



Shira 2014
Songs for Hadassah
Celebrating Jewish Composers

featuring

The Shir Chadash Adult Choir and Soloists

with

pianists

Heather Levin

&

Maestro Nir Kabaretti

February 23, 2014
Congregation B'nai B'rith
Santa Barbara, CA

Your donations benefit our commitment
to sponsoring a treatment room at
Jerusalem's Hadassah Hospital.

Program

- Standing on the Corner** (The Most Happy Fella)..... Frank Loesser
Cantor Mark Childs, Daniel E. Hochman, Ken Ryals, Brian Slotnick-Lastrico
- Somewhere** (West Side Story)..... Leonard Bernstein
Shir Chadash Choir
- Something's Coming** (West Side Story)..... Leonard Bernstein
Daniel E. Hochman
- Abendphantasie** Viktor Ullman
Kate Amerikaner
- You Can Drive a Person Crazy** (Company)..... Steven Sondheim
Debbie Hartzman, Maia Lowenschuss Palmer, Deborah Shafritz
- And So It Goes**.....Billy Joel
Cantor Mark Childs
- Simple Gifts**..... arr. by Aaron Copland
Michele Nelson
- Kiddush**..... Kurt Weill
Brian Slotnick-Lastrico and the Shir Chadash Choir
- Si Mes Vers Avaient Des Ailes**..... Reynaldo Hahn
Marilyn Gilbert
- Barcarolle** (Les Contes D'Hoffman).....Jacques Offenbach
Kate Amerikaner, Cynthia Pittel Thurber
- Ich Bin Der Welt Abhanden Gekommen**..... Gustav Mahler
Cynthia Pittel Thurber
- God Bless America**..... Irving Berlin
Shir Chadash Choir
- Richard Rodgers Medley**..... Richard Rodgers
Ken Ryals
- Stars and the Moon** (Songs for a New World).....Jason Robert Brown
Molly Metz
- Fathers of Fathers** (Closer Than Ever).....David Shire
Cantor Childs, Ken Ryals, Brian Slotnick-Lastrico
- The Company Way** (How to Succeed in Business...)..... Frank Loesser
Cantor Childs & Daniel E. Hochman
- Hallelujah**..... Leonard Cohen (arr. by R. Emerson)
Shir Chadash Choir

Please join us for a reception in the Social Hall following the concert,
presented by members of Hadassah.

The Shir Chadash Choir

Cantor Mark Childs, director

Heather Levin, accompanist

Soprano

Kate Amerikaner

Ronit Anolick

Wendy Fox

Jenna Friedman

Marilyn Gilbert

Debbie Hartzman

Stella Kovacs

Suzi Kurtz

Maia Lowenschuss Palmer

Michele Nelson

Alto

Jane Honikman

Molly Metz

Deborah Shafritz

Kamila Storr

Cynthia Pittel Thurber

Lotte Weinstein

Tenor

Daniel E. Hochman

Brian Slotnick-Lastrico

Bass

Ken Ryals

Randy Stein

Mark Casselman, sound engineer

Maestro Nir Kabaretti is in his eight season as Music Director of the Santa Barbara Symphony. This Israeli born and European trained resident of Florence, Italy is sojourning in Santa Barbara for a couple of months. We welcome him, his wife and two children to our CBB community and thank him for lending his talents to this program.

Special thanks to **Cynthia Pittel Thurber** for her creative inspiration and collaboration on this concert.

Thank you to **Talya Anter-Engel** for graphic design and **Ann Pieremici** for publicity.

The **Girsh-Hochman Family** is a generous underwriter of our congregation's music program. May their support be an inspiration to others.

Translations

ABENDPHANTASIE EVENING PHANTASY

Before his cottage, in the shade, the contented ploughman sits, his hearth smoking.
The welcoming evening bells greet a traveler into the peaceful village.

Now the boatmen turn too toward the harbor, and in far-off towns the merry noise and bustle
of the marketplace die down; in the quiet grove glitters a comradely meal for the friends.

Where then shall I go? Do not mortals live by wages and work? alternating labor with rest
makes everything well; why then will the sting of this thorn in my breast never sleep?

Up in the evening sky a token of Spring blossoms; infinite roses blossom and the golden world seems
at peace; o take me there, purple clouds! and up there

into light and air may my love and grief melt away! But, as if my silly plea had scared it away,
the magic flees; it grows dark. Alone beneath the sky I stand, as always.

Come now, mild slumber! too much does the heart demand; but finally, youth will burn itself out,
you restless, dreamy thing! and my old age will be peaceful and serene.

SI MES VERS AVAIENT DES AILES

If My Verses Had Wings

My verses would flee, sweet and frail,
To your garden so fair,
If my verses had wings,
Like a bird.

They would fly, like sparks,
To your smiling hearth,
If my verses had wings,
Like the mind.

Pure and faithful, to your side
They'd hasten night and day,
If my verses had wings,
Like love!

BARCAROLLE

from The Tales of Hoffmann

Lovely night, oh, night of love Smile upon our joys!
Night much sweeter than the day
Oh beautiful night of love!
Time flies by, and carries away
Our tender caresses for ever!
Time flies far from this happy oasis
And does not return Burning zephyrs
Embrace us with your caresses!
Burning zephyrs Give us your kisses!

Lovely night, oh, night of love Smile upon our joys!
Night much sweeter than the day
Oh, beautiful night of love!
Ah! Smile upon our joys! Night of love, oh, night of love!

ICH BIN DER WELT ABHANDEN GEKOMMEN

I Am Lost to the World

I am lost to the world
with which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am dead!

It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.

I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song.

About the Composers

(in alphabetical order)

Irving Berlin (1888 - 1989) was one of eight children of Moses and Lena Lipkin Beilin. There are several possibilities concerning his birth city. It could be Tumen or any one of several villages near the city of Mogilyov, Russian Empire (now Belarus). In 1893, his father, a cantor in a synagogue, uprooted the family to New York City's Lower East Side. As of the 1900 census, the name "Beilin" had changed to "Baline."

His father, unable to find comparable work as a cantor in New York, took a job at a kosher meat market and gave Hebrew lessons on the side, and struggled to support his family. He died a few years later when Irving was thirteen years old. With only a few years of schooling, Irving found it necessary to take to the streets to help support his family. His only ability was acquired from his father's vocation: singing. He joined with a few other youngsters and went to saloons on the Bowery to sing to customers. The rest of his prolific career and his place in the "American Songbook" is well-documented history.

In 1938, "God Bless America" became the unofficial anthem of the United States when Kate Smith's manager asked Berlin if he had a patriotic song Smith might sing to mark the 20th anniversary of Armistice Day, celebrating the end of World War I.

Leonard Bernstein (1918-1990) was born Louis Bernstein in Lawrence, Massachusetts, the son of Ukrainian Jewish parents Jennie (née Resnick) and Samuel Joseph Bernstein, a hair-dressing supplies wholesaler originating from Rovno (now Ukraine). In 1947, Bernstein conducted in Tel Aviv for the first time, beginning a lifelong association with Israel. The next year he conducted an open air concert for troops at Beersheba in the middle of the desert during the Arab-Israeli war. In 1957, he conducted the inaugural concert of the Mann Auditorium in Tel Aviv; he subsequently made many recordings there. In 1967, he conducted a concert on Mt. Scopus to commemorate the reunification of Jerusalem. During the 1970s, Bernstein recorded his symphonies and other works with the Israel Philharmonic for Deutsche Grammophon.

Bernstein was named the music director of the New York Philharmonic in 1957, replacing Dimitri Mitropoulos. He began his tenure in that position in 1958, having held the post jointly with Mitropoulos from 1957 to 1958. In 1958, Bernstein and Mitropoulos took the New York Philharmonic on tour to South America. In his first season in sole charge, Bernstein included a season-long survey of American classical music. Themed programming of this sort was fairly novel at that time compared to the present day. Bernstein held the music directorship until 1969 (with a sabbatical in 1965) although he continued to conduct and make recordings with the orchestra for the rest of his life and was appointed "laureate conductor".

He became a well-known figure in the United States through his series of fifty-three televised Young People's Concerts for CBS, which grew out of his *Omnibus* programs. His first Young People's Concert was televised a few weeks after his tenure began as principal conductor of the New York Philharmonic. He became as famous for his educational work in those concerts as for his conducting.

Bernstein was one of the major figures in orchestral conducting in the second half of the 20th century. He was held in high regard amongst many musicians, including the members of the Vienna Philharmonic Orchestra, evidenced by his honorary membership; the London Symphony Orchestra, of which he was President; and the Israel Philharmonic Orchestra, with which he appeared regularly as guest conductor.

He announced his retirement from conducting on October 9, 1990, and died of a heart attack five days later. He was 72 years old. A longtime heavy smoker, he had battled emphysema from his mid-50s. On the day of his funeral procession through the streets of Manhattan, construction workers removed their hats and

waved, yelling "Goodbye, Lenny." Bernstein is buried in Green-Wood Cemetery, Brooklyn, New York, next to his wife and with a copy of Mahler's Fifth lying across his heart

Bernstein was an eclectic composer whose music fused elements of jazz, Jewish music, theatre music and the work of older composers like Aaron Copland, Igor Stravinsky, Darius Milhaud, George Gershwin, and Marc Blitzstein. Some of his works, especially his score for *West Side Story*, helped bridge the gap between classical and popular music. His music was rooted in tonality but in some works like his *Kaddish Symphony* and the opera *A Quiet Place* he mixed in 12-tone elements. Bernstein himself said his main motivation for composing was "to communicate" and that all his pieces, including his symphonies and concert works, "could in some sense be thought of as 'theatre' pieces."

Jason Robert Brown (1970 -) was born in Ossining, NY to a Jewish family. He is an American musical theater composer, lyricist, and playwright. Brown's music sensibility fuses pop-rock stylings with theatrical lyrics. An accomplished pianist, Brown has often served as music director, conductor, orchestrator, and pianist for his own productions. *CLOSER THAN EVER* is a nonstop exploration of everyday struggles in the "modern world," especially those surrounding love. Topics ranging from unrequited adoration to aging to Muzak are tackled with resounding sincerity and precisely placed hilarity. Each song is a unique story told by a new character taking audiences not only into the songbook of Mr. Maltby & Mr. Shire, but into the minds of the individuals facing these completely relatable challenges.

Leonard Cohen (1934 -) was born in Westmount, an English-speaking area of Montreal, Quebec, into a middle-class Jewish family. His mother was the daughter of a Talmudic writer, Rabbi Solomon Klonitsky-Kline of Lithuanian Jewish ancestry. His paternal grandfather, whose family had emigrated from Poland, was Lyon Cohen, founding president of the Canadian Jewish Congress. His father, Nathan Cohen, who owned a substantial clothing store, died when Cohen was nine years old. On the topic of being a Kohen, Cohen has said that, "I had a very Messianic childhood." He told Richard Goldstein in 1967, "I was told I was a descendant of Aaron, the high priest."

Recurring themes in Cohen's work include love, sex, religion, depression, and music itself. He has also engaged with certain political themes, though sometimes ambiguously so.

"Hallelujah" was first released on Cohen's studio album *Various Positions* in 1984. It has been performed by almost 200 artists in various languages. He wrote perhaps as many as 80 verses before paring the song down and recording it. Today's arrangement as sung in this concert only includes 3 of those verses.

Aaron Copland (1900-1990) was born in Brooklyn into a Conservative Jewish family of Lithuanian origins, the last of five children, on November 14, 1900. Before emigrating from Russia to the United States, Copland's father, Harris Morris Copland, Anglicized his surname "*Kaplan*" to "*Copland*" while waiting in Scotland en route to America.

Copland's prolific musical history is too much for program notes. He composed everything throughout his life including symphonic, choral, ballet, songs and on and on. He was and will remain a definite treasure of the American musical history.

The song "Simple Gifts" was largely unknown outside Shaker communities until Aaron Copland used its melody for the score of Martha Graham's ballet *Appalachian Spring*, first performed in 1944. Copland used "Simple Gifts" a second time in 1950 in his first set of *Old American Songs* for voice and piano, which was later orchestrated. Many people thought that the tune of "Simple Gifts" was a traditional Celtic one but both the music and original lyrics are actually the compositions of Brackett. "Simple Gifts" has been adapted or arranged many times since by folksingers and composers.

Reynaldo Hahn (1874 –1947) was a Venezuelan, naturalized French, composer, conductor, music critic, diarist, theatre director, and salon singer. Best known as a composer of songs, he wrote in the French classical tradition of the *mélodie*.

Reynaldo Hahn was born in Caracas, Venezuela, the youngest of twelve children. Reynaldo's father Carlos was an affluent engineer, inventor, and businessman of German-Jewish extraction; his mother, Elena María de Echenagucia, was a Venezuelan of Spanish, (Basque) origin, and as most wealthy families descended from Spanish colonists in that country. The increasingly volatile political atmosphere in South America during the 1870s caused his father to retire and leave Venezuela.

Hahn's family moved to Paris when he was three years old. Although he showed interest in his native music of Caracas in his youth, France would "determine and define Hahn's musical identity in later life".

In 1888 Reynaldo composed "Si mes vers avaient des ailes" to a poem by Victor Hugo; it was an instant success when published by *Le Figaro*.

Like many other French song composers of the time, Hahn was attracted to Hugo's poetry. Many of the hallmarks of Hahn's music are already evident in "Si mes vers": the undulating piano accompaniment, the vocal line derived from the patterns and intimacy of speech, the surprising intervals and cadences, the cleverly placed *mezza voce*, and the sophistication and depth of feeling—all the more impressive because he was only thirteen when he composed it.

Billy Joel (1949 -) was born in the Bronx and raised in the suburb of Hicksville, New York. His father, Howard (born Helmuth), was born in Germany, the son of German merchant and manufacturer Karl Amson Joel. Howard emigrated to Switzerland and later to the United States (via Cuba, as immigration quotas for German Jews prevented direct immigration at the time) in order to escape the Nazi regime. Billy Joel's mother, Rosalind Nyman, was born in England to Philip and Rebecca Nyman. Both of Joel's parents were Jewish.

Joel's father was a classical pianist. Billy reluctantly began piano lessons at an early age, at his mother's insistence. As a teenager, Joel took up boxing so that he would be able to defend himself. He boxed successfully on the amateur Golden Gloves circuit for a short time, winning twenty-two bouts, but abandoned the sport shortly after his nose was broken in his twenty-fourth boxing match.

Since releasing his first hit song, "Piano Man," in 1973, Joel has become the sixth best selling recording artist and the third-best-selling solo artist in the United States. Joel had Top 40 hits in the 1970s, 1980s, and 1990s, achieving 33 Top 40 hits in the United States, all of which he wrote himself. He is also a six-time Grammy Award winner who has been nominated for 23 Grammy Awards throughout his career. He has sold over 150 million records worldwide.

Joel was inducted into the Songwriters Hall of Fame (1992), the Rock and Roll Hall of Fame (1999), and the Long Island Music Hall of Fame (2006). He was a recent recipient of the Kennedy Center Honors (2013). He continues to tour, and he plays songs from all eras of his solo career in his concerts.

Frank Loesser (1910-1969) was born in New York City to Henry Loesser, a pianist, and Julia (Ehrlich), a professional accompanist. He grew up in a house on West 107th Street in Manhattan. His father had moved to America to avoid Prussian military service and working in his family's banking business.

Loesser received Tony Awards for music and lyrics for *How to Succeed in Business Without Really Trying* and *Guys and Dolls*. He was nominated for the Tony Award for book, music and lyrics for *The Most Happy Fella* and as Best Composer for *How to Succeed in Business Without Really Trying*. Loesser was awarded a

Grammy Award in 1961 for Best Original Cast Show Album for *How To Succeed In Business Without Really Trying*. He won the 1949 Academy Award for Best Music, Original Song, "Baby, It's Cold Outside". He was nominated four more times.

Gustav Mahler (1860 – 1911) was a late-Romantic Austrian composer and one of the leading conductors of his generation. A Jew, he was born in the village of Kalischt, Bohemia, in what was then the Austrian Empire, now Kaliště in the Czech Republic. His family later moved to nearby Iglau (now Jihlava), where Mahler grew up.

As a composer, Mahler acted as a bridge between the 19th-century Austro-German tradition and the modernism of the early 20th century. While in his lifetime his status as a conductor was established beyond question, his own music gained wide popularity only after periods of relative neglect which included a ban on its performance in much of Europe during the Nazi era. After 1945 the music was discovered and championed by a new generation of listeners; Mahler then became a frequently performed and recorded composer, a position he has sustained into the 21st century.

After graduating from the Vienna Conservatory in 1878, he held a succession of conducting posts of rising importance in the opera houses of Europe, culminating in his appointment in 1897 as director of the Vienna Court Opera (Hofoper). During his ten years in Vienna, Mahler experienced regular opposition and hostility from the anti-Semitic press. Nevertheless, his innovative productions and insistence on the highest performance standards ensured his reputation as one of the greatest of opera conductors, particularly as an interpreter of the stage works of Wagner and Mozart. Late in his life he was briefly director of New York's Metropolitan Opera and the New York Philharmonic.

Mahler composed '*Ich bin der Welt Abhanden Gekommen*' (one of the five *Rückert-Lieder*) in August 1901 at a crossroads in his stressful career. At 41 he was director of the Vienna Opera, the most talked about conductor in Europe. As a composer, he was a flop. His first two symphonies had been drowned in critical derision, two more were stuck in a drawer and he had just written a fifth.

A poem by Friedrich Rückert expressed his existential isolation and he set it swiftly to music. Returning from his summer break, he gave the piano sketch of the new song, as if worthless, to a travelling companion. This is the quintessential Mahler Lied, as emblematic of Middle Mahler — and of the composer's personality — as any work can be. This cycle is also performed fully orchestrated.

Jacques Offenbach (1819-1880) was born Jakob Offenbach to a Jewish family, in the German city of Cologne, which was then a part of Prussia. His birthplace in the Großen Griechenmarkt was a short distance from the square that is now named after him, the Offenbachplatz. His father, Isaac, who came from a musical family, had abandoned his original trade as a bookbinder and earned an itinerant living as a cantor in synagogues and playing the violin in cafés. When Jacob was six years old, his father taught him to play the violin; within two years the boy was composing songs and dances, and at the age of nine he took up the cello.[8] As he was by then the permanent cantor of the local synagogue, Isaac could afford to pay for his son to take lessons from the well-known cellist Bernhard Breuer. Three years later, the biographer Gabriel Grovlez records, the boy was giving performances of his own compositions, "the technical difficulties of which terrified his master".

The composer of several well-known operettas, he is best-known for "The Tales of Hoffman", whose premier he did not live to see.

The famous "Barcarolle" opens the opera's third act, set in Venice. It is sung by the characters Giulietta – the protagonist Hoffmann's love, a Venetian courtesan – and Nicklausse – Hoffmann's poetic muse, in disguise as his faithful male companion.

The Barcarolle does not originate in *The Tales of Hoffmann*; it was written in 1864 for Offenbach's *Die Rheinnixen*.

Richard Rodgers (1902-1979) was born into a prosperous ethnic German Jewish family in Arverne, Queens, New York City, Rodgers was the son of Mamie (Levy) and Dr. William Abrahams Rodgers, a prominent physician who had changed the family name from Abrahams. Richard began playing the piano at age six. He attended P.S. 10, Townsend Harris Hall and DeWitt Clinton High School. Rodgers spent his early teenage summers in Camp Wigwam (Waterford, Maine) where he composed some of his first songs.

Rodgers, Lorenz Hart, and later collaborator Oscar Hammerstein II all attended Columbia University. In 1921, Rodgers shifted his studies to the Institute of Musical Art (now Juilliard). Rodgers was influenced by composers such as Victor Herbert and Jerome Kern, as well as by the operettas his parents took him to see on Broadway when he was a child. He went on to compose the scores of too many shows to list but can be represented by the following hits: Pal Joey, Oklahoma, Carousel, South Pacific, The King and I, Flower Drum Song, The Sound of Music, and State Fair.

David Lee Shire (1937 -) was born in Buffalo, New York to Jewish Esther Miriam (née Sheinberg) and Buffalo society band leader and piano teacher Irving Daniel Shire. He is an American songwriter and composer of stage musicals (including "Closer than Ever"), film and television scores. The soundtrack to the 1974 movie *The Taking of Pelham One Two Three*, the soundtrack for Francis Coppola's *The Conversation*, and parts of the *Saturday Night Fever* soundtrack such as "Manhattan Skyline", are some of his best-known works.

As a pit pianist, Shire played for the original productions of both *The Fantasticks* and *Funny Girl*, eventually serving as Barbra Streisand's accompanist for several years. He also intermittently conducted and arranged for her (most notably for her television specials *Color Me Barbra* and *The Belle of Fourteenth Street*), and over a period of several years she recorded five of his songs. Shire is divorced from actress Talia Shire and has been married to actress Didi Conn since 1983.

Stephen Sondheim (1930 -) was born to a Jewish family in New York City, Etta Janet "Foxy" (née Fox) and Herbert Sondheim. He grew up on the Upper West Side of Manhattan and later, after his parents divorced, on a farm near Doylestown, Pennsylvania.

He is an American composer and lyricist known for his immense contributions to musical theatre for over 50 years. He is the winner of an Academy Award, eight Tony Awards (more than any other composer) including the Special Tony Award for Lifetime Achievement in the Theatre, eight Grammy Awards, a Pulitzer Prize and the Laurence Olivier Award. Described by Frank Rich of the *New York Times* as "now the greatest and perhaps best-known artist in the American musical theater", his most famous works include (as composer and lyricist) *A Funny Thing Happened on the Way to the Forum*, *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *Sunday in the Park with George* and *Into the Woods*. He also wrote the lyrics for *West Side Story* and *Gypsy*.

Viktor Ullmann (1898-1944) was born on January 1, 1898 in Těšín (Teschen), modern Český Těšín / Cieszyn. It belonged then to Silesia in the Austro-Hungarian Empire and is now divided between Cieszyn in Poland and Český Těšín in Czechoslovakia. Both his parents were from families of Jewish descent, but had converted to Roman Catholicism before Viktor's birth.

One writer has described Ullman's milieu in these terms: "Like such other assimilated German-speaking Czech Jews as Kafka and Mahler, Ullmann lived a life of multiple estrangements, cut off from Czech

nationalism, German anti-Semitism and Jewish orthodoxy". In 1942, Ullmann was incarcerated in Theresienstadt. Many authors have commented on the ironic twist of fate by which many of Ullmann's Theresienstadt compositions have survived, while most of his earlier work has been lost. In 1943, while incarcerated, he set this Hölderlin poem, "Abendphantasie". As one listens to this composition, considered to be among Ullmann's masterpieces, it is fascinating to contemplate the choice of texts, the interaction of music and text, and the circumstances under which this music came into being (it was his final composition before he died).

Kurt Weill (1900-1950) grew up in a religious Jewish family in the "Sandvorstadt", the Jewish quarter in Dessau, Germany, where his father was a cantor. At the age of twelve, he started taking piano lessons and made his first attempts at writing music. He was a leading composer for the stage who was best known for his fruitful collaborations with Bertolt Brecht. With Brecht, he developed productions such as his best-known work *The Threepenny Opera*, which included the ballad "Mack the Knife". Weill held the ideal of writing music that served a socially useful purpose. He also wrote a number of works for the concert hall, as well as several Judaism-themed pieces. He fled Germany in 1933 to the US and continued with a prolific composing career. He is best known for such hits as "Street Scene", "September Song", "Lost in the Stars", and "Alabama Song (Whiskey Bar)", which was recorded by Jim Morrison and "The Doors".

His *Kiddush* was premiered on Friday evening, May 10, 1946, at the Park Avenue Synagogue's "Fourth Annual Service of Liturgical Music by Contemporary Composers." Not only did Weill decline payment for the commission, but he also acceded to Cantor Putterman's request to waive royalties and other copyright benefits in order to facilitate publication of a synagogue-sponsored anthology of commissioned works.