

# Cover Art

## Stock

## 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.

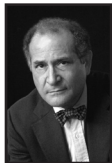
While much of this music had become a vital force in American and world culture, even more music of specifically Jewish content had been created, perhaps performed, and then lost to current and future generations. Believing that there was a unique opportunity to rediscover, preserve and transmit the 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 Composers

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**DAVID STOCK** was born in 1939 in Pittsburgh, where he continues to make his principal home. He studied trumpet and composition with Nikolai Lopatnikoff and Alexei Haieff at the Carnegie Institute of Technology (later

Carnegie Mellon University), where he received his bachelor of fine arts degree in 1962 and his master of fine arts degree a year later. He earned another master's degree at Brandeis University, studying with Arthur Berger. He has also studied at the École Normale de Musique in Paris and at the Berkshire Music Center.

Cofounder and conductor laureate of the Pittsburgh New Music Ensemble, Stock has been composer-in-residence at the Pittsburgh Symphony Orchestra and the Seattle Symphony, and in 1992 he was chosen by the Pittsburgh Cultural Trust to receive its Creative Achievement Award for "outstanding established artist." As a devoted champion of music by contemporary American composers, he has served as chairman of the Pittsburgh

Alliance of Composers, directed the WQED-FM New Music Project, and written for such prestigious academic journals as *Perspectives of New Music*.

Stock's music has been performed throughout the United States and Europe, and in England, Mexico, Australia, and Korea. Among his most prized commissions are *Kickoff*, which was premiered by the New York Philharmonic, conducted by Kurt Masur during the orchestra's 150th anniversary season, and his violin concerto, which received its premiere performance by Andrés Cárdenes and the Pittsburgh Symphony under Lorin Maazel's baton—for its 100th anniversary celebrations. Other significant works include *Available Light* (1995) and *American Accents* (1983), both for chamber orchestra; *A Joyful Noise* (1983) and *Inner Space* (1973), for full symphony orchestra; five symphonies; six string quartets; many chamber pieces for a variety of combinations, such as *Triple Play* (1970), *Dreamwinds* (1975), *The Philosopher's Stone* (1980), *Parallel Worlds* (1984), *Keep the Change* (1981), and *Sulla spiaggia* (1985); and such miscellaneous works as *Nova* (1974) for wind band and *The Body Electric* (1975) for amplified double bass, woodwinds, and percussion. He has also written several film and broadcast scores.

By the 1970s Stock had come to realize the need for finding a middle ground between new music that challenges its listeners and music that is nonetheless capable of resonating with the sensibilities of audiences not confined to so-called contemporary music aficionados. He dedicated his energies to increasing the public's appreciation for new music, developing a strategy he calls "rediscovery of the audience." One of his related goals has been to render serious new music attractive to young audiences, as exemplified by two of his works for youth orchestras: *Zohar* (1978), whose title and program derive from Jewish mystical literature, and *Triflumena* (1978). As important influences on his art, Stock credits such diverse sources as Stravinsky, Hebrew liturgy, and jazz, the last of which is well illustrated in one of his best-known works, *Scat*. Manny Theiner, in his article "The Music of David Stock" from the CD notes for *Taking Stock* (Northeastern), appropriately assessed his music as "well-defined, with clear shapes, driving rhythms, and bright colors and timbres."

Stock has taught on the faculties of the Cleveland Institute of Music, the New England Conservatory, Antioch College, the University of Pittsburgh, and Duquesne University. He is the recipient of a Guggenheim Fellowship; several fellowship grants from the National

Endowment of the Arts and the Pennsylvania Council on the Arts; and numerous grants and commissions from the Ella Lyman Cabot Trust, the Paderewski Fund for Composers, the Barlow Endowment, Boston Musica Viva, and the Koussevitzky Music Foundation, as well as from a number of orchestras—including the Cincinnati Symphony and the St. Paul Chamber Orchestra.

Stock's guest conducting appearances have included the Silesian Philharmonic (Poland), Foro Internacional de Música Nueva (Mexico), Eclipse (Beijing), the Pittsburgh Symphony, the Chautauqua Symphony, the Cleveland Chamber Symphony, the American Dance Festival, the Baltimore Symphony, and many others.

## Program Notes

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### ***A LITTLE MIRACLE***

Stock's dramatic cantata for mezzo-soprano and chamber orchestra, *A Little Miracle*, has been described by its librettist, Bess Weldon, as an "operatic monodrama." The story is her own creation, but it plays out against the very real and familiar theme of parent and child hiding and attempting to escape during the German war of annihilation against Europe's

Jews. Here, the tale is woven around the dual miracle of birth itself and of survival through the faith and courage sustained by the memory of a mother's song.

Before the war, Tova and her husband, Yaakov, lived in a town somewhere in Poland, sharing their living quarters with her parents. When the Germans forced the Jewish population into one of the ghettos they constructed as concentration depots for ultimate deportation to the camps, her father refused to go, preferring to remain behind and face certain death. In the cramped quarters of the ghetto, Tova gives birth to Rosa—her “little miracle”—in the midst of the surrounding “decay and destruction,” which is punctuated by the sound of nightly gunshots. With simplicity and judicious economy, the libretto describes the deteriorating situation in the ghetto as fellow Jews are murdered and as the population dwindles with the deportations. Apparently knowing that their turn is imminent, Tova, Yaakov, and their baby, together with her mother, Berta, hide at first in a closet [cupboard]. But as Yaakov and Berta make preparations for the family's escape, they are shot. Tova manages to flee with Rosa to an apparently prearranged location, where the two are hidden in a stifling farmhouse basement—presumably by local partisans or

members of the Polish underground resistance who are willing to hide Jews. During that virtual imprisonment, when they could be discovered at any moment, Tova is sustained only by her recollection and repetition of a Yiddish lullaby that her mother sang to her as a child. The song calms her and her child and gives her courage to continue eluding her pursuers and ultimately to survive. And Tova credits the song—and its embodiment of her murdered mother's spirit—with saving her and Rosa: “I am saved by a miracle, a simple song.”

Commissioned by the Mary Flagler Cary Trust, Stock composed *A Little Miracle* expressly for mezzo-soprano Vivica Genaux, with whom he had worked during her student days at Duquesne University. She sang its premiere at Lincoln Center in New York in 1999 with the New York Chamber Orchestra, conducted by Gerard Schwarz.

Stock, having determined that he wanted to write a Holocaust-related piece, discussed some ideas with Bess Weldon—an actress, writer, drama teacher (at Vassar College since 1997), and close friend of his daughter Rachel Stock Spiiker (now a cantor in St. Paul, Minnesota, as is his daughter Sara Stock Mayo in Pittsburgh and his son, Jeffrey, in Haverhill,

Massachusetts). “I told her what kind of work I wanted to write,” he later recalled, “and within a few days she had devised the general story plan.” Weldon’s text was then inspired by actual stories of Holocaust survivors, as well as by related fiction and poetry. “Her writing was so inspiring,” says Stock, “that the music seemed to compose itself.” The events of the story are related by Tova as a first-person narrator, but, where indicated, she also sings in the name of her mother and her young daughter. *A Little Miracle* is dedicated jointly to those who were murdered by the Germans and to those who survived.



## YIZKOR

The title of *Yizkor* (lit., May He [God] Remember), Stock’s single-movement elegy for string orchestra, refers to the name of the formal Jewish memorial service for specific relatives (*hazkarat n’shamot*—remembrance of souls). This service is conducted communally, but recited individually, among Ashkenazi Jews on four occasions on the liturgical calendar—usually within the morning Torah service, before returning the scrolls to the ark. Those four occasions are Yom Kippur and the last days of each of the Three Festivals (Sukkot, Pesah, and Shavuot).

Traditionally, *yizkor* has been observed chiefly with respect to one’s parents, often in conjunction with pledges of charitable donations to honor their memory. But one may elect to recite *yizkor* in memory of others as well. Indeed, many 20th- and 21st-century prayerbooks, including some with traditional formats, provide for such additional *yizkor* recitation for children, siblings, spouses, other relatives, and even friends. There are also memorial prayers for collectively martyred fellow Jews (viz., those who were murdered *because they were Jews*), especially, since the second half of the 20th century, those who were slain by the Germans during the Holocaust. Soldiers who have given their lives on behalf of the State of Israel are also sometimes remembered within contemporary *yizkor* services.

Originally, the *yizkor* service was confined to Yom Kippur. Its introduction on the holiest of days may be linked historically to the opening passage of the morning service Torah reading, which refers to the death of Aaron’s two sons (Leviticus 16). One theory also holds that it was instituted as a spiritual vehicle to induce deeper repentance on the Day of Atonement by invoking the memory of one’s parents and resolving to honor them by mending one’s ways. The custom of praying for the

departed on Yom Kippur and Festivals was opposed by some leading medieval scholars and authorities (notably Hai Gaon and Nissim Gaon). They stressed the conviction that only worthy deeds of the departed during their lifetimes—not deeds or words of atonement by their descendants on their behalf—are of consequence before God. Nonetheless, this practice gained special significance during the Crusades and the waves of persecution in Europe in the following centuries, and by the 17th or 18th century, *hazkarat n'shamot*, or *yizkor*, had become a firmly rooted part of the Ashkenazi synagogue ritual for the Three Festivals as well as for Yom Kippur.

The word *yizkor* is derived from the text incipit of the principal prayer of the service: *yizkor elohim nishmat ...* (May God remember the soul of ...). The individual private recitations of *yizkor* may be preceded by optional Psalm verses and readings. Following those *yizkor* recitations, the service concludes in many if not most Ashkenazi synagogues with the prayer *el male rahamim* (God, who is full of mercy), which is intoned by the cantor or prayer leader. In the Sephardi rites, each of those who are accorded the honor of being called up to the Torah—to recite the benedictions in connection with its reading—recites a memorial prayer for his relatives after pronouncing the benedictions.

The piece—which proceeds as a tonal reflection of the mix of solemnity, reverence, sad-heartedness, sorrow, and ultimate acceptance that might typically characterize a *yizkor* service—opens with a melody in minor that seems defined by its overall descending contour. That initial thematic-melodic material sounds at first against a calm drone of open fifths, followed by harmonies in parallel progression—suggestive of traditional cantorial chant against typically sustained choral underpinning with a hint of antiquity. A second theme, this time with an ascending melodic contour, serves as counterpoint to the first, and the interplay between the two provides the basic substance of the piece. The overall spirit becomes appropriately resolute at the conclusion, with its widely spaced major chord in the final measures perhaps echoing—whether deliberately or subconsciously on the part of the composer—the faith inherent in the concluding line of the *yizkor* text itself (May his/her soul be bound up in the bond of life...), and in the text of *el malei rahamim* (Keep his/her soul alive forever under Your protective wings...).

*Yizkor* is an orchestral adaptation of the second movement from the composer's Fourth String Quartet. It received its premiere performance in 1999 at the Western Slope Music Festival, in

Crested Butte, Colorado, where it was played by the festival orchestra under the baton of Imre Palló.



## TEKIAH

Stock's *Tekiah* [*t'ki'a*], is a three-movement work for trumpet and chamber orchestra. The word *tekiah* translates from the Hebrew literally as "sounding," but it is most commonly associated with the sounding, or blowing, of the shofar and its required hearing on Rosh Hashana (notwithstanding the various functions of the shofar on other occasions, both historically and in contemporary usage). More specifically, *t'ki'a* is the name of one of the three plaintive call patterns—mostly outlining the interval of a perfect fifth—according to which the shofar is blown on Rosh Hashana and at the conclusion of Yom Kippur. The ordinary (short) *t'ki'a* ends abruptly. The prolonged *t'ki'a g'dola* (great *t'ki'a*), employed as a finale to a series of shofar blasts, is generally sustained to the limits of the blower's breath.

In Stock's mercurial frolic here through the minefields of virtuoso display and agile tonguing techniques, the trumpet might be perceived as a modern incarnation of the ancient shofar—but only as a departure point

in terms of overall effect, with little actual reference to the emblematic intervals of shofar calls. The most obvious reflection of shofar patterns is heard in the recurring successions of rapid and repeated staccato and staccato-like figures—especially in the first and third movements—which recall, in combination, two other characteristically sputtered shofar calls, *sh'varim* and *t'ru'a*, even more than recalling *t'ki'a* itself. These dry, galloping, and swiftly paced figures are developed and transformed continuously in a motoric, ever-evolving, almost neo-Baroque pitter-patter, requiring a highly skilled trumpeter. "As a former trumpet player," Stock has explained, "I wanted to challenge the soloist to the limit, while still staying within the bounds of mainstream trumpet technique."

In the more lyrical, songlike second movement—which contains within it a short-lived scherzo—muted trumpet passages lend a blues ambience. This leads directly to the playful third movement, which is built largely on the stuttered single-pitch triplet motive presented at the outset.

*Tekiah* was composed at the MacDowell Colony and in Pittsburgh in 1987, on commission from the Three Rivers Arts Festival, during whose 1988 season it was premiered by Stephen Burns and the Pittsburgh New Music Ensemble.





## Y'RUSHA

*Y'rusha* (Hebrew for “inheritance” or “heritage”) is a cleverly fashioned divertissement of unrelated melodic and modal references, tune shards, and instrumental idioms derived mostly from the perceived melos of eastern European Jewry and its immigrant generation in America. Stock has imagined these as a single collective representation of one particular aspect of Jewish musical *y'rusha*. The work, for clarinet solo and an ensemble of seven instruments, is permeated by sighs, wails, slides, exaggerated portamento effects, and other clichés emblematic of the performance styles and techniques of 19th- and early-20th-century Jewish wedding-band musicians known as *klezmerim* (sing., *klezmer*). There are hints and even partial quotations of actual tunes known to have belonged to the *klezmerim* repertoire, as well as other tunes that appear to be original but are conceived in the same vein. In the course of his musical development, the composer exploits, reworks, refracts, and alters these tune fragments in various juxtapositions and pointillistic incarnations, providing mini-cadenzas for the clarinet as well.

Apart from such klezmer-associated and flavored material, there are also quotations from well-known Jewish songs. Among them is *Di grine kuzine* (The Greenhorn Cousin), the once-famous Yiddish popular song and fixture of the Yiddish vaudeville and music hall milieu believed to have been written in New York in 1921 by the illustrious bandleader Abe Schwartz, with lyrics, according to the prevailing copyright, by Hyman Prizant. (Jacob Leiserowitz [Yankele Brisker] persisted in his claim to authorship of the words, even though his lawsuit to that effect failed.) *Di grine kuzine* is a humorous song, but it also became one of the best-known expressions of immigrant disillusionment over the unanticipated economic hardships in the “new land.” At the same time, it encouraged a fashion of lighthearted songs about “greenhorns”—a common tag for newly arrived, un-Americanized, and unadapted immigrants.

Also heard within this piece are allusions to the song *Mazl tov* (Congratulations), a prominent feature at wedding celebrations. The song probably stems from Europe, but it is also one of the best-retained customs among traditional Ashkenazi weddings in America.

The composer added a liturgical parameter with his incorporation of the now ubiquitous

tune for the last line, or stanza, of the strophic prayer text *avinu malkeinu* (Our Father, Our King), as it is sung congregationally toward the conclusion of Yom Kippur—and of the pre-High Holy Days formal service inaugurating the daily recitation of the *s'lihot* (penitential) liturgy. Although the melody is universal among American Ashkenazi synagogues and at the same time bespeaks an obvious eastern European modality, its origin remains undetermined. It is not found in any notated European sources.

Another, more contemporary song whose text is from the liturgy is also featured prominently: *Ose shalom*, the concluding Hebrew passage appended to the Aramaic full *kaddish* prayer. While the words are therefore liturgical, the song itself is not and was not so envisioned by its Israeli composer, Nurit Hirsch. It began its life as a winning entry in the Hassidic Song Festival in Israel, held in 1969, and it then became almost instantly popular in North America as an expression of the post-Six Day War atmosphere of enthusiastic optimism regarding eventual and permanent peace. Despite its nonliturgical origins, however, the melody was subsequently adopted in numerous American synagogues for the concluding *kaddish* recitation or at other places in the service, for congregational singing.

*Y'rusha* was composed in 1986 in London on a Consortium Commission grant from the National Endowment for the Arts—for clarinetists Richard Stoltzman, Michelle Zukovsky, and Larry Combs. Zukovsky played the premiere performances in 1987 with the Los Angeles Philharmonic New Music Group. Stock dedicated the piece to the memory of his grandmother, Eva Dizenfeld, who passed away at the age of ninety-three while he was writing it.

# A LITTLE MIRACLE

Sung in English, Yiddish, and Hebrew  
Original story by Bess Weldon (b. 1969),  
based on various historical accounts.

**TOVA**—a survivor of an eastern European  
wartime ghetto

**BERTA**—her mother

**ROSA**—her young daughter

## PROLOGUE

**TOVA**

You'll ask me how I made it through, how I  
survived.

If you have courage, that's what you'll ask.

How was I different, what was my secret?

Then I'll ask you, "Do you believe in miracles?"

It's a very Jewish thing to answer a question  
with another question! You may not know  
what you believe.

Then I'll tell you, "I was saved by a miracle.  
I was saved by a song."

## SCENE 1

**TOVA**

We were an ordinary family—a father, a  
mother, and a daughter. Our house in Poland  
was quite modest. We wore simple clothes.  
On the outside there was nothing remarkable  
about us. But inside our ordinary house we

lived in splendor because my mother had a  
beautiful voice and loved to sing. Not just on  
*Shabbat* or the holidays, but all the time. Even  
now, when it's difficult to remember her face,  
I hear her voice and I recall the very first song  
she sang to me.

*shlof mayn kind,  
mayn sheyne kleyne meydele.  
zingen vel ikh dir a kleyn lid.  
shlof mayn feygele,  
makh tsu dayn eygele.  
dayne mamele iz do mit dir.  
shlof mayn kindele  
mayn shtile lindele,  
dayne mamele iz do mit....*

[Sleep my child,  
my pretty little girl.  
I will sing to you a little song.  
Sleep my little bird;  
close your little eyes.  
Your mother is here with you.  
Sleep my little child  
my quiet little gentle one  
your mother is here with ...]

**TOVA**

When we are forced to move into the ghetto,  
Papa refuses to leave our house.  
My husband, Yaakov, and I beg him.

Papa, staying behind is certain death.  
Only my mother understands.  
Your Papa's heart is broken.  
Do not ask him. Do not demand.

*shlof mayn kind....*

Mama, it just can't be that simple.  
I sob and hold my father's hand.  
She pulls me away and with a single tear  
kisses my father good-bye.  
We walk out of our ordinary house forever.  
The three of us move into a tiny room.  
A sink. A stove. A table. A chair.  
I don't despair.  
I know my mother can transform this  
wretchedness with her song.  
I know her voice can erase the grayness  
and the filth.  
I know that music can ease the pain.  
Two weeks pass, two endless weeks.  
Mama no longer sings.  
On Friday night, I'm sure at sundown  
I will hear the blessings rise and soar from  
Mama's lips.

## **BERTA**

(She mimes covering her head and lighting the  
candles. In a low, steady voice she speaks.)

*barukh ata adonai  
eloheinu melekh ha'olam*

*asher kid'shanu b'mitzvotav v'tzivanu  
l'hadlik ner shel shabbat.*

[You are worshipped, O Lord, our God,  
King of the universe, who has made us holy  
through His commandments, and who has  
commanded us to kindle the Sabbath lights.]

*Translation: Rabbi Morton M. Leifman*

## **TOVA**

Sing, Mama, sing. I need to hear the music.

## **BERTA**

My little one, I am not like your father.  
I can live with a broken heart, but I cannot  
sing with one.

## **SCENE 2**

### **TOVA**

I am feeling sick. It might be the room.  
It might be the water. I miss my father.  
Yaakov holds me and tells me that we're  
lucky we're alive.  
I hear the gunshots each night.  
Mama doesn't even hum while she mends  
her apron.  
And then it hits me. How could it be possible?  
A new life amongst this decay and  
destruction?  
A new life? Inside me? I see it grow before

my eyes.  
A little miracle.  
If only Papa were here.

### **SCENE 3**

#### **TOVA**

I squeeze Yaakov's hand.  
He wipes my forehead.  
He is more nervous than I.  
Mama calls out orders and prayers.  
How can a new life start here?  
I yowl with pain. I push to exhaustion.

In a blur of sweat and tears I see Mama's  
eyes go wide.  
She breathes deep, as if to start a song,  
and pulls the baby free and places her in my arms.  
My little miracle, my Rosa, my miracle.

### **SCENE 4**

#### **TOVA**

Yaakov, my love, your smile can't hide your  
thoughts.  
They are the same as mine. In four long years  
inside these walls  
you think I can't read your mind?  
How can we keep our child alive?  
She is so tiny, a china doll.  
I watch her play, and for a moment I can feel that

everything is fine.  
But you don't work; Mama doesn't sing;  
I don't sleep.  
Did you hear the screams last night?  
Look out the window. All the neighbors gone.  
Rosa could use that blanket in the street.  
Don't look at me that way.  
I know it's shameful, but things are getting worse.

### **SCENE 5**

#### **TOVA**

Quiet, little one, be a good girl.  
Rest your head against me. Try to sleep.  
Whatever happens, just be quiet.  
Don't worry, I am here with you.  
There's lots of room for us in this cupboard.  
You'll share your hiding place with me.  
It's just like hide-and-seek. Quiet now,  
not a sound.  
Papa and Bobbe are packing;  
we're going on a trip.  
Don't let the shouting bother you.  
Cover your eyes.  
Bury your head beneath my shawl.  
Listen to my heartbeat;  
never mind the noises outside.

How can this be happening?  
Hiding in a cupboard as the shots ring out.  
Yaakov dead in the chair.

Mama dead on the floor.  
I never got to say good-bye.  
No time for feelings now;  
let's wipe away the tears.  
Never let my little one see the pain.  
Listen, Rosa, all the noises are gone.

Don't worry. I am here with you.  
Everything is quiet, no voices in the street.  
It's time for us to go away.  
No time to look back.  
Mama dead on the floor.  
No time to think back  
Yaakov slumped in a chair.

## **SCENE 6**

### **TOVA**

Crawl out now, little one,  
we're safe here in the dark.  
Take my hand; we only have a  
little way to go.  
Here's the big tree and the fork in the path,  
just like Yaakov told me.  
Look ahead, there's the farmhouse with the  
candle burning bright.  
This is the place, the place where we will stay.  
Be a good girl for just a few steps more.

I knock three times on the farmhouse window.  
A door inches open. We step inside.  
Down stairs to the basement.

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I barely see the face of our guide.  
She doesn't look at us. She says nothing.  
A blanket. Two candles. Matches.  
A pail of water. A loaf of bread.  
She climbs back up the stairs,  
and the door above clicks shut.

How can I keep my child alive?  
I pace the dirt floor.  
No sleep. No light.  
Tears frozen on my cheeks.  
No way of telling night from day.  
No sun. No moon.  
The outside world is far away.  
I hear their footsteps overhead.  
I imagine a kitchen, a table, a fireplace, and  
an oven.  
Their lives must be so normal.

The door at the top of the stairs opens,  
and a hand deposits a few crusts of bread.  
I see a thin sliver of light and know it's  
morning.  
When Rosa hears the steps above, she knows  
its safe to whisper.  
She doesn't ask what she really wants to  
know:  
Where's Papa? Where's Bobbe?  
Why did we leave them behind?  
Instead she plays with her blanket as if it were  
her own child.

**ROSA**

Don't be frightened, little one.  
Your mama's here with you.

**TOVA**

Damp and cold surround me.  
There's no air left to breathe.  
Legs collapse, sprawled flat on the ground.  
Pull the shawl tighter; nothing stops the shaking.  
Fever hot on my brow. Rosa's voice dark and muffled.  
Panicked whispers in my ear.

**ROSA**

Mama, what's wrong? Mama, please get up.  
Stop it, Mama. Please. You're scaring me.

**TOVA**

No strength to reach for her. No way to comfort her.  
Waves of heat, waves of pain.  
Drowning deep as darkness closes in.  
No one can save me.  
No strength is left to fight.

I don't sleep, yet I dream.  
Hallucinations fill my mind.  
Suddenly I feel Mama's hand on my forehead,  
wiping away the pain.  
A ghost, a vision, singing sweetly to me.

Mama, I hear your voice, your healing voice.  
You're singing for me like long ago.  
Wrap me in the blanket, wrap me in your song.  
The heaviness is lifting. Your voice is growing strong.  
Keep singing. Mama, keep singing.  
How can it be that you're here with me?

I see Mama's eyes in Rosa's smiling face.  
I feel Mama's soothing touch in Rosa's hand.  
I hear Mama's gentle voice in Rosa's whispered song.  
I am saved by Mama's spirit.  
I am saved by my own child.  
I am saved by a miracle, a simple song.

***EPILOGUE*****TOVA**

Perhaps you don't believe my story.  
How could a lullaby work such magic?  
How could a tiny child know how to heal?  
A miracle, that's the only explanation.  
Just what else could it be?  
A little miracle.

## ◆ About the Performers

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The daughter of a mother with roots in Latvian Jewry, and a Baghdad-born father of Babylonian Jewish tradition who emigrated to America, mezzo-soprano **ELIZABETH SHAMMASH** earned a bachelor's degree in Italian studies

from Brown University (including a year of study at the University of Bologna in Italy), an artist diploma from Boston University's Opera Institute, and a master's degree in music and voice performance from the Manhattan School of Music. Her opera credits include the role of Idamante in Mozart's *Idomeneo* with the Wolf Trap Opera, and her concert appearances have included an all-Bernstein program with the National Symphony Orchestra, and Beethoven's Ninth Symphony with the Seattle Symphony under Gerard Schwarz. She is currently a candidate for the master of sacred music and certificate of *hazzanut* at the Jewish Theological Seminary. She serves as cantor of Congregation Mount Sinai in Brooklyn Heights, New York.

Born in Wellesley Hills, Massachusetts, trumpet virtuoso **STEPHEN BURNS** has been acclaimed for his accomplished and widely varied recitals, concerto appearances, chamber ensemble engagements, and innovative multimedia presentations involving video, dance, and sculpture. In September of 1988 he won first prize at the second Maurice André International Competition for Trumpet in Paris, which brought him international recognition. Burns has performed in the major concert halls of four continents. He has been a guest at the White House and has appeared on NBC's *Today* show and NPR's *All Things Considered*. He has served on the faculty at the Manhattan School of Music and is a former tenured professor at Indiana University. Mr. Burns directs the Montreaux Open International Trumpet Academy and is also the artistic director of the Fulcrum Point New Music Project in Chicago.







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, and later worked toward a doctoral degree at Columbia University. As soloist with more than a hundred 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 Grammy-winning recording of the Brahms sonatas with Richard Goode, and trios of Beethoven, Brahms, and Mozart with Emanuel Ax and Yo-Yo Ma. In September 2005 Stoltzman was presented with the prestigious Sanford Medal by the Yale School of Music. During the 2005–06 season, Stoltzman premiered David Stock's Clarinet Concerto with the Pittsburgh Youth Symphony Orchestra.



The **RUNDFUNK-SINFONIEORCHESTER BERLIN** (Berlin Radio Symphony Orchestra) was founded in 1923 as the first radio orchestra in Germany. Its repertoire spans more than three centuries, but since its founding, the ensemble has been especially dedicated to contemporary works. Many of the greatest composers of the 20th century have performed their own music with this

orchestra, either as conductors or soloists, among them Hindemith, Honegger, Milhaud, Prokofiev, Strauss, Schoenberg, Stravinsky, Weill, and Zemlinsky—and more recently Krzysztof Penderecki, Sir Peter Maxwell Davies, Berthold Goldschmidt, and Udo Zimmermann. Since 1956 the orchestra has performed in twenty countries, including China and Japan. It also records extensively for DeutschlandRadio, founded in 1994, and many of its recordings have been awarded the German Record Critics' Prize. In 2002 Marek Janowski succeeded Rafael Frühbeck de Burgos as principal music director.



Founded in 1903 by violinist-conductor Harry West, the **SEATTLE SYMPHONY** is now the oldest and largest cultural institution in the Pacific Northwest. Recognized for its bold and innovative programming, with the inclusion of much new music, it is also one of the world's most recorded orchestras, with more than eighty-five discs—many of

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them featuring American repertoire—and ten Grammy nominations to its credit. In addition to its regular concerts, the Seattle Symphony presents a broad spectrum of other series, including Basically Baroque, Light Classics, Seattle Pops, Discover Music!, Tiny Tots, Distinguished Artists, and Music of Our Time. Seattle Symphony musicians began their association with the Seattle Opera in 1973. In 1981, led by Rainer Miedel, the orchestra made its first European tour. Gerard Schwarz, music director since 1985, has brought the orchestra to new international acclaim. It now makes its home in Benaroya Hall, which was inaugurated in 1998 and has been praised for its architectural and acoustical beauty.



#### **GERARD SCHWARZ**

was born in Weehawken, New Jersey, in 1947. He began trumpet lessons at the age of eight and attended the National Music Camp in Interlochen, Michigan, and New York's High School of Performing

Arts (now La Guardia High School of Music and Art and Performing Arts). From 1962 to 1968 he studied trumpet with William

Vacchiano, longtime principal trumpet of the New York Philharmonic. He played in the American Brass Quintet (1965–73), with which he toured internationally; in the American Symphony Orchestra under Stokowski (1966–72), in the Aspen Festival Orchestra (1969–75); and in the Casals Festival Orchestra (1973). Completing his training as virtuoso trumpeter at The Juilliard School, he received his bachelor's degree in 1972 (later also his master's degree) and promptly joined the New York Philharmonic the following year, succeeding Vacchiano as co-principal trumpet.

Within a few years Schwarz found himself increasingly attracted to conducting, having made his debut as early as 1966 with the Erik Hawkins Dance Company, which he served for a time as music director, and having meanwhile also conducted the Eliot Feld Dance Company and the Waterloo Festival. In 1977 he resigned from the Philharmonic to pursue a full-time podium career and began an impressive list of achievements that have brought him conducting renown. In 1977 he cofounded the New York Chamber Symphony (originally the "Y" Chamber Symphony), serving as its music director for twenty-five seasons. From 1978 to 1985 he was music director of the Los Angeles Chamber Orchestra, with which he made many recordings. In 1981 he established the "Music

Today" Contemporary Music series in New York, serving as its music director until 1989. He made his Philadelphia Orchestra debut in 1982 in a program of music by George Perle, Mozart, Shostakovich, and Hindemith, and that year he became director of Lincoln Center's Mostly Mozart Festival, which he had first conducted in 1978. In the course of two decades he brought the Mostly Mozart orchestra to the Tanglewood and Ravinia festivals and on annual tours to Japan as well as PBS *Live from Lincoln Center* telecasts; and in 2002 he became its emeritus conductor.

In 1983 Schwarz was appointed music advisor of the Seattle Symphony, and he was named principal conductor the following year. During his tenure in Seattle he has brought the orchestra worldwide acclaim. In 2001 Schwarz also became music director of the Royal Liverpool Philharmonic, one of the world's oldest orchestras, whose list of previous conductors includes such eminent figures as Max Bruch, Sir Malcolm Sargent, Sir Thomas Beecham, and Sir Charles Groves.

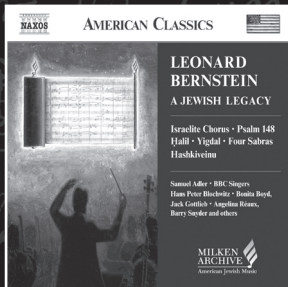
In 1994 Schwarz was named Conductor of the Year by *Musical America*. His many other honors include the Ditson Conductors Award from Columbia University and honorary doctorates from The Juilliard School, Fairleigh Dickinson

University, the University of Puget Sound, and Seattle University. In 2000 he was made an honorary fellow of John Moores University in Liverpool, and in 2002 he received the ASCAP award for his outstanding contribution to American contemporary music. Schwarz was a founding member of Music of Remembrance, an organization dedicated to remembering Holocaust musicians. In 2004 he was nominated by President George Bush to serve on the National Council on the Arts, the advisory body of the National Endowment for the Arts.

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The 1976 brainstorm of composer David Stock, the **PITTSBURGH NEW MUSIC ENSEMBLE (PNME)** was organized and backed by a small group of people committed to creating something new in the arts. The Ensemble, in residence at Duquesne University, has collaborated with such composers as John Cage, Milton Babbitt, Witold Lutoslawski, Joan Tower, John Harbison, William Kraft, and Ellen Taaffe Zwilich, and with performers as diverse as Richard Stoltzman, Stephen Burns, Ivan Monighetti, Vladimir Feltsman, the String Trio of New York, Leroy Jenkins, and Jean-Luc Ponty. Young composers often share the bill with recognized giants, appearing onstage to speak about their music before it is performed. PNME has premiered more than 100 works,

many of which were written especially for them. The Ensemble has further supported emerging composers by sponsoring the Harvey Gaul Composition Contest and the Composer's Forum of *Music Lives! The Pittsburgh International Music Festival*. The Ensemble tours throughout Pennsylvania and the United States, introducing students of all ages to new music and bringing world-class concerts to enthusiastic audiences at Carnegie Hall as well as at high school auditoriums. Stock and the Ensemble have collaborated with Dance Alloy, the Oratorio Society, the Opera Theatre of Pittsburgh, the Pittsburgh Dance Council, and the Pilobolus Dance Theater. They have served as presenters of such exceptional talents as Ornette Coleman and Prime Time, the Kronos Quartet, and HET Trio. The Ensemble is composed of the following musicians: Craig Johnson, flute, alto flute; David Tessmer, flute; Linda George-Fountain, oboe, English horn; James Wilson, clarinet, bass clarinet; Ivan Engel, bassoon; John Scandrett, horn; Wesley Ward, trumpet, flügelhorn; Glenn Wayland, trombone; Beverly Nero, piano, synthesizer; Lucy Scandrett, harp; Jan Fung, percussion, synthesizer; George Willis, percussion; Raymond Eichenmuller, violin; Gail Picha, violin; Florence Ohlberg, viola; Martin Bernstein, cello; Jeffrey Mangone, bass, electric bass. Eva Tumiel-Kozak is the executive director.



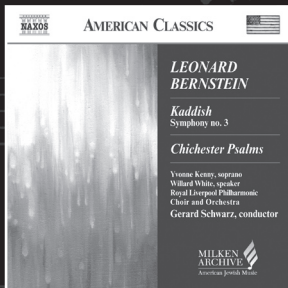
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**DAVID STOCK (b. 1939)*****A Little Miracle* (1997)**

Publisher: Norruth Music, Inc. / MMB Music  
Publishing Inc.

Recording: Jesus Christus Kirche, Berlin, Germany,  
April 2000 / October 2001

Recording Producer: Wolfram Nehls

Recording Engineers: Martin Eichberg / Henri Thaon

Assistant Recording Engineers: Susanne Beyer / Sylvia  
Milchmeyer

Recording Project Manager: Paul Schwendener

***Yizkor* (1999)**

Publisher: Norruth Music, Inc. / MMB Music Publishing Inc.

Recording: Benaroya Hall, Seattle, WA, May 1999

Recording Producer: Adam Stern

Recording Engineer: Al Swanson

Recording Project Managers: Paul Schwendener /  
Neil Levin

***Tekiah* (1987)**

Publisher: Norruth Music, Inc. / MMB Music Publishing Inc.

Produced by Mark Yacovone

Production Assistants: Jeffrey Stock, Rossen Milanov

Recording Engineer: Riccardo Schulz

Assistant Engineers: Raymond Chick, Harold Walls

Editing: Pittsburgh Digital Recording & Editing  
Company

Mastering: Francisco J Rodriguez,

Digital Dynamics Audio, Pittsburgh, PA

Recording: Levy Hall, Rodef Shalom Temple,  
Pittsburgh, PA, February 27, 1992

***Y'rusha* (1986)**

Publisher: Norruth Music, Inc. / MMB Music Publishing Inc.

Produced by Mark Yacovone

Production Assistants: Jeffrey Stock, Rossen Milanov

Recording Engineer: Riccardo Schulz

Assistant Engineers: Raymond Chick, Harold Walls

Editing: Pittsburgh Digital Recording & Editing  
Company

Mastering: Francisco J Rodriguez,

Digital Dynamics Audio, Pittsburgh, PA

Recording: Levy Hall, Rodef Shalom Temple,  
Pittsburgh, PA, August 10, 1992

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For purchasers of this CD, these liner notes are available in a large-page format.  
Address requests to [linernotes@musicarc.org](mailto:linernotes@musicarc.org)

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## Stock