

YIVO INSTITUTE FOR JEWISH RESEARCH
PRESENTS

**JEWISH SONGS AND DANCES:
Music from the Archive
of Lazare Saminsky**



SIDNEY KRUM YOUNG ARTISTS CONCERT SERIES

In Partnership with Temple Emanu-El · 5th Avenue at 65th Street, NYC
June 21, 2017 · 7:00pm

PROGRAM

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

In partnership with Temple Emanu-El.

Saminsky, Hassidic Suite Op. 24 1-3

Saminsky, First Hebrew Song Cycle Op. 12 1-3

Engel, Omrim: Yeshnah erets

Achron, 2 Hebrew Pieces Op. 35 No. 2

Saminsky, Second Hebrew Song Cycle Op. 13 1-3

Saminsky, A Kleyne Rapsodi

Saminsky, And Rabbi Eliezer Said

Engel, Rabbi Levi-Yitzkah's Kaddish

Achron, Sher Op. 42

Saminsky, Lid fun esterke

Saminsky, Shir Hashirim

Streicher, Shir Hashirim

Engel, Freylekhs, Op. 21

Performers:

Mo Glazman, Voice

Eliza Bagg, Voice

Brigid Coleridge, Violin

Julian Schwartz, Cello

Marika Bournaki, Piano

COMPOSER BIOGRAPHIES

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. Saminsky's teachers at the St. Petersburg conservatory included Rimsky-Korsakov and Liadov. Fascinated with Jewish culture, 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 where he became an American citizen, co-founded the League of Composers in 1923, was the music director of Temple Emanu-El from 1924-1958, and where he would ultimately die in 1959 in Port Chester, NY.

Saminsky was a champion of Jewish music helping to found two Jewish music organizations in America, Mailamm and the Jewish Music Forum, founding the Three Choirs Festival at Temple Emanu-El in 1936, and championing the work of many of his old world colleagues in the U.S. including Moses Milner, Joseph Achron, Solomon Rosowsky, Alexander Krein, and Mikhail Gnesin.

Saminsky's compositional oeuvre represents a broad cross section of Jewish music ranging from sacred to secular. His songs set texts in Hebrew, Yiddish, Ladino, and more, and his music takes its inspiration from all around the Jewish world, as well as from literary and non-Jewish sources. Aside from what we'll hear on the program tonight, some highlights of Saminsky's religious works include his *Sabbath Evening Service* and *Holiday Services*. Saminsky's secular output includes a variety of chamber works and song cycles, five symphonies, and a collection of ballets and operas including *Vision of Ariel*, *The Daughter of Jephtha*, and *Lament of Rachel*.

Born in Berdyansk in 1868, **JOEL ENGEL** was in many ways the spiritual father of the Society for Jewish Folk music. After attending law school in Kharkov and then Kiev, Engel began studying music, and moved to Moscow to study at the Imperial Music Conservatory in 1893. After his studies Engel became a music critic for the Russian language newspaper *Ruskiye Vedomosti* and through the encouragement of Vladimir Stasov became interested in Jewish folk music. Engel began studying the topic, returning to his hometown in 1900 to transcribe Jewish folk melodies, and in 1912 famously joined S. Ansky's expedition into the Pale of Settlement recording melodies using recently invented Edison wax cylinders.

In addition to gathering and studying Jewish folk melodies, Engel arranged them into compositions, presented them on concerts, lectured on Jewish folk music, and encouraged other Jewish composers to create a national Jewish style of classical music with him.

In 1915 Engel and Saminsky participated in a famous argument through a series of competing articles they wrote in the press over what constitutes 'authentic' Jewish music. Saminsky favored older sacred melodies and argued that much of the secular Eastern European Yiddish music and Hassidic songs collected and distributed by the Society for Jewish Folk Music were more Eastern European than Jewish. Engel defended the collected Jewish folk songs as a valid and important part of Jewish cultural expression. In truth, both Engel and Saminsky found inspiration from across the divide over which they argued, but nevertheless this polemic was an influential discourse in the world of Jewish music.

After a brief time in Berlin organizing concerts and music publishing to promote the Society for Jewish Folk Music's work from 1922-24, Engel moved to Palestine in 1924. In Palestine Engel devoted his time to teaching and to writing a new repertoire of children's music and folk music, dying in Tel Aviv just three years later at the age of 58 in 1927. Most of the work Engel left behind was songs, piano music, and chamber music, the most notable exception being the music he wrote to accompany S. An-sky's play *The Dybbuk* that he arranged into a suite for Clarinet and String Orchestra.

Born in 1886 to a musical family in Losdzye, Lithuanian, **JOSEPH ACHRON** began studying violin as a small child, continuing his studies at the age of 13 in 1898 at the St. Petersburg conservatory where he studied Violin with Auer and composition with Liadov. After his studies Achron worked as a teacher and composer, joining the Society for Jewish Folk Music in 1911. Achron was drafted into the Russian army during World War I and performed for front-line troops. After the war Achron toured Russia extensively, spent brief periods in Berlin and Palestine, and then moved to NYC at the end of 1924 where he would write incidental music for the Yiddish Art Theater including music for plays by Goldfaden, Sholem Aleichem, and Sholem Asch. Achron helped to found the Jewish music organization Mailamm, and on a commission from Temple Emanu-El that was initiated by Saminsky wrote a Sabbath Evening Service. In 1935 Achron moved to LA where he taught, performed, and composed film scores until his death in 1943 at the age of 56. The composer Arnold Schoenberg, whom Achron had a close relationship with, wrote in Achron's obituary, "Joseph Achron was one of the most underrated modern composers. The originality and profound elaboration of Joseph Achron's ideas guarantee that his works will last." Today Achron is most remembered for his violin music, particularly for his *Hebrew Melody* which was first performed in 1912.

LYUBOV STREICHER was born in 1887 in Vladikavkaz and studied Composition and Violin at the St. Petersburg conservatory with Gnesin and Auer respectively. Streicher remained in the Soviet Union working as a violinist and teacher.

FURTHER READING

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

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

josephachron.org

FURTHER LISTENING

Cycle of Life in Synagogue and Home: Volume 4 Album 7 & 12 (2014/2015). Milken Archive of Jewish Music.

The Music of Lazare Saminsky (2014). Podcast made by Temple Emanu-El.

The Golden Dove: Masterpieces from the Jewish Folk Music Society (2012). Zina Schiff and Cameron Grant.

Jewish Music of the Dance (2006). Milken Archive of Jewish Music.

Eli Zion – from St. Petersburg to Jerusalem: Music from the New Jewish School (2005). David Geringas and Jascha Nemtsov.

On Wings of Jewish Songs: Music from the New Jewish School (2001). Helene Schneiderman and Jascha Nemtsov.

Hebrew Melodies (2000). Ingolf Turban and Jascha Nemtsov.

Masters of Jewish Music (1999). Leila Rasonyi and Erika Mayer.

PERFORMER BIOGRAPHIES

Cantor **MO GLAZMAN** received his Bachelor of Science degree from McGill University and was awarded a Master of Sacred Music degree from the Hebrew Union College, Debbie Friedman School of Sacred Music, from which he was ordained. For his thesis and recital he wrote, produced and starred in a musical based on the life and music of Cantor Yossele Rosenblatt. After his ordination, Cantor Glazman joined the Cantors' Assembly and the American Conference of Cantors, of which he has been an active member. Cantor Glazman has appeared in concerts throughout Europe, Israel and North America. He was tenor soloist for Handel's Israel in Egypt with the Westchester Chorale and Orchestra and a guest performer at the Jewish Cultural Festival of Berlin. He has concertized at Lincoln Center, Merkin Hall, the National Opera Center and Studio 54, and recently performed with St. Luke's Orchestra. He is Senior Cantor at Congregation Emanu-El.

Dedicated to performing and developing new work, Brooklyn-based soprano **ELIZA BAGG** has worked closely on projects with a number of prominent and emerging composers including John Zorn, Michael Gordon, Chris Cerrone, Judd Greenstein, Bill Britelle, Amy Beth Kirsten, Olga Bell, and Emily Hall, among others. Her '16-'17 season includes John Zorn's Commedia dell'Arte at the Guggenheim, Infinite Palette's presentation of electro-acoustic art songs by Bill Britelle, Missy Mazzoli, and Daniel Wohl at the Palm Springs Art Museum, Claire Chases's Density Project at The Kitchen, an excerpt from Michael Gordon's Van Gogh with the Bang on a Can All-Stars, a presentation of Hildegard Von Bingen chant at The Met Museum with Jacqueline Horner of Anonymous 4, and a performance of David Lang's Death Speaks, along with numerous collaborative projects with emerging composers and premieres of new works written specifically for her. Bagg has been noted for her unique sound and artistry, having had her "haunting vocals" compared by Pitchfork to "a lovelorn alien reaching out from the farthest reaches of the galaxy."

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.

Born in Seattle into a musical family, cellist **JULIAN SCHWARZ** is already being recognized as a cellist destined to rank among the finest of the 21st century. Mr. Schwarz made his orchestral debut at the age of 11 playing the Saint-Saens Concerto No. 1 with the Seattle Symphony with his father, Gerard Schwarz, on the podium. Since then, he has appeared with the Seattle, San Diego, Puerto Rico, Columbus (OH), Syracuse, Virginia, Sarasota, Grand Rapids, Omaha, Wichita and Modesto symphonies among others, and performed recitals at the Casals Festival in Puerto Rico and in Palm Springs. He also appears regularly on the stage of Bargemusic in New York City playing chamber music and recitals with his regular recital partner, pianist Marika Bournaki. Mr. Schwarz's recent and upcoming performance highlights include debuts with the Charlotte, Des Moines, West Virginia, Chicago Camerata, Toledo, Amarillo and Washington/Idaho symphonies, The Louisville Orchestra and Symphony Silicon Valley in San Jose; return engagements with the Hartford and Boca Raton symphonies and the Northwest Sinfonietta; and recitals in Palm Springs, Washington, DC, Pennsylvania and Nova Scotia. Internationally, he made his Australian debut with the Queensland Symphony in Brisbane as well as his debut in Hong Kong appearing at the Intimacy of Creativity Festival. He also returned to the Boca del Rio Orchestra in Veracruz, Mexico and made his debut with the Mexico City Philharmonic in June 2016.

MARIKA BOURNAKI is a pianist committed to distinctive interpretations of standard repertoire, commissioning works by younger composers, and collaborating with artists from various fields. Marika was featured in the award-winning documentary, "I am not a rock star", directed by Bobbi Jo Hart and featuring Marika, and her performances can be heard on Radio-Canada, Radio-France, BBC, WQXR in New York City, and Toronto's Classical 96.3 FM. She has been featured on television networks such as ERT, TF1, France 2, CTV, Global, Radio-Canada, CBC, and Canal+. Marika holds a Bachelor's degree from the Juilliard School of Music, in New York.

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