

# געזעלשאַפֿט

פֿאַר ייִדישער מוזיק  
— אין ירוּאַ —

## Young Jewish American Composers

### PROGRAM

*Fünf Kleine Klavierstücke*  
Lainie Fefferman (1982- )

*Méditation boréale*  
David Hertzberg (1990- )

*Dreaming of Love*  
Alex Weiser (1989- )

*Meditation*  
Alyssa Weinberg (1988- )

*Shift Differential*  
Adam Roberts (1980- )

*Over the Waters*  
Julie Hill (1988- )

### YIVO INSTITUTE FOR JEWISH RESEARCH

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November 2, 2016 | 7:00pm

This cover was adapted from the St. Petersburg Society for Jewish Folk Music's sheet music cover design (YIVO Archives). In *The Most Musical Nation*, James Loeffler explains, "By 1913 [the Society for Jewish Folk Music] had turned to the Jewish artist Moses Maimon for a sophisticated design of a lion and deer that became a hallmark of both its sheet music covers and concert programs. Maimon's design drew on traditional Jewish folk art motifs arranged in a modernist style, a visual evocation of the blend of old and new, European and Jewish." A playful reimagining of the original text, the Yiddish on this cover reads, "Society for Jewish Music at YIVO."

# PROGRAM

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Welcome – Jonathan Brent  
Krum Welcome – Yuval Waldman  
Concert Introduction – Alex Weiser

## **Fünf Kleine Klavierstücke**

Lainie Fefferman (1982- )

SOLO PIANO – Lee Dionne

## **Méditation boréale**

David Hertzberg (1990- )

STRING QUARTET - Maya Bennardo, Brigid Coleridge,  
Hannah Levinson, and Meaghan Burke

## **Dreaming of Love**

Alex Weiser (1989- )

SINGER, VIOLIN, AND PIANO – Julie Hill, Brigid Coleridge, and Lee Dionne

## **Meditation**

Alyssa Weinberg (1988- )

VIOLA AND PIANO — Hannah Levinson and Lee Dionne

## **Shift Differential**

Adam Roberts (1980- )

VIOLIN AND VIOLA – Maya Bennardo and Hannah Levinson

## **Over the Waters**

Julie Hill (1988- )

SINGER AND STRING QUINTET – Julie Hill, Brigid Coleridge, Maya Bennardo,  
Hannah Levinson, Meaghan Burke, and Patrick Swoboda

## **Discussion / Q&A**

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# INTRODUCTION

by ALEX WEISER

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IN 1908 A GROUP of conservatory students in St. Petersburg, Russia founded an organization called the "Society for Jewish Folk Music." In the introduction to his book, *The Most Musical Nation*, James Loeffler explains that the Society "was an attempt to rehabilitate the image of the Jewish musician through a cosmopolitan notion of Jewish national music. Their eloquent musical arguments constituted neither a separatist rejection of European culture nor an apologetic plea for Jewish inclusion, but rather an affirmation of Jewish music as an integral yet distinct voice in modern European culture." In their effort to forge a Jewish classical music, the composers of this organization and the broader community around it such as Joel Engel, Lazare Saminsky, Aleksandr Krein, and Joseph Achron drew on Jewish folk melodies, klezmer music, *nigunim*, and Jewish liturgical music in their composition of new classical works. They produced hundreds of compositions whose "Jewishness" is clearly manifest.

What is our paradigm though, for thinking about culture that comes out of the Jewish world, but doesn't engage directly with *yidishkayt*? How can music be Jewish if it doesn't reference Jewish folk traditions or religion? In discussing the culture of most ethnic/national groups, the limitations of that discussion can be left open, loosely marked by the borders of a country. Certainly Johann Sebastian Bach was no less German when writing his Italian Concerto. Living in the diaspora, Jews have not had the luxury of their cultural production not sinking into the context of the surrounding culture when they eschew explicitly Jewish topics, and yet, one could argue, a wealth of important Jewish cultural production happens at the crossroads between Jewish tradition and the dominant culture of their location. In Western and Central Europe during the decades leading up to the Society for Jewish Folk Music we see this in composers such as Mendelssohn, Alkan, Offenbach, Meyerbeer, and Mahler.

Writing in 1954, Jewish-Polish scholar Isaac Deutscher considered Jewish revolutionaries Spinoza, Heine, Marx, Rosa Luxemburg, Trotsky, and Freud, and perhaps his words resonate with these composers as well.

*The Jewish heretic who transcends Jewry belongs to a Jewish tradition...those great revolutionaries of modern thought ... all went beyond the boundaries of Jewry. They all...found Jewry too narrow, too archaic, and too constricting. They all looked for ideals and fulfillment beyond it, and they represent the sum and substance of much that is greatest in modern thought, the sum and substance of the most profound upheavals that have taken place in philosophy, sociology, economics, and politics in the last three centuries.*

*Have they anything in common with one another?...Have they perhaps impressed mankind's thought so greatly because of their special "Jewish genius"? I do not believe in the exclusive genius of any race. Yet I think that in some ways they were very Jewish indeed. They had in themselves something of the quintessence of Jewish life and of the Jewish intellect. They were a priori exceptional in that as Jews they dwelt on the borderlines of various civilizations, religions, and national*

*cultures. They were born and brought up on the borderlines of various epochs. Their minds matured where the most diverse cultural influences crossed and fertilized each other. They lived on the margins or in the nooks and crannies of their respective nations. They were each in society and yet not in it, of it and yet not of it. It was this that enabled them to rise in thought above their societies, above their nations, above their times and generations, and to strike out mentally into wide new horizons and far into the future.*

Jewish culture contains within it a multitude of relationships to itself. Although this is perhaps true for any culture, with Judaism's Talmudic tradition of questioning and intertextuality this fact has a satisfyingly Jewish *yikhes*. As an inherently multi-cultural nation of immigrants, America is a fitting home for the full range of Jewish culture.

In *Walden* Henry David Thoreau wrote, "one generation abandons the enterprises of another like stranded vessels." In a way our work at YIVO is to venture into these sinking ships of yesterday and rescue the treasures of our culture that might be useful in understanding who we are today, and how we can build the culture of tomorrow. But we need not simply embrace tradition to acknowledge its deep importance for us. In 1935 Max Weinreich, one of YIVO's founders, said:

*Tradition doesn't mean copying the old. Breaking, disturbing the old can also be tradition. When a community possesses tradition and life force it builds anew; and if not, it simply creates ruins, and a ruin remains... In Vilna there remain no ruins, because besides tradition Vilna has a second virtue: momentum. It is a city of inventiveness, of pioneering.*

Much the same could be said about New York City, and the place of Jews in American culture more broadly. If there is something we can say about Jewish American composers perhaps it is that there is no one way they respond to their American environment and to Jewish tradition. There are universalist urges, and avant-garde urges. There is music that looks back, and music that looks forward. Some composers strip away to simplicity and repetition, while other composers revel in complexity and detail.

The composers on tonight's program represent this kind of diversity in their music, and in their myriad relationships to Jewish identity. Some are secular, others are observant. Some grew up in heavily Jewish communities, others discovered their Jewishness later in life. In the biographical sketches in this program we see a variety of ways of being Jewish, and in the music we will hear a variety of stylistic approaches.

How might these composers' identities as Jews and as Americans have influenced their music? Tonight we embrace this question, we immerse ourselves in their music, and we ponder the beautiful innumerable meanings and implications of identity and history. We won't be hearing any Jewish languages in the music tonight and there are no overt references to Jewish folklore or to the Jewish religion. And yet, what we're going to hear tonight is Jewish music, because it was written by Jewish composers. It is our duty as the students and lovers of Jewish culture to keep asking these questions without a preconceived answer in mind as to what it means to be a Jewish composer. ■

## FÜNF KLEINE KLAVIERSTÜCKE

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"I wrote the stücke as individual meditations on a few of my favorite things that pianos do. I originally wrote them for pianist Michael Mizrahi in 2006, but they've since been played by a lovely handful of folks, all of whom have reported chuckling during rehearsal, which makes me very happy." —Lainie Fefferman

LAINIE FEFFERMAN (b. 1982) studied Music and Near Eastern Languages at Yale University, and earned a doctoral degree in composition at Princeton University. An advocate for the contemporary classical music community, Lainie founded the new music co-working space Expanso, and organizes the annual New Music Bake Sale. Lainie's collaborators include: pianist Michael Mizrahi, guitarist James Moore, bassist Eleonore Oppenheim, electric guitar quartet Dither, So Percussion, the New York Virtuoso Singers, NOW ensemble, Newspeak, pianist Kathleen Supové, TILT Brass, and ETHEL. Lainie has participated in workshops including: the Sentieri Selvaggi composer workshop in Milan (with Julia Wolfe), the Meredith Monk & Vocal Ensemble Workshop in New York City, the Bang on a Can Summer Residency in North Adams, Massachusetts, and the Arabic Music Retreat with Simon Shaheen at Mount Holyoke College. Lainie's works have also been heard in Ireland, Holland, England, and Florida. Lainie's music has been featured in many concerts and festivals including the Sonic Festival and the Floating Points Festival. She has been an invited speaker/composer at the University of Alberta in Edmonton, the Ruckus Conference in NYC, and at Wilfrid Laurier University.



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### Embracing the Unfamiliar and the Uncomfortable: Spotlight on Composer Lainie Fefferman

*"What's the wildest riskiest weirdo shit that I can do?"*

Lainie Fefferman is a Jewish American composer who grew up in Princeton New Jersey to a "very nerdy Jewish couple." Her father is a math professor and her mother is a violinist turned political consultant. As a child, Fefferman was a serious piano student. She began composing at age sixteen when a back brace she had to wear because of scoliosis made practicing piano difficult.

"It was a very math/science household," Fefferman recalls. "Toward faith there was a somewhat negative attitude... but tradition and Jewish culture were widely represented in my house, the movies we saw, the music we listened to, the books that were in the house... and the history of my family. I had a very, very strong Jewish identity... but no real relationship to the sacred texts of Judaism."

When Fefferman was in high school one of the teachers, Randall Bauer, led Friday afternoon twentieth-century classical music listening sessions as an after school activity. Starting with Stravinsky and Schoenberg, and going through Philip Glass, one session included a visit from composer and Princeton professor Steve Mackey, who would end up being one of Fefferman's teachers years later. Inspired by these sessions and her musical studies, Fefferman wrote a number of piano works and choral works during this time.



From 2000 to 2004, Fefferman attended Yale University. She initially majored in math and later switched to a dual focus on music and Near Eastern languages (Hebrew and Arabic). Her composition teachers during this time were John Halle, Kathryn Alexander, and Matthew Suttor. By the time she went to Yale she had developed a fascination with Bang on a Can (the musical collective founded by Michael Gordon, David Lang, and Julia Wolfe in 1987) and the simplicity, raw power, and entrancing beauty of “downtown” music. During one of her summers at Yale, Fefferman attended Bang on a Can’s music festival at MASS MoCA, which she described as “awesome” and “life changing.” But during her time at Yale, inspired by the motley interests of her fellow students in styles including modernism, microtonality, and fluxus, she spent much of that time writing “thorny, very rhythmically complex ensemble pieces.”

While at Yale Fefferman also became more interested in her Jewish identity. For her thesis in Near Eastern languages she compared the Torah’s and the Koran’s treatments of the binding of Isaac and Ishmael. She also became involved in the Hillel on campus, and made aliyah for the adult bar mitzvah of a friend – an experience and ritual she decided to imbue with personal meaning:

“I felt a lot of feelings... somehow at that point I started feeling a responsibility to know more about the texts. I got more irritated describing myself as a secular Jew. I just, more and more, hated that term because it felt like it had inherent in it, a disrespect toward faith.”

When Fefferman later married, she explains, the experience of the ritual of a Jewish wedding “renewed how I wanted to have a strong relationship to the liturgical part of this identity.”

After her time at Yale, she moved to NYC and got a job as a math teacher at St. Ann’s School. During this time she had occasional lessons with composers in NYC such as Fred Lerdhal, George Lewis, and Julia Wolfe, and she sat in on the Columbia composition seminar from time to time, which she describes as “occasionally brutal – they hated a lot of music over there at that time!”

After a few years she continued her education, earning a doctorate from Princeton, which she describes as “more like a residency than a grad school,” with “very little structure but lots of support.” One of the amazing things about Princeton, is that each year they hire a handful of professional ensembles to come and play the students’ works, she recalls.

“I think some people treated that as, okay, I’m going to make these amazing pieces so I can go out in the world with these perfectly crafted awesome pieces... I did such the opposite. I treated every piece like, what’s the wildest riskiest weirdo shit that I can do? ... In my mind it was such low risk and I had these amazing players who could do anything, which is great because I got to see: oh, this thing works, I’m going to do it! And these things really don’t... so don’t do them.”

As a result of this approach, Fefferman left Princeton with a “small repertoire of functional pieces,” but a lot of new musical experiences. At Princeton, she also became deeply interest-

ed in theatricality in music, working with Meredith Monk, and she expanded her interest and expertise in electronic music performing with an offshoot of the Princeton Laptop Orchestra (PLork) which she co-founded, called “Sideband.”

Fefferman’s dissertation work at Princeton was “Here I Am,” a nine-movement evening-length piece, sung with text from parts of the Torah. Fefferman explains:

“[I chose texts that] I had always felt squidgy about or that I needed a deeper understanding of, or that I felt really uncomfortable owning as a part of the identity that I had formed and the tradition that I felt – so I just decided to sit with [these texts]... It was a meditation where I was writing music to these texts that made me uncomfortable. ... At the end of three years, boy, had I thought about it... It’s so rich and there’s so much emotional resonance in that text...I pride myself in thinking I really wasn’t out to use the emotional juiciness of the Torah... it was a personal project of, like, I want to do this, I care about this text.” ■

## MÉDITATION BORÉALE

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“Although my *Méditation boréale* was conceived as an abstract piece of music, throughout the course of its composition certain images and ideas suggested themselves to me. The following lines are an ekphrastic response to my own work, written upon completing the piece:

aurora  
outside of time,  
the pregnant wasteland,  
stoic, unmoved  
by wind or tide,  
unseen, unknown, and so,  
unreal,  
invents  
  
she is without waiting  
she cannot but squander  
infinitely in her silent shiftings  
  
listen! underneath  
there is a din  
that, deaf to wishing,  
swells, until  
the tracks of some  
lone thing  
are etched upon  
the ice  
and she  
demurs.”

—David Hertzberg



An innovative young composer, DAVID HERTZBERG has been honored with the Charles Ives Scholarship from the American Academy of Arts and Letters, two ASCAP Morton Gould Awards, the Fromm Commission from Harvard University, and the Aaron Copland Award from Copland House. Noteworthy in his rapidly growing career is his position as Composer-in-Residence with Opera Philadelphia and Music Theatre Group. Last season, his chamber opera *The Rose Elf* was featured on Opera Philadelphia's Double Exposure program and his concert work *Sunday Morning* was premiered by New York City Opera. Other recent commissions were premiered by pianist Steven Lin and violinist In Mo Yang at Carnegie Hall, soprano Julia Bullock, and the PRISM Quartet. Mr. Hertzberg's *Spectre of the Spheres* was performed by the New England Philharmonic in 2016 and was read by the Pittsburgh Symphony and the American Composers Orchestra, and his *for none shall gaze upon the Father and live* will be performed by the Kansas City Symphony this season. *femminina, oscura* for the New Juilliard Ensemble and *Nympharum* for high soprano and the Juilliard Orchestra were both premiered at Alice Tully Hall; the latter garnered the William Schuman Prize from BMI and the Arthur Friedman Prize from The Juilliard School. He has held residencies at Tanglewood, Yaddo, IC Hong Kong, the Santa Fe Chamber Music Festival, and Young Concert Artists, where he served as Composer-in-Residence. He earned his Bachelor's and Master's degrees from The Juilliard School, and an Artist Diploma from the Curtis Institute.



### Mysticism and Instinct: Spotlight on Composer David Hertzberg

*"I don't think about how I'm going to write a piece, I just try to live and breathe it, and make it."*

David Hertzberg is a Jewish American composer, currently living in Los Angeles, the city in which he was raised. He started playing music around age eight, studying violin, cello, and piano, and began composing soon thereafter with a love of Mozart and a deep feeling of kinship for classical music. Hertzberg reflects: "Composing was for me an immediately natural way of relating to music... I was fairly serious about piano for a while, but it was always second to composition."

Hertzberg grew up in a secular Jewish family and was sent to a Jewish elementary school, where he received instruction in both Hebrew and English. Although he was interested in language and was fascinated by Hebrew, he recalls that when he was young he didn't develop a personal relationship to Judaism, and approached liturgical texts with skepticism.

Speaking of his musical influences, he waxes poetically, "I love Wagner... there is a rawness, and infusion of something that is beyond thought in that music." Another major influence is the music of Arnold Schoenberg, a Jewish German composer who famously moved to the United States when the Nazis came to power, eventually settling in Los Angeles. Hertzberg explains how life-changing hearing the music of Schoenberg and his disciples was: "Encountering modern music when I was in high school was an existential crisis... it didn't sound anything like all of the music I loved so much. I just didn't know what to make of it."

This experience prompted him to travel to the famous modernist music festival in Darmstadt, Germany for two weeks when he was seventeen to reckon with this musical lineage. He describes it as an "overwhelming experience," and explains that he wanted to come to terms with this music: "I felt like I had to make the world one. I wanted to see how everything was

connected... the unity behind disparate things” – a feeling, he notes, that is perhaps related to his experience as a Jewish person.

Hertzberg then went to Juilliard, where he completed both undergraduate and masters degrees studying with Samuel Adler. Samuel Adler is an extremely knowledgeable composer, and also a direct link to the old world of Jewish life: he was born in Germany in 1928 and fled with his family to the United States in 1939. Adler’s father, Hugo Chaim Adler, was a great cantor and composer. In studying with Adler, Hertzberg learned a great deal about Jewish liturgical music, in a way that he described as integrated and related to his learning about classical music.

Under Adler’s tutelage and after a few years of hermetic writing and study, Hertzberg describes a turning point in the middle of his time at Juilliard in which he began feeling liberated from his crisis with modernist music. “There was a big break at some point and I had this reckoning with something that I associate with a certain transformation in my life and my relationship to Judaism and my own Jewish heritage.” He describes the change as his becoming “in touch with something else... something spontaneous, something that’s not divided.” He explains:

“Some paradigm shift happened in my brain and I just eliminated choice. I don’t choose to do stuff now. I don’t think about how I’m going to write a piece, I just try to live and breathe it, and make it... It’s also connected with something spiritual which is actually the role that Judaism has come to play in my life, which is that since that turning point, I have a more religious relationship to music.”

Hertzberg’s interest in Judaism has been particularly manifest in Kabbalah and Jewish mysticism. “It’s become my way of relating to the world in the last few years” he remarks. He characterizes both his musical and spiritual transformation as developing in tandem from a certain naiveté, to an antagonistic struggle, and ending with an embrace, ecstatic love, and fascination with music and spirituality. ■

## DREAMING OF LOVE

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“Since I was a small child, I have always felt attached to the idea of romantic love. As I grew up, I gradually came to realize that a fairy tale view of love is not just an ideal that may gloss over complexity in the world, but all too often it is built on antiquated social norms and oppressive gender roles. This comes up in an uncomfortable way in a few of my favorite jazz standards. Despite texts that are at odds with my sense of egalitarian humanism, I have always loved these songs and I have always felt strongly that there is a core of this idea of romantic love that is true in a deep and inalienable way. At its core love is about people caring for one another; surely this is still possible freed from antiquated social constructs, with individuals who are strong, and independent. In these songs I took texts from two jazz standards, paring down the original lyrics to their core, and writing new songs with the results. My hope was to free this inner truth from the specific details of the songs’ original lyrics.” —Alex Weiser

## I. Just Another

Maybe not much,  
Just another  
Doing what they can,  
But what do we care when we love?

String along through  
thick and thin,

When we love.

First to praise when strong,  
Last to blame when wrong,  
It's such a game.

We are funny.

Fools! Yes, we know.  
But we love so.  
And that's how it goes.  
When we love.

## II. Someday

Someday, come along  
Love.

I'll do my best to make love stay.  
Look at me and smile,  
I'll understand.

Though it seems absurd  
I know we both won't say a word.

We'll meet one day,

We'll build a little home,  
I'm dreaming of love.

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 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 “engaging” (*New York Times*) series acclaimed for capturing “all of the prestige” that contemporary classical music has to offer, with “none of the pomp,” (*Feast of Music*) and was for nearly five years a director of the MATA Festival, the “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.



## Clarity and Awe: Spotlight on Composer Alex Weiser

*“Music has the power to stop us in our tracks and to give us moments we will never forget – moments of clarity, moments of awe.”*

Alex Weiser is a Jewish American composer who grew up in New York City. He was a reluctant Hebrew school student, and his family attended a reform synagogue on high holidays, but in many ways his upbringing was secular. Weiser grew up listening to music with his father, an audiophile with a keen ear and love for music, and the younger Weiser gradually started to become a serious listener. He began playing the guitar in middle school, which spurred him to almost immediately begin writing music. Soon, his musical interests broadened to include the blues, jazz, and some classical music.

At Stuyvesant High School, thanks to an ear-opening music appreciation class with Holly Hall and an AP Music Theory class with Joseph Tamosaitis, Weiser more fully discovered classical music. Bach, Beethoven, Stravinsky, Debussy, and others became new favorites. He then studied composition privately with Paul Alan Levi (a Jewish American composer) for the rest of his time in high school. Under Levi's tutelage, Weiser's ears started to really open up. "Paul introduced me to Reich, Ligeti. Ives, Mahler, Josquin, Bartók, Schoenberg, Carter; he taught me about the use of motive, counterpoint, harmony, rhythms and polyrhythms and orchestration." At the same time, Weiser took up the viola so he could play in the school orchestra, which he ended up conducting and for which he wrote a handful of pieces.

Weiser then continued his studies as an undergraduate at Yale University, studying composition and eagerly soaking up information. "I was taking extra classes to quench my thirst for more music and knowledge about music – 150% of a normal course load almost every semester. I was constantly listening to new CDs and going to every concert I could possibly make it to. I worked primarily with the undergraduate faculty members Michael Klingbeil and Kathryn Alexander, and I also had the great privilege of taking a number of courses at the Yale School of Music with composers Martin Bresnick, Chris Theofanidis, David Lang, and Ingram Marshall."

During his time at Yale, Weiser was the president of IGIGI, Yale's only undergraduate composers' organization, and wrote music for many of the undergraduate orchestras, chamber music groups, and other organizations, as well as visiting ensembles such as the JACK quartet, Argento New Music Project, and Fifth House Ensemble.

After finishing his BA degree, Weiser spent nearly five years as the Director of Operations and Development at Music at the Anthology (MATA), an international festival of contemporary classical by young and emerging composers founded by Philip Glass, Lisa Bielawa, and Eleonor Sandresky in 1996. During that time Weiser studied composition with Michael Gordon and Julia Wolfe at NYU, where he earned a Masters degree in Music Composition and Music Theory.

After working at MATA, Weiser joined the staff at the YIVO Institute for Jewish Research where he is the manager of public programs. "I absolutely love YIVO. The opportunity to really delve into and celebrate Jewish culture and history at YIVO with a religiously and politically diverse set of colleagues has been nothing short of inspiring for me."

Discussing his musical influences Weiser has said,

"I really love the repetition, beautiful textures, and rigorous development of the music of Steve Reich, and in my own music I like to use that kind of clarity to create expectations that can be interacted with and not necessarily fulfilled. At the same time, I love the sprawling, discursive, and achingly expressive world of Gustav Mahler's music. I love the raw energy and power, as well as lyrical beauty that music can have, especially when it can be placed in a context where it is called into question in some way."

"Music has the power to stop us in our tracks and to give us moments we will never forget – moments of clarity, moments of awe. I try to write music that is patient, thought-provoking, viscerally moving, and dramatic – rich and abstract, and yet lucid, accessible and very grounded." ■

## MEDITATION

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"Meditation was written in the spring of 2015, commissioned by the Curtis Institute of Music for violist Erika Gray and pianist Janice Carissa in honor of Gerry and Marguerite Lenfest. The act of writing this piece served as a sort of 'spring cleaning' for my mind, where I focused on simplicity and stasis as a reaction to much of the music I had been writing earlier in the year. Whether focusing on more overtly meditative references such as chant-like melodies or the fixation on the variety of timbre changes of a single pitch, the composition of this work facilitated for me the same result as the practice of meditation." —Alyssa Weinberg

ALYSSA WEINBERG's music "...succeeds at the challenge of being at once contemporary and classic" (*Ouest France*) and has been described as "fearless... unapologetic ... beautiful... transforming" (*Kaleidoscope*). Her work is deeply influenced by collaborations with other artists from literature, dance, and visual arts. Weinberg's 2016/17 season includes performances and collaborations with arx duo, ensemble mise-en, Shattered Glass and So Percussion. Her works have been performed by the Aizuri Quartet, Contemporaneous, the Curtis 20/21 Ensemble, the Dover Quartet, Ensemble39, Kaleidoscope Chamber Orchestra, the Louisville Orchestra, PUBLIQuartet, and Sandbox Percussion, as well as musicians Ricardo Morales, Philip Setzer, and Shai Wosner. She has received commissions from the Barnes Foundation, the Curtis Institute of Music, FringeArts and the Pennsylvania Ballet, Lake Champlain Chamber Music Festival, LiveConnections, Music from Angel Fire, Nadia Sirota, and One Book One Philadelphia. In 2013 Weinberg founded "duende," a series for experimental music and dance in Philadelphia along with cellist Gabriel Cabezas and dancer Chloe Felesina. The group presents events in a variety of settings and alternative venues, emphasizing equality between movement and music, with a deep exploration into the intersection of those two disciplines. Weinberg has received an Artist Diploma from the Curtis Institute of Music, her M.M. at the Manhattan School of Music, and her B.M. at Vanderbilt University. Her teachers have included Richard Danielpour, Stan Link, David Ludwig and Michael Slayton. Weinberg began her studies as a doctoral fellow at Princeton University in the fall of 2016.



### Stubborn and Philosophical: Spotlight on Composer Alyssa Weinberg

*"I think very much in terms of texture and color... I want to suspend the feeling of time and make you feel something different."*

Alyssa Weinberg is a Jewish American composer who grew up in Long Island, New York. Weinberg recalls that growing up, it felt like "everyone was Jewish," to the point that she described the few non-Jews in her town as being envious of Chanukah. Her childhood included Hebrew school three days a week where she sang in choir, learned prayers, language, and history. While her family attended synagogue mostly for high holidays or family functions, she had to go more often to meet a quota for passing Hebrew school.

While she was frustrated with having to attend Hebrew school and the religious components of it didn't resonate with her, the musical component did. Weinberg recalls, "Music was always a part of my life as a child – everyone sang in a choir, and the first musical I was in was at the

JCC" (Jewish Community Center). [Going to the JCC] "was the default afterschool activity... that's where we would take ballet, cartoon class, I learned how to make matzo by hand, we had a gym, and they would do musicals."

Weinberg also grew up with music in her family. "Both grandparents had pianos in their houses... I started messing around with it when I was very young, and I wanted to learn piano. So actually my father taught me with the books that I think his mother taught him. I think I had to learn with him for a year before they'd get me lessons – I had to earn it." While she didn't go on to be much of a pianist, this experience along with singing in choirs proved to be formative, and in the fourth grade she began playing the French Horn at school.

For a brief period when starting high school Weinberg tried to quit music, but after singing in the choir of The Sound of Music found herself pulled back to it. She reports, "From there it just sort of snowballed really, really quickly. Within about a year and a half's time, all of the sudden, I was doing everything again, and I just sort of woke up one morning and said I'm going to be a music major, I'm going to be a musician." She then took piano lessons, played horn in school band and orchestra, joined school choirs, and took music theory. "Maybe I had to leave it for a time to realize that that's what I wanted to do," she explains. "I have a problem with authority figures. So basically if my parents ever told me to do something it meant that I would very defiantly do the opposite."

The summer after her junior year, Weinberg attended a music festival in upstate New York where she realized her experience in Long Island was that of "big fish, small pond." At this music festival she didn't place into the orchestra she wanted, and this left an extra free slot on her schedule. As if by a stroke of fate, the faculty member that advised her on how to fill this spot was David Ludwig (a Jewish composer from Pennsylvania who is also Composition Faculty and Dean of Artistic Programs and Performance at the Curtis Institute of Music). Ludwig recommended she take composition, which proved to be life changing. "I jokingly tell people I started composing by accident," Weinberg says. "He's really the reason I became a composer in the first place, and the reason I didn't quit."

Although she played a lot of different types of music at the time, Weinberg describes herself as essentially "a [Led] Zeppelin loving hippie," who spent a lot of time playing guitar in friends' basements. Ludwig's composition seminar focused on listening to contemporary classical music like Schoenberg, Varese, Crumb, and Stravinsky. "It blew my mind," Weinberg recalls, "when I heard Black Angels [a string quartet by George Crumb] for the first time... I was like, wow, I've never seen or heard anything like it. The score was so beautiful and the sounds were so new but in a way that kind of wasn't that far of a stretch from the grungy sound of Led Zeppelin guitar playing, or something like that, and so my ears really quickly gravitated towards all of this really weird stuff, before I knew much about what had happened or why it happened."

The new music concert at the festival was only for students enrolled as a composer, but Weinberg stubbornly started writing a piece anyway. When she showed what she came up with to Ludwig, he acquiesced and let her have a place in the upcoming concert. She returned to high school convinced she wanted to be a composer, but without a full composition portfolio. So she auditioned for college on horn and went to the Blair School of Music at Vanderbilt Uni-

versity. After a year taking composition courses as electives she was able to transfer to being a composition major – an unusual occurrence in a school where you audition specifically for your major. Weinberg reiterates, “I’m a composer because I’m stubborn.”

Weinberg described her college experience as “extremely formative in how I looked at art.” Philosophy, literature, and art history courses were very influential. “In a certain ways I feel that the classes that I took outside of the music school formed me as the artist today more so than anything else.”

After college Weinberg moved to New York City to pursue a Masters Degree studying with Richard Danielpour (a Jewish American composer of Persian descent) at the Manhattan School of Music. After MSM, Weinberg went to Philadelphia to attend the Curtis Institute of Music for three years. At Curtis, Weinberg she got to work again with her original composition mentor David Ludwig. Weinberg describes Curtis by commenting , “They make you write so much music...that was almost all that was expected of you, but damn, did they expect a lot of it.” (Curtis’s motto is “Learn by doing.”)

After finishing at Curtis, Weinberg went to Princeton University where she is currently pursuing a doctoral degree. She describes Princeton as a “choose your own adventure PhD”, noting that “there’s not much of a curriculum” aside from a few seminars and exams. “You’re there because there are things you want to work on.”

Discussing her musical style Weinberg explains:

“I think that all music is surrealist in its ability to transform. That manipulative power is something that I’ve always tried to be aware of. I think very much in terms of texture and color, and I think it’s because I want to suspend the feeling of time and make you feel something different. I think very visually and very abstractly... It takes quite a while before I actually make it to the keyboard to figure out what the ‘notes’ are of the piece – it starts in very abstract gestures and weird sound worlds I hear in my head first and I think a lot of it has to do with these other artistic influences.” [Regardless of the disparate musical influences in my pieces, this is] “the sort of philosophical undercurrent that is the thread between everything I write, it’s just a part of who I am.” ■

## SHIFT DIFFERENTIAL

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“I took the phrase ‘Shift Differential’ from an exhibit at Mass Moca: one particular work (I can’t remember the artist) listed several coupled-up words, and ‘Shift Differential’ stood out to me. I ended up using the phrase as the title for this short work for violin and viola because it seemed to poetically highlight the glissando, which is an important part of this work. The piece opens with the viola playing coloristic harmonics while the violin plays a sliding melody that has faint associations for me with Indian Classical alap. A contrasting middle section is expressively wild, during which the instruments chase each other. The end symmetrically evokes the beginning, and the instruments trade roles, the violin creating a textural background over which the viola sings. I dearly love string instruments for their



variety of touch, and in this piece I use a range of textures from very light bow pressure to scratchy sounds.” —Adam Roberts

ADAM ROBERTS (b. 1980) has composed works for individuals and ensembles such as the Arditti Quartet, le Nouvel Ensemble Moderne, the Boston Conservatory Wind Ensemble, Guerilla Opera, Fellows of the Tanglewood Music Center, Transient Canvas, and Garth Knox. Roberts’ output includes a chamber opera, *Giver of Light*, which sets the life story of the Sufi mystic-poet Rumi in the modern American Midwest. Roberts is currently composing a new oboe quartet, commissioned by the Rochester Society for Chamber Music for its 2016-17 season. Roberts is a 2016 Guggenheim Fellow. He holds degrees from the Eastman School of Music (B.M.) and Harvard University (Ph.D.). Other honors for Roberts’ music include the Benjamin H. Danks Award from the American Academy of Arts and Letters, selection by the international jury for inclusion in the 2009 ISCM World Music Days in Gothenburg, Sweden, the Leonard Bernstein Fellowship from the Tanglewood Music Center, and the Blodgett Prize (Harvard). Roberts’ debut CD, *Leaf Metal*, was released on Tzadik Records in 2014. Roberts has taught composition and theory at Harvard University, Northeastern University, Istanbul Technical University’s Center for the Advanced Studies in Music, and is currently Assistant Professor of Composition and Theory at the University of Georgia’s Hugh Hodgson School of Music.



### Caught In Between Aesthetics: Spotlight on Composer Adam Roberts

*“As a composer I’ve often felt a little bit like a black sheep, caught in between aesthetics. My music sits right in the middle of the Atlantic Ocean in some ways. I’m pulled to European avant-garde impulses, but I’ve never been willing to relinquish pitch and harmony.”*

Adam Roberts is a composer of contemporary classical music who embraces influences as disparate as European Modernism, American Neo-Romanticism and Minimalism. Born to secular Jewish parents with family from Poland, Russia, and Germany, and raised in Columbus, Ohio, Roberts is currently splitting his time between Athens, Georgia (where he is Assistant Professor of Composition at the University of Georgia) and New York City.

Roberts grew up playing piano and was drawn to composition when a strain in his right hand slowed down his piano practicing. Early experiences at the Brevard Music Center and studying locally with composer Marshall Barnes were formative and provided an open and encouraging atmosphere to explore musical creativity. From an early age Roberts has been fascinated by the impulse to synthesize disparate musical influences. Roberts recalled, “When I heard performances of Charles Ives at the Brevard Music Center when I was a kid that was very inspiring to me. There was this sense of the music being connected to something old, but also the sense of wild breaking out of old patterns.”

Roberts continued his music studies at the Eastman School of Music (1999-2003), where he studied with David Liptak, Augusta Read Thomas, and visiting professors Steven Stuckey, and Martin Bresnick; and then at Harvard University (2003-2010,) where Roberts studied with Bernard Rands, Julian Anderson, and visiting faculty including Harrison Birtwistle, Chaya Czernowin, and Martin Bresnick (again). This *mélange* of teachers fit Roberts’ eclectic approach to thinking about music, and he responded with the urge “to pull together and integrate” these

different perspectives in his music.

This interest in different approaches to music however, gives Roberts a feeling of not quite fitting into pre-existing stylistic categories. It is a feeling, Roberts wondered aloud, might be similar to the feeling of being Jewish. He explained, "There's a sense of being a Jew I think, where, you basically look white, and white people, probably if they don't know much about Jews, think you're white, but you know that you're a little different in some ways, so there's this kind of weird sense of feeling of—and other—all at the same time."

An intensive year of study in Vienna with Czernowin during Roberts' years at Harvard provided a sharp challenge to Roberts to reflect on his relationship to a particularly noisy version of European modernism, and ultimately reinforced his eclectic interests. "I felt like I had to make a choice. I think I probably psychologically felt some kind of fear of not being in a group or sort of being alone in some way and eventually I embraced it, and I just started telling myself 'well, maybe if you don't fit into one of these groups so easily, maybe that's a good thing,' and even though it feels kind of scary that was something that I started to embrace."

When discussing his style now Roberts says his challenge for himself is "how to embody and use a strong sense of visceral emotional music making, while also drawing on all of these amazing resources of color and texture and sound that we have at our disposal." ■

## OVER THE WATERS

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"This song randomly came to me one day as I waited for the 1 train. Then I edited the text sitting at a kitchen table in Ditmas Park, so close to the Flatbush house where my maternal grandmother and grandfather began their story of eternal romantic love." —Julie Hill

Why does love seem to pass through us  
Like water in outstretched hands?  
Oh, Love.  
I can never hold it quite long enough.

I wonder if you must catch love  
Like a firefly,  
Grasp it tightly in your palm  
And look at the light  
'Til it goes out.  
You know it will go out.

Look, its here. It's gone, dear.  
Tell me why or how.

Look, its here. It's gone now.  
Can you tell me why or how?

I ask this water to tumble  
Wash away my sins.  
I've been so selfish,  
Alone now,

Ready to rebegin.  
Its all behind us.  
The past is all behind us now.  
Living in this moment,  
Receiving and found.

Love is here. Then its gone, dear.  
Love is here. Then its gone, dear.  
Love is here. Then its gone, dear.

JULIE HILL is a singer/composer who studied with Dr. Nils Vigeland, Reiko Fueting, and Susan Botti at the Manhattan School of Music. Her music infuses art song with pop sensibilities and hints of minimalism and romanticism. In addition to her work writing concert music, Julie has worked as a professional jazz singer in India and produced a record of pop songs with guitarist/ producer Dan Saa of the band Los Amigos Invisibles.



© MARINA LOMBARDI

### A Life of Song: Spotlight on Composer and Singer Julie Hill

*"I hate to even say, 'I was writing classical music or pop music' ... at the end of the day it's just music. I don't know if these labels are so helpful."*

Julie Hill is a singer and composer. The oldest of three children, Hill was born and raised in a largely Jewish community in South Florida. Hill started piano lessons at age 6 and singing lessons at age 13, and attended a Hebrew afterschool program and a Jewish culture "Sunday school" at her Reform synagogue. Her family marked Friday evenings by attending synagogue and later with collective meals, but didn't otherwise observe the Sabbath. Hill joked that she dreaded Saturdays when she had to wake up early for piano lessons.

After high school Hill was accepted to a prestigious business school, but decided instead to move to New York City to pursue a career as an actor and musical theater singer. Hill travelled the country as Dorothy in a touring production of The Wizard of Oz. During her time in New York City she explored her growing musical interests by singing and writing songs, attending open mics at the Sidewalk Café and other locales. Hill recalled, "I was trying to go for this whole indie-singer songwriter thing, but my songs were so infused with musical theater."

The following year, on the recommendation of a singing teacher, Hill checked out the music of Jewish American composer Steve Reich. The experience proved to be completely transformative, setting her down a path towards a life immersed in classical music. She began writing classical compositions while carrying with her the influence of her previous musical interests. Hill recalled the first compositions she wrote noting, "My classical music, when I would try to write a piece based on what I was hearing from Steve Reich—it sounded very pop-oriented."

Searching for a structured environment in which to pursue her deepening musical interests, Hill went to study composition at the Berklee school of music (2009-2010). She found herself disappointed in the community of contemporary classical music at Berklee, and after a year decided to return to NYC, applying to transfer to MSM (2011-2014) in order to study with composer and pianist Nils Vigeland, a protégé of the great experimental Jewish American composer

Morton Feldman. Hill found Vigeland to be a very “inspiring mentor,” and said she “thought he was crazy and brilliant.” While at MSM Hill also studied with composer and singer Susan Botti.

Throughout her studies and developing musical style Hill has always retained a strong tie to her background of singing and songwriting. She explained, “the only thing that I’ve always written are songs, and even when I write instrumental music it doesn’t feel like my music unless I think about it like a song.”

After her time at MSM, Hill spent the better part of two years teaching music in New Delhi, India. Hill learned about Indian culture, and particularly Indian music, which she found very inspiring for her own work. The experience also provided perspective on her identity as a Jewish woman. In addition to experiencing antisemitism first hand in India—something she had been largely insulated from growing up—the paucity of Jews and Jewish culture in India set into relief how much she values Jewish culture.

Hill explained, “There are a bunch of historic synagogues. There used to be a great Jewish population in Calcutta, and it’s sad to see – these huge synagogues have become monuments, but there is nobody praying in them.” Hill reflected, “How fortunate we are to be in New York where there is a Jewish culture and people keep what we have sacred.” ■

## THE MUSICIANS

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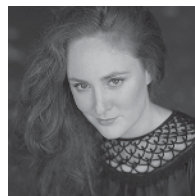
Pianist LEE DIONNE holds passion, imagination and play at the core of his art. Currently based in NYC, Lee enjoys an active career as a soloist and chamber musician, performing frequently as a core member of Cantata Profana and with Ensemble Connect (formerly Ensemble ACJW, a joint program of Carnegie Hall, the Juilliard School, and the Weill Institute). Through Ensemble Connect and his own personal projects, Lee cultivates a particular interest in creating performances that help audiences form personally relevant connections with music. His experience here has ranged from analytical presentations for musicologists to short interactive performances for elementary school classrooms.

Lee has performed in venues throughout the US and around the world, including solo appearances in Weill Hall at Carnegie Hall, the Concertgebouw in Amsterdam, and the Philharmonic in Bratislava. As a chamber musician, he has appeared at the Staunton Music Festival, Yellow Barn Music Festival, and Norfolk Summer Music. Lee's performances have been broadcast live on NPR, Britain's Classic FM, Holland's Classic FM, and Portugal's Antena 2, and he has made commercial recordings for MSR Records and Naxos.

Lee is currently a doctoral candidate of the Yale School of Music and a candidate for the soloist diploma from the Hochschule für Musik, Medien, und Theater in Hannover, Germany. He holds an MM and MMA in Piano Performance from the Yale School of Music and a BA in literature from Yale College. His major teachers and influences have been Boris Berman, Wei-Yi Yang, Matti Raekallio, Patricia Zander, Arthur Haas, Michael Friedmann, Paul Berry, and Wilma Machover.



BRIGID COLERIDGE is an Australian violinist and a current doctoral candidate at the City University of New York, studying with Daniel Phillips. She completed her Artist Diploma at the Royal College of Music, London, and she received her Master of Music Performance degree from RCM in 2013, following a Bachelor of Arts/Bachelor of Music at the University of Melbourne, majoring in Music Performance, French Language and English Literature. Brigid is a frequent recitalist (including a recent performance at the Royal Albert Hall's Elgar Room), and performs regularly with duo partner, pianist Lee Dionne (most recently touring Holland). Her appearances as concerto soloist have included the works of Tchaikovsky, Brahms, Mendelssohn and Shostakovich. Brigid is also a committed chamber musician, a recent highlight being repeat invitations to perform at the Yellow Barn Chamber Music Festival in Vermont, USA. She is a former recipient of the Welsford Smithers Travelling Scholarship from the University of Melbourne, as well as an Ian Potter Cultural Trust Award, and is a former prizewinner of the Dorcas McLean Violin Scholarship.



MAYA BENNARDO is a freelance violinist and teacher living in Brooklyn. She recently graduated from NYU as a Master of Music and the Oberlin Conservatory with a Bachelor of Music. She studied with Gregory Fulkerson at both institutions. Maya is passionate about opening the dialogue between composers and performers, and she works tirelessly to promote emerging composers and their music. She performs with Ensemble Mise-En, Curiosity Cabinet, and andPlay, the violin/viola duo of which she is a co-founder. Maya also enjoys a rich teaching life with students ranging in age from four years old to adult. She teaches at the Brooklyn Waldorf School and in her private studio.



Violist HANNAH LEVINSON is an active performer in New York City, devoted to performing music of the past 50 years. She is a founding member of the violin/viola duo andPlay, an ensemble that works to commission new works and perform lesser-known works for their instrumentation. She has worked with contemporary music groups such as ACME, ensemble mise-en, Talea Ensemble, Contemporaneous, North/South Consonance, and The Rhythm Method Quartet. Hannah also performs traditional classical repertoire regularly and is a member of the Albany Symphony Orchestra.



Highlights of her 2015/16 season included performances at the NUNC12 Conference at Northwestern University, the New Music Gathering at Peabody Conservatory, seven andPlay premieres, and her orchestral debut with the Edgewood Symphony Orchestra (Pittsburgh, PA). She can be heard on recent recordings with Numinous, Mimesis Ensemble, and the band all boy/all girl. Hannah was a member of the Lucerne Festival Academy Orchestra in 2012/13 and also a musician at the Lake George Music Festival, where she performed Brahms String Sextet, No. 1, Op. 18 with David Kim.

Based in New York City, Hannah is an active teacher, and is on faculty at Western Connecticut State University. She completed her MM in contemporary performance at the Manhattan School of Music, and graduated from Oberlin College and Conservatory with degrees in both Russian and East European studies and viola performance. Hannah is currently pursuing a PhD in performance at NYU Steinhardt, studying with Artist Faculty member Karen Ritscher. She also studied with Martha Strongin Katz and Nadia Sirota.

Praised for her “alarming tour de force intensity,” (*The Examiner*) MEAGHAN BURKE is equally at home interpreting the music of contemporary titans, improvising freely, or performing her own songs. Meaghan has been honored to work with composers like Muhal Richard Abrams, John Zorn, and Georg-Friedrich Haas. She plays regularly with groups such as her string quartet, The Rhythm Method, bi-continental trio Dead Language, and avant-grunge band Forever House, and has been a guest artist with groups such as Lucy Shelton, Fred Sherry, Greg Saunier (of Deerhoof), Erik Friedlander, the FLUX Quartet, and more. She has also performed under Sir Simon Rattle and Peter Eötvös as a member of the Lucerne Festival Academy. She holds degrees from Manhattan School of Music, Konservatorium Wien University, and Yale. The coming year will feature Meaghan’s debut as soloist-actor (on both voice and cello) with the American Composer’s Orchestra in Alex Temple’s *Three Shades of Noir*, the publication of her translation of composer-philosopher Peter Ablinger’s collected writings, and the release of her second solo album, “Creature Comforts,” recorded in New York and Vienna. [WWW.MEAGHANBURKEMUSIC.COM](http://WWW.MEAGHANBURKEMUSIC.COM)



PATRICK SWOBODA is a NYC-based bass player dedicated to performing the works of living composers, and has worked closely with Steve Reich, Du Yun, Chris Cerrone, and Ken Thomson. Recent highlights include Shawn Jaeger’s *The Cold Pane* for voice and small ensemble with Dawn Upshaw at the 2015 Resonant Bodies Festival in Merkin Hall, the premiere of Du Yun’s *The Man Who Swallowed a Snake* for solo bass at the 2015 MATA Festival, a week-long engagement at St. Ann’s Warehouse with David Byrne and Jherek Bischoff, and soloing in Chris Cerrone’s *High Windows* with the String Orchestra of Brooklyn. As a founding member of the trio Bearthoven, Swoboda engages young composers to commission and present music for bass, piano, and percussion in largely unexplored new contexts. Formed at the Bang on a Can Festival at Mass MoCA in 2013, Bearthoven has already been featured at the 2015 Bang on a Can Marathon, the 2015 MATA Festival, EMPAC, the Minot Modern Festival, BSGU’s Music at the



Front, and the CNX New Music Exchange. Swoboda also plays in a number of other chamber ensembles including Exceptet, which commissions and performs new music for the unusual instrumentation of Stravinsky's *l'historie du soldat*, and composer/performer Du Yun's experimental pop-classical band OK Miss. He has also held the position of upright and electric bassist for NYC-based contemporary chamber orchestra Contemporaneous since 2012, and has performed with the group at the Bard Music Festival, the 2015 Bang on a Can Marathon and New Amsterdam Presents at National Sawdust.

Comfortable in a wide range of genres, Swoboda is a core member of the punk-jazz quartet Gutbucket alongside Ken Thomson, Ty Citerman and Adam Gold. Gutbucket released *Dance* in 2016, an album of new original material recorded live at The Stone in NYC, and will tour extensively behind the record in both Europe and North America. Swoboda is a creative collaborator in the group, contributing compositions to the band's unique and expansive repertoire. In the past year, Swoboda participated as a fellow in both OneBeat's 2015 residency and tour on the west coast and OneBeat Istanbul. OneBeat is a residency program which employs collaborative original music as a potent new form of cultural diplomacy. Throughout each of these experiences Swoboda collaborated with musicians from around the world in creating and performing new cross-genre works as well as engaging in outreach programs with surrounding schools and communities. Swoboda was very happy to join fellow OneBeat Alumni Ladama for their stint performing and recording in and around New York City. In the Summers of 2013-14 Swoboda was a Robert Black a bass fellow at the Bang on a Can Summer Music Festival.

An accomplished orchestral player, Swoboda has performed with the American Symphony Orchestra, American Composers Orchestra, the New York Pops Orchestra, the Riverside Symphony, the Bard Music Festival Orchestra and the Teatro alla Scala Orchestra. With the ASO, Swoboda has appeared as principal double bass at Carnegie Hall, Symphony Space and the Fisher Center at Bard College. Swoboda is a regular sub for *Les Misérables* on Broadway and has performed number of other Broadway shows including the original run of *A Christmas Story* at the Lunt-Fontanne Theater and the run of *The Nance* at the Lyceum Theater.

Originally from South Kingstown, Rhode Island, Swoboda holds both a BM and an MM from NYU's Steinhardt School where he studied with Joesph Bongiorno.



## UPCOMING YIVO PROGRAMS

WED.  
**NOV 16**  
6:30pm

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### Out of the Ghetto: Struggle, Resistance and the Human Spirit. The Ringelblum Archive Publication Project

RUTH GAY SEMINAR IN JEWISH STUDIES

Historian **Eleonora Bergman** (Jewish Historical Institute in Warsaw) discusses the monumental project to publish the entire *Oyneg-Shabes* Archive, secretly gathered in the Warsaw Ghetto by Emanuel Ringelblum and colleagues. With **Samuel Kassow** (Trinity College), Moderator and Respondent, and **Robert Shapiro** (Brooklyn College), Panelist.

TUE.  
**NOV 22**  
6:30pm

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### Norman Manea Celebration

WRITER RETROSPECTIVE

With the occasion of his 80th Anniversary, YIVO organizes a festive celebration of **Norman Manea**, Holocaust survivor and one of the most important contemporary Jewish-Romanian-American writers. *Co-sponsored by the Romanian Cultural Institute and the Romanian Consulate in New York.*

THU.  
**DEC 8**  
7:00pm

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### Yiddish Open Mic

OPEN MIC EVENT

We want your talent in Yiddish! Join celebrated host, actor, and singer **Shane Baker**, and special guests for a fun, intimate night of Yiddish performance. Bring your instruments, poems, monologues, manifestos, and films in Yiddish. **Sign up starts at 7:00pm, open mic starts at 7:30pm.**

TUE.  
**DEC 13**  
3:00pm

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### The Yiddish Theater in America and Poland Between the Two World Wars

RUTH GAY SEMINAR IN JEWISH STUDIES

YIVO's Vilna Collections Scholar-in-Residence, **Alyssa Quint**, will share her impressions of YIVO's vast Esther Rachel Kaminska Theater Museum Archive and will offer insights about the colossal achievement of the trans-Atlantic interwar Yiddish stage, focusing on the most important theater centers in New York, Warsaw, Lodz, and Vilna.

WED.  
**DEC 21**  
7:00pm

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### Yuval Waldman 70th Birthday Concert Celebration

CONCERT

On the occasion of his 70th birthday, violinist and champion of Jewish music **Yuval Waldman** will play a recital-lecture of works by Jewish composers which he commissioned or gave the premiere performance of. *A reception will follow the concert.*

► For tickets and more information, visit [yivo.org/Events](http://yivo.org/Events).

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THANK YOU.



YIVO's mission is to preserve, study, share, and perpetuate knowledge of the history and culture of East European Jewry worldwide through our educational programs and our global outreach. As the leading center for East European Jewish Studies in the world, YIVO specializes in Yiddish language, literature and folklore, the Holocaust, and the American Jewish immigrant experience. YIVO's Archive and Library hold 23 million documents and more than 385,000 volumes, including the world's largest collection of Yiddish-language materials. YIVO offers public and educational programs, exhibitions, symposia, publications, and fellowships.