

# CANTATA PROFANA PERFORMS GUSTAV MAHLER'S DAS LIED VON DER ERDE



SIDNEY KRUM YOUNG ARTISTS CONCERT SERIES

YIVO Institute for Jewish Research · 15 West 16th Street, NYC

**November 30, 2017**

**6:00PM PRE-CONCERT LECTURE**

**7:00PM CONCERT**



# PROGRAM

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## 6:00pm Pre-Concert Lecture

2nd Floor Kovno Room · Sponsored by the Jewish Music Forum

### **Gustav Mahler:**

### **Jewish Identity and Nineteenth-Century Musical Culture**

DR. DANIEL JÜTTE (NYU)

## 7:00pm Concert

Leo and Julia Forchheimer Auditorium

### **Introduction, ALEX WEISER**

### **"O Paradiso" from L'Africaine (1865)**

GIACOMO MEYERBEER (1791-1864)

Archival footage of Jan Peerce

### **Gedenken "Es steht sein Bild noch immer da" (1893/1903)**

ARNOLD SCHOENBERG (1874-1951)

Couden, Schlosberg

### **Consolations No. 2 (1892)**

LOUIS LEWANDOWSKI (1821-1894)

Wodehouse

### **Unter Soreles Vigele (1909)**

LAZARE SAMINSKY (1882-1959)

Couden, Tekalli, Gendron, Brookes, Yang

### **Consolations No. 5 (1892)**

LOUIS LEWANDOWSKI (1821-1894)

Wodehouse

### **Auf Flügeln des Gesanges (1834-1837)**

FELIX MENDELSSOHN (1809-1847)

Cooley, Schlosberg

### **after shir hashirim (2017)\***

ALEX WEISER (1989-)

Han, Breczinski, Kanasevich, Balliett, Schlosberg, Tekalli, Gendron, Brookes, Yang, Suggs, Ashworth cond.

## Short Interval

### **Das Lied von der Erde (1908-1909), arr. Schoenberg/Riehn**

GUSTAV MAHLER (1860-1911)

- I. Trinklied des Jammer der Erde
- II. Der Einsame in Herbst
- III. Von der Jugend
- IV. Von der Schönheit
- V. Der Trunkene im Frühling
- VI. Der Abschied

Couden, Cooley, Ashworth cond.

Han, Breczinski, Kanasevich, Balliett, Weiner, Wodehouse, Schlosberg,  
Perry, Allen, Tekalli, Gendron, Brookes, Yang, Suggs

\*World Premiere

### Cantata Profana:

THOMAS COOLEY, Tenor

SARA COUDEN, Contralto

JACOB ASHWORTH, Conductor

JESSICA HAN, Flute

STUART BRECZINSKI, Oboe

GLEB KANASEVICH, Clarinet

BRAD BALLIETT, Bassoon

LAURA WEINER, French Horn

ARTIS WODEHOUSE, Harmonium

DANIEL SCHLOSBERG, Piano

DOUG PERRY, JONNY ALLEN, Percussion

SULIMAN TEKALLI, EMILIE-ANNE GENDRON, Violin

COLIN BROOKES, Viola

JULIA YANG, Cello

SAMUEL SUGGS, Bass

*The Sidney Krum Young Artists Concert Series is made possible by a generous gift from the Estate of Sidney Krum.*

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## Introduction

by ALEX WEISER

There's no such thing as Jewish music. So claims Neil Levin, music scholar and the Artistic Director of the Milken Archive of American Jewish Music. Levin argues that the music he studies and champions is "music of the Jewish experience": music which takes its topic or text from a Jewish religious or historical source, music which engages with Jewish religious or folk music traditions, and music which uses text of a Jewish language such as Yiddish, Hebrew, Ladino, or Judeo-Arabic.

By this definition it's a bit of a stretch to consider the music of composer Gustav Mahler Jewish. His music engages with a cultural tradition that is primarily German and the language of the texts of his songs is almost always German. Although many hear the influence of Jewish folk music, as in the third movements of his first and second symphonies (which I'm convinced were used as models for *Fiddler on the Roof*, but that's another story), it's difficult to argue that Jewish folk music was central for Mahler's musical project. It certainly wasn't in the way it was for his younger contemporaries in the East, such as Joseph Engel and Lazare Saminsky, who sought to use Jewish folk and liturgical music to create an explicitly Jewish style of Classical music.

Moreover, Mahler's personal life calls into question his Jewishness as a point of contention: he converted to Catholicism in 1897. However, by most accounts this wasn't a reflection of any religious conviction. Mahler's conversion is widely believed to be because of a ban against appointing Jews as the director of the Vienna Hofoper – a job he got shortly after converting. As poet Heinrich Heine said, "The certificate of baptism is the ticket of admission to modern culture." When Alfred Roller, one of Mahler's closest non-Jewish friends, suggested he write a Mass to show that his conversion was heartfelt, Mahler responded he could never write the Credo (the section of the Catholic Mass which declares belief in Jesus Christ).

In spite of his conversion, the antisemitic press lambasted Mahler's work, asserting that his music "speaks German with a Yiddish accent." In one feverish antisemitic review, Mahler is criticized for his bombastic "Jewish" orchestration:

"Aryan trombones are too weak for Herr Mahler. Perhaps he should find a way to utilize trombones from Israel for the opera, the same trombones that roar thunderously through the unified Jewish press for 'Herr Direktor', cracking the walls of Vienna!"

This colorful criticism references Joshua (6, 4-20). Though Mahler perhaps wasn't actively engaged in the creation of explicitly Jewish music, there is no doubt he was thought of as a Jew by those around him, and that he was keenly aware of this fact. He famously said he was "thrice homeless, as a native of Bohemia among Austrians, as an Austrian among Germans, and as a Jew throughout the world."

Though Mahler rarely discussed this publicly or privately, a close examination of his works lays bare a perspective of culture and life deeply

shaped by his experience as a Jewish person. Take, for instance, the Jewish folk music that does occur in Mahler's music. It is not a fantasy of a purely Jewish music he is after; rather, Jewish elements exist as a part of a utopian multicultural, transnational vision in which musical and cultural references collide, question each other, and together build a diverse, multi-faceted, and difficult-to-pin-down musical world. For example, the third movement of the first symphony: immediately preceding the melody that, to many listeners, sounds unmistakably Jewish, is a macabre minor key reimagining of the trans-European children's song *Frère Jacques* as a funeral march. Here, Jewish sounds and sensibility take their place alongside the culture of their territorial co-inhabitants, simultaneously existing in their particularity and striving towards being a part of a universal human story. Perhaps this is what Mahler meant in his oft-quoted saying that a symphony should contain the whole world.

Even when there is no particular Jewish element in Mahler's music, we can hear a similar heterogeneity, eclecticism, questioning, and tendency toward juxtaposition. Mahler's choice of texts from the Wunderhorn poems and from Ruckert's poetry focus on outsiders, wanderers, lost soldiers, people on the fringes of society. These songs at once celebrate the folk, but ring of complexity and contradiction, resisting being pinned down into a particular nationalist ideology. Theodor Adorno famously asserted that the embrace of an oriental other in *Das Lied von der Erde* is a "cover for Mahler's Jewish element." In *Das Lied*, Mahler explores Chinese poetry with curiosity and openness—an embrace of both difference and underlying similarity, not of alienation and distance as in the "oriental" works of other contemporaries.

Carl Niekerk, in his book *Reading Mahler*, sees Mahler's relationship to text throughout his works as a "counter reading of the German cultural tradition" and a "critique of Wagner's idea of German national culture." When Mahler takes up Christian religious imagery in his second and eighth symphonies we can also understand this as a counter reading of the culture he is immersed in—one in no doubt informed by his own religious background and sensibility. Niekerk explains that Mahler uses a religious framework not to embrace Christian ideas, but rather as a way to "communicate a philosophy of life that is in essence modern and postmetaphysical."

In this sense Mahler's story is a quintessential story of a Jew in diaspora. His work and the philosophies in it refract his background, his upbringing, the role he sees himself playing in society, the role he sees others seeing him play in society, and ultimately his grappling with the society of which he is part, as, among other things, a Jew. A close reading of Mahler's music reveals the thoughtfulness with which he reimagines Austro-German musical culture, the passion with which he embraces unlikely musical and textual influences, and the complexity and ambiguity with which he incorporates so many varied elements into his musical world.

This concert with its pre-concert lecture explores Mahler's music from the Jewish perspective, placing Mahler's music within a broader Jewish context and asking: in what ways is Jewishness a part of Mahler's music? And, in what ways is Mahler's music a part of the broader story of Jewish history and culture?

# ABOUT THE PROGRAM

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## ***O Paradiso from L'Africaine* (1864), Giacomo Meyerbeer (1791-1864)**

Born to a German Jewish family, Giacomo Meyerbeer (born Jacob Liebmann Beer) was one of the most successful 19th century opera composers. *O Paradiso* is the hit tenor aria from his final opera *L'Africaine*, originally titled *Vasco de Gama* after the opera's protagonist, a fictionalized version of the famous Portuguese explorer. Though from a wealthy family and professionally successful, Meyerbeer suffered antisemitism throughout his life. Despite this he made the very conscious decision not to convert, and embraced the Jewish religion and traditions, even to the point of noting important dates in his diary by the Jewish calendar, rather than the more commonly used Gregorian calendar. It may be that Meyerbeer's interest in characters like Vasco da Gama in *L'Africaine* had to do with their status as outsiders, a position he knew well.

Richard Wagner (1813-1883), who was especially influenced by Meyerbeer, was public in his admiration for Meyerbeer calling him the "German Messiah" of the Paris Opera in 1841. But just a few years later in 1850, Wagner famously attacked Meyerbeer (and Mendelssohn) in his virulently antisemitic essay *Das Judenthum in der Musik* (Jewry in Music), a landmark piece of German antisemitism. In part due to Wagner's criticism, Meyerbeer's popularity declined sharply after his death. In 1933 the Nazis banned performances of Meyerbeer because of his Jewish identity. Attempts at revivals of his works have begun to occur in recent years.

## ***Gedenken "Es steht sein Bild noch immer da"* (1893/1903), Arnold Schoenberg (1874-1951)**

One of Schoenberg's earliest songs, *Gedenken "Es steht sein Bild noch immer da"* (Remembrance [His picture is still there]), is an example of the dissonant and deeply yearning, but still tonal, late romantic style of Schoenberg's first stylistic period. Born to a modest Jewish family in Vienna, Schoenberg converted to Christianity in 1898 in an attempt to show his commitment to Western European culture and to protect himself from growing antisemitism. After the rise of the Nazis (who declared his music "degenerate"), it became clear that conversion made no difference, and in 1933 Schoenberg converted back to Judaism and immigrated to the United States in 1934. In his years in the United States, Jewish subjects became an increasing focus for Schoenberg's music including his unfinished opera *Moses und Aron*, his *kol nidrei*, and his cantata *A Survivor from Warsaw*, a tribute to victims of the Holocaust.

## ***Consolations, Nos. 2 and 5* (1892), Louis Lewandowski (1821-1894)**

Louis Lewandowski was a German Jewish composer famous for his liturgical music, which combined Jewish chant melodies with the four-part harmony techniques of Christian Church music. Born in Wreschen, then a part of Prussia though now a part of Poland, Lewandowski moved to Berlin at the age of 12 to study music, and became the first Jew admitted to the Berlin Academy upon the request of Felix Mendelssohn. Lewandowski became the choirmaster of the Neue Synagogue of Berlin and composed a wealth of Jewish liturgical music as well as symphonies, overtures, cantatas, and songs. Lewandowski's *Consolations* is a set of nine short studies for the Harmonium, a portable organ which appeared in many synagogues and eventually gained popularity in congregations in the U.S. Though secular works, the *Consolations* contain stylistic elements of Lewandowski's Jewish liturgical music in addition to rhythms and gestures rife with a late Romantic Mahlerian tumult.

### **Unter Soreles Vigele (1909), Lazare Saminsky (1882-1959)**

Born in Vale-Gotzulovo, Ukraine in 1882, Lazare Saminsky was one of the founding members of the Society for Jewish Folk Music in St. Petersburg – a group of composers committed to forging a new national style of Jewish classical music infused with Jewish folk melodies and liturgical music. Fascinated with Jewish culture, both sacred and secular, Saminsky went on trips to Southern Russia and Georgia to gather Jewish folk music and ancient religious chants. In the 1910s Saminsky spent a substantial amount of time travelling giving lectures and conducting concerts. Saminsky's travels brought him to Turkey, Syria, Palestine, Paris, and England. In 1920, Saminsky immigrated to the United States and became an American citizen. His American career included co-founding the League of Composers in 1923 and serving as music director of Temple Emanu-El from 1924-1958. He ultimately died in 1959 in Port Chester, NY.

In *Unter Soreles Vigele* (under little Sarah's cradle), an early song from 1909, we hear Saminsky working to create an explicitly Jewish art music, transforming a Jewish folk melody into an art song, through joining the folk melody and text with a rich and artful string accompaniment. The same song exists as a part of Saminsky's *First Hebrew Song Cycle*, Op 12 for singer and piano. (Here "Hebrew" means "Jewish", not the Hebrew language. While Saminsky set texts in a variety of languages including Hebrew and Ladino, all of the songs from this cycle are in Yiddish).

### **Auf Flügeln des Gesanges (1834-1837), Felix Mendelssohn (1809-1847)**

A lyrical pastoral gem, *Auf Flügeln des Gesanges* (On Wings of Song) is the second of 6 songs in Mendelssohn's Op. 34. The cycle, written in Mendelssohn's late 20s, sets a variety of German texts including a traditional text and poems by Heine, Goethe, and Klingemann. The text of *Auf Flügeln des Gesanges* is by Heinrich Heine (1797-1856) who, like Mendelssohn, was from a Jewish family. Heine was educated in Hebrew as a child and had a keen interest in Jewish history, but reluctantly converted in 1825 for the hope of professional opportunity. Heine famously said that "the certificate of baptism is the ticket of admission to modern culture."

Though undoubtedly one of the most beloved early Romantic composers, Felix Mendelssohn's fame in the Jewish world is dwarfed by that of his grandfather, Moses Mendelssohn (1729-1786), the father of the Haskalah (Jewish enlightenment). Moses Mendelssohn translated the Torah into German and encouraged both knowledge of Jewish texts and active participation in the broader non-Jewish secular society. The goal was to be a German in the street and a Jew at home, but in many ways, the opposite occurred. Many German Jews fully embraced the identity of being German, (including Felix Mendelssohn who was baptized as a Christian at the age of 7), only to still be considered Jews by ethnic Germans. The German Jewish community ultimately suffered unimaginable antisemitism and its destruction in the Shoah.

### **after shir hashirim (2017), Alex Weiser (1989-)**

בָּרַח דּוֹדַי, וְדַמְהָ לְךָ לְצִבְי אוֹ לְעֵפָר הָאֲיִלִּים - עַל, הָרֵי בְשָׂמִים

*Make haste, my beloved, and be like a gazelle  
or a young stag upon the mountains of spices.*

*shir hashirim* is the ur-love poem. An ecstatic erotic book found in *ketuvim* (writings) in the Jewish bible, it has been a source of inspiration for generation after generation of Hebrew love poems. The original text itself contains multitudes: from descriptions of kisses, wine, and sweet fragrances; to passages lamenting a lost love, to lines that are odd and inscrutable; to a warning that love is as strong as death, unquenchable

and undrownable.

*shir hashirim* has been set to music countless times in countless styles. About a year ago, I first heard an ancient cantillation of it, which added to my sense of its rarified beauty and also its strangeness. As a chant, the text feels like it exists on another plane – floating above the intense desire and emotions it describes, and a stark contrast with the kind of emotiveness and yearning we have come to expect from a love song, as we might find in something like Gustav Mahler's *Adagio*.

Gustav Mahler has famously said that a symphony should contain the whole world. Indeed, his musical language is one that contains within it room for an incredible diversity of kinds of music – from highbrow to lowbrow, from abstract and ethereal to earthy and gritty. Seeing similar multitudes in Mahler's approach as in the original text of *shir hashirim*, my aim in *after shir hashirim* was to write an instrumental love song capturing the complexity and ambiguity of *shir hashirim*, without completely letting go of Mahler and what we've come to expect from a love song. I aimed to find a musical world in which all of this could coexist: to imagine and gesture towards a music which is neither eastern nor western, neither romantic nor minimalist, neither tonal nor modal, and neither melodically driven nor texturally driven.

### **Das Lied von der Erde (1908-9), Gustav Mahler (1860-1911)**

- I. *Das Trinklied vom Jammer der Erde* (The Drinking Song of Earth's Sorrow)
- II. *Der Einsame im Herbst* (The Lonely One in Autumn)
- III. *Von der Jugend* (Of Youth)
- IV. *Von der Schönheit* (Of Beauty)
- V. *Der Trunkene im Frühling* (The Drunkard in Spring)
- VI. *Der Abschied* (The Farewell)

*Das Lied von der Erde* is a song symphony for orchestra and two singers which Mahler wrote in 1908-1909. Written in the wake of the death of his daughter and losing his position at the Vienna Hofoper, which was largely because of antisemitism, *Das Lied von der Erde* was written at a very dark time in Mahler's life. Described by Leonard Bernstein as Mahler's "greatest symphony," the work consists of six songs setting texts from Hans Bethge's *Die chinesische Flöte* (1907), a book of German language translations of ancient Chinese poetry. The texts used by Mahler are culled from poems by Li Bai, Qian Qi, Meng Haoran, and Wang Wei, with a few last lines added by Mahler himself.

The opening song *Das Trinklied vom Jammer der Erde* (The Drinking Song of Earth's Sorrow), is the cruelest of drinking songs, beginning with beckoning wine but also the instruction not to drink yet, "Doch trinkt noch nicht, erst sing ich euch ein Lied!" (But don't drink yet, first I'll sing you a song). The song that follows revels in life's transience — "Du aber, Mensch, wie lang lebst denn du?" (But you O man, how long will you live?) — and an image of an ape howling in the moonlight. At this dark moment the singer invites, "Jetzt nehmt den Wein! Jetzt ist es Zeit, Genossen! Leert eure goldnen Becher zu Grund!" (Now drink the wine! Now it is time comrades. Drain your golden goblets to the last!), and ends with the refrain, "Dunkel ist das Leben, ist der Tod" (dark is life, is death).

The autumnal longing of the second song, *Der Einsame im Herbst* (The Lonely One in Autumn) uses autumn as a metaphor for the end of life, and sleep as a metaphor for death: "Mein Herz ist müde. Meine kleine Lampe Erlosch mit Knistern, es gemahnt mich an den Schlaf" (My heart is tired. My little lamp expires with a crackle. It speaks to me of sleep).

The third and fourth songs, *Von der Jugend* (Of Youth) and *Von der Schönheit* (Of Beauty) inhabit a more idyllic tableau, describing friends drinking and chatting, and then girls picking flowers at a riverbank and boys playing on horseback. Following the dark autumnal end-of-life imagery of the second song, the beautiful untroubled



imagery of these songs is heard as reminiscence of a youth which has now been lost.

*Der Trunkene im Frühling* (The Drunkard in Spring), the penultimate song, returns to genre of the opening movement: the drinking song, and with it an edge of nihilism. The opening line, "Wenn nur ein Traum das Leben ist" (If life is but a dream), thrusts us out of the peaceful reminiscence of the previous two songs and rips jauntily into the ruminations of a philosophical drunk. His cycle of drinking, sleeping, and singing songs is interrupted by a bird of spring, but his creed holds true: "Was geht mich denn der Frühling an? Lasst mich betrunken sein!" (What does spring matter to me? Let me be drunk!)

The final song, *Der Abschied* (The Farewell), is one of the most sublime half hours of western music. All the motives of the previous five movements are combined. At first the song returns to the autumnal longing of the second song, opening with a twilight image of nature. The song proceeds to describe a final meeting between friends, including a farewell drink – the alto's allusion to the tenor's drinking songs. Concluding with a heart wrenching departure, the long farewell begins, the singer leaving behind the world in death. Mahler combined two poems into this last movement, but added the final lines himself:

*Die liebe Erde allüberall blüht auf im Lenz und grünt aufs neu!  
Allüberall und ewig blauen licht die Fernen!  
Ewig... ewig...*

*(The dear earth everywhere blossoms in spring and grows green anew!  
Everywhere and forever blue is the horizon!  
Forever ... Forever ...)*

Theodor Adorno famously asserted that the embrace of an oriental other in *Das Lied von der Erde* is a "cover for Mahler's Jewish element." Unlike other contemporaries who used orientalism as a window into indulgence and sexuality, as in Strauss's *Salome* or Klimt's *Judith* series, here Mahler's focus on mortality seeks a fresh philosophical perspective from this poetry, akin to Schopenhauer's view of what an Eastern philosophy had to offer: the insight that one should not focus on earthly pleasures, but rather on accepting suffering and death. At the same time, Mahler does find sensuality and joy in the texts he chose for these songs, though not in an exaggerated or exotic fashion. In the words of Carl Niekerk, author of *Reading Mahler: German Culture and Jewish Identity in Fin-de-Siècle Vienna*:

"The basic dilemma underlying the cycle is linked to the question of what the West can learn from the Orient, and *Das Lied von der Erde's* answer to that question is decisively heterophonic. ... The East in *Das Lied von der Erde* is not monolithic but a highly diverse entity... *Das Lied von der Erde* tells many stories. It constructs the Orient in many different ways... In the end, it is a vision that seeks to incorporate diversity rather than to exclude and discard it."

Originally scored for a large orchestra, tonight we will be hearing a chamber orchestra arrangement which was started by Arnold Schoenberg, and later completed by Rainer Riehn.

*Program notes by Alex Weiser*

# ABOUT THE PERFORMERS

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**CANTATA PROFANA** is a fearless vocal and instrumental chamber ensemble now entering its sixth season of presenting “every kind of classical music you might imagine” (*New Yorker*). The ensemble is devoted to new music, old music “to most anything, so long as the mixture is put together thoughtfully and put across persuasively” (*NY Times*). Cantata Profana’s artists combine virtuosic talent with innovative staging, lighting, and design, collaborating to present eclectic and diverse masterpieces with a theatrical flair. We transcend the typical chamber music concert with programming that pulls from every century, allowing pieces to speak to each other across time periods and continents, just as the performers speak to the audience. Each concert offers a never before imagined way of telling stories through music.

In demand across the U.S. and abroad as soloists and chamber musicians, our core artists continue to create some of their best work in their performances with Cantata Profana. We have performed in venues all over New York City, such as Joe’s PUB, Symphony Space, Roulette, Dixon Place, Issue Project Room and the Baruch Performing Arts Center. Cantata Profana has also recently traveled to Avaloch Farm Music Institute in New Hampshire, the Banff Centre in Canada, Connecticut’s Music Mountain, the Princeton Sound Kitchen, and Boston’s Goethe-Institute.

Toggleing between our Mainstage productions, smaller Spotlight Series concerts by our core artists, and collaborations with our sister company Heartbeat Opera, Cantata Profana presents an almost gluttonous range of music each season.

For more information, visit us at [CANTATAPROFANA.COM](http://CANTATAPROFANA.COM).

Described by the *Washington Post* as “revitalizing the world of contemporary music” with “jaw-dropping virtuosity,” **JONNY ALLEN** is a Brooklyn based percussionist whose passion for music is contagious. He has won prizes at both the International Chamber Music Competition and the International Marimba Competition in Salzburg, giving respective performances at Carnegie Hall and Schloss Hoch in Flachau, Austria. Jonny has also performed as a drum set soloist with Ghana’s National Symphony Orchestra at the National Theatre in Accra. He performs across the united states and internationally with his percussion quartet, Sandbox, and his jazz trio, Triplepoint, and is the percussion director at Choate Rosemary Hall. Jonny is sponsored by Remo drumheads and by the stick and mallet company, Vic Firth. He holds a Bachelor’s degree from the Eastman School of Music, as well as a Masters degree and Artist Diploma from the Yale School of Music where he performed with the world class Yale Percussion Group.

“A flat-out triumph for its two fearless performers” raved *Opera News* for violinist **JACOB ASHWORTH**’s 2015 fully staged performance of György Kurtag’s *Kafka-Fragments*. Across the spectrum of classical music, Jacob has gained a reputation as a consummate stylist, from his “exacting and sensitive” interpretations of modern works (*Boston Globe*) to his “diligent attention to [baroque] period style” (*NY Times*). Founder and Artistic Director of the “crack ensemble” (*New Yorker*) Cantata Profana, winners of the 2016 CMA/ASCAP Award for Adventurous Programming, Jacob is also Co-Music Director of Heartbeat Opera, most recently conducting a “richly detailed yet delicate rendering” (*NY Times*) of Puccini’s *Butterfly* in 2017. Jacob has performed extensively on period instruments, including as concertmaster for Nicholas McGegan with Mark Morris Dance Group, and with Trinity Baroque Orchestra, Staunton Music Festival, Juilliard 415, and New York Baroque Incorporated. His first album, “Hermestänze,” featuring violin music of Susan Kander, appears on MSR Records.

New York City-based bassoonist and composer **BRAD BALLIETT** is gaining a reputation for unusual and thought-provoking programming, performance and composition. In addition to performing with Decoda, Brad is principal bassoon of the Princeton Symphony, and performs regularly with Metropolis Ensemble, Ensemble Signal, and Ensemble ACJW. Festival performances include Marlboro, Tanglewood, June in Buffalo, Newport Jazz Festival, Festspiele Mecklenburg-Vorpommern, and the Lucerne Festival, where he was an Academy Spotlight Artist in composition. Formerly acting principal of the Hartford Symphony, Brad has also appeared as principal bassoon with the Houston Symphony and American Ballet Theater, and has performed with the New York City Ballet, International Contemporary Ensemble, Anthony Braxton, Zakir Hussain, and Miguel Zenon. Brad is an alumni of Carnegie Hall's Ensemble ACJW, and is a founding member of Decoda, the Deviant Septet, and DZ4. Brad graduated summa cum laude from Harvard University in 2005, and holds an MM from Rice University. Brad is also active as a composer, with regularly occurring performances of his chamber, orchestral, and choral music, and makes hip-hop albums with his band The Oracle Hysterical. Brad also hosts a weekly radio show with his twin brother, Doug, on WQXR's Q2 Music called *The Brothers Balliett*.

**STUART BREZCINSKI** is a New York-based oboist, improviser, composer, and educator whose early interest in making unusual sounds on the oboe has developed into a passion for creating and sharing innovative audio with audiences of all backgrounds. A proponent of chamber and contemporary music, Brezinski is a member of the City of Tomorrow, a traveling woodwind quintet dedicated to the promotion and performance of contemporary works. He performs regularly as a chamber musician with NOVUS NY and the Talea Ensemble, and he has also performed with Bang on a Can, Contemporaneous, the International Contemporary Ensemble, the New York New Music Ensemble, and Signal. He received an honorable mention at the 2015 IDRS Gillet-Fox International Competition, and from 2012-2014 he was the oboist with Ensemble ACJW (now Ensemble Connect), a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education.

Versatile and virtuosic violist **COLIN BROOKES** is a native of Pittsburgh, Pennsylvania. His work as a soloist, chamber musician and teacher has taken him to cities across the United States, Europe, Asia, and the Americas. He is a founding member of the Ulysses Quartet, praised for their "textural versatility," "grave beauty," (*Strad*) as well as "avid enthusiasm ... [with] chops to back up their passion" and a "vibrant sonority" (*San Diego Story*). Winners of the Grand Prize and the Gold Medal in the Senior String Division of the 2016 Fischhoff National Chamber Music Competition, the quartet will perform next at the Chamber Music Society of Lincoln Center, Kneisel Hall, NOVA Chamber Series, and as Artists In Residence at the L'Archet Concert Series. Colin holds a Bachelors and Masters from the Juilliard School, and an Artist Diploma from Yale University where he received the Georgina Lucy Grosvenor Memorial Prize. He currently plays on an Italian 19th century viola and bow generously on loan from the Maestro Foundation.

**THOMAS COOLEY** is an internationally acclaimed tenor with an expansive repertoire, ranging from the Renaissance to Contemporary music, in concert, oratorio, opera, chamber music and art song. He works regularly with conductors such as Helmuth Rilling, Donald Runnicles, Teodor Currentzis, Michael Tilson-Thomas, Nicholas McGegan, Robert Spano, Louis Langrée, Franz Welser-Möst, Bernard Labadie, Harry Bicket, Osmo Vänskä, Matthew Halls, David Robertson, Jane Glover, and Markus Stenz. He appears with internationally renowned orchestras and ensembles such as the Bavarian Radio Symphony, Chicago Symphony Orchestra, Minnesota Orchestra, St.

Paul Chamber Orchestra, National Symphony, Atlanta Symphony, St. Louis Symphony, the National Arts Center Orchestra of Ottawa, Singapore Symphony, the Jerusalem Symphony and the Osaka Philharmonic.

He is particularly in demand as an interpreter of Handel and the works of Bach, working with renowned ensembles such as the Thomanerchor and Gewandhaus Orchestra Leipzig, the Akademie für Alte Musik Berlin, the Dresdener Kreuzchor, as well as the Internationale Bachakademie Stuttgart, Philharmonia Baroque Orchestra, the Göttingen and Halle Handel Festivals, Les Violons du Roy, MusicAeterna, Tafelmusik, Handel and Haydn Society, Boston Baroque, Carmel and Oregon Bach Festivals, Music of the Baroque.

Thomas Cooley's operatic repertoire encompasses 30 roles. He was a member of the ensemble at the Staatstheater am Gärtnerplatz in Munich from 2002-2006, where he performed over 100 times. Roles included Idomeneo, Ferrando, Almaviva, Belmonte, Tamino. Other roles include Peter Quint in Britten's *Turn of the Screw*, Bajazet in Handel's *Tamerlano*, Candide in Bernstein's *Candide* and Acis in Handel's *Acis and Galatea*.

**SARA COUDEN**, contralto, is very excited to be returning to work with Cantata Profana on such an exciting piece. Highlights from her current season include: the role of Albine in the Metropolitan Opera's fall production of *Thais*, Third Lady in a concert of highlights from *The Magic Flute* with Los Angeles Philharmonic, Brahms' *Alto Rhapsody* at Staunton Music Festival, Petr Eben's *Loveless Songs* for voice and viola, performed with Kim Kashkashian at Marlboro Music Festival, Beethoven 9 soloist with Tucson, Charleston, Charlotte, and San Francisco Symphonies, and a program of Bach cantatas through the Philadelphia Chamber Music Society. Career highlights include touring Japan with Maestro Masaaki Suzuki as soloist in Bach's B Minor Mass, performing the role of Baba in Menotti's *The Medium*, and singing Handel's *Messiah* in Asturias, Spain. Sara is a graduate of the Early Music and Oratorio program at Yale's Institute of Sacred Music, as well as the Lindemann Young Artist Program at the Metropolitan Opera. She is a student of Fred Carama's.

Violinist **EMILIE-ANNE GENDRON**, lauded by the *New York Times* as a "brilliant soloist," enjoys a dynamic freelance career based in New York. A deeply committed chamber musician, Ms. Gendron is a member of the Momenta Quartet and also appears regularly with Musicians from Marlboro, Talea Ensemble, Chamber Orchestra of Philadelphia, Argento Ensemble, IRIS Orchestra, Gamut Bach Ensemble, A Far Cry, Ensemble Échappé, Toomai Quintet, and Sejong Soloists. She holds a B.A. in Classics from Columbia as a graduate of the Columbia-Juilliard joint-degree program, and a Master of Music degree and the coveted Artist Diploma from Juilliard. [WWW.EMILIEANNEGENDRON.COM](http://WWW.EMILIEANNEGENDRON.COM)

**JESSICA HAN** is a New York City based Flutist. She is a member the Gil Evans Project and a substitute musician at the New York Philharmonic, *Wicked*, the Vancouver Symphony Orchestra, Princeton Symphony Orchestra, and the Metropolitan Opera Orchestra. She also performed with Opéra National de Lorraine/Orchestre Symphonique et Lyrique de Nancy et de Lorraine, the Mariinsky Orchestra and the Mark Morris Dance Group. She has performed on the Grammy winning album "Centennial," Grammy nominated album "Lines of Color," and David Bowie's recent Grammy nominated release "Sue (Or in a Season of Crime)." Ms. Han received her BM and MM in flute performance from the Juilliard School and a BA in French Literature from Columbia University.

Described by the press as "extraordinary," "master," and "a man of many talents," Belarus-born multidisciplinary artist **GLEB KANASEVICH** has been acclaimed as

a soloist, chamber music collaborator, new music interpreter, and a composer. He has performed as a soloist with Belarus National Philharmonic, Baltimore Symphony Orchestra and many more. He serves as guest artist faculty at soundSCAPE Festival in Italy since 2013, and visits a variety of venues and universities as an artist-in-residence. He has premiered over 150 works of living composers, has released two solo albums, and is featured on three more commercial releases to be released this fall.

**DOUG PERRY** is a percussionist, improviser, and educator who performs and creates many different styles of music. As a classical musician, he made his international solo debut performing as a marimba soloist with the 2012 Neue Eutiner Festspiele Orchestra in Eutin, Germany. Doug was also the instrumental division winner of the 2012 Naftzger Young Artist Auditions, in which he competed as a marimbist against many other instrumentalists, vocalists, and pianists. Doug teaches regularly, and has served as faculty for the Midwestern Music Festival in Lawrence, Kansas. Doug holds degrees from the Peabody Institute of the Johns Hopkins University, the University of Kansas, and the Yale School of Music. Doug is a member of the Baltimore-based rock band Medicine Lake, a founding member of the New Haven-based jazz trio Department of Jazz, and a core member of the mixed chamber ensemble Cantata Profana.

Works by composer and pianist **DANIEL SCHLOSBERG** have been played by the Dover Quartet, Cabrillo Festival Orchestra, Buffalo Philharmonic, Yale Philharmonia, Aspen Contemporary Ensemble, Yale Baroque Ensemble, Lorelei Ensemble, and David Shifrin. Daniel was awarded a 2014 Charles Ives Scholarship by the American Academy of Arts and Letters and a 2014 Morton Gould Young Composer Award from ASCAP. He has appeared at Chamber Music Northwest and the Phoenix Winter Chamber Music Festival, performing with artists such as Fred Sherry, Ani Kavafian, and Tara Helen O'Connor. In March, Daniel will be music directing and performing in Brecht's Caucasian Chalk Circle at the Yale Repertory Theatre, featuring a new score by David Lang. Daniel is a graduate of Yale University and the Yale School of Music. He enjoys baking cookies and watching David Lynch films.

An omnivorous musician, bassist **SAMUEL SUGGS** has performed Stravinsky at Carnegie Hall, Lorde in village streets of Ghana, his own Daft Punk Caprices in a jazz club in Portland, and his reconstruction of a lost concerto by Haydn at Yale University since the Spring. Formerly the youngest principal bassist of the Civic Orchestra of Chicago at twenty years old, Suggs has worked with Yo-Yo Ma, Emanuel Ax, Jaap Van Zweden, and Riccardo Muti while earning honors in music theory and cognition at Northwestern University. A 2014 Protégé Artist of Chamber Music Northwest and recipient of the 2014 Presser Foundation Award, Suggs has studied with Edgar Meyer, DaXun Zhang, Peter Lloyd and Don Palma.

Violinist **SULIMAN TEKALLI** has established himself as an exciting and versatile soloist and chamber musician, lauded for his visceral yet elegant and intelligent style of performance. He has performed as soloist with major orchestras throughout North America, Central America, Europe and Asia from D.C.'s Kennedy Center to Seoul Arts Center in Korea. As a chamber musician, Mr. Tekalli has performed at Yellow Barn Festival, Banff Chamber Music Festival, and Sarasota. He performs regularly worldwide with the International Sejong Soloists, as well as with his sibling pianist Jamila Tekalli in the United States and Central America. Mr. Tekalli has studied with Joel Smirnoff at the Cleveland Institute of Music, Hyo Kang at Juilliard and Yale, and Sergiu Schwartz at the Schwob School of Music.

**LAURA WEINER** is a passionate chamber musician, orchestral performer, and teaching artist based in New York City. An alumna of Carnegie Hall's Ensemble Connect, she has performed with diverse musical groups from Alarm Will Sound to Genghis Barbie. In addition to performing, Laura is enthusiastically devoted to education and community work; she is a teaching artist in public schools for the New York Philharmonic and teaches piano and music theory at Sing Sing Correctional Facility.

Pianist and harmoniumist **ARTIS WODEHOUSE** has devoted her career to preserving and disseminating neglected but valuable music and instruments from the past. Cited by the *NYTimes* as "savior of the old and neglected," she has published transcriptions of recorded performances and piano rolls made by George Gershwin and others. Her best-seller, "Gershwin Plays Gershwin," on the Nonesuch label has sold over 500,000 copies. Beginning in 2000, Wodehouse began performing on a representative group of antique reed organs and harmonium that she had painstakingly restored and brought to concert condition. Her 2015 CD, "Arthur Bird Music for the American Harmonium" on the Raven CD label, was recorded using one of the rare antique reed organs from her collection.

Praised for her sense of "joyful virtuosity" in concerto playing, cellist **JULIA YANG** is a 2016-2018 cellist fellow with Carnegie Hall's Ensemble Connect and holds degrees in performance from New England Conservatory and Northwestern University (South Florida Classical Review). Julia resided in Miami Beach from 2014-2016 as a member of New World Symphony, where she performed as a concerto soloist, principal cellist, chamber musician and solo recitalist. She is a prizewinner of numerous competitions, has made chamber festival appearances around the world, and has been praised for her "deep tone" and "precision" in performances of piano trios (*South Florida Review*). Julia is a founding member of the Merz Trio with pianist Lee Dionne and violinist Brigid Coleridge, and former member of the Zaffre String Quartet. [WWW.JULIAYANGCELLO.COM](http://WWW.JULIAYANGCELLO.COM)

**DANIEL JÜTTE** is a historian of early modern and modern Europe. He is an associate professor in the Department of History at New York University. His research interests lie in cultural history, urban history and material culture, history of knowledge and science, and Jewish history. He is currently working on a history of transparency from antiquity to modern times.

Jütte is the author of two monographs. His award-winning *The Age of Secrecy: Jews, Christians, and the Economy of Secrets, 1400–1800* (Yale University Press, 2015; first German ed. 2011) offers a general history of secrecy in the early modern period, with particular attention to the role of secrecy and secret sciences in Jewish-Christian relations. His second book, *The Strait Gate: Thresholds and Power in Western History* (Yale University Press, 2015), explores how doors, gates, and related technologies such as the key and the lock have shaped notions about security, privacy, and shelter.

Before joining NYU, Jütte taught as lecturer in the History Department at Harvard University as well as at the University of Heidelberg, from which he earned his Ph.D. in 2010. He has also held a number of fellowships: Junior Fellow in the Harvard Society of Fellows (2011–2015); Fellow at the Wissenschaftskolleg, Berlin (2015–16); and Eurias Fellow at the University of Cambridge (2016–2017). In addition, his work has been supported by the German Research Foundation (DFG), the German National Academic Foundation (Studienstiftung), and the Daimler Benz Foundation.

Jütte has been recognized for excellence in teaching, but he also enjoys engaging non-academic audiences and readerships, e.g., as a contributor

to media networks (such as the BBC and Deutschlandradio) and major daily newspapers, including the *Frankfurter Allgemeine Zeitung*, *Neue Zürcher Zeitung*, *Süddeutsche Zeitung*, and *Die Welt*.

Broad gestures, rich textures, and narrative sweep are hallmarks of the “compelling” (*New York Times*), “shapely, melody-rich” (*Wall Street Journal*) music of composer **ALEX WEISER**. Born and raised in New York City, Weiser creates acutely cosmopolitan music combining a deeply felt historical perspective with a vibrant forward-looking creativity. Weiser has been praised for writing “insightful” music “of great poetic depth” (*Feast of Music*), and for having a “sophisticated ear and knack for evoking luscious textures and imaginative yet approachable harmonies” (*I Care If You Listen*).

An energetic advocate for contemporary classical music and for the work of his peers, Weiser co-founded and directs Kettle Corn New Music, an “ever-enjoyable,” and “engaging” concert series which “creates that ideal listening environment that so many institutions aim for: relaxed, yet allowing for concentration” (*New York Times*), and was for nearly five years a director of the MATA Festival, “the city’s leading showcase for vital new music by emerging composers” (*The New Yorker*). Weiser is now the Public Programs Manager at the YIVO Institute for Jewish Research where he curates and produces programs that combine a fascination with and curiosity for historical context, with an eye toward influential Jewish contributions to the culture of today and tomorrow.

## Further Reading

### **Gustav Mahler and Jewish Identity**

Carl Niekerk (2010). *Reading Mahler: German Culture and Jewish Identity in Fin-de-Siècle Vienna*

Edward F. Kravitt (2002). *Mahler, Victim of the ‘New’ Anti-Semitism*

Susan M. Filler (2000). *Mahler as a Jew in the Literature*

K.M. Knittel (1995). “Ein hypermoderner Dirigent”: *Mahler and Anti-Semitism in “Fin-de-Siècle” Vienna*

### **Lazare Saminsky and the Society for Jewish Folk Music**

James Loeffler (2010). *The Most Musical Nation*

James Loeffler (2009). *Richard Wagner’s “Jewish Music”: Antisemitism and Aesthetics in Modern Jewish Culture*

Irene Heskes (1998). *The St. Petersburg Society for Jewish Folk Music: The Legacy from Russia*

Albert Weisser (1954). *The Modern Renaissance of Jewish Music*

YIVO Archives RG 112, and as of yet unprocessed Saminsky and Weisser archives  
[YIVOENCYCLOPEDIA.ORG/ARTICLE.ASPX/MUSIC/CONCERT \\_ MUSIC](http://YIVOENCYCLOPEDIA.ORG/ARTICLE.ASPX/MUSIC/CONCERT _ MUSIC)

### **Other**

[YIVOENCYCLOPEDIA.ORG/ARTICLE.ASPX/HASKALAH](http://YIVOENCYCLOPEDIA.ORG/ARTICLE.ASPX/HASKALAH)

[MILKENARCHIVE.ORG/ARTISTS/VIEW/ARNOLD-SCHOENBERG](http://MILKENARCHIVE.ORG/ARTISTS/VIEW/ARNOLD-SCHOENBERG)

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