

Cover Art

Weinberg

A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



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

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

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

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Lowell Milken

A MESSAGE FROM THE ARTISTIC DIRECTOR



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

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

A handwritten signature in cursive script that reads "Neil W. Levin".

Neil W. Levin

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

▣ About the Composer



JACOB WEINBERG (1879–1956) belongs to that pioneering school of composers who, together with Jewish performers, folklorists, and other intellectuals in Russia, attempted during the first two decades of the 20th century to found a new Jewish national art music based on authentic Jewish musical heritage. It was his membership in the Moscow section of that organization, known as the *Gesellschaft für Jüdische Volksmusik* in St. Petersburg (the Society for Jewish Folk Music), that first defined for him the nature of his own Jewish identity and ignited the interest in Judaically based art that informed most of his work from then on.

Weinberg was born in Odessa (The Ukraine) to an intellectually sympathetic and cultured but thoroughly assimilated and Russified affluent family, with little if any Judaic observance. His family traveled in the sophisticated musical and literary circles of the intelligentsia. His uncle, Peter Weinberg, a respected poet and professor, was known for his translations of Shakespeare and Heine into Russian; and another uncle was a brother-in-law of the world-famous pianist, composer, and head of the St. Petersburg Conservatory, Anton Rubinstein—who converted from Judaism to the Russian Church. Weinberg’s pianistic gifts were evident at an early age, but his middle-class family insisted that he prepare for business or the professions, and he was sent to the local government-sponsored commercial school. Upon his graduation at the age of seventeen, he assumed a position as a bank clerk in Rostov-on-Don, but he resigned shortly thereafter and went to Moscow. He enrolled at the Moscow Conservatory for piano studies and later studied counterpoint—as had Rachmaninoff and Scriabin—with Sergey Taneyev, a disciple of Tchaikovsky’s. Typical of the practical middle-class path followed by a number of Russian

as well as Jewish composers in Russia then (including Tchaikovsky in the 1850s), and still under pressure from his family, he also studied law at Moscow University, and he qualified in 1908.

During that same time frame Weinberg also began to compose, and his early works include his *Elegy for Violoncello* (his first piece, dedicated to Tchaikovsky), his *Sonata in F-Sharp Minor* for violin and piano, and his first piano concerto, in E-flat minor, which he played in concerts in St. Petersburg, Kiev, and Odessa. In 1905 he went to Paris to compete in the Anton Rubinstein Competition, the most prestigious competition of the time for pianists and composers. Although he was unsuccessful in that competition (as was Bela Bartók), losing to the German pianist Wilhelm Backhaus, the event helped to bring his gifts to public attention and to launch a career as a virtuoso pianist.

In 1910 Weinberg studied for a year in Vienna with the legendary piano pedagogue and author of piano methodology Theodor Leschetizky, after which he returned to Moscow, where he taught various musical subjects as well as piano, and where he wrote two scientific works on music. During that period he became active in the relatively new Moscow branch of the *Gesellschaft*, and he was profoundly influenced in particular by critic and composer Joel Engel, head of its music committee. A few of Weinberg’s early works were published by the Moscow branch, independent of the better-known publication series of its parent organization in St. Petersburg. “There began my interest in things Jewish,” he later remarked. “I became very much absorbed in Jewish music, and I began to collect and study Jewish folksongs. A new, great, and practically unexplored vista was opening before me.”

In 1916 Weinberg returned to Odessa to teach at the Imperial Conservatory there. He remained until 1921, when, out of step personally and spiritually with the new Bolshevik order and the fallout of the civil war, and still imbued with the Zionist cultural incentives he acquired from the *Gesellschaft* affiliation, he left to resettle in Palestine. During the five years he lived

there, he resumed his influential association with Joel Engel, who was one of the founders of a Jewish National Conservatory in Jerusalem. Weinberg absorbed much of the Near Eastern melos—Arabic as well as oriental Jewish modes, melodies, and flavors that had been largely unknown in Europe—and soon added these to his pool of musical resources for compositions. Among his works from that sojourn are a twelve-movement piano album, *From Jewish Life*; *Jacob's Dream*, a setting of Richard Beer-Hofmann's play, which later became one of his most frequently performed pieces; and *Hehalutz* (known in English as *The Pioneers*), one of the earliest operas in Hebrew, set to his own libretto about European settlers in Palestine. *Hehalutz* won first prize in a competition of the Sesqui-Centennial Association in America, where it also received several performances. But its most poignant performance occurred in the 1930s in Berlin, during the Nazi era, where, forbidden from non-Jewish public venues as the work of a Jew, a concert version was presented at the Prinzregentenstrasse Synagoge under the auspices of the Jüdische Kulturbund in Deutschland, with soprano Mascha Benya in one of the lead roles.

Weinberg came to the United States in 1926, and he was soon actively involved in New York's intellectual Jewish music circles, delivering scholarly papers and lectures at various learned societies, directing concert programs, performing, teaching, and composing. He became a prominent member of a coterie of established Jewish composers and other leading Jewish music exponents on the New York scene, including some of his former colleagues from the *Gesellschaft in Russia*, such as Lazare Saminsky and Joseph Achron (and later, Solomon Rosowsky), as well as Abraham Wolf Binder, Gershon Ephros, Moshe Rudinow, and Frederick Jacobi.

In 1929 Weinberg joined the piano and theory faculty of the New York College of Music, where he taught for many years, and later he taught at Hunter College's extension division. In the early 1940s he organized a series of annual Jewish arts festivals (music and dance) in New York, which occurred at major concert venues

and proved extremely successful; and he spearheaded Jewish music festivals in other cities, sometimes involving major orchestras. Those events are credited with being the impetus behind the formation of the National Jewish Music Council of the Jewish Welfare Board, which until recently initiated and coordinated annual Jewish Music Month celebrations throughout the United States, for a long time an acknowledged and important part of America's Jewish cultural landscape.



Participants in the Jewish Arts Festival at Carnegie Hall, directed by Jacob Weinberg, 1946. From left: Leo Low, Lazar Weiner, A. W. Binder, Weinberg, Dvora Lapson, Siegfried Landau.

Weinberg wrote three complete Sabbath services (one of which appears on this recording in excerpts), in addition to individual liturgical settings, as well as two biblical cantatas, *Isaiah* and *The Life of Moses*. Yet for a long while he was best known in the United States for his patriotic American works, such as a setting of part of one of President Roosevelt's addresses; *The Gettysburg Address*; and *I See a New America*, on words from a presidential campaign address by Governor Adlai Stevenson.

Among Weinberg's other Judaically related secular works, apart from those presented on this recording, are a piano trio on Hebrew themes; *Sabbath Suite*; *Carnival in Israel*; and *Yemenite Rhapsody*—all for

chamber orchestra; *Berceuse Palestinienne* for cello or violin; incidental concert encore pieces for virtuoso klezmer clarinet and orchestra (recorded on the Milken Archive CD, *Klezmer Concertos and Encores*, played by David Krakauer); various piano pieces on Judaic as well as secular Hebraic themes; numerous Hebrew art songs; and other chamber music.

—Neil W. Levin

Program Notes

PIANO CONCERTO IN C MAJOR

Weinberg's Piano Concerto in C Major provides a transparent illustration of some of the aesthetic ideals of the Jewish national art music movement as promulgated by his former *Gesellschaft* circle in Russia. Here we have a virtuoso showpiece in a basically Western form, modeled on piano concertos by other—quintessentially Russian—composers, which uses classically established developmental as well as pianistic techniques but is founded on manifestly recognizable, historically Judaic melodic and rhythmic materials and motifs.

The first movement is built upon two basic but unrelated elements of centuries-old canonized Ashkenazi liturgical melos:

1. A fragmentary motive—and in some statements a combination of two motives—of biblical cantillation, which forms the oldest stratum of Ashkenazi musical tradition. This motive opens the movement, following an introductory timpani roll that momentarily suggests, to anyone versed in the classical music canon, that one is about to hear the famous Grieg piano concerto—until the orchestra snuffs out any such expectation with its resolute pronouncement of this cantillation motive.

2. One of the most easily recognizable and widely preserved seasonal leitmotifs of the Ashkenazi rite: a recurrent tune in the portion of the Yom Kippur liturgy known as the *seder avoda*—the minutely

detailed poetic description and narrative reenactment of the elaborate ritual atonement procedure of the ancient Temple service, which, according to the prescription in Leviticus (16), was conducted by the High Priest on Yom Kippur. In a climactic moment in the day's atonement observances, the High Priest would enter, unaccompanied, the innermost sanctum of the Temple, known as the Holy of Holies, and would pronounce God's actual name, whose utterance is otherwise forbidden by anyone at any time. The High Priest would prolong the utterance to allow the other priests and the people in the outer court enough time to bow, to prostrate themselves, and to become purified and cleansed of transgressions by verbally acknowledging God's supremacy, proclaiming eternal worship of His "glorious, sovereign Name." The liturgical reenactment—which recounts the High Priest's preparation for the ritual; his baths, ablutions, and changes of garments; the appointment of a substitute in the event of an emergency; and the various sacrificial offerings—is largely based on the account in the Mishna (Mishna Yoma), the preliminary commentary on the Torah that was redacted in the 3rd century and became the first part of the Oral Law and the basis of the Talmud.

The *seder avoda* melody, which exudes the awe and almost eerie solemnity of the ancient ceremony, is generally known either as the *avoda* tune or the *v'hakohanim* tune, after the text incipit of one of the central recitations in that liturgical section ("And the priests [and the people recited ... as they heard the awesome Name pronounced by the High Priest...].") The tune is one of the principal constituents of a category within established Ashkenazi tradition known as the *missinai* tunes—a group of melodic motifs whose formulation and canonization date to medieval southwestern German and Rhineland communities (the original "Ashkenaz"). They are thus, together with biblical cantillation, the underlying historical bedrock of Ashkenazi musical practice. Each of these *missinai* tunes is associated with, or assigned by tradition to, a specific event on the liturgical calendar—ranging from single prayer texts to entire services of a particular annual

holy day or other sacred cyclical occasion. By definition, the *missinai* tune tradition (at one time also called the tunes of the Mahari, after the 14th/15th-century rabbinic authority who is thought to have stipulated the exclusivity of the oldest ones) is not confined to local communal or regional practices, but pervades the entire Ashkenazi world. These motifs are considered mandatory to this day for their complementary prayer texts or services in all synagogues that follow the Ashkenazi ritual—whether in Europe or in any other area to which Ashkenazi Jews emigrated from Europe. In a few cases, eastern European and western, or German-speaking, branches of Ashkenazi tradition have acquired alternative *missinai* tunes for the same text or liturgical function, but most are common to both orbits, even if some variations have evolved. This *v'hakohanim* tune, even when heard in the guise of a piano concerto, will be instantly familiar to all who worship annually on Yom Kippur in traditional Ashkenazi synagogues—as well as in those Reform congregations that have reintroduced parts of the *sefer avoda* liturgy. In addition, by established tradition, the same melody is employed for the *k'dusha* (sanctification) in the *mussaf* (extended morning service) on Rosh Hashana as well as Yom Kippur, which provides an aesthetic and spiritual anticipation of the *avoda* liturgy.

The first known extant musical notation of this *v'hakohanim* tune is found in a late-18th-century

cantorial manuscript compilation assembled by Joseph Goldstein, a cantor in Bayern at that time. It was included therein not as a new composition, but as a traditional motif—a factor that serves as documentation of its long-established tradition by that time. It may also have appeared in earlier Baroque-era compilations that are no longer extant. There is good reason to believe, for example, that it appeared in the *Hanover* [Hanoverian] *Compendium*, dated 1744, which was held in a private collection in Berlin until its owner, Arno Nadel, was interned at Auschwitz and murdered there by the Germans. This compendium has never been found, but we know from other sources that it contained many of the *missinai* tunes. In synagogue music history, which almost completely bypassed the classical period in western art music, the late 18th century and even the first two decades of the 19th were still an extended part of an arrested “Jewish Baroque” in western and Central Europe. And it was for the first time in that Baroque period that some cantors acquired the skill of music notation. The recurrence of the *missinai* tunes—and of references to them throughout the body of manuscripts of the 18th century—attests to the already centuries-old acceptance of those melodies as canonized seasonal leitmotifs. The Goldstein manuscript also reveals that this tune, which has many known variants and extensions, was also used in the 18th century for the liturgical poem *az shesh me'ot* on the Festival of Shavuot; and other similar compendia of that period,



Conductor Rickenbacher and Jorge Federico Osorio during the recording session of the piano concerto in Barcelona, 2001

such as one by Ahron Beer (1738–1821), a cantor at various times in Bamberg, Paderborn, and Berlin, indicate its use in an entry dated 1782 for another text of the *avoda service*, *v'khakh haya omer*.

Apart from its theological and emotional link to the Temple era, to Jewish antiquity, to the sacred historical parameters of ancient Jerusalem, and even to what some perceive as a form of communication with God (the sacrificial system) that ended with the destruction of the Second Temple, the inclusion of the *seder avoda* in the Yom Kippur liturgy is widely interpreted as an expression of the Jewish people's yearning both for spiritual liberation and redemption and for national restoration—albeit on religious terms.

The first thirty-six measures of the opening movement, marked “Maestoso,” are devoted to the introduction and modest development of the biblical cantillation element. Allusions to pentatonic modality in some of the harmonic treatment contribute to a flavor of antiquity as much as to a sense of timelessness. A mutation of that motive, achieved primarily by its dotted rhythmic alteration—which gives it an entirely different, joyful character—acts as a contrasting second subject (*a'*, if we consider the cantillation motive as “*a*” and the *v'hakohanim* tune as “*b*”). The *v'hakohanim* tune, set up by a harbinger of its rhythmic incipit (intercalatively altered), begins in earnest at measure 76. There, following an inventive modulation to E major/C-sharp minor, one hears its emblematic and identifying upward-moving sequence of triplets—introduced in a solo piano passage with quiet authority (*Lento*). Those triplets (which, in some other traditional variants, can comprise unequal note values) seem in this artistic context inherently to invite development through extended pianistic displays of motoric octave passagework; and the composer exploits that invitation to its fullest throughout the movement. Punctuated by ornately arpeggiated, cadenza-like solo passages, the three themes alternate and become intertwined until they fade away at the conclusion of the movement with a final echoed reference to the cantillation motive.

The brief second movement is based almost entirely on the tune of *Artza alinu*, one of the most familiar and enduring Zionist-oriented songs associated with the *halutzim*—the pioneer settlers in Palestine during the decades prior to statehood. In a succession of several distinct waves of immigration (*aliyot*; sing., *aliya*) from Europe beginning in the 1880s, they came to reclaim, rebuild, reestablish, and take up permanent residency in the ancient Land of Israel as the reborn Jewish national homeland. As a historical principle of Zionism, however, *aliya* implies more than simple immigration. It signifies the primary mode of commitment to the realization of the Zionist ideal—for which Weinberg and most of his colleagues in the Jewish national art music movement had a solid affinity that derived from the concept of modern cultural rejuvenation. The term *aliya* translates literally as “elevation” or “ascending,” connoting—even in biblical literature—an ascent rather than merely a relocation or a return. In modern Zionist ideology it refers to such immigration to the Land of Israel (whether in its pre- or post-state phase) as a form of hands-on participation in Jewish national rebirth. The *halutzim* could, therefore, be considered to be elevating themselves to the assumption of a direct role in the reconnection to Jewish political antiquity and in the embryonic stage of development of the modern Jewish polity.

Beginning with the First Aliya (1882–1903), which was not yet even wedded indelibly to political Zionism, and extending through three successive waves of *aliya* (1904–14; 1919–23; and 1924–28), the *olim* (immigrants) were propelled naturally toward fashioning and singing secular Hebrew songs that reflected the ideals of their “new” modern Jewish identity, their new social and cultural values, and their commitment to rebuilding the land—agriculturally as well as spiritually. This aggregate Hebrew song repertoire, which enjoyed its ripest maturation and evolved to its fullest beginning with the Third and Fourth Aliyot, comprises modern Hebrew adaptations of transplanted European (Russian, Ukrainian, and Polish, as well as Yiddish) folksong, Hassidic melodies, formerly liturgical tunes, and even Russian operatic excerpts; indigenous Arabic,

Turkish, and Druze airs; and original songs—newly composed in the *yishuv* (the Jewish settlement, or community, in Palestine under the British Mandate) by ordinary settlers as well as by professional musicians and recognized poets. These songs, which were often learned within Zionist youth movements and schools even prior to immigration, have been called variously—depending in part on origin and initial association—Songs of Zion (as those of the First Aliya were called), Hebrew Palestinian songs (or, debatably, folksongs, even when authorship was known), *aliya* songs, or “songs of the *halutzim*.”

Artza alinu, whose lyrics proclaim “We have come to our beloved land, we have plowed and planted, but we have yet to harvest,” was composed in Palestine in 1928 by Shmuel Navon. He conceived the words during a visit to one of the communal agricultural settlements, Kibbutz Geva, in the Jezreel [Izreel] Valley in the Lower Galilee. Observing Jewish workers in the field, he spontaneously composed these words and set them to an anonymous tune that, as he described later, was “in his head”—but of whose actual identity he was unaware. In fact, the tune’s identity has been established by Yaakov Mazor, a leading Israeli authority on Hassidic song whose uncle had known the tune in the late 19th century as that of an old Hassidic *niggun* (religious melody) from Europe that was sung originally to a prayer text of the morning service (*ashreinu ma tov hel’kenu*). Students at the school where Navon taught in Tel Aviv, upon hearing him sing his “new song,” immediately adopted it for a hora dance as well. Eventually it became one of the most popular vehicles for that quintessential Israeli circle dance, as well as an addition to the repertoire of songs associated with the *halutzim*. The words apply more broadly and symbolically as well to extra-agricultural sentiments and concerns, in terms of the general observation that while the work of rebuilding and resettling the land has begun, the full fruit of those labors on all fronts remains in the future. In America, *Artza alinu* became one of the songs popularly associated with modern Israel that enjoyed general familiarity beyond Zionist circles per se. More than one

Hollywood film, for example, automatically employed it as an associative device for accompanying music to scenes in, or in reference to, Israel.

The *Artza alinu* tune is introduced by pizzicato strings following an introductory passage of solo piano scales. It is developed and manipulated throughout the movement, with particular exploitation of its syncopated rhythm and with intricate pianistic idioms. After a passionate, broadened Rachmaninoff-like restatement of the tune, a brief cadenza toward the end leads into the third and final movement.

The Finale combines new material with reworked and augmented fragments of the first movement’s themes—together with some rhythmic echoes of the *Artza alinu* tune. An orchestral interlude interjects an expansive, romantic melodic gesture—introduced in a duet between clarinet and cello before finding its way to the piano—which reemerges periodically among the thicket of other material. The driven, motoric, and almost teasing ascent to the rousing ultimate climax is typical of similar sections in a number of Russian piano concertos. Its dramatic springboard, with its pause on the dominant chord, ignites an anticipation of the concluding section of Rachmaninoff’s C-minor concerto, while the immediately succeeding measures simultaneously hint at parallels to the finale of his D-minor one. Both works had to have been in Weinberg’s ear.

On the whole, this concerto, while unique in its reliance on Judaically related source material, is noticeably derivative in its pianistic parameters: “pleasantly reminiscent,” as one critic observed following its premiere. It suggests Weinberg’s working familiarity not only with Tchaikovsky and Rachmaninoff, but also with once popular piano concertos by several other Russian composers whose works are little known today in America outside the circumscribed circle of avid pianophiles and collectors. Both in the delicate filigree passages and in the overall grand sweep, there are, for example, overt nods to concertos by Arensky and Medtner. And there are harmonic reverberations

of Taneyev (Weinberg's teacher) and Balikirev. Yet Weinberg managed to combine those influences and derivations into a fresh artistic statement, as well as a successful partnership between piano and orchestra, without unnecessary pretensions to profundity.

One cannot ignore the programmatic significance of so obvious an amalgam as Weinberg's juxtapositions of age-old sacred and modern Hebrew secular musical source materials. In terms of their Jewish embrace, both relate overtly here to the Land of Israel, to Zion, and to Jerusalem. Since so much of Weinberg's music is infused with references to, or influences from, modern Hebrew culture in relation to the Zionist undertaking and its underlying ideology, it cannot have been an accident that he chose for a liturgical representation the *v'hakohanim* tune, which conjures up a central aspect of Jewish life and sovereignty in Jerusalem before the dispersion. Nor, most likely, was his use of a biblical cantillation motive an arbitrary artistic consideration, inasmuch as it represents the sacred core text that is the primordial foundation of Judaism, the Jewish people, and its historical and spiritual relationship to the Land of Israel. Interfacing these two musical references with an emblematic tune of modern Zionist sensibilities provides in itself a reformed tether between ancient and modern Israel. It is almost as if Weinberg sought in this work to bridge the two-millennia chasm between antiquated and contemporary Jewish experience, between what some in his generation perceived as the "old," exclusively religious form of Jewish identity and its new, youthful secular manifestation—which in itself echoes the very notion of national rebirth and rejuvenation at the heart of modern Zionist thinking.

The concerto was featured (and is presumed to have received its world premiere) in a 1947 concert at Carnegie Hall titled "Palestinian Night," presented by Carnegie "POP" Concerts, Inc., an independent concern. It was played by Lotte Landau, with the Carnegie "POP" Orchestra conducted by her brother, Siegfried Landau, a gifted German-Jewish émigré composer as well as conductor who was also the first music director of the Brooklyn Philharmonic (now the Brooklyn

Philharmonic). The program that evening, whose subtitle noted that it offered "Palestinian folksongs, music and dancers"—in keeping with the perceived interrelationships between "new" Jewish music and the creative inspiration spawned by the flourishing Jewish enterprise in Palestine—also included works by Solomon Rosowsky, one of Weinberg's fellow principals in the disbanded Society for Jewish Folk Music in pre-Bolshevik Russia who had also resettled in New York; Max Helfman; Landau; and three prominent composers active in the *yishuv* in Palestine: Marc Lavry, Mordechai Zeira, and Sholom Postolsky. The *New York Post* critic thought the concerto, for all its nostalgic reliance on earlier pianistic models, was "as much fun to hear once in a while as the latest Prokofiev or Milhaud." Although it was performed subsequently at least once in Canada by pianist Samuel Levitan (and possibly in Israel, although documentation has not been found), the concerto soon fell into oblivion until it was rediscovered by the Milken Archive in 1997 and restored expressly for this recording. Even then, however, it took further diligent research, outright detective work, and tenacious persuasion to locate and obtain the full orchestral score, which was found in an archive at the AMLI Music Library in Haifa among a batch of Weinberg scores that his son had deposited decades earlier at the Israeli consular office in New York. The Milken Archive is grateful to the City of Haifa Culture Administration, under whose aegis that library operates, for its assistance in making the score available, and to Edwin Seroussi, who facilitated the process.

STRING QUARTET OP. 55

The String Quartet op. 55 is yet another illustration of the aesthetic agendas of the Jewish national school that were promulgated by the Society for Jewish Folk Music in pre-Revolutionary Russia and were advanced in America by those former Society members and affiliates who immigrated to the United States—such as Joseph Achron, Lazare Saminsky, Solomon Rosowsky, and, of course, Weinberg himself. This work is a transparent vindication of their conviction—and that

of the non-Jewish Russian composers and teachers, such as Rimsky-Korsakov, who encouraged them—that there was tremendous artistic potential in the deep wellsprings of genuine Jewish musical tradition and lore, sacred as well as secular. The first two movements of this quartet, for example, depict the Jewish High Holy Days (*yamim nora'im*, or Days of Awe)—Rosh Hashana and Yom Kippur—by drawing upon two of their oldest and most familiar signature melodies in the Ashkenazi rite and treating them subtly and sensitively with master craftsmanship and artistic inspiration in equal measure. Both melodies are prominent constituents of the *missinai* tune (or seasonal leitmotif) tradition (described here in the note to the piano concerto).

The first movement is built partly upon the traditional melody associated with the evening service (*ma'ariv*) on Rosh Hashana and Yom Kippur. Although certain prayer texts or their concluding words are virtually always sung in those services to some recognizable form of this tune, it usually also recurs—almost ubiquitously throughout the High Holy Day evening liturgy—in solo cantorial renditions, choral settings, and responsive congregational singing, often at the discretion of the cantor (or of composers of formal settings). It is properly known, therefore, not reductively by the text incipit of any one prayer text—even those for which it is required by cantorial tradition—but, more inclusively, as the “High Holy Day *ma'ariv* tune.” In effect, it is the historical Ashkenazi leitmotif of Rosh Hashana and Yom Kippur evening worship (the signature Yom Kippur eve *kol nidrei* tune actually precedes the evening service), a tradition universally honored in Reform and traditional synagogues alike—so much so that in German-Jewish liturgical tradition it was also employed for several prayer texts on Sabbaths prior to Rosh Hashana during the preceding Hebrew month of *elul*, as a mood-setting harbinger of the High Holy Days. In some family traditions it was even sung during that season to the text of *shir hama'alot* (Psalm 126) at the Sabbath table for its customary group rendition as a prelude to the *birkat hamazon* (“grace” after meals).

Abraham Zvi Idelsohn (1882–1938), the seminal visionary scholar who often is justly considered the father of Jewish musicology, famously compared this tune with a Gregorian hymn, *Iste confessor*, which apparently was current during the period of the earliest formulation of the *missinai* tunes (its text is attributed to an 8th-century source). He discerned some parallel features in their melodic contours, although, inexplicably, his supporting musical illustration contains substantive alteration of pitches in that Church hymn, which renders the two melodies more alike than they actually are. Far too much has been made of that observation by subsequent dilettantes, who have delighted in citing it out of historical context. In reality, Idelsohn was merely demonstrating the acknowledged and documented existence in principle of a musical and aesthetic interrelationship between the development of Ashkenazi synagogue song and the melos of the surrounding sacred as well as secular culture in the early medieval southwestern Germanic and Rhineland wombs of the Ashkenazi rite. Indeed, both influences and skeletal features of Church chants and melodies, and even sometimes entire tunes, have on occasion found their way into the Ashkenazi synagogue from that time on, whether consciously or inadvertently. That issue was in fact addressed by medieval rabbinic authorities and their successors, who have disagreed among themselves on the admissibility of tunes that were also known in Christian worship. Secular tunes from the repertoires of minnesingers and troubadours also played a role in shaping Ashkenazi tune traditions. Yet even the path between Church and synagogue was not always necessarily one way. We know that the cultural reciprocity sometimes leaned in the other direction, especially in the 9th and 10th centuries, when relations between Jews and Christians tended to be closer in certain communities within the empire of Charlemagne and Louis I (Louis the Pious) and their immediate successors. Church officials in that region are known to have felt it necessary to issue warnings and even to request imperial prohibitions against Christians attending synagogue services, participating in or visiting Jewish ceremonies and celebrations, or—in at least one documented case as late as the 12th

century—learning songs from Jews. Those Christian rulings against the dangers of intercourse with Jews are testimony in themselves to the temptation and the tendency—even if they concerned only a minority of Christians—and any fascination with Jewish ritual during that early period of encounter with the Jewish émigrés from Italy and the Levant was bound to include musical parameters. Despite such prohibitions (which operated in both directions at different times), some Christians, including aristocrats and minor royalty, are known to have been attracted to synagogue services as late as the 15th century.

Thus, while many of the *missinai* tunes, including this High Holy Day *ma'ariv* motif, may partly reflect that Christian-Jewish interaction in one way or another, it is impossible to ascertain their precise genealogy or the actual histories of their composition. And we must also consider the acknowledged category of “wandering tunes”—melodies that have traveled spontaneously from one geographical, ethnic, cultural, or religious context to another. Whatever its origins and genesis, this particular *ma'ariv* tune survives now exclusively as a canonized part of synagogue tradition.

In the String Quartet, this tune provides contrast to the muscular statement and initial working out of the first theme (apparently original) in the form of a lyrical second theme. Throughout this first movement the two are interwoven, alternated among the voices, and juxtaposed in various registers and modulating tonal contexts. The *ma'ariv* tune is developed continuously through carefully manipulated augmentation and fragmentation, but it is always transparent.

The second movement (Lento) is a fluent unfolding and development of the complex musical sine qua non of the Ashkenazi Yom Kippur evening service—the *kol nidrei* melody. This is the same melody that was introduced to the general music world in its setting for cello and orchestra by Max Bruch (1838–1920), a Protestant composer who, like virtually all who encounter the melody in any of its many variants, was beguiled by its haunting character when he heard it through his

friendship with Abraham Lichtenstein, the cantor at one of Berlin's major synagogues. That piece by Bruch, which contains an additional original melody in its interlude and has been rearranged for cello or violin and piano (or organ), is played on Yom Kippur eve to this day—separately from any cantorial rendition—in many Reform congregations, where the traditional and legal prohibitions against instrumental music on holy days do not apply. But unlike Bruch's fairly straightforward setting, which, apart from its interlude, tampers very little with the simple exposition of the melodic line as it is sung traditionally by cantors and choirs, Weinberg's treatment involves a relatively sophisticated contrapuntal and motivic development that demonstrates mastery of the string quartet medium.

The *kol nidrei* text is an early medieval legal formula in Aramaic that annually absolves Jews, in advance, of all vows—made from one Yom Kippur to the next—that do not affect the interests of others and that might be made rashly, impulsively, unwittingly, or under duress. The additional historical association of *kol nidrei* recitation with relief from forced vows of conversion or renunciation of Judaism is a more recent supposition; and indeed, many of the *g'onim* (heads of academies in the post-talmudic period of the 6th–11th centuries) objected to the text on ethical grounds. Though recited by the cantor in the name of the worshippers, *kol nidrei* is a petition for release from vows between man and God, not between persons. The text originally concerned vows made during the previous year, but it was emended in the 11th century to apply instead to the coming year, based on talmudic support (N'darim 23b).

The first confirmed extant musical notation of this *kol nidrei* melody, which probably was established as the exclusive universal Ashkenazi intonation of the text by the 16th century at the latest, is contained in a ca. 1765 cantorial compendium by Ahron Beer. The entry, however, is dated 1720, indicating that Beer might have notated it from an earlier source. A variant in a later Beer compendium (1791) is dated 1783; and the melody appears in other notated collections of that time

frame, which come from various regions in Central and western Europe. Like the *v'hakohanim* tune discussed here in the note to the piano concerto, its appearance among those manuscript compilations is evidence of the solidity of its tradition and of its wide geographic embrace by that time. And it too is likely to have been included in some form in the *Hanover Compendium*, and perhaps in other unpreserved contemporaneous sources as well. The *kol nidrei* melody, however, is probably one of the late annexations to the *missinai* category as a fixed melody with no discretionary alternative apart from reasonable variation and extension—possibly as late as the 15th century. Even the Maharil (identified here as well in the note to the piano concerto), who is believed to have insisted on the perpetuation of, and exclusive adherence to, many of the other seasonal fixed tunes that were already established by the late 14th–early 15th century, is known to have applied various melodies as well as improvisation to the *kol nidrei* recitation, prolonging it in order to accommodate latecomers. The first reference to the present melody as a fixed tradition for *kol nidrei* is found in writings of the 16th century.

Yet by the dawn of the modern era and until today without diminution, the melody was ingrained in Jewish collective consciousness more so than any of the other *missinai* tunes—and arguably, more deeply than any other synagogue melody. Not only did its recorded formal rendition become expected of famous star cantors and of those who aspired to recognition in the heyday of cantorial recordings, but it also spilled over—whether appropriately or not—into the popular entertainment realm, divorced from its liturgical context altogether. And eventually it acquired pop versions and arrangements even for non-Jewish performers, such as Johnny Mathis, who included it in a slick but “soulful” rendition on an LP recording in the 1950s.

The history of the *kol nidrei* melody in fact provides a useful example of liturgies where the music has taken precedence over the content and original function of the text. It can be argued successfully that, were it not for the unwavering attraction to the melody

and its annual emotional anticipation, recitation of the *kol nidrei* text might have been eliminated from the Yom Kippur ritual as a perceived anachronism in modern synagogues—including even manifestly traditional ones. (The text also remains in Sephardi rites, but with other, unrelated melodies that vary from one geographic or regional tradition to another; still, *kol nidrei* recitation among Sephardim has nothing like the perceived centrality, fanfare, or vocal display it has in Ashkenazi custom. In the Amsterdam, or western Sephardi rite, for example, the text is usually chanted simply and unobtrusively prior to the evening service by the rabbi, not the *hazzan*, to an established, more syllabic melody; and in other, eastern and Mediterranean rites it is sung by the congregation alternately with the *hazzan*. In the now nearly extinct Carpentras, or Provençal rite, *kol nidrei* was virtually whispered without any melody.) Indeed, a number of modern rabbinical thinkers have questioned its retention, expressing discomfort both with the implied ethical issues of the text when taken at face value, and with its unnecessary potential provision—through misunderstanding or misinterpretation—of fuel for anti-Semitic accusations of Jewish untrustworthiness or trickery. In many otherwise traditional and even prominent orthodox synagogues in 19th- and early-20th-century Germany and Vienna, for example (as well, of course, as in Reform ones), rabbis did succeed in its removal.

But the melody had become so inextricable from communal association with the solemnity of this holiest of holy days on the Jewish calendar that worshippers were unwilling to relinquish it and cantors were not prepared to forgo it. Replacement texts were therefore often adapted to it in Germany, including emendations to the original words; newly written Hebrew poems with some parallel evocative alliterations; paraphrases of various unrelated liturgical or quasi-liturgical passages (for example, *kol nidrei b'nei yisra'el asher hema nod'rim l'kha avinu...*); alternative German words (*O Tag, des Herrn!*); and Psalm 130, *mima'amakkim* (Out of the Depths), sung either in Hebrew or in a German version (*Aus der Tiefe ruf ich, Dich o EW'ger!*).

In Reform synagogues, completely unrelated rhyming hymn texts were sometimes substituted for *kol nidrei* and sung in German to a compact variant of the melody. In classical American Reform services of the 19th century, whose musical format was supposedly distanced from European gravity and unfashionable Old World sensibilities (even though some American congregations continued for a while to sing hymns in German and to listen to German sermons), English texts provided the *kol nidrei* substitution; and in some of those synagogues, the aesthetic link was reduced even further and confined to an organ prelude based on the melody. The 19th-century classic Reform format and ambience extended well into the 20th century, but then, especially outside the South, began gradually to lose its predominance after about 1930—giving way to some introduction and rejuvenation of genuine musical tradition with the revised third edition of the *Union Hymnal*. Eventually the traditional *kol nidrei* text reemerged in American Reform and is today no longer the exception. We may, therefore, rest assured that this unique and poignant part of Jewish musical heritage is not in jeopardy.

The *kol nidrei* melody is really a conglomerate series and assortment of loosely related, individual, and separable motifs and phrases that have acquired variation over time and from one region to another, rather than a precise tune in the Western sense (i.e., a “closed form” with a fixed beginning, middle, and conclusion or an established order of phrases and sections). Its complexity probably reflected structural properties of certain ornate, labyrinthine Western medieval song forms. But its free form—in which those constituent motifs can be alternated, reordered, repeated, repositioned, and even improvised in different ways, almost as a “mix-and-match” procedure—reflects the equally significant inherited Near Eastern influences that were operative even on the early formulation of Ashkenazi musical tradition. Weinberg exploits this motivic independence by extracting and developing specific motifs throughout the movement—sometimes only hinting at one or more and at other times articulating clear statements of them. An interruption by a

pungent countermelody with the flavor of a biblical cantillation motive is paired with yet another, apparently original lyrical theme—initially as a response and then in counterpoint. But the *kol nidrei* motifs are never abandoned altogether, and they are even made to flirt momentarily with altered major tonality and with a gentle brief chromatic touch prior to a final restatement.

Although the souvenir program booklet for the 1952 Carnegie Hall world premiere of this quartet—at the twelfth annual Festival of Jewish Arts—subtitled the third movement *Sukkot* (descriptive titles of the movements are contained on the cover of the published score but not above the movements themselves, which are marked simply I, II, and III), none of its material is remotely related to that Festival or to its well-known Ashkenazi leitmotif tune. Rather, this brief movement incorporates fragments of phrases of Hassidic melodies and dance tunes, which are not in themselves exclusively liturgical.

In all Diaspora communities (i.e., those outside the Land of Israel, whether pre-state Palestine or present-day Israel), the eighth-day extension of the Festival of Sukkot, Sh'mini Atzeret, is followed immediately by Simhat Torah—the holy day that celebrates the completion of the annual cycle of readings from the Torah (Pentateuch, or Five Books of Moses) in the synagogue and inaugurates the new cycle with the reading of the first chapter of Genesis. Simhat Torah is postbiblical and post-talmudic and is thought to have originated not earlier than about the 9th century in Babylonia, where the one-year cycle of reading the Torah was the prevalent practice. In the Land of Israel, however, where the postbiblical Diaspora institution of an additional holy day appended to those Festivals does not apply, Simhat Torah and Sh'mini Atzeret are combined and observed on the same day. Sukkot is designated in the liturgy as *z'man simhatenu* (the time, or festival, of rejoicing); and indeed, in ancient Jerusalem during the Temple era, the eve of the second day of Sukkot was an occasion for elaborate ritual rejoicing and pageantlike processions that might

have approached a form of dancing in connection with the ancient water-drawing ceremony (*simhat bet hasho'eva*), which lasted throughout the night and was based scripturally on metaphoric references to the purifying and life-giving properties of water in relation to the Torah. But joyous dancing—especially in the Hassidic mode and in environments influenced by Hassidic aesthetics—has come to be associated in modern times more specifically with Simhat Torah than with Sukkot in general.

It is likely therefore that Weinberg intended this third movement as a portrayal of his associations with Simhat Torah, and that he titled it under the umbrella of Sukkot from his experience in Palestine, where the two were fused. The American Reform movement also eliminated the additional holy days for Festivals (and even for Rosh Hashana, where the rationale is entirely different, since its two days are not separable on the same grounds), but it is unlikely that that Reform practice influenced Weinberg's relating the movement to Sukkot, since neither such overtly uninhibited dancing nor any reflection of Hassidic melos would have been heard, or even permitted, in Reform synagogues of Weinberg's day (nor until at least the late 1960s). Such incursions would have been perceived as incongruous with the dignity of worship and with American sensibilities. When, for example, one of New York City's prominent Reform synagogues gave the premiere in the early 1950s of Isidore Freed's *Hassidic Service for Sabbath Eve*—a formally composed, restrained, and stylized contemporary work for the typical musical forces in Reform services of that time (baritone cantor, mixed choir, and organ) that was based on dignified Hassidic melodies—the rabbi of the congregation, Judah Cahn, felt it prudent if not necessary to mollify potential objections by addressing what he acknowledged to be “the seeming paradox of Hassidic music in a liberal American temple.” His remarks were also included as a preface to the published score, which was intended primarily for Reform congregations. Like the Hassidim, he explained, who excelled in expressing faith through joy and song apart from their very different approaches to Jewish observance and life, “we in our

own day are beginning to understand that Judaism can be for us and our children a never-ending source of joy. Could there be a greater fountain from which to draw our inspiration than the musical tradition of those who expressed their ecstatic love of faith in dance and song and prayer?” Still, some objections remained.

The practice of dancing on Simhat Torah began as an extension of the seven *hakkafot*—the carrying of the Torah scrolls in processional circuits around the synagogue on the eve of Simhat Torah, which in some traditions extend to the outdoors and even the streets. The custom was established in the 16th century, originally as a way of appealing to the children and fortifying their association of joy and pleasurable ceremony with the centrality of the Torah and its study. In many traditions, the children would also follow the processions carrying little flags emblazoned with a *magen david* (Star of David) or slogans that expressed rejoicing over the gift of the Torah. But the *hakkafot* are not confined to the children, and by tradition, they are repeated until every adult has been given the honor of carrying one of the scrolls. The *hakkafot* are repeated as well during the morning service. Hassidim also engage in the *hakkafot* after the *ma'ariv* (evening) service on Sh'mini Atzeret in the Diaspora.

The *hakkafot*, while relatively subdued at one time outside insular Hassidic circles—in more controlled but nonetheless cheerful and lighthearted processions, especially in formal western and Central European and American services—eventually took on the form of outright dancing and even exuberant fervor in imitation of Hassidic habit. But, especially outside eastern Europe, neither genuine Hassidic dance melodies nor dance styles spilled over much into the wider Ashkenazi synagogue realm until well after the mid-20th century. Prior to that, altogether different types of melodies usually accompanied the *hakkafot* in mainstream synagogues, where, in the 1930s and 1940s, secular tunes of the *halutzim* were often fashionable—as they were in secular Sukkot observances on kibbutzim and workers'

settlements in Palestine. We may imagine, therefore, that Weinberg's depiction of Simhat Torah (as part of Sukkot) stems from one or more visits to authentic Hassidic celebrations in their enclaves in Palestine, where he might have heard these and similar tunes, upon which he could have drawn for this movement.

Weinberg treats these Hassidic melodies with appropriate mystical zeal and with string writing as well as harmonic language that reminds one of Bartók's quartets. These motifs eventually become interlaced with recapitulations and echoes of the opening phrase of the *kol nidrei* melody, ultimately giving way to it altogether as the movement draws to its authoritative conclusion.

SHABBAT BA'ARETZ (Sabbath in the Holy Land) ***Sabbath Morning Service, op. 41***

Despite his rich opera of Judaically centered as well as general secular works, Weinberg was most intensely and personally intrigued by the challenge of liturgical creativity. "My real interest lies in religious composition," he told an interviewer following a well-received performance of his setting of Lincoln's Gettysburg Address at the 1936 spring festival of the Federal Music Project—one of the arts initiatives of the Roosevelt era's Work Projects Administration, which was designed to facilitate recovery and mitigate unprecedented unemployment during the Great Depression. "In no other way can I better express the Jewishness of my nature."

Although *Shabbat Ba'aretz*—a setting of the Sabbath morning liturgy according to the American Reform liturgical format as contained in the *Union Prayer Book*—was actually written in America well after Weinberg's immigration to New York and was intended chiefly for American synagogues, it was initially conceived during the composer's five-year sojourn in Palestine. While observing a young pioneer workers' settlement on a Saturday morning near Talpiti, an outlying neighborhood of Jerusalem, he was inspired

to fashion a spiritual-aesthetic bridge between the antiquity of Jerusalem—and all it connotes historically and emotionally in terms of the Land of Israel and the sacred foundations of the Jewish people—and Jewish modernity and national renewal, as exemplified by the enthusiasm of those youthful rebuilders of the ancient land. In his preface to the published service, he wrote that the music is "profoundly influenced by the colorful environment and the soil out of which the Bible grew. The music, so rooted both in ancient Judea (cantillation of the Pentateuch) and contemporary Palestine (secular lore), links Israel's past to the present."

Weinberg's earlier Sabbath eve service (*Servizio Pentatonico*, 1935) was based on a novel artistic approach (for a formally composed synagogue service) in its construction according to the theory, advanced and developed by the distinguished musicologist Joseph Yasser, that biblical cantillation is founded to a great extent on a pentatonic scale. Both the melodic and the harmonic parameters of that service were thus confined to, or derived from, the narrow limitations of a five-note range, and to modulations of a five-note scale. The "Pentatonic Service" had been performed in Berlin during the Nazi era, under the auspices of the Berliner Jüdische Gemeinde (the institutionalized Jewish communal and religious structure there), and it had been received warmly. The Gemeinde's request for another service, together with the encouraging response in American synagogues to *Servizio Pentatonico*, apparently acted as the catalyst for Weinberg to shape the musical ideas he had first conceived in Palestine into a formal Sabbath morning service.

In *Shabbat Ba'aretz*, Weinberg abandoned the pentatonic strictures and turned instead to a combination of musical influences from the *yishuv*—including some of the melodic and rhythmic flavor and vitality of the secular songs of the *halutzim* (pioneers) there, reconsidered here in a purely religious context. That influence is echoed, for example, in the spirited setting of *L'kha adonai*—a text in the introductory part of the Torah service that forms a prelude to the biblical readings

with its proclamation of God's absolute sovereignty and holiness, and which inaugurates a procession of the Torah scrolls among the congregants. There is also a pervasive imprint of the so-called Mediterranean style, often used to describe the musical language of the first generation of Israeli (pre- and post-state) composers such as Paul Ben-Haim, Marc Lavry, Odeon Partos, Alexander Boskovich, and others of that circle in the *yishuv*. Among the characteristic properties of that stylistic school are a reliance on certain modes—especially Dorian, Mixolydian, and Phrygian—frequent interchanges between major and minor tonality within a single harmonic progression, Arabic motifs, and perceived Near Eastern gestures, idioms, and ornaments. Augmented seconds create a reminiscence of eastern European liturgical expression, even though the emblematic eastern Ashkenazi mode called to mind by that intervallic feature is really Arabic in origin. There are also echoes of ancient Psalmody in the brief recitation passages on a single tone (*V'ahavta*, and *Sh'ma yisra'el* from the Torah service, which leads directly into *L'kha adonai*), and some pentatonic passages as well; and hints of biblical cantillation motives permeate the entire service.

The prominent three-tone motive in the opening *Bar'khu*, which has been set up in the introductory organ sinfonia as a prelude (not recorded here), serves, through its many mutations and transformations, as a unifying and organic thematic anchor throughout the work. Its multiple recurrences, however—in *Etz hayyim*, for example, where its extension recalls part of a melody that Brahms used in two works, or as the finale, *Hal'luya* (Psalm 150), draws to a close—have freshness and originality, without the monotony of simple repetition. There are contrasting moods and textures throughout the work, ranging from the solo cantorial voice without choir in the lyrical *V'ahavta* and the serene, reflective *Etz hayyim* to the assertive contrapuntal treatment in the setting of *L'kha adonai*, with its brief canons between male and female voices and the fuguelike imitative entrances of the individual voice parts.

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The setting of Psalm 150, which concludes the service, is marked "Fiery and with growing excitement, à la *Hora*," and its motto comes from the image in II Samuel 6:14 of King David dancing before the Lord "with all his might." The *hora*—one of the most popular and quintessential secular dances of modern Israel—is based rhythmically on a gradually and continually accelerated syncopation and on unabated motion. In this setting, that rhythmic feature is prominent in the accompaniment, against a basically homophonic choral texture. The spirit and tempo of a typical *hora*, however, is restrained here in keeping with the liturgical function of the piece and the requisite relative sobriety in American Reform as well as Conservative services of that era.

Only excerpts of *Shabbat Ba'aretz* are recorded here. As Weinberg acknowledged in his preface, this work, as *Gebrauchsmusik* (functional music), is separable into its distinct settings. They work equally well as individual pieces and as parts of a unified whole in a performance of the entire work, in either a religious or a concert context.

Because Weinberg intended the service primarily for American synagogues, he did not attempt to follow strictly the quasi-Sephardi or modern Hebrew accentuation that was the norm in Palestine and is now the official pronunciation in Israel. Although modern Hebrew pronunciation is now the adopted mode of worship in the vast majority of American Reform and Conservative synagogues, in the 1930s that was not the case, and Sephardi Hebrew would have been heard only in Sephardi (or other non-Ashkenazi) synagogues. Nonetheless, he stressed his preferences for modern Hebrew in the performance of this service, even though the accentuation would then not be consistent throughout.

—Neil W. Levin

Texts and Translations

SHABBAT BA'ARETZ (Sabbath in the Holy Land)

Sabbath Morning Service, op. 41 (excerpts)

Sung in Hebrew

Translation from the Hebrew by Rabbi Morton M. Leifman

BAR'KHU

Worship the Lord, to whom all worship is due.

Worshipped be the Lord, who is to be worshipped for all eternity.

V'AHAVTA

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

SH'MA YISRA'EL (from the Torah service)

Listen, Israel! The Lord is our God.

The Lord is the only God—His unity is His essence.

L'KHA ADONAI

Greatness, might, splendor, triumph, and majesty are Yours, Lord—all that is in heaven and on earth; to You, Lord, belong sovereignty and preeminence above all.

ETZ HAYYIM

It is a tree of Life to those who hold on to it steadily, and all who uphold it find happiness. Its ways are pleasant ways, and all her paths are peaceful.

HAL'LUYA (Psalm 150)

Hallelujah.

Praise God in His holy sanctuary; praise Him in His mighty heavens.

Praise Him for His magnificent deeds; praise Him for His abundant greatness.

Praise Him with shofar blasts; praise Him with *nevel*¹ and *kinor*.²

Praise Him with *tof*³ and dance; praise Him with *minim*⁴ and *ugav*.⁵

Praise Him with resounding *tziltz'ile*⁶; praise Him with ringing *tziltz'ile*.

Let every soul praise the Lord. Hallelujah!

¹ A type of stringed instrument in the biblical era.

² Another type of stringed instrument in the biblical era, most likely plucked and analogous to a harp in postbiblical periods.

³ A type of drum in the biblical era.

⁴ A type of stringed instrument in the biblical era.

⁵ A type of piped instrument in the biblical era.

⁶ Sounds of a metallic percussive instrument of indefinite pitch in the biblical era, analogous to modern cymbals.

About the Performers



JORGE FEDERICO OSORIO was born in Mexico City into a musical family. His first teachers were his father, a violinist, and his mother, noted pianist Luz María Puente. He studied at the National Conservatory of Music in Mexico City, where he made his professional debut at the age of sixteen with the University Philharmonic, conducted

by Eduardo Mata. He subsequently went to the Paris Conservatory, where he studied with Bernard Flavyngny and Monique Haas. He also studied at the Moscow Conservatory with Jacob Milstein, who had been a student of Constantine Igumnoff, the piano teacher of Jacob Weinberg. The gifted young Osorio was invited to study privately in New York with Nadia Reisenberg, and with Wilhelm Kempff at his villa in Positano, Italy, where the renowned pianist had established a school for especially talented pianists.

Osorio is the recipient of many international prizes, including the Rhode Island International Master Piano Competition and the Dallas Symphony Orchestra's Gina Bachauer award. In addition to his triumphant debut with the Chicago Symphony Orchestra and his acclaimed Lincoln Center recital debut at Alice Tully Hall, Osorio recently performed all five Beethoven concertos with the Orchestra Sinfonica de Tenerife, one of Spain's leading orchestras. His recordings and performances of the piano concertos of Mozart, Brahms, and Rachmaninoff, as well as those of Mexican composers Carlos Chávez and Manuel Ponce, have received high praise from distinguished critics. Osorio gave the London premiere of the Ponce concerto, as well as its world premiere recording for the Artek label. He has recorded a wide variety of repertoire, including a critically acclaimed all-Brahms disc and, most recently, *Piano Español*, a collection

of works by Albéniz, Falla, Granados, and Soler for Cedille Records.

Apart from appearing frequently as guest soloist with the major orchestras of his native country, Osorio has performed with top international orchestras, including the Dallas Symphony, the Detroit Symphony, the Seattle Symphony, Concertgebouw, the Israel Philharmonic, the Orchestre National de France, the Royal Philharmonic Orchestra, the Moscow State Orchestra, and the Warsaw Philharmonic, under the batons of such distinguished conductors as Lorin Maazel, Bernard Haitink, Klaus Tennstedt, Jorge Mester, Christopher Wilkins, Maximiano Valdés, Enrique Bátiz, Luis Herrera de la Fuente, and Lukas Foss.

His concert tours have taken him to Europe, Asia, and North, Central, and South America, and his American festival appearances have included the Hollywood Bowl, Ravinia, and Grant Park. He was artistic director of the Brahms Music Festival in Mexico; he has played in chamber music with the Moscow Quartet, the Tel Aviv Quartet, and the legendary violinist Henryk Szeryng; and he gives recitals regularly with violinist Mayumi Fujikawa and cellist Richard Markson. Osorio has lived in Mexico, New York, and London, and currently makes his home in the United States.



The **BINGHAM STRING QUARTET**, formed under the guidance of Sidney Griller at the Royal Academy of Music in London, has earned an international reputation as one of the finest young British string quartets, with a strong commitment to

new works. It has toured extensively in Great Britain and performed on the Continent and in Australia and the Near East. Regular appearances at the South Bank Centre, London, have included a number of Purcell

Room recitals, a two-year residency, and education projects. The quartet's critically acclaimed recordings include the Brahms and Mozart clarinet quintets (with clarinetist David Campbell), Boccherini guitar quintets (with guitarist Jason Carter), quartets by Elizabeth Maconchy and John Lambert, a disc of the quartet's own commissions from young British composers, and a musical version of Dickens's *A Christmas Carol* for narrator and string quartet by Richard Allain (narrated by Richard Stilgoe). The quartet also performs regularly on radio and television. The members of the quartet performing on this recording are **STEPHEN BINGHAM**, first violin; **SALLY-ANN WEEKS**, second violin; **BRENDA STEWART**, viola; and **JAMES HALSEY**, cello.



Baritone **PATRICK MASON** was born in Wellsville, Ohio, and studied at the Peabody Conservatory in Baltimore with Frank Valentino and Ellen Mack. He has performed in recitals and concerts in America and abroad and was featured in the 1997 Philadelphia premiere of John Duffy and Joyce Carol Oates's *Black Water*, as well as that opera's New York premiere

in 2000. For more than twenty-five years Mason has appeared in concerts and made recordings with guitarist David Starobin at such venues as London's Wigmore Hall, Merkin Concert Hall in New York, and the Luxembourg Festival. He has also been a soloist with such American early music ensembles as the Waverly Consort, the Boston Camerata, and Schola Antiqua, and he has collaborated with Leonard Bernstein, Elliott Carter, Stephen Sondheim, and George Crumb. Mason—whose recorded repertoire ranges from 10th-century chant to songs by Sondheim—won critical acclaim in the leading role of the 1988 recording of Tod Machover's sci-fi opera *VALIS*. He is a member of the voice faculty at the University of Colorado at Boulder. For many years Mason sang regularly in synagogue choirs and as a soloist for services, and he developed a particular affinity for 20th-century synagogue music.



Swiss conductor **KARL ANTON RICKENBACHER** was born in Basel in 1940 and studied with Herbert Ahlendorf at the Berlin conservatory and privately with Herbert von Karajan and Pierre Boulez. He began his career as a répétiteur and staff conductor at the Opernhaus Zürich (1967–69) and the Städtische Bühnen Freiburg (1969–75), during which time his

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



A native of New York, **KENNETH KIESLER** studied at the Peabody Conservatory in Baltimore, the Aspen Music School in Colorado, and the Accademia Musicale Chigiana in Siena, Italy. At twenty-three he was the youngest conductor of a full production in the history of the prestigious Indiana University Opera Theater. He was accepted into the Leonard

Bernstein American Conductors Program; won the silver medal at the 1986 Stokowski Competition at Avery Fisher Hall; received the Helen M. Thompson Award (in 1988); and in 1990 was one of four American conductors selected to conduct the Ensemble Intercontemporain in sessions with Pierre Boulez during the Carnegie Hall Centenary. Kiesler was music director of the Illinois Symphony Orchestra for twenty years, becoming conductor laureate at the end of the 1999–2000 season, and is now music director of the New Hampshire Symphony Orchestra. He has appeared as guest conductor with the National Symphony Orchestra and the Chicago Symphony, and he has conducted the Jerusalem and Haifa symphony orchestras in Israel; the Osaka Philharmonic in Japan; the New Symphony in Sofia, Bulgaria; and the Pusan Symphony in Korea. He has conducted many operas, and has collaborated with such prominent instrumentalists and singers as Peter Serkin, Lorin Hollander, Joshua Bell, Sylvia McNair, William Warfield, Byron Janis, Sharon Isbin, and David Shifrin. Since 1995 he has held the positions of professor of conducting and director of university orchestras at the University of Michigan School of Music. Kiesler is also the founder and director of the Conductors Retreat at Medomak, Maine.

As Great Britain's only full-time professional chamber choir, the **BBC SINGERS** occupies a unique position in British musical life. For more than seventy-five years the group has commissioned, premiered, and recorded new works by many of the 20th century's leading composers and worked with some of its most distinguished conductors. Soon after the company's organization in

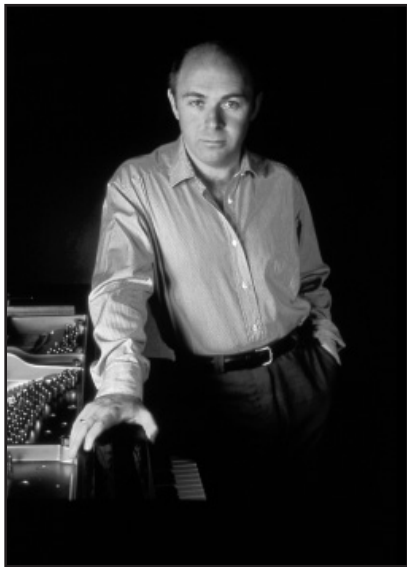
1924, the BBC recognized the need for a permanent choir. The ensemble's pioneering daily live broadcasts of religious services, with much of the music delivered only minutes before broadcast time, helped develop its acclaimed musicianship and sight-reading skill. Now world renowned for technical virtuosity, versatility, and tonal beauty, the BBC Singers is equally comfortable with Byrd, Bach, and Birtwistle. It broadcasts regularly on BBC Radio 3 and BBC Television and has a busy schedule of concert performances in the British Isles and abroad. Though the chorus's repertoire includes many liturgical and religiously inspired masterpieces and it has participated in a festival of Jewish music in London, the Milken Archive/World of American Jewish Music project has introduced the BBC Singers to an entirely new repertoire of Judaic works, both liturgical and secular.

The **BARCELONA SYMPHONY / NATIONAL ORCHESTRA OF CATALONIA** (Orquesta Simfónica de Barcelona i Nacional de Catalunya) was founded in 1944 as the Municipal Orchestra of Barcelona, and under the leadership of the Catalan composer-conductor Eduard Toldrà it became an integral part of the city's cultural life. Since that time, the orchestra, which aspires to promote classical music—and the works of Spanish and Catalan composers in particular—has presented an annual cycle of concerts and performed with many internationally renowned soloists.

After Toldrà's death, in 1962, Rafael Ferrer took over the ensemble's leadership until 1976, when he was succeeded by Antoni Ros Marbà. At that time the orchestra was known as the Barcelona City Orchestra, but this was officially changed to the present name in 1994. In addition to Ros Marbà, conductor from 1976 to 1978 and from 1981 to 1986, the orchestra has been led by Salvador Mas (1978–81), Franz-Paul Decker (1986–91), and Garcia Navarro (1991–93). In 1994 Decker was named guest conductor, in 1995 Lawrence Foster was appointed music director, and in 2002 Ernest Martínez Izquierdo became the new music director. The orchestra has given numerous premieres over the years and made many recordings, featuring the works

of Montsalvatge, Roberto Gerhard, d'Albert, Falla, and Bartók, among others. It has toured Germany, France, Switzerland, Austria, the Czech Republic, Slovakia, Korea, and Japan; has performed in Romania at the George Enescu Festival; and was recently invited to appear at the Pablo Casals Festival in Puerto Rico. Since April 1999 its home has been the modern concert hall l'Auditori.

The English organist **CHRISTOPHER BOWERS-BROADBENT** began his musical education as a chorister at King's College, Cambridge, and went on to study organ and composition in London at the Royal Academy of Music, where he became professor of organ in 1976. An important exponent of contemporary music, he has commissioned new additions to the organ repertoire and has given first performances of works by Arvo Pärt, Gavin Bryars, Henryk Górecki, Philip Glass, Stephen Montague, Robert Simpson, and Priaulx Rainier. Bowers-Broadbent, who is organist and choirmaster of Gray's Inn Chapel Choir in London, has made numerous recordings, including the works of Pärt, with which he has an especially close connection, as well as music by James MacMillan, Messiaen, Elgar, and Howells. Since 1973 he has also been organist of the West London Synagogue, Upper Berkeley Street, only the fourth person to hold that position since the historic synagogue, home to Great Britain's first Reform congregation, opened in 1870.



Jorge Federico Osorio

Credits

Jacob Weinberg (1879–1956)

Piano Concerto no. 2 in C Major (1944)

Recording: Sala Sinfonica del Auditori, Barcelona, Spain,
June 2001

Recording Producer: Simon Weir

Recording Engineer: Bertram Kornacher

Recording Project Manager: Paul Schwendener

NOTE: For performance materials for this concerto, contact
rentals@musicarc.org

String Quartet op. 55 (1950)

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Recording: St. Silas the Martyr, Kentish Town, London, UK,
Feb 1999

Recording Producer: Simon Weir

Recording Engineer: Campbell Hughes

Recording Project Manager: Neil Levin

Shabbat Ba'aretz (excerpts) (1934)

Publisher: Bloch Publishing Co.

Recording: St. Paul's Church, Knightsbridge, London, UK,
June 2001

Recording Producer: Simon Weir

Recording Engineer: Campbell Hughes

Assistant Recording Engineer: Morgan Roberts

Recording Project Manager: Paul Schwendener

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.

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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, Paul Bliese, Johnny Cho, Cammie Cohen, Jacob Garchik, Ben Gerstein, Jeff Gust, Scott Horton, Jeffrey Ignarro, Brenda Koplin, Joshua Lesser, Adam J. Levitin, Tom Magallanes, Todd Mitsuda, Gary Panas, Nikki Parker, Jesse Perez, Richard Lee, Jill Riseborough, Maria Rossi, Judith Sievers, Carol Starr, Matthew Stork, Brad Sytten, Boaz Tarsi, Anita Yarbery, Jessica Yingling, and Julie Zorn, Carnegie Hall Archives (Rob Hudson), and Hunter College Archives.

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PHOTO CREDITS: Pages 3 and 4, International Centre and Archives for Jewish Music. Pages 18 (left) and 21 (lower right), Arcos-Alcaraz. Page 20, Christian Steiner.

For purchasers of this CD, these liner notes are available in a large page format. Address requests to linernotes@musicarc.org

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