

Cover Art

Wyner

A MESSAGE FROM THE MILKEN ARCHIVE FOUNDER



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

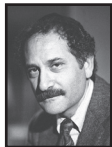
While much of this music had become a vital force in American and world culture, even more music of specifically Jewish content had been created, perhaps performed, and then lost to current and future generations. Believing that there was a unique opportunity to rediscover, preserve and transmit the collective memory contained within this music, I founded the Milken Archive of American Jewish Music in 1990.

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

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

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.

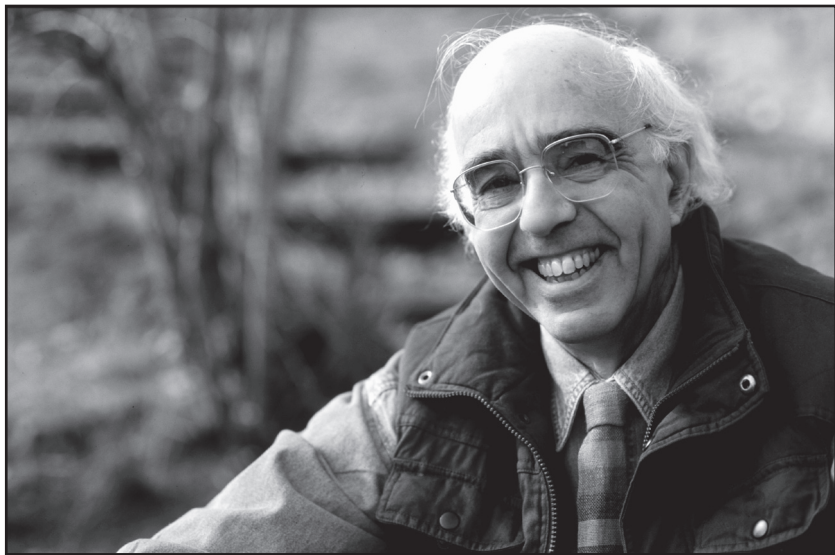
The Milken Archive is music of **AMERICA**—a part of American culture in all its diversity; it is **JEWISH**, as an expression of Jewish tradition and culture enhanced and enriched by the American environment; and perhaps above all, it is **MUSIC**—music that transcends its boundaries of origin and invites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



For nearly a half century **YEHUDI WYNER** (b. 1929) has been recognized as one of America's most gifted composers. Although born in Calgary, Alberta, Canada, he grew up in New York City. His father, Lazar Weiner (1897–1982), was a leading exponent of Yiddish high musical culture, both as a choral conductor and as a composer, and is now the acknowledged avatar

of the Yiddish art song medium. Throughout his youth, Wyner was exposed to his parents' Yiddishist intellectual milieu, and their home was frequented by literati and artists from the Yiddish cultural orbit. (His father had the spelling of his children's surname changed—though not his own—to preclude a common mispronunciation.)

By the age of four or five, no doubt inspired by the music he heard in that environment, Wyner began improvising short pieces that had an eastern European Jewish folk or Hassidic character. He started his formal musical life as a pianist, although he never studied with his father—who was himself a brilliant pianist. While a piano student of Loni Epstein at The Juilliard School, Wyner became increasingly attracted to composition, which he then studied at Yale with Richard Donovan and Paul Hindemith, and at Harvard with Randall Thompson and Walter Piston. After completing his undergraduate work, he spent a summer in residence at the Brandeis Arts Institute in Santa Susana, California, a division of the Brandeis Camp, where the music director was Max Helfman (1901–63), one of the seminal figures in Jewish music in America. That program brought together college-age students as well as established Jewish—and especially Israeli—composers, in an effort to broaden the Jewish artistic horizons of young musicians. There, Wyner came into contact with some of the most creative and accomplished Israeli composers and other artists of that period, and he was introduced to new artistic possibilities inherent in modern Jewish cultural consciousness.

During his student years, Wyner did not develop any particular interest in Jewish or Judaically related music—sacred or secular—in terms of his own composing. Indeed, he was admittedly a bit rebellious vis-à-vis any personal Jewish involvement. But as it did for so many participants and students during its brief five-year existence, the Brandeis experience had a lasting impact that would later emerge in many of his works. And he was profoundly affected by the founder and director of the institute, Shlomo Bardin, whom he credits with instilling in him and his fellow students a fresh appreciation for Jewish cultural identity.



The composer (at the piano), Brandeis Arts Institute, summer, 1950

In 1953 Wyner won the Rome Prize in composition, and he spent three years at the American Academy in Rome—composing, performing, and traveling. Since then he has garnered many other honors—including two Guggenheim Fellowships as well as commissions from the Koussevitsky and Ford Foundations, the National Endowment for the Arts, the Santa Fe Chamber Music Festival, and numerous chamber ensembles and other performing organizations and universities. In 1998 he received the Elise Stoeger Award from the Chamber Music Society of Lincoln Center for his lifetime contributions to chamber music, and he has been elected to the American Academy of Arts and Letters.

Wyner joined the faculty of Brandeis University in 1986, and he has held the Naumburg Chair in Composition there since 1990. Previously he taught for fourteen years at Yale University, where he was head of the composition faculty, and he was also dean of music at the Purchase campus of the State University of New York. He was on the chamber music faculty of the Berkshire Music Festival at Tanglewood from 1975 to

1997, and he has been a visiting professor at Cornell and Harvard universities.

Although his public persona rests primarily on his contributions as a composer, Wyner has also enjoyed an enviable reputation as a pianist and conductor. He has been both a member (keyboard artist) and conductor of the Bach Aria Group since 1968, in which capacity he has directed many Bach cantatas, concertos, and motets. He has also directed two opera companies and many chamber ensembles in a wide range of repertoire. In addition, he is the leading pianistic interpreter of his father's vast body of Yiddish lieder.

Wyner's opera include a diverse array of orchestral chamber, choral, incidental theatrical, and solo vocal and instrumental music. His early works, such as his *Partita* for piano (1952), have been described as betraying a neoclassical influence that soon gave way to freer forms, more varied styles, and a more chromatic harmonic language—as exemplified by his *Concert Duo* for violin and piano (1955–57). A number of his more mature vocal works were written expressly for his wife, Susan Davenny Wyner. Among these are *Intermedio* (1976), a lyric ballet for soprano and string orchestra; *Fragments from Antiquity* (1978–81) for soprano and orchestra; and *On This Most Voluptuous Night* (1982) for soprano and chamber ensemble. Orchestral works include *Prologue and Narrative for Cello and Orchestra* (1994), commissioned by the BBC Philharmonic for the Manchester International Cello Festival; *Lyric Harmony* (1995), commissioned by Carnegie Hall for the American Composers Orchestra; and *Epilogue* for orchestra (1996), commissioned by the Yale School of Music. In 2002 he was commissioned by the Boston Symphony Orchestra to write a piano concerto. Works for ensembles in various combinations

include a string quartet (1985); *Sweet Consort* for flute and piano (1988); *Trapunto Junction* for three brass instruments and percussion (1991), commissioned by the Boston Symphony Chamber Players; *Madrigal for String Quartet* (1999); *Oboe Quartet* (1999); and *Horntrio* (1997), commissioned for forty ensembles in the United States and abroad.

Many of Wyner's important works have been informed by Jewish experience and heritage. In addition to the works presented on this recording, such Judaically related pieces include *Dances of Atonement* for violin and piano (1976); another synagogue work, a *Torah Service* (1966) for chorus, two trumpets, horn, trombone, and double bass; a *Friday Evening Service* (1965); and his single foray into solo Yiddish song, *S'iz nito kayn nekhtn*, a folksong setting described by Wyner as “a transformation of a setting—a rather radical setting in the Bartók manner.”

“Mr. Wyner's music, although reflecting Jewish subject matter, is of a highly dissonant idiom,” wrote *New York Times* critic Peter G. Davies following a concert of three of his Jewish works in 1980. “Despite their generally severe style, these scores show a sophisticated ear for unusual sonorities and an unerring instinct for what constitutes effective instrumental virtuosity.”

—Neil W. Levin

Program Notes

THE MIRROR

Suite from the incidental music for the play by Isaac Bashevis Singer

Isaac Bashevis Singer (1904–91) is widely considered one of the great writers of Yiddish fiction in the modern era. Certainly he is the most famous Yiddish writer to the non-Yiddish-speaking public in America, owing at least in part to his receipt of the Nobel Prize in literature in 1978, which marked the first—and to date the only—instance of that award given to a Yiddish writer. Singer's initial perception of the theater was negative, as he was taught to associate it with a venue for evil and decadence. His father, an eastern European rabbi, is said to have described it as a place where “the wicked sit day and night, eat forbidden [nonkosher] food, and sin with loose women.” Of course, piously orthodox and self-cloistered Jewry of that ilk and era had no monopoly throughout history on such views of the theater as dangerous to religious and moral values. In the West, the Puritans in 17th-century England provide but one classic example, and even at the beginning of the 21st century, similar attitudes prevail among certain nominally Christian fringe sects and among various fundamentalist divisions of non-Western religions—as well as among some extremely devout circles within Jewish orthodoxy and the Hassidic world. In any case, inasmuch as the theater had been demonized for Singer, it is interesting to observe that *The Mirror*—his first theatrical stage adaptation from one of his short stories (of the same title)—concerns a demon's seduction of a vulnerable woman.

The Mirror, first published in its English translation in 1955, is one of a number of demon-driven stories that Singer wrote originally for a projected volume,

8.559423

Memoirs of the Spirit of Evil. The story and the play tell a tale of a bored, frustrated wife who, while gazing at her naked image in the mirror, is seduced into darker realms by a demon. The *New York Times* review at the time called it “an erotic and moral fable dramatizing . . . the dangers of fulfilling daydreams.” The demon's function in the play differs somewhat from that in the short story, where he is the first-person narrator. In an overview analysis, Sarah Blacher Cohen observed the following about the demon in the story: “As a witty teller of the tale who seems more like a ‘Puckish’ wedding jester than a grim fiend, he causes us to take a light-hearted view of Zirel, the faithful but bored *shtet!* [small market town, religiously oriented] woman who succumbs to temptation.”

The play concerns themes frequently addressed by Singer: religious life among small-town Jewry in eastern Europe; the sexual frustrations often produced by communally and religiously institutionalized sexual repressions and inhibitions; and the road to fantasy from those frustrations, which could lead to mystical and even satanic alliances with demons and with evil. Yehudi Wyner's musical conception for this work was informed by his own understanding and interpretation of Singer's preoccupation with exposing a consciousness of sexuality within that enclosed pious world—something not so transparent previously in major Yiddish fiction, nor emphasized outwardly in folklore.

Wyner's involvement with this project began in 1972, when he was asked to provide incidental music for the Yale Repertory Theatre's production of the play. He has provided the following comments:

From the very first reading, I found myself enthralled by the style and subject matter of the play, and I accepted the invitation with

enthusiasm. The music was written rapidly over the winter recess period in 1972–73, in order to meet the deadline for the opening in January 1973.

The play deals overall with eastern European Jewish village or small-town life. But the real subject is sexual repression and fantasy vis-à-vis orthodoxy and superstition. From the standpoint of religious orthodoxy, or even the folk norms of the time, the play is highly subversive.

For the music, I drew upon my longtime exposure to the various musics of Jewish traditions—from secular folk and religious song to the music of klezmer bands; from the monophonic modes of the Near East to music of the Sephardi Jews of the Mediterranean basin. And just as Singer often used parody and distortion to reveal a contemporary point of view about conventional practices and modes of thought, so I utilized musical parody and stylistic distortion to achieve a similar result. The overall style, however, maintains a basic conventional attitude, allowing departures from the conventions to speak more forcefully.

The instrumental ensemble was conceived so as to simulate an eastern European klezmer band. It provided live performances throughout the run of the play, and was stationed on a balcony above stage left. In writing the music, it somehow took over in many ways: there is a great deal more music than was really needed for advancing certain scenes. But the director, Michael Posnick, found a way to include nearly all of it in the production by creating interludes and transitions to accommodate it.

As a play, *The Mirror* suffered from too many structural weaknesses to be successful. The fine first act was followed by a somewhat loose second act, and the play concluded with a fatally careless third act. When Posnick approached Singer to suggest some rewriting because that third act just didn't work, Singer replied, "You have hypnotized yourself into thinking that it doesn't work."

It is problematic to characterize the music for *The Mirror* as a suite. Some parts do organize into a coherent succession of numbers. For example, the opening salvo of noisy demons' welcome is followed by a short set of quiet variations that are meant to suggest a nostalgic yearning for home—both physical and spiritual. This music gives way to a group of wedding dances, at the end of which there is music to accompany the reading of the *k'tuba* (the marriage contract). The banality of this *k'tuba* music is intentionally ironic: the ceremony is a "black wedding"—as if a wedding "in hell."

Following that, the individual numbers reveal their "incidental" function: short ceremonial processions for the Jew of Babylon; "potted palm" music for Asmodeus' court; and a tender song and a vulgar dance for Yenta's imaginary wedding. The music for flight is mysterious and fugitive: the flight is an attempt to escape from the self.

"Wolf and Sheep," with the text by Singer, is an embittered anthem condemning hatred and hypocrisy whenever it is found, whether practiced by Jews or non-Jews. It is clearly Singer's outcry against prejudice, superstition, and injustice.

From the incidental music, Wyner subsequently fashioned a self-contained work performable on its own—"functionally after the manner of Stravinsky's *L'Histoire de Soldat*," he described, "but without narration."

PASSOVER OFFERING

Passover Offering (1959), was born as a commission from the University of Michigan's radio station (WUOM) as a part of a series devoted to holiday-related compositions. Many of the commissioned composers elected to address national or quasi-religious holidays. Wyner, however, selected Passover—not only for its spiritual and religious elements but also for its dramatic and symbolic story line. "In conceiving a composition with these [biblical] events in mind," he commented, "I sought to evoke the drama and sentiment of some aspects of this legendary history." He did not, however, intend the work to be either a programmatic piece or a literal narrative in music. Rather, he viewed it as representing impressions of elements within the events: "reflections and meditations on certain situations." He devised the instrumentation—flute, clarinet, trombone, and cello—with a view toward modern counterparts of biblical instruments "as metaphors." For example, to represent a shofar as a signaling instrument, he designated a trombone, "because it seemed to me the most primitive of the modern brass instruments in the sense that it is valveless."

The work is divided into five movements, each with a programmatic subtitle: 1) *Lento* (Oppression, Enslavement); 2) *Energico* (Uprising, Plague, Exodus by Sea), in which the composer sought to depict a clash of battle that gives way to a "feeling of inundation, with the music suggesting a 'watery' evocation as the Egyptian army is deluged"; 3) *Alla Marcia* (A Desert

March), in which Wyner wanted to suggest the presumed heat of the sand by "a rather quick-footed march—with distant signals in the middle of the piece"; 4) *Grave* (Despair, Hope), which he fashioned as a reflection of "a kind of lamentation and uncertainty—a kind of *canzona*"; and 5) *Quieto* (Silent Prayer, The Promised Land), which is reserved for flute and cello, playing harmonics in the composer's perception of "a desert prayer." The flute part was written to evoke and simulate biblical cantillation motifs. "That movement contains quite a lot of what we might call a 'Jewish melos'—turns of phrases and melodic fragments that are identifiable as associated with eastern European Jewish traditions and origins." Notwithstanding those folkloric elements, Wyner sees the work in its entirety as "a mixture of a type of Stravinsky's neoclassicism with the approach of Alban Berg."

TANTS UN MAYSELE

Tants un Maysele ("Dance" and "Little Story"), scored for clarinet, violin, cello, and piano, was written in 1981 on commission from the Aeolian Chamber Players, whose violinist and founder, Lewis Kaplan, had requested a piece with a distinctly Jewish profile for the group's particular instrumental combination. "I was happy to undertake that assignment," Wyner reflected nearly twenty years later, "since in previous years I had written a number of compositions in which I had sought to synthesize contemporary aesthetic and technical thought with musical elements of clearly definable Jewish character. Turns of melody, dance rhythms, cadential figures, typical sonorities of an instrumental or ensemble nature—emerging from a body of various musics historically connected with Jewish life—were important elements in those pieces I intended to be characteristically Jewish."

The nature and form of this two-movement piece was driven largely by Wyner's predetermined title, taken from a pair of piano pieces with those titles, which his father had dedicated to him when he was about two years old (extracted from a series of three preludes). As a teenager, Wyner had learned to play those little pieces, which he later described as "very virtuoso Liszt-like pieces on Hassidic-type eastern European folkloristic themes." The Aeolian commission now suggested to him an opportunity to make a gift to his father by "returning the homage of that childhood dedication." In Wyner's own recollection:

So I began working on a piece that would be dancelike, filled with Hassidic-type dance rhythms, but also infused with a kind of violence and peremptory rage that one would not find normally in a Hassidic dance; and, also, with a sense of extreme mystery and confusion. And particularly at the end of *Tants*, there is a transformation from the rage and vigor to a peculiar sense of distant mystery—of a kind of ineffable peculiarity. It becomes a dance of creatures one might find in *Where the Wild Things Are*; one could just imagine those creatures doing a slow dance in a dense forest. And that seemed to me to be very Kabbalistic, very much closer to a kind of *dibbuk*—to a mysterious creature.

The basic folklike theme in *Maysela* is actually Wyner's original tune, in his assessment "a kind of polkamazurka—slow and quiet, like many of the songs we know from eastern European repertoires." The tune then undergoes various transformations throughout the piece. The composer has offered the following further comments:

Part of what I was writing reflected the character of the group of the Aeolian Chamber

Players. But above all, I think I was reflecting my memories of that kind of music—of my father's music—and combining it with the residue of some systematic study of eastern European Jewish folk tunes I had done more than thirty years earlier on my own.

Tants un Maysela uses as its basic material musical fragments of Jewish character: dances, melodic and harmonic turns, phrase structures and gestural inflections. If these elements are conceived of as being "realistic" (as a recognizable object in a painting is considered realistic), then the compositional process first presents, then transforms those objects into surreal or abstract shapes—some of which remain substantial, while others evaporate in a haze of mysticism or nostalgic speculation. *Tants un Maysela* is dedicated to my father, in return. It was the last new composition of mine he heard, just before his death in 1982.

New York Times critic Bernard Holland observed that *Tants un Maysela* represented its composer's reference "back to Jewish cultural history rather than Jewishness itself." He discerned implied melody in *Tants* gradually emerging from the instruments' initial introduction of busy, fixated movement and then standing on its own and making its own statement. And he pointed to the "consciously Brahmsian textures" in *Maysela*, into which the opening mournful theme in unison thickens and grows.

—Neil W. Levin

Texts

THE MIRROR

Suite from the incidental music for the play by

Isaac Bashevis Singer

Text based on the play *The Mirror*

5 INCANTATION

(Spoken)

Swift is the wind,
Deep is the ditch.
Come black cat,
Come within reach.
Strong is the lion,
Mute is the fish.
Reach from your silence
And take your dish.

And when Ketev Mariri heard this spell, he came riding on a hoop, his hair loose, his nose red as fire. He had a retinue of demons riding after him: one on a stick, one on a hedgehog, and one on a snake. One performed somersaults; another jumped over his own tail. And when Zluchah the witch saw Ketev Mariri, she fell at his feet, crying, "Take me, my love, and do with me as you please!"

11 YENTA'S FANTASY: THE WEDDING CELEBRATION

(Spoken)

Come my beloved. Don't be shy. Lead me under the canopy.
Play, musicians! Drum, drummer. Blind Berele, let's hear the trumpet.
Zaynvele, sound the clarinet. Let there be merriment!

(Sung)

The angels are gay in heaven with the King.
The wild ox will dance and play, and Leviathan will sing,
blessing bride and blessing bridegroom.

Bride, bride, cry, I will bring you a glass of wine.
Bride, bride, laugh, fiery is your lover.
yaba, yaba bayom ba ba ba bom mazel tov, yaba, yaba,
fiery is your lover.

The angels are gay in heaven with the King.
The wild ox will dance and play, and Leviathan will sing,
blessing bride and blessing bridegroom....

Happy bride, prepare, prepare, let the ritual bath be run.
Happy bride, prepare, cut off your hair.
For the time is near, for the time is near,
yaba, yaba yom-b-b-bom.

Blessing bride and bridegroom ...
undressing bride and ... come good *khosndal*
[bridegroom],
we will lead you to a darkened room—
a sweet secret will be revealed...

13 MARCH: WOLF AND SHEEP

Wolf and sheep, both are doomed. Whatever you sow; you reap murder. Live by law, it's the law of the land. Whatever you say, you reap murder. Your wife is a harlot, your son is a rogue, a thief is your brother, your daughter's a whore. Gentle or Jew, whatever you preach, what you mean [is] Might is Right. Escape, escape, escape, escape from the field of blood and the swamp of rape. Escape, escape to hide in a ditch behind the wall. Be silent like a mouse. Close your eyes and hold your breath and hope to be saved by the God of Death.

/// About the Performers



Clarinetist **RICHARD STOLTZMAN**, one of the most sought-after concert artists of our time, was born in 1942 in Omaha, Nebraska, the son of a jazz-playing railwayman. Stoltzman graduated from Ohio State University with a degree in music and mathematics, earned his master of music degree at Yale University while studying with Keith Wilson, and later worked toward a doctoral degree with Kalman Opperman

at Columbia University. From 1966 to 1976 he played at the Marlboro Music Festival, and during that time he became a founding member of the quartet TASHI (with pianist Peter Serkin, violinist Ida Kavafian, and cellist Fred Sherry), which burst upon the music scene unforgettably with the performance of Messiaen's *Quartet for the End of Time*, in 1973. In 1976 he won an Avery Fisher Award, and ten years later he became the first wind player to be awarded the Avery Fisher Prize.

As soloist with more than 100 orchestras and chamber and jazz ensembles, Stoltzman has defied categorization, and his unique way with the clarinet has opened up new possibilities for the instrument. He gave the first clarinet recitals ever in both the Hollywood Bowl and Carnegie Hall and has performed or recorded with such jazz and pop luminaries as Gary Burton, the Canadian Brass, Chick Corea, Judy Collins, Eddie Gomez, Keith Jarrett, the King's Singers, George Shearing, Wayne Shorter, and Mel Tormé. His commitment to new music has resulted in numerous new concertos and sonatas for the clarinet, including works by Steve Reich, Lukas Foss, Donald Erb, Takemitsu, and Rautavaara. Stoltzman's discography numbers about fifty releases, including the Messiaen Quartet, the Grammy-winning recording of the Brahms Sonatas with Richard Goode, and concertos by Copland and Corigliano.

CAROL WINCENC grew up in Buffalo, New York, studied at Oberlin College, and then at The Juilliard School with Arthur Lora and Samuel Baron, earning a master's degree in 1972. She was a member of the St. Paul Chamber Orchestra before winning first prize in the Naumburg Solo Flute Competition and embarking on a highly successful solo career. Wincenc has appeared with such ensembles as the Chicago, St. Louis, Atlanta, and London symphony orchestras; the



BBC and the Buffalo Philharmonic orchestras; and the Stuttgart Chamber Orchestra, as well as with the New York Woodwind Quintet, of which she is a member. She has commissioned and premiered concertos by Peter Schickele, Joan Tower, Paul Schoenfield, and Tobias Picker, who composed a double concerto, *The Rain in the Trees*, for her and soprano Barbara Hendricks. With the Detroit Symphony in 1994 Wincenc played the world premiere of the flute concerto written for her by Christopher Rouse, and she has recorded it with the Houston Symphony conducted by Christoph Eschenbach. She also gave the world premiere of Górecki's *Concerto-Cantata* at Amsterdam's Concertgebouw in 1992 and that work's U.S. premiere with the Chicago Symphony in 1995. In addition to performing the classics of the flute repertoire from Bach and Mozart to Nielsen and Messiaen, she is in demand as a chamber musician and has collaborated with the Guarneri, Emerson, Tokyo, and Cleveland string quartets and performed with Jessye Norman, Emanuel Ax, Yo-Yo Ma, and Elly Ameling. She appears regularly in a duo with harpist Nancy Allen. Wincenc has taught at Indiana University in Bloomington and Rice University in Houston and is on the faculty of The Juilliard School and S.U.N.Y. Stony Brook.

Violinist **DANIEL STEPNER**, a native of Milwaukee, had his first music lessons from his parents and studied with Steven Stryk in Chicago, Nadia Boulanger in France, and Broadus Erle at Yale University, where he earned his D.M.A. degree. He is a member of the Lydian String Quartet and the Boston Museum Trio, and concertmaster of the Handel and Haydn Society, which he has also conducted. He is artistic director of the Aston Magna Festival in the Berkshires. Stepner has performed and recorded a wide repertoire on period and contemporary instruments, including solo and chamber music by Buxtehude, Marais, Rameau, Bach, Vivaldi, Telemann, Mozart, Schubert, Brahms, Fauré, Ives, Irving Fine, William Schuman, John Harbison, and Yehudi Wyner. He has taught at the New England Conservatory, the Eastman School of Music, and the Longy School of Music, and he now teaches at Brandeis University and at Harvard, where he collaborates with Robert Levin in teaching the performance and analysis of chamber music.



Cellist **RONALD THOMAS** attended the New England Conservatory of Music and the Curtis Institute. Since winning the Young Concert Artists International Auditions at the age of nineteen, Thomas has appeared with major symphony orchestras in the United States and has performed in recitals throughout the world. A former member of the Aeolian Chamber Players, he has been a guest artist with the Chamber Music Society of Lincoln Center and the Tokyo String Quartet. He is the artistic director and cofounder of the Boston Chamber Music Society, with which he appears in concert regularly and has produced a number of acclaimed recordings, and he is a member of the artistic committee of Bargemusic in New York.

ROBERT SCHULZ graduated from the New England Conservatory with a master's degree in jazz studies and a graduate diploma in percussion performance. As a member of the AUROS Group for new music, the Boston Modern Orchestra Project, the Metamorphosen Chamber Orchestra, and the Phantom Arts Ensemble, he regularly performs a large repertoire of contemporary chamber and orchestral music. He gave the premiere of John Harbison's *14 Fabled Folksongs* for marimba and violin, and he has won critical acclaim for his performances of Xenakis's *Rebonds* for solo percussion and Steve Reich's *Clapping Music*. Schulz is professor of music at the College of the Holy Cross in Worcester, Massachusetts. He is also active as a jazz drummer, and he is a student of North Indian tabla and Afro-Cuban hand drumming.



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 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*. 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 20th-century composers such as Berg, Crumb, Babbitt, and Foss.



Tenor **MATTHEW KIRCHNER** grew up in the San Francisco Bay Area. After three seasons with Opera San Jose (1995–97), he won the 1997 Opera Index Competition. Kirchner appeared as Calaf in *Turandot* with the Minnesota Opera in 2000 and as Don José with the Hawaii Opera Theater in 2002, and he made his European debut with the Royal Danish Opera as Pinkerton in *Madama Butterfly*.



Baritone **RICHARD LALLI** is a graduate of the Interlochen Arts Academy, the Oberlin Conservatory, and the Yale School of Music. As a singer, he has given solo recitals at London's Wigmore Hall, the Spoleto Festival U.S.A., the National Gallery in Washington, Merkin Hall in New York, and the Salle Cortot in Paris and has premiered works by such composers as Yehudi Wyner, Richard Wilson, and Ricky Ian Gordon. With pianist Gary Chapman, Lalli has performed popular songs in New York at the Carlyle, the Park Plaza, and the Whitney Museum. As a pianist, he has participated internationally in chamber music programs with the

Mirror Visions Ensemble. Lalli is an associate professor of music at Yale, where he has taught since 1982. He conducts the Yale Collegium Musicum, an ensemble devoted to early music that was established by Paul Hindemith in the 1940s.

Bass trombonist **DAVID TAYLOR** studied with Davis Shuman at The Juilliard School, where he received his bachelor's and master's degrees. He began his performing career in 1967 as a member of Leopold Stokowski's American Symphony Orchestra and appeared with the New York Philharmonic under Pierre Boulez. Almost simultaneously, he was a member of the Thad Jones–Mel Lewis jazz band, and he has performed and recorded with such jazz and pop artists as Miles Davis, Gil Evans, Quincy Jones, Frank Sinatra, Barbra Streisand, and Aretha Franklin, as well as with Yo-Yo Ma, Itzhak Perlman, Wynton Marsalis, the St. Luke's Chamber Orchestra, the Chamber Music Society of Lincoln Center, the Basel Sinfonietta, and the Adelaide Philharmonic. In 1984, at the age of forty, Taylor gave a solo recital at Carnegie Hall, followed by two further New York recitals. He won the National Academy of Recording Arts and Sciences Most Valuable Player Award for five consecutive years (1982–86), and in 1987 he was awarded the NARAS Most Valuable Player Virtuoso Award—an honor accorded no other bass trombonist. Since 1989 Taylor has taught at the Manhattan School of Music as well as privately.

JAMES GUTTMANN began playing the double bass while completing his master's degree in communications at Emerson College in Boston. For the past few decades he has performed in venues ranging from smoky taverns to Carnegie Hall. He joined the Klezmer Conservatory Band at its inception and is a founding member of the Really Eclectic String Quartet. He has worked with such noted musicians and entertainers as Joel Smirnoff, Eartha Kitt, Mark

Murphy, Johnny Shines, Jim Bailey, Matt Glaser, Russ Barenberg, and the Artie Shaw Band. He also played for more than ten seasons in the Boston Philharmonic Orchestra and in 1999 premiered Gunther Schuller's *Fantastical Colloquy* for trumpet and bass.

Milken Archive of American Jewish Music

WHAT THE CRITICS SAY

“The most comprehensive documentation, ever, of music reflecting Jewish life and culture in America...The Milken’s will realize something that has been a dream of scholars and musicians practically since the dawn of recorded sound...one of the most ambitious and important projects ever undertaken by any record company.”

— *John von Rhein, Chicago Tribune*

“The quality of sound and performances in these first releases is exemplary.” “in imagination, price, value, performance and presentation, a model of what the record industry should be doing to meet the challenges of the 21st century.”

— *Joe McLellan, music critic emeritus of The Washington Post, RedLudwig.com*

“...the largest ever collection of American Jewish music.” “...Performances by notable soloists and orchestras.”

— *Gary Hollander, Entertainment Today Los Angeles*

“First-rate recordings and excellent CD booklets will make this important both for historical and artistic reasons.”

— *Paul Horsley, Kansas City Star*

“There’s no thinking small for the Milken Archive of American Jewish Music.” “All of the series’ recordings are new; most are either world premieres or first commercial recordings, dovetailing neatly with Naxos’ emphasis on underappreciated repertoire. The Archive has unearthed some exciting discoveries...”

— *Billboard*

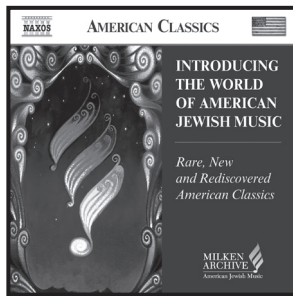
“...an extraordinary project...” “Artists of the highest order are represented on these recordings.”

— *King Durkee, Copley News Service*

“...the largest Jewish music project ever undertaken.”

— *Religion and Ethics Weekly, PBS*

Introducing the World of American Jewish Music



CD 8.559406

“...wonderfully eclectic.”

— Joe McLellan, music critic emeritus of
The Washington Post, RedLudwig.com

“...the performance is fervent and touching.”

— John Rockwell, *New York Times*

“One of the 10 Best Opera & Vocal CDs of 2003”

— Amazon.com

**“...exquisitely beautiful, heartfelt, and moving...
This is a music that penetrates to the very core
of Weill’s being, and ours when we listen to it.**

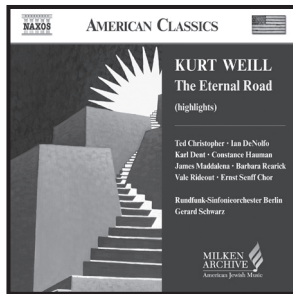
**The performances—all of them—are beyond
any criticism... This is a standout recording.”**

— Jerry Dubins, *Fanfare*

**“Richly satisfying, it also whets the appetite
for more.”**

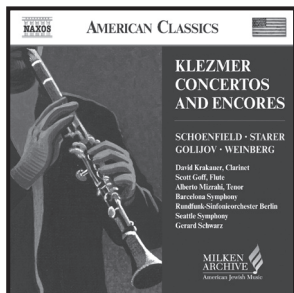
— Richard Dyer, *Boston Globe*

Kurt Weill: The Eternal Road (Highlights)



CD 8.559402

**Klezmer Concertos
and Encores**



CD 8.559403

“...played with feeling and virtuosity by David Krakauer, with the Barcelona Symphony under Gerard Schwarz.”

— *Pittsburgh Post-Gazette*

“The Jewish elements in [Robert Starer’s *Kli Zemer*] emerge proudly and poignantly, always conditioned by economy and taste.”

— *Russell Platt, The New Yorker*

“...celebrates the joyous klezmer tradition...”

— *John von Rhein, Chicago Tribune*

“If you like klezmer music you won’t want to miss this one, especially at this price. Five stars.”

— *CBC Radio 1 and 2*

“...a lusciously Romantic cantata,
‘Naomi and Ruth’...”

— *Richard Dyer, Boston Globe*

“...a beautiful disc of religious works...”

— *John von Rhein, Chicago Tribune*

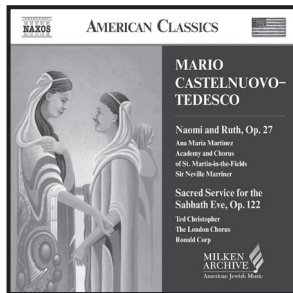
“...the major role in this cantata,
[Naomi and Ruth]...is sung superbly by...
Anna Maria Martínez.”

— *Fanfare*

“Naomi and Ruth’ is...conducted with
sculptured elegance by Sir Neville Marriner...”

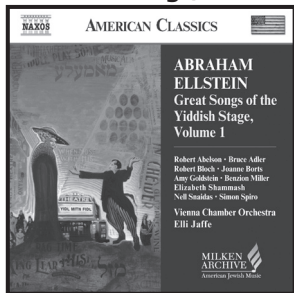
— *Robert Croan, Pittsburg Post-Gazette*

Mario Castelnuovo-Tedesco



CD 8.559404

**Abraham Ellstein
Great Songs of the
Yiddish Stage, Vol. 1**



CD 8.559405

“...lively, affecting, beautifully performed pieces.”

— Howard Kissef, *New York Daily News*

“The tuneful, rhythmically captivating songs combine influences from Viennese operetta, gypsy music, Jewish popular and liturgical music, and American popular music of the period.”

— Richard Dyer, *Boston Globe*

“...a real discovery of the rich treasures of a once vibrant Jewish era. Performances are all wonderful.”

— *Fanfare*

“...a joy. Excellent songs.”

— *American Record Guide*

“The performances are uniformly excellent.”

— Edith Eisler, *Amazon.com*

“The most illuminating Bernstein recording in years...”

— *Newark Star Ledger*

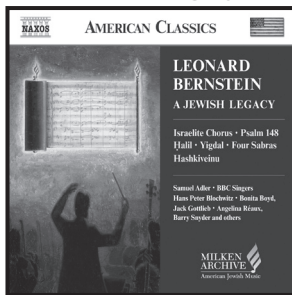
“...sincere and intense spirituality.” “...Best of all, perhaps — a dramatic, evocative setting of the evening prayer, Hashkivenu...”

— Andrew Farach-Colton, *Gramophone*

“The performances and recording quality are equally stellar.”

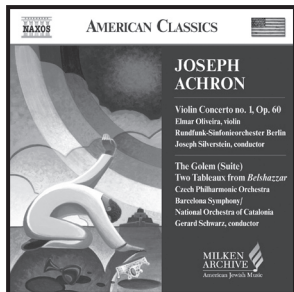
— Jason Victor Serinus, *Bay Windows*

**Leonard Bernstein
A Jewish Legacy**



CD 8.559407

Joseph Achron
Violin Concerto No. 1,
The Golem



CD 8.559408

“...the solo part is extremely difficult, bristling with fast, often stratospheric passagework, double stops, chords, harmonics and bravura cadenzas. The violin sighs, laments, sings, speaks, and dances. Elmar Oliveira plays it beautifully, with great virtuosity and a remarkably natural feeling for the style's irregular, chant-related accents, swiftly changing moods and emotional intensity. The orchestration is brilliantly colorful...”

— Edith Eisle, Amazon.com

“Elmar Oliveira's edgy virtuosity and sweet throbbing timbre suit the music very well and Joseph Silverstein draws superbly rich playing from the Berlin Orchestra.”

— Lawrence A. Johnson, Gramophone

“Elmar Oliveira... achieves the sense of religious ecstasy that the score demands.”

— Fanfare

“...beautifully scored orchestral backgrounds... Gerard Schwarz leads the Czech Philharmonic with energy and lends the lyric sections the tenderness they need.” “...a glorious — and complete

— rendition of ‘Service Sacré.’”

— Dan Davis, ClassicsToday.com

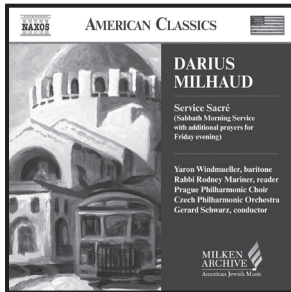
“It is an intriguing work from first note to last, sonic proof of the value of the Milken Archive.”

— John Guinn, Oakland Press

“...one of the best settings of this liturgy...”

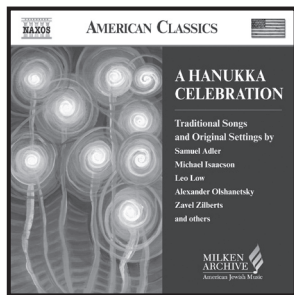
— Pittsburgh Post-Gazette

Darius Milhaud
Service Sacré



CD 8.559409

A Hanukka Celebration



CD 8.559410

“...intensely joyful...”

— *John Guinn, Oakland Press*

“...Samuel Adler’s ‘The Flames of Freedom’ is absolutely stunning: melodious and subtle, sending wild bursts of shivers up all sides of the spine.”

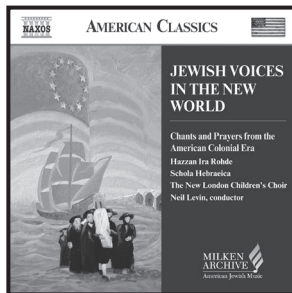
— *The Electric Review*

“...unusually haunting music, with a distinctive combination of serenity and boldness...performed with an authenticity that could only come from performers steeped in its tradition.”

— *John Guinn, Oakland Press*

Visit www.milkenarchive.org for updates on new CD releases!

Jewish Voices in the New World



CD 8.559411

Credits

YEHUDI WYNER (b. 1929)

The Mirror (1972-73)

Publisher: Associated Music Publishers, Inc./Schirmer
Recording: Mechanics Hall, Worcester, MA, December 1999
Recording Producer: David Frost
Recording Engineer: Carl Talbot
Recording Product Manager: Richard Lee

Passover Offering (1959)

Publisher: Associated Music Publishers, Inc./Schirmer
Recording: Mechanics Hall, Worcester, MA, December 1999
Recording Producer: David Frost
Recording Engineer: Carl Talbot
Recording Product Manager: Richard Lee

Published Title: **Tanz and Maissele [Tants un Maysele] (1981)**

Publisher: Associated Music Publishers, Inc./Schirmer
Recording: Slosberg Recital Hall/Brandeis University, Waltham, MA, April 1992
Recording Producer: Michael Isaacson
Recording Product Manager: Michael Isaacson

PHOTO CREDITS: Page 4, Judith Freulich Caditz. Page 11 (left), John Pearson; (right), Peter Schaaf. Page 12, Micheal Lutch. Page 13 (left), Lisa Kohler. Page 14, Jennifer Lester

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.

MILKEN ARCHIVE

Lowell Milken, *Founder*

Neil W. Levin, *Artistic Director, Editor in Chief*

Richard V. Sandler, *Executive Director*

Paul W. Schwendener, *C.O.O., A&R Advisor, and Director of Marketing*

Lawrence Lesser, *Production Director*

Rebecca Rona, *Administrative Director*

Gina Genova, *Associate Director of Research; Associate Editor*

Bonnie Somers, *Communications Director*

Jules Lesner, *Archive Committee*

Christopher Crain, *Archive Committee*

Richard Lee, *Music Coordinator*

Todd Mitsuda, *Associate Director, Product Management*

Editorial Consultants:

Maxine Bartow, Richard Evidon

MILKEN ARCHIVE EDITORIAL BOARD

Neil W. Levin

Paul W. Schwendener

Samuel Adler

Ofer Ben-Amots

Martin Bookspan

Cantor Charles Davidson

Henry Fogel

Lukas Foss

Rabbi Morton M. Leifman

Gerard Schwarz

Edwin Seroussi

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, Brenda Koplin, Joshua Lesser, Adam J. Levitin, Tom Magallanes, Sabrina Meier-Kiperman, Elyahu 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.

Back Pg Art