales
Recording: Benaroya Hall, Seattle, USA, June 1998
Recording Producer: Adam Stern
Recording Engineer: Al Swanson
Recording Project Manager: Neil Levin

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Credits

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.

The Milken Archive of American Jewish Music would not be possible without the contributions of hundreds of gifted and talented individuals. With a project of this scope and size it is difficult to adequately recognize the valued contribution of each individual and organization. Omissions in the following list are inadvertent. Particular gratitude is expressed to: Gayl Abbey, Donald Barnum, Anja Beusterien, Paul Bliese, Johnny Cho, Cammie Cohen, Jacob Garchik, Stephanie Germeraad, Ben Gerstein, Jeff Gust, Scott Horton, Jeffrey Ignarro, Justin Inda, Brenda Koplin, Joshua Lesser, Adam J. Levitin, Tom Magallanes, Sabrina Meier-Kiperman, Eliyahu Mishulovin, Gary Panas, Nikki Parker, Jill Riseborough, Jonathan Romeo, Judith Sievers, Manuel Sosa, Carol Starr, Matthew Stork, Brad Sytten, Boaz Tarsi, Jessica Yingling, and Julie Zorn.

Special recognition is due composer Michael Isaacson who served as a catalyst to the Archive's creation, and collaborated with the Milken Family Foundation in its work during the Archive's early years.

Special thanks to Toch's grandson, Lawrence "Ren" Weschler.

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