

# AMERICAN SOCIETY FOR JEWISH MUSIC

## IN MEMORY THERE IS HOPE

New Expressions of Jewish Music in the 20th Century

May 21, 1995, 3 P.M.

The Lighthouse

111 E. 59th Street, New York City

Robert Abelson, baritone

Joshua Gluckstern-Reiss, tenor

Benjie Ellen Schiller, soprano

Karen Kassover, Noelle Perrin, Kathy Schraff, flutes

Georgi Valtchev, violin

Joel Mandelbaum, piano

join the

### DOWNTOWN CHAMBER PLAYERS

Mimi Stern-Wolfe, artistic director/conductor/piano

Andrew Bolotowsky, flute

David Hopkins, clarinet

Dan Auerbach, violin

David Eggar, cello

### PROGRAM

*Haftarah Melodies*

Robert Strassburg

*(Homage to Ernst Bloch)*

David Eggar, cello

Mimi Stern-Wolfe, piano

*The Last Letter of Mordechai Anielewicz*

Michael Isaacson

Joshua Gluckstern-Reiss, tenor

David Hopkins, clarinet; Dan Auerbach, violin;

David Eggar, cello

Joel Mandelbaum, piano

Mimi Stern-Wolfe, conductor

*Four Songs From Eastern Europe*

S'Brent

*(The Little Town's Afire)*

words & music by Mordekhai Gebirtig

(1887 - 1942 Cracow)

arr. Lazar Weiner

English words, Olga Paul

## Two Movements

Boaz Tarsi

from *Mediterranean Melodies*

Andrew Bolotowsky, flute; Dan Auerbach, violin;

David Eggar, cello;

Mimi Stern-Wolfe, piano

*Zog Nit Keynmol* (You Must Never Say...)

David Snow

Benjie Ellen Schiller, soprano

David Hopkins, clarinet; Dan Auerbach, violin; David Eggar, cello;

Joel Mandelbaum, piano

Mimi Stern-Wolfe, conductor

*Zog Nit Keynmol* (Partisans' Song)

Hirsh Glik

(1922 - 1944 Estonia)

Group Singing

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This concert was funded in part by the Maldeb Foundation

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The American Society for Jewish Music (ASJM) can trace its roots back to the Society for Jewish Folk Music of St. Petersburg, Russia (1908-18). After the Bolshevik Revolution, members of the group published their compositions under the imprint of Juwal, Publication Society for Jewish Music (later called Jibneh) with offices in Tel Aviv and Berlin. Among these members were three composer-musicologists, Joseph Achron, Solomon Rosowsky and Lazare Saminsky, who emigrated to the United States, where, along with Abraham W. Binder and others, they founded Mailamm (*Makhon Eretz Yisraeli L'-Mada'ey ha-Musika*), an organization with chapters in several American cities (1932-39). From 1939 to 1962, this was refashioned by A. W. Binder as the Jewish Music Forum, which in turn became the Jewish Liturgical Society of America (1963-74). In 1974 the latter group was reorganized as the American Society for Jewish Music, Inc., under the direction of its first president, Albert Weissner.

The American Society for Jewish Music is a non-profit, tax-exempt organization funded through membership dues, grants and contributions, with offices at 170 West 74th Street, New York, NY 10023, 212-874-4456.

3. The Bread Song: "A challah, a kugle, a shrtritzel, a fladn..."

4. Jester's Song and Mazel Tov: "Who knows five? Five are the musicians playing-as long as someone is paying."

David Snow received his musical training at the Eastman School of Music, the Yale School of Music and Brandeis University. He is the recipient of many prestigious awards and grants, including those from ASCAP, BMI, the National Endowment for the Arts and the Maryland State Arts Council. Snow has been a resident of the artist's colony at Yaddo in Saratoga Springs and has participated in the workshop for composers and choreographers at the American Dance Festival. David Snow's music has been performed in concerts at the Kennedy Center, Carnegie Hall, the Aspen and Tanglewood Music Festivals and across the United States. In addition to prize winning jazz compositions, his music is also featured on the recordings, *New American Brass*, by the American Brass Quintet and on *Noises, Sounds and Strange Airs*, an anthology of contemporary American music. His *Zog Nit Keynmol* was a part of the Song Cycle commission of the the Rochester Area Hillel Foundation. (see Isaacson).

Robert Strassburg is celebrating his 80th birthday this year. He is Professor Emeritus of Music at California State University, Los Angeles. He has created an abundance of secular and liturgical music, including many settings of Walt Whitman's *Leaves of Grass* as well as numerous choral and instrumental compositions inspired by Biblical texts. His work for cello, *Haftarah Melodies* is based on cantillation motifs and was written as a tribute to Ernst Bloch with whom he was personally acquainted.

Boaz Tarsi is Assistant Professor of Music at the Jewish Theological Seminary of America, in New York City, and a composer whose works have been performed throughout the United States, Europe and Israel. He has won competitions, and received awards and prizes. He won the "Israeli Sinfonetta Competition" (for his orchestral piece, *Big'ah Recitative and Dance*, and was award prizes by the America-Israel Cultural Foundation and the Littauer Foundation. In addition to composing, Dr. Tarsi is active as a theorist and a writer. His scholarly contributions have appeared in *Music in Time*, *Journal of Synagogue Music* and *Music Judaica*. The first movement of *Mediterranean Melodies* is a free-form fantasy on the Ladino Song *Ven Kerida*. The second movement is based on a tune which, although originally composed, derives from rhythmic patterns and motivic material of Israeli folk dances. The tune makes an unorthodox use of the "Ahava Raba" Steiger - a mode that is used in prayer music of Ashkenazi Jews.