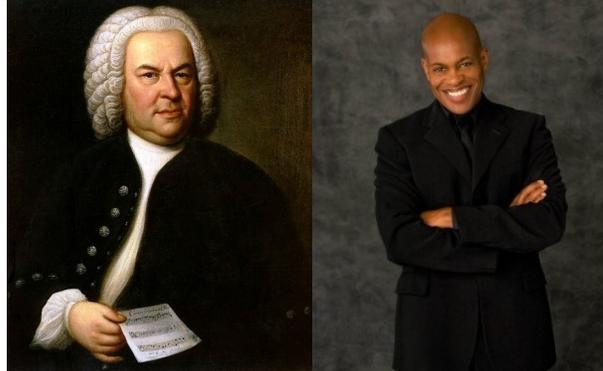




LOUISVILLE  
ORCHESTRA



## “SACRED AND PROFANE”

MARCH 10, 2017 AT 11 AM

TEDDY ABRAMS, CONDUCTOR

MILHAUD  
BIBER

La création du monde, Op. 81  
Mystery Sonata No. 9

Gabriel Lefkowitz, Concertmaster

GOLIJOV

The Dreams and Prayers of Isaac the Blind  
Movement I

Andrea Levine, Principal Clarinet

J.S. BACH  
TRAD.

Sinfonia from Cantata No. 174  
Spirituals

Jubilant Sykes, baritone

## Sacred and Profane program

The juxtaposition of the sacred (devoted or dedicated to a deity or to some religious purpose; consecrated) and the profane (that which is not sacred or biblical; secular rather than religious) has long been a favorite subject of composers, artists, authors, theologians and philosophers.

For centuries in the musical world, music was divided into the sacred and the secular; for church or for pleasure. Many composers like Bach made their living playing and writing music for church services. For enslaved peoples, music about spiritual salvation became a necessary part of their lives. For composers in the 20th century, boundaries became more opaque giving opportunities to write music encompassing both the sacred and profane.

### The Composers

#### Darius Milhaud (1892–1974)



Darius Milhaud

**Darius Milhaud** was born into a Jewish family in Marseilles, France on September 4, 1892. He studied violin and composition eventually attending the Paris Conservatoire where he met Arthur Honegger. While at the Paris Conservatoire, he studied composition with Charles Widor and privately with Vincent d'Indy. In his mid-20s, Milhaud became secretary to poet Paul Claudel, then French ambassador to Brazil. This gave Milhaud the opportunity to travel to Brazil as well as collaborate with Claudel on the ballet [L'Homme et son désir](#). In 1922 Milhaud traveled to the United States where he heard authentic jazz on the streets of Harlem. He was

so inspired that jazz influenced many of Milhaud's future works including the 1923 ballet [La création du monde](#) (*The Creation of the World*). Two years later Milhaud married his cousin Madeline and they had their only child in 1930. Madeline would write librettos for several of Milhaud's operas including [Médée](#) (1938), [Bolivar](#) (1943), and [La Mère coupable](#) (1964-65).

In 1940, the Milhauds had to leave France due to the invasion of Nazi Germany so they immigrated to the United States. Milhaud found a teaching position at Mills College in Oakland, California. One of Milhaud's students was young pianist **Dave Brubeck** who would become one of the most influential jazz musicians and composers in the world. Milhaud also taught songwriter Burt Bacharach. After World War II ended, Milhaud could return to France so he taught alternate years at Mills College and the Paris Conservatoire (1947—1971) until his arthritis forced him into wheelchair. A prolific composer, Milhaud has more than 400 compositions in his catalogue including [Le bœuf sur le toit](#) (1919), [Saudades do Brasil](#) (1921), [Scaramouche](#) (1939) and thirteen symphonies (eight for large orchestras, five for small orchestras). Milhaud died in Geneva on June 22, 1974.



Dave Brubeck

## Heinrich Ignaz Franz von Biber (1644–1704)

**Heinrich Biber** was born in the small Bohemian town of Wartenberg. Not much is known about his early life other than it was likely he studied with a local organist and was an accomplished violinist. In 1668, he worked at court in Graz followed by employment for Karl II von Lichtenstein-Kastelkorn in Kroměříž. In 1670, Biber ended up in Salzburg and gained employment with the Archbishop even though he was still employed by Karl II (it wouldn't be until 1676 that Karl II officially released him). He married in 1672 and would have 11 children (4 survived to adulthood). In 1676, Biber began to publish his own music, worked his way up and in 1684, became Kapellmeister.

Biber's violin skills were remarkable and he was considered one of the most important and influential violinists of his day. He highlighted these skills into his compositions through his use of counterpoint, polyphonic textures and multiple stops.



Heinrich Biber



In 1690, Biber was elevated to the nobility by the Emperor and given the title Biber von Bibern followed by an appointment of Lord High Steward in 1692 by the new Archbishop of Salzburg. Biber died in Salzburg in 1704, just shy of his 70th birthday. Not only did he leave a legacy of extraordinary violin works but influenced the next generation including **Niccolò Paganini**.



Paganini

## Oswaldo Golijov (b. 1960)



**Oswaldo Golijov** was born on December 5, 1960 in La Plata, Argentina in an Eastern Jewish household (the family had emigrated from Romania to Argentina). His father was a physician and his mother a piano teacher, so early on Golijov was introduced to not only the classical repertoire but also Jewish liturgical and klezmer music as well as the music of Argentina and tango composer Astor Piazzolla. Golijov studied at the local conservatory in La Plata before eventually moving to Israel in 1983 to study at the Jerusalem Rubin Academy. In 1986, Golijov moved to the

United States for his Ph.D. work at the University of Pennsylvania where he studied with George Crumb (*Ancient Voices of Children*, *Black Angels*) and also attended Tanglewood where he studied with Oliver Knussen (*Where the Wild Things Are* opera).

In the early 1990s, Golijov began work with two extraordinary string quartets; St. Lawrence (the resident quartet at Stanford University) and Kronos (specializing in diverse repertoire). Both quartets have recorded and released several works of Golijov (Kronos recorded *The Dreams and Prayers of Isaac the Blind* with David Krakauer on clarinet in 1997 and St. Lawrence with Todd Palmer in 2002). In 1994, Golijov composed [The Dreams and Prayers of Isaac the Blind](#) for the Cleveland String Quartet and clarinetist Goira Feidman.

In 2000, Golijov (along with Wolfgang Rihm, Sofia Gubaidulina and Tan Dun) was commissioned by the Internationale Bachakademie Stuttgart's Passion 2000 project to compose a Passion piece based on one of the four gospels to celebrate the 250<sup>th</sup> anniversary of the death of Johann Sebastian Bach. Golijov composed [La Pasión según San Marcos](#) after the gospel of St. Mark. In 2003, Golijov tackled his first opera with [Ainadamar](#) ("Fountain of Tears") based on the life and death of Spanish poet Federico Garcia Lorca. Working with librettist David Henry Hwang (*M. Butterfly*), Golijov included elements of flamenco and also allowed him to continue his partnership with soprano Dawn Upshaw who premiered the role of Lorca's muse Margarita Xirgu. In addition to *Ainadamar*, Golijov has written several works for Upshaw including [Three Songs for Soprano and Orchestra](#) (2002), [Ayre](#) (2004), [She Was Here](#) (2008) and as part of the soundtrack for Francis Ford Coppola's film [Tetro](#) (2009).

Golijov has been the composer in residence for the Chicago Symphony Orchestra (2006-2010) as well as Debs' Composer's Chair at Carnegie Hall (2012-13). In 2010, Golijov was commissioned by the League of American Orchestras to compose a piece in honor of Henry Fogel (a long time champion of classical music through his leadership with numerous orchestras as well as the League). [Sidereus](#) was premiered in October 2010 and was based on the observations of Galileo as recounted in his book *Sidereus Nuncius*. Golijov holds a position as Loyola Professor of Music at College of the Holy Cross in Worcester, MA (a position he has held since 1991) as well as continuing his partnership with Tanglewood Festival and the Sundance Composers Lab.

## Johann Sebastian Bach (1685–1750)



Born into a musical family in Eisenach, Saxe-Eisenach (located in central Germany) in 1685, **Johann Sebastian Bach** was the eighth child of Johann Ambrosius Bach and his wife Maria. Johann's early years were spent learning the organ, violin and studying the basics of music theory with family members. At the age of 10, both of Johann's parents died so he went to live with his eldest brother Johann Christof (an organist and composer) who introduced young Johann to the works of Pachelbel and Lully as well as teaching him clavier.

As a teenager, Johann was awarded a scholarship to study at St. Michael's school in Lüneburg where it was very likely he was exposed to the magnificent organ at St. John's church. Johann had the opportunity to study with the St. John's organist Georg Böhm as well as other German organists in the region. For the next five years after graduating from St. Michael's, Johann held several music positions in various cities and married his second cousin Maria (eventually having four surviving children). In 1708, Johann and his wife settled in Weimar (a return for the composer) where Johann was the organist and eventual music director of the ducal court. During this period, Johann composed keyboard and orchestral works with much of his style inspired by Italian composers like Antonio Vivaldi. By 1717, Johann had fallen out of favor in Weimar but was quickly hired by Prince Leopold to be his music director in Köthen. This period included more orchestral suites, the cello suites, and works for solo violin as well as the completion of the [Brandenburg Concertos](#).

Tragedy again plagued Johann's life in 1720, when Maria died suddenly. The following year, he met a young soprano Anna Magdalena and married her in December 1721. They would have a very happy marriage and have thirteen children (six survived to adulthood). In 1723, the Bach family moved to Leipzig where Johann was appointed cantor at the Thomasschule at St.

Thomas Church and music director of public functions. This was a highly prestigious post and one that Johann would keep until his death in 1750. The duties of the post included providing music for the main churches of Leipzig, and teaching students singing and Latin (although he usually gave this duty to a subordinate). In March 1729, Johann took over the directorship of the *Collegium Musicum*, a secular performance ensemble established by Telemann. Even though his position kept him quite busy as did the ensemble, Johann was also able to compose works for other courts. During his years in Leipzig, Johann composed some of his most grand scale works including [St. Matthew Passion](#) and the [Mass in B minor](#). Johann's health began to fail in 1749 and he was losing his eyesight. Johann Sebastian Bach died in 1750 in Leipzig. The importance of his musical legacy wasn't fully realized until Mozart, Beethoven and Mendelssohn (among others) began to compose in a more contrapuntal or "Bach" style and Beethoven referred to him as the "father of harmony".

## The Soloists

### Gabriel Lefkowitz, Concertmaster

A native of the Boston area, violinist Gabriel Lefkowitz is the newly appointed Concertmaster of the Louisville Orchestra as of fall 2016. A versatile musician of the 21st century, Gabriel is also a conductor and a composer for films and video games.

During the 2016-2017 season (concurrent with his new position in Louisville), Gabriel will conclude his tenure as Concertmaster of the Knoxville Symphony, a position he has held since 2011 at the age of 23. Highlights of the KSO season include a performance of the Brahms Violin Concerto and three recitals at the Knoxville Museum of Art as part of the KSO's highly successful concert series, *Gabriel Lefkowitz & Friends*. Guest engagements this season include performances of Mozart's Violin Concerto No. 5 with the Oak Ridge Symphony, and Philip Glass' Violin Concerto No. 1 with the Ocala Symphony.



Gabriel Lefkowitz, courtesy of Knoxville Symphony

Gabriel holds a Bachelor's degree from Columbia University, where he graduated *magna cum laude* in three years, having studied music and economics. In May of 2010, he earned a Masters in Violin Performance at The Juilliard School where he studied with Joel Smirnoff and Masao Kawasaki.

In July of 2004, at age 16, Gabriel was asked to give a solo performance at the Democratic National Convention's opening night at the Fleet Center in Boston. His original rendition of *Amazing Grace* was seen live by millions around the world and led to an appearance on the CNN Morning Show, and a special performance for former Massachusetts Governor Mitt Romney at the State House in Boston.

He has also performed with several popular rock and indie bands in New York, including *Vampire Weekend*, with whom he performed in February 2010 on *Saturday Night Live*. Gabriel was a violinist on the 2010 international *Star Wars: In Concert!* summer tour. An active symphonic conductor, Gabriel made his conducting debut with the Knoxville Symphony Orchestra during the 2015-2016 season in the form of several light classical & pops "runout" performances at venues throughout Knoxville and East Tennessee. Gabriel served as Music Director of the

Oak Ridge Community Orchestra during the 2014-2015 season, and has worked extensively with youth ensembles including the Knoxville Symphony Youth Orchestra, the Juilliard Pre-College Orchestra, and the Boston Youth Symphony.

In addition to his activities as a violinist and conductor, Gabriel is a composer for films and video games. In the summer of 2010, he was one of only five composers invited to study composition at the Aspen Music Festival's prestigious Film Scoring Program where he composed electronic and orchestral pieces to picture. His current compositional focus is scoring video games, including the upcoming release *Pop-Up Dungeon*. His orchestral music has been performed by the Knoxville and Owensboro Symphony Orchestras as well as the Dubuque Festival Orchestra.

### Andrea Levine, clarinet



Andrea Levine

A native of Queens, New York, Andrea Levine is the principal clarinetist of the Louisville Orchestra, a position she has held since 2003. Prior to moving to Louisville, she spent a year as a member of the New World Symphony in Miami. Levine completed her undergraduate degree at the Eastman School of Music and later earned a Professional Studies diploma from the Cleveland Institute of Music. While in Cleveland, she also served as principal of the Akron Symphony. She won the position of interim second clarinet of the Cleveland Orchestra for the 2007/08 season and during that time, joined them on two European tours. She has also participated in the Tanglewood, Sarasota, Kent-Blossom and Chautauqua Music Festivals. Levine has been featured as a soloist with the Louisville Orchestra on the works of Debussy, Rossini and Mozart.

### Jubilant Sykes, baritone

Perhaps no vocalist of our time possesses a more exquisitely versatile instrument than the Grammy nominated baritone Jubilant Sykes. Mr. Sykes brings a new dimension to the traditional career of the classically trained vocalist by drawing on gospel and jazz influences to deliver performances in differing musical genre that often leaves audiences and critics searching for new superlatives. The Atlanta Journal Constitution was inspired to proclaim, "Jubilant Sykes' voice is extraordinary. He isn't merely an outstanding singer, his voice is art at its highest expression".

Mr. Sykes was honored by the recording industry with a Grammy® nomination for "Best Classical Recording." That same recording, Leonard Bernstein's Mass, was named "Editor's Choice" by Gramophone Magazine. Mr. Sykes also has performed with a number of the world's finest orchestras and opera companies. He has worked with such conductors as Kurt Masur, Lorin Maazel, Leonard Slatkin, Keith Lockhart, Christoph Eschenbach, David Robertson, Andrew Litton, Marin Alsop, David Zinman, John Nelson, John Williams, and the late Marvin Hamlisch. He has been the featured soloist with many of the world's finest orchestras, including the New York Philharmonic, London Symphony, Los Angeles Philharmonic, Minnesota Orchestra as well as the orchestras of Atlanta, Baltimore, Boston, Chicago, Cleveland, Dallas, Houston, Philadelphia, Pitts-



Jubilant Sykes

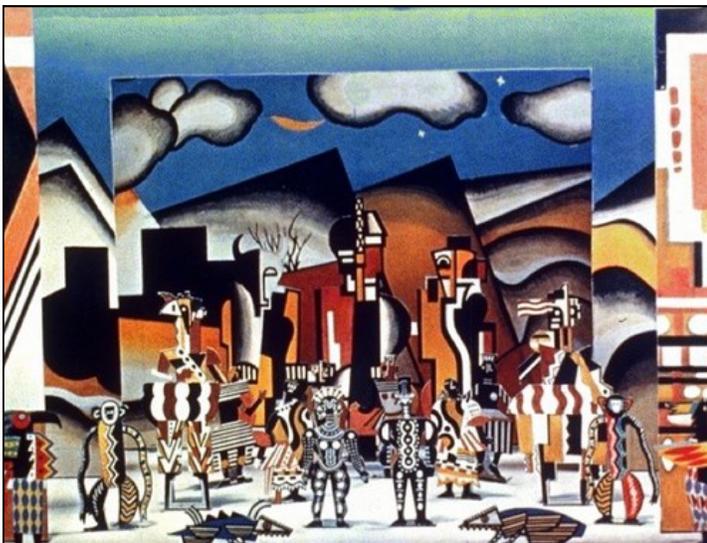
burgh, Saint Louis, San Francisco, Seattle, Vancouver, and, the BBC Symphony Orchestra in London. His unique gifts have taken him from such diverse stages as the Metropolitan Opera, Deutsche Oper Berlin, Carnegie Hall, the Kennedy Center and London's Barbican Centre to the Apollo Theater, Hollywood Bowl, New Orleans Jazz Festival and hundreds of other venues around the world. His versatility has allowed him to collaborate with a number of leading artists from different musical styles such as the renowned soprano René Fleming in the Mozart Requiem, touring and singing with Julie Andrews, a Boston Pops televised special and tour, appearing as featured soloist on the televised tribute to Brian Wilson from Radio City Music Hall, and with Josh Groban and subsequently Carlos Santana at the Hollywood Bowl. Jubilant Sykes Sings Copland and Spirituals with the London Symphony Orchestra, Andrew Litton, conducting, was released in 2010 on Arioso Classics. This followed the release of Jubilation for EMI that combined Mr. Sykes with the legendary American classical guitarist, Christopher Parkening. This pairing has drawn such critical acclaim as ". . . the kind of concert a writer holds a few choice adjectives in special reserve for . . . two astonishing musicians."

Mr. Sykes also has released two recordings for Sony BMG Masterworks. The first, Jubilant, brought the singer together with jazz trumpeter and composer Terence Blanchard. His crossover recording, Wait for Me, features classic songs by a number of popular composer/entertainers. Jubilant Sykes recently made his acting debut in the film Carry Me Home with Cuba Gooding, Jr., scheduled for theatrical release in 2014/2015, and performed the lead role in a new play Breath and Imagination presented by Hartford Stage.

Jubilant Sykes resides in Southern California with his wife, Cecelia.

## The Works

### La création du monde, Op. 81(The Creation of the World)



In 1922, Milhaud took a trip to the United States that would end up changing his musical life. For the first time, he heard authentic jazz on the streets of Harlem and was inspired. Milhaud had heard jazz in 1920 when he was in London but it was a new experience to hear it in the United States. So it was fortuitous that in the same year as Milhaud's trip to the U.S., a Swedish dance company, **Ballets suédois**, commissioned Milhaud to create a new ballet for them. So in 1923, Milhaud composed the ballet *La création du monde*. French writer **Blaise Cendrars** suggested using African creation myths as the subject, likely because he had published *Anthologie nègre* in 1921 about African folk tales. According to

Milhaud "Léger wanted to adapt primitive African art and paint the drop curtain and the scenery with African divinities expressive of power and darkness.... At last, in *La création du monde*, I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem [two flutes, oboe, two clarinets, E-flat saxophone, bassoon, horn, two trumpets, trombone, much percussion, two violins, cello

and bass], and I made wholesale use of the jazz style to convey a purely classical feeling. I wrote *La Création* in the new apartment I had just taken at 10, Boulevard de Clichy."

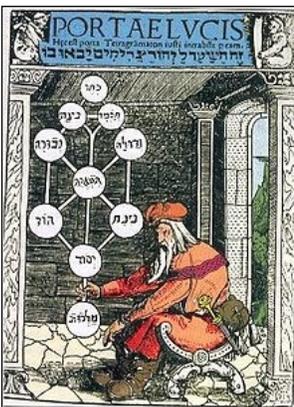
Milhaud scored the ballet for just seventeen instruments including an alto saxophone (Milhaud called the sax the *broyeur de rêves*, or "dream-press"). The structure of the ballet is in six parts beginning with the overture, though it is played continuously without break. After the overture, the remaining segments are *Le chaos avant la création* (jazz fugue), *La naissance de la flore et de la faune* (blues), *La naissance de l'homme et de la femme* (cakewalk), *Le désir* and *Le printemps ou l'apaisement*.

## Mystery Sonata No. 9

Biber's [Mystery Sonatas](#) (also called Rosary or Copper-engraving Sonatas) are a collection of fifteen violin sonatas with continuo that are believed to be from 1676 (they weren't published until 1905). The sonatas are divided into three five sonata cycles; Joyful, Sorrowful and Glorious. Each cycle is tied to significant moments in the life of Jesus Christ in tone and theme. [Mystery Sonata No. 9](#) is part of the sorrowful cycle and depicts Jesus carrying the cross (which is also its nickname). Biber used alternate tunings (also known as scordatura) to change the color of the violin to lighter or darker depending on the subject. For the sorrowful cycle, Biber used tunings to tone down the brightness of the violin (an aspect he took advantage of for the Joyful cycle) as well as condense the range. By doing this, the violin produces conflicting vibrations that add to the sounds of suffering and despair of the sorrowful cycle.



## The Dreams and Prayers of Isaac the Blind



Notes on *The Dreams and Prayers of Isaac the Blind* from composer Osvaldo Golijov

Eight centuries ago **Isaac The Blind**, the great kabbalist rabbi of Provence, dictated a manuscript in which he asserted that all things and events in the universe are product of combinations of the Hebrew alphabet's letters: 'Their root is in a name, for the letters are like branches, which appear in the manner of flickering flames, mobile, and nevertheless linked to the coal'. His conviction still resonates today: don't we have scientists who believe that the clue to our life and fate is hidden in other codes?

Isaac's lifelong devotion to his art is as striking as that of string quartets and klezmer musicians. In their search for something that arises from tangible elements but transcends them, they are all reaching a state of communion. Gershom Scholem, the preeminent scholar of Jewish mysticism, says that 'Isaac and his disciples do not speak of ecstasy, of a unique act of stepping outside oneself in which human consciousness abolishes itself.

Debhequth (communion) is a constant state, nurtured and renewed through meditation'. If communion is not the reason, how else would one explain the strange life that Isaac led, or the decades during which groups of four souls dissolve their individuality into single, higher organisms, called string quartets? How would one explain the chain of klezmer generations that,

while blessing births, weddings, and burials, were trying to discover the melody that could be set free from itself and become only air, spirit, ruakh?

The movements of this work sound to me as if written in three of the different languages spoken by the Jewish people throughout our history. This somehow reflects the composition's epic nature. I hear the prelude and the first movement, the most ancient, in Aramaic; the second movement is in Yiddish, the rich and fragile language of a long exile; the third movement and postlude are in sacred Hebrew.

The prelude and the first movement simultaneously explore two prayers in different ways: The quartet plays the first part of the central prayer of the High Holidays, 'We will observe the mighty holiness of this day...', while the clarinet dreams the motifs from 'Our Father, Our King'. The second movement is based on 'The Old Klezmer Band', a traditional dance tune, which is surrounded here by contrasting manifestations of its own halo. The third movement was written before all the others. It is an instrumental version of *K'Vakarot*, a work that I wrote a few years ago for Kronos and Cantor Misha Alexandrovich. The meaning of the word klezmer: instrument of song, becomes clear when one hears David Krakauer's interpretation of the cantor's line. This movement, together with the postlude, bring to conclusion the prayer left open in the first movement: '...Thou pass and record, count and visit, every living soul, appointing the measure of every creature's life and decreeing its destiny'.

But blindness is as important in this work as dreaming and praying. I had always the intuition that, in order to achieve the highest possible intensity in a performance; musicians should play, metaphorically speaking, 'blind'. That is why, I think, all legendary bards in cultures around the world, starting with Homer, are said to be blind. 'Blindness' is probably the secret of great string quartets, those who don't need their eyes to communicate among them, with the music, or the audience. My homage to all of them and Isaac of Provence is this work for blind musicians, so they can play it by heart. Blindness, then, reminded me of how to compose music as it was in the beginning: An art that springs from and relies on our ability to sing and hear, with the power to build castles of sound in our memories.

## Sinfonia from Cantata No. 174

Johann Sebastian Bach wrote this particular cantata for Thomaskirche (St. Thomas Church) in Leipzig for the second day of Pentecost and it premiered on June 6, 1729. Bach elaborated on the first movement from his [Brandenburg Concerto No. 3](#) to create the [Sinfonia](#) that opens the five part cantata. Bach added parts to the strings as well as included two corni di caccia (natural horns), two oboes and an English horn. Because it is specific to Pentecost celebrations, the text was from the Acts of the Apostles.



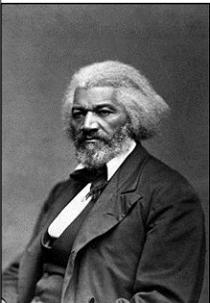
## Spirituals

The word "**spirituals**" has become more closely associated with African American song but originally came from the term "spiritual song" in Ephesians 5:19, which says: "Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord."

The origin of the African American spiritual can be traced to the intentional conversion of the enslaved African population in America. Many of the slave owners felt that by converting the Africans to Christianity, this would not only break their ties to African tradition but would teach them to be long suffering and obedient. However it was the story of Moses and the Exodus from Egypt (crossing the Jordan river to escape slavery under the Pharaoh) that had resonance among these new Christians. And by using a Biblical analogy in song, slaves were now able to communicate with each other about the way to freedom. Since most slaves could not read or write, they had to communicate information in other ways. Codes hidden in songs and quilts became the most popular way for slaves to communicate with each other about the best way to escape.

For the code songs, Biblical phrases, characters or places were used to communicate ways for the slaves to escape and find their way to the promised land. *Wade in the Water* and *Swing Low Sweet Chariot* were favorites of perhaps the most famous of all the Underground Railroad conductors, **Harriet Tubman**.

But spirituals were not all code songs. One of the many ways owners controlled their slaves was to sell off the children to other plantations. *Sometimes I feel like a motherless child* became not only a song of sorrow yearning for family but perhaps even yearning for the home in Africa or a home in heaven.



According to **Frederick Douglass** "Slaves are generally expected to sing as well as to work. A silent slave is not liked by masters or overseers. This may account for the almost constant singing heard in the southern states. There was, generally, more or less singing among the teamsters, as it was one means of letting the overseer know where they were, and that they were moving on with the work." (From *Sinful Tunes and Spirituals, Black Folk Music to the Civil War*, Epstein, pg. 162).

After the Civil War, spirituals found a new audience thanks to a choral program in Nashville, Tennessee. In 1866, **Fisk University** in Nashville, Tennessee opened its doors to offer a liberal arts education to "young men and women irrespective of color." But by 1871, the university was on the verge of bankruptcy. Then treasurer and music professor, George L. White, decided to create a nine member choral ensemble made up of students (some of whom were former slaves) to tour the country and hopefully earn money for the university. Their first tour began in Cincinnati, Ohio and was met with less than enthusiastic audiences. But at their performance at Oberlin College in Ohio, they began to sing spirituals like *Steal Away*. Eventually their first U.S. tour made \$40,000 for the University. By 1872, the singers were performing for President Grant and in 1873, they toured Europe and sang for Queen Victoria. A second European tour ending in 1878 made more than \$150,000 for Fisk University. This allowed the University to build Jubilee Hall, now listed as an historic landmark. Even though they met with racism on their tours, their enthusiasm and musicianship won over many audiences who had never before heard these songs of slavery. They became



## Resources

### **Milhaud and *La création du monde***

[African folk tales](#)

[Ballets Suédois](#)

[Darius Milhaud](#) (BBC Music)

### **Biber and Mystery Sonata No. 9**

[The Mystery Sonatas \(Gramophone\)](#)

[Heinrich Biber](#) (BBC Music)

[Mystery Sonatas](#) (Britannica)

### **Golijov and The Dreams and Prayers of Isaac the Blind**

[Osvaldo Golijov](#) (BBC Music)

[Osvaldo Golijov](#) (personal website)

[The Dreams and Prayers of Isaac the Blind](#)

### **JS Bach and Sinfonia from Cantata No. 174**

[JS Bach](#) (BBC Music)

[Bach Cantatas](#)

[Bach 101](#) (The Bach Choir)

### **Spirituals**

[PBS Africans in America](#)

[The Library of Congress](#)

[National Underground Railroad Freedom Center](#)