

CONTINUING EVOLUTION

Yiddish Folksong in Classical Music



YIVO INSTITUTE FOR JEWISH RESEARCH

June 30, 2020 | 4:00pm EDT

WELCOME TO A DIGITAL PREMIERE performance of 5 new compositions engaging with Yiddish folksongs. The new works by composers Martin Bresnick, Marti Epstein, Aaron Kernis, Judith Shatin, and Alex Weiser, were commissioned by YIVO and are presented here alongside archival recordings of the folksongs that they are reimagining which range from lullabies to protest songs. Performances are by ensemble Cantata Profana featuring singers Annie Rosen and Emily Donato, violinist Jacob Ashworth, and pianist Daniel Schlosberg. Audio and video was edited and mixed by Gleb Kanasevich.

YIVO was planning a concert which would survey the history of Yiddish folksongs in classical music repertoire. The concert was to feature selections from Joel Engel's 1909 cycle—the first example of a classical composition employing Yiddish folksongs—works by composers affiliated with the Society for Jewish Folk Music, works by composers Maurice Ravel, Sergei Prokofiev, Stefan Wolpe, and more. The chronological span of the repertoire was to culminate with these five new works engaging with Yiddish folksongs today, continuing this story into the present moment. YIVO plans to present this concert in person when it is safe to do so. In the meantime, we hope you enjoy this event as a digital preview.



SIDNEY KRUM YOUNG ARTISTS CONCERT SERIES

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

This program is supported, in part, by public funds from the New York City
Department of Cultural Affairs, in partnership with the City Council.



PROGRAM

O, UNDER MY CHILD'S CRADLE / OY, UNTER MAYN KINDS VIGELE / אוי אונטער מיין קינדס וויגעלע /
Pauline Cohen, recorded 1956 Patterson, NY / Ruth Rubin Folksong Collection

HEBREW LULLABY / HEBREYISHE VIGLID / העברעיִשע וויגליד /
Joseph Achron (1914)

UNDER LITTLE SARAH'S CRADLE / UNTER SORELES VIGELE / אונטער שרהלעס וויגעלע /
Judith Shatin (2020)*

A TREE STANDS ON THE PATH / OYFN VEG SHTEYT A BOYM / אויפֿן וועג שטייט אַ בוים /
Bessie Katz, recorded 1956 Patterson, NY / Ruth Rubin Folksong Collection

A TREE STANDS ON THE PATH / OYFN VEG SHTEYT A BOYM / אויפֿן וועג שטייט אַ בוים /
Words by Itsik Manger / Beyle Schaechter-Gottesman, *Bay mayn mames shtibele*

A TREE STANDS ON THE PATH / OYFN VEG SHTEYT A BOYM / אויפֿן וועג שטייט אַ בוים /
Martin Bresnick (2020)*

MY LITTLE BOY / MAYN YINGELE / מיין יינגעלע /
Text by Morris Rosenfeld 1887 / Grover-Spivack, Rachel, recorded in NY (1940s-1960s)
Ruth Rubin Folksong Collection

MY LITTLE BOY / MAYN YINGELE / מיין יינגעלע /
Marti Epstein (2020)*

THE WORLD ASKS AN OLD QUESTION / FREGT DI VELT AN ALTE KASHE / פֿרעגט די וועלט אַן אַלטע קשיא /
Ruth Rubin recorded in 1956 New York / Ruth Rubin Folksong Collection

THE OLD QUESTION / DI ALTE KASHE / די אַלטע קשיא /
Alex Weiser (2020)*

FAREWELL / ZAYT GEZUNTERHEYT / זײַט געזונטערהייט /
William Robyn recorded in 1923 NY

FAREWELL / ZAYT GEZUNTERHEYT / זײַט געזונטערהייט /
Aaron Kernis (2019)*

* World Premiere, Commissioned by YIVO Institute for Jewish Research

אונטער שרהלעס וויגעלע

UNDER LITTLE SARAH'S CRADLE / UNTER SORELES VIGELE

TRANSLITERATION

Unter soreles vigele
Shteyt a vayse tsigele,
Di tsigele iz geforn handlen
Rozhinkes mit mandlen.
Vos iz di beste skhoyre,
Der khosn vet lernen toyre.
Unter dem kinds vigele
Shteyt a vayse tsigele
Di tsigele vet forn handlen
Rozhinkes mit mandlen.

ORIGINAL YIDDISH

אונטער שרהלעס וויגעלע
שטייט אַ ווייסע ציגעלע,
די ציגעלע איז געפֿאָרן האַנדלען
ראָזשינקעס מיט מאַנדלען.
וואָס איז די בעסטע סחורה,
דער חתן וועט לערנען תורה.
אונטער דעם קינדס וויגעלע
שטייט אַ ווייסע ציגעלע
די ציגעלע וועט פֿאָרן האַנדלען
ראָזשינקעס מיט מאַנדלען.

ENGLISH TRANSLATION

Under little Sarah's cradle
Sits a little white goat,
The little goat has gone off to sell
Raisins and almonds.
What's the best merchandise,
The groom will study Torah.
Under the child's cradle
Sits a little white goat
The little goat will go off to sell
Raisins and almonds.

אויפֿן וועג שטייט אַ בוים

A TREE STANDS ON THE PATH / OYFN VEG SHTEYT A BOYM

TEXT BY ITSIK MANGER

TRANSLITERATION

Oyfn veg shteyt a boym,
Shteyt er ayngboygn,
Ale feygl funem boym
Zaynen zikh tsefloygn.

Dray keyn mayrev, dray keyn mizrekh,
Un der resht — keyn dorem,
Un dem boym gelozt aleyn
Hefker far dem shturem.

Zog ikh tsu der mamen: — her,
Zolst mir nor nit shtern,
Vel ikh, mame, eyns un tsvey
Bald a foygl vern...

Ikh vel zitsn oyfn boym
Un vel im farvign
Ibern vinter mit a treyst,
Mit a sheynem nign.

Zogt di mame: — nite, kind —
Un zi veynt mit trern —
— Vest kholile oyfn boym
Mir farfroyrn vern.

Zog ikh: — mame, s'iz a shod
Dayne sheyne oygn, —
Un eyder vos un eyder ven,
Bin ikh mir a foygl.

Veynt di mame: — Itsik, kroyn,
Ze, um gotes viln,
Nem zikh mit a shalikh,
Kenst zikh nokh farkiln.

ORIGINAL YIDDISH

אויפֿן וועג שטייט אַ בוים,
שטייט ער איינגעבויגן,
אַלע פֿייגל פֿונעם בוים
זיינען זיך צעפֿלויגן.

דריי קיין מערבֿ, דריי קיין מזרח,
און דער רעשט — קיין דרום,
און דעם בוים געלאָזט אַליין
הפֿקר פֿאַר דעם שטורעם.

זאָג איך צו דער מאַמען: — הער,
זאָלסט מיר נאָר ניט שטערן,
וועל איך, מאַמע, איינס און צוויי
באַלד אַ פֿויגל ווערן...

איך וועל זיצן אויפֿן בוים,
און וועל אים פֿאַרוויגן
איבערן ווינטער מיט אַ טרייסט,
מיט אַ שיינעם ניגון.

זאָגט די מאַמע: — ניטע, קינד, —
און זי וויינט מיט טרערן —
— וועסט חלילה אויפֿן בוים
מיר פֿאַרפֿרוירן ווערן.

זאָג איך: — מאַמע, ס'איז אַ שאָד,
דיינע שיינע אויגן, —
און איידער וואָס און איידער ווען,
בין איך מיר אַ פֿויגל.

וויינט די מאַמע: — איציק, קרוין,
זע, אום גאָטעס ווילן,
נעם זיך מיט אַ שאַליקל,
קענסט זיך נאָך פֿאַרקילן.

continued on next page

Di kaloshn tu zikh on,
S'geyt a sharfer vinter
Un di kutshme nem oykh mit —
Vey iz mir un vind mir...

— Un dos vinter-laybl nem,
Tu es on, du shoyte,
Oyb du vilst nit zayn keyn gast
Tsvishn ale toyte...

Kh'heyb di fligl, s'iz mir shver,
Tsu fil, tsu fil zakhn,
Hot di mame ongeton
Ir feygele, dem shvakhn.

Kuk ikh troyerik mir arayn
In mayn mames oygn,
S'hot ir libshaft nit gelozt
Vern mir a foygl...

Oyfn veg shteyt a boym,
Shteyt er ayngelboym,
Ale feygl funem boym
Zaynen zikh tsefloygn...

— די קאַלאָשן טו זיך אָן,
ס'גייט אַ שאַרפֿער ווינטער
און די קוטשמע נעם אויך מיט —
וויי איז מיר און ווינד מיר...

— און דאָס ווינטער-לייבל נעם,
טו עס אָן, דו שוטה,
אויב דו ווילסט ניט זיין קיין גאַסט
צווישן אַלע טויטע...

כ'הייב די פֿליגל - ס'איז מיר שווער,
צו פֿיל, צו פֿיל זאַכן,
האַט די מאַמע אָנגעטאַן
איר פֿייגעלע, דעם שוואַכן.

קוק איך טרויעריק מיר אַרײַן
אין מײַן מאַמעס אויגן,
ס'האַט איר ליבשאַפֿט ניט געלאָזט
ווערן מיר אַ פֿויגל...

אויפֿן וועג שטייט אַ בוים,
שטייט ער איינגעבויגן,
אַלע פֿייגל פֿונעם בוים
זײַנען זיך צעפֿלויגן...

ENGLISH TRANSLATION

By the wayside stands a tree, bent against the storm. All the birds have deserted it, leaving it alone and unprotected. "I will become a bird and sit in the tree to comfort it with my song during the winter." "No, my child," mother weeps, "you will freeze to death, sitting in the tree. But if you must, put on your scarf and galoshes; wear your fur hat and your warm underwear." I lift up my wings but I cannot fly. The clothes mother puts on her weak nestling are too heavy. Sadly I gaze into my mother's eyes, knowing that it was her love that kept me from soaring like a bird.

Translation from Mlotek, MIR TROGN A GEZANG.

מיין יינגעלע

MY LITTLE BOY / MAYN YINGELE

TEXT BY MORRIS ROSENFELD

TRANSLITERATION

Ikh hob a kleynem yingele,
A zunele gor fayn!
Ven ikh derze im, dakht zikh mir,
Di gantse velt iz mayn.

Nor zeltn, zeltn ze ikh im,
Mayn sheynem, ven er vakht,
Ikh tref im imer shlofndik,
Ikh ze im nor bay nakht.

Di arbet traybt mikh fri aroys,
Un lozt mikh shpet tsurik;
O, fremd iz mir mayn eygn layb,
O, fremd mayn kinds a blik!

Ikh kum tseklemterheyt aheym,
In fintsternish gehilt —
Mayn bleykhe froy dertseylt mir bald,
Vi fayn dos kind zikh shpilt.

Vi zis es redt, vi klug es fregt:
— O mame, gute ma,
Ven kumt un brengt a peni mir,
Mayn guter, guter pa?

Ikh shtey bay zayn gelegerl
Un ze, un her, un sha!
A troyrn bavegt di lipelekh:
— O, vu iz, vu iz pa?

Ikh kush di bloye eygelekh;
Zey efenen zikh — o, kind!
Zey zeen mikh, zey zeen mikh
Un shlisen zikh geshvind.

ORIGINAL YIDDISH

איך האָב אַ קליינעם יינגעלע,
אַ זונעלע גאַר פֿיין!
ווען איך דערזע אים, דאַכט זיך מיר,
די גאַנצע וועלט איז מיין.

נאָר זעלטן, זעלטן זע איך אים,
מיין שיינעם, ווען ער וואַכט,
איך טרעף אים אימער שלאָפֿנדיק,
איך זע אים נאָר ביי נאַכט.

די אַרבעט טרײַבט מיך פֿרי אַרויס,
און לאָזט מיך שפּעט צוריק;
אָ, פֿרעמד איז מיר מיין אייגן לײַב,
אָ, פֿרעמד מיין קינדס אַ בליק!

איך קום צעקלעמטערהייט אַהיים,
אין פֿינצערניש געהילט —
מיין בלייכע פֿרוי דערציילט מיר באַלד,
ווי פֿיין דאָס קינד זיך שפּילט.

ווי זיס עס רעדט, ווי קלוג עס פֿרעגט:
— אָ, מאַמע, גוטע מאַ,
ווען קומט און ברענגט אַ פעני מיר,
מיין גוטער, גוטער פֿאַ?

איך שטיי ביי זיין געלעגערל
און זע, איך הער, און שאַ!
אַ טרוים באַוועגט די ליפעלעך:
— אָ, וווּ איז, וווּ איז פֿאַ?

איך קוש די בלויע אייגעלעך;
זיי עפֿענען זיך — אַ קינד!
זיי זעען מיר, זיי זעען מיך
און שליסן זיך געשווינד.

continued on next page

Ikh blayb tseveytogn un tseklemt,
Farbitert un ikh kler:
Ven du dervakhst a mol, mayn kind,
Gefinstu mikh nit mer...

איך בלייב צעווייטאָגט און צעקלעמט,
פאַרביטערט און איך קלער:
ווען דו דערוואַכסט אַ מאָל, מיין קינד,
געפֿינסטו מיך ניט מער...

ENGLISH TRANSLATION

I have a little boy, such a fine son! When I look at him, it seems to me that the whole world is mine. It's seldom though that I see my boy awake, for I always find him sleeping and see him only at night. My job drives me from home at dawn and lets me return only late, so that I hardly know my own child's looks.

My pale wife tells me how nicely the child plays, how sweetly he speaks, how clearly he asks: "Oh, Mama, when will dear Papa come and bring me a penny?" I stand beside his little bed and hear him ask sleepily: "Oh where, oh where is my Papa?" I kiss the little blue eyes. They open, look at me and quickly close again. Depressed and embittered, I think to myself: One day when you awake, my child, you will not find me anymore.

Translation from Mlotek, MIR TROGN A GEZANG.

פֿרעגט די וועלט אַן אַלטע קשיא

THE WORLD ASKS AN OLD QUESTION / *FREGT DI VELT AN ALTE KASHE*

TRANSLITERATION

Fregt di velt an alte kashe:
Trala-tradi-ri-di-rom?
Enfert men: tradi-ri-di-rom!
Oy, oy, tradi-ri-di-rom!
Un az me vil, ken men dokh zogn tray-dim!
Blaybt dokh vider di alte kashe
Trala-tradi-ri-di-rom?

ORIGINAL YIDDISH

פֿרעגט די וועלט אַן אַלטע קשיא:
טראַלאַ-טראַדי-רי-די-רומ?
ענפֿערט מען: טראַדי-רי-די-רומ!
אוי, אוי, טראַדי-רי-די-רומ!
און אַז מע וויל, קען מען דאָך זאָגן טריי-די-ם!
בלייבט דאָך ווידער די אַלטע קשיא
טראַלאַ-טראַדי-רי-די-רומ?

ENGLISH TRANSLATION

The world asks an old question:
Trala-tradi-ri-di-rom?
One answers: tradi-ri-di-rom!
Oy, oy, tradi-ri-di-rom!
And if one wants, one can even say tray-dim!
Still the old question remains:
Trala-tradi-ri-di-rom?

זײַט געזונטערהײט

FAREWELL / ZAYT GEZUNTERHEYT

TRANSLITERATION

O zayt gezunterheyt mayne libe eltern!
Ikh for avek in a vaytn veg,
Vu keyn vint veyt nit,
Un vu keyn feygl flit nit,
Un vu keyn hon kreyt nit.

Zayt gezunterheyt, mayne libe eltern!
Ikh for fun aykh avek...
Ir zolt hobn gezunt un lebn,
Un ikh a gliklekhe veg.

ORIGINAL YIDDISH

אַ זײַט געזונטערהײט מײנע ליבע עלטערן!
איך פֿאַר אַוועק אין אַ ווײַטן וועג,
ווי קײן ווינט ווייט ניט,
און ווי קײן פֿײגל פֿליט ניט,
און ווי קײן האָן קרײט ניט.

זײַט געזונטערהײט, מײנע ליבע עלטערן!
איך פֿאַר פֿון אײך אַוועק...
איר זאָלט האָבן געזונט און לעבן,
און איך אַ גליקלעכע וועג.

ENGLISH TRANSLATION

O farewell my beloved parents!
I'm traveling away on a distant path,
Where no winds blow,
And where no birds fly,
And where no roosters crow.

Farewell my beloved parents!
I'm travelling away from you...
You should have health and life,
And I, a happy path.

ABOUT THE PERFORMERS

A fearless ensemble of inquisitive musicians, **CANTATA PROFANA** boldly juxtaposes masterpieces from the medieval era to the 21st century in lovingly curated shows filled with unexpected works and daring theater. At the heart of each signature Cantata Profana production is a vision for a new kind of programming: breathing life into classical music by carefully weaving together rarely-heard works from every chapter of music history and reveling in how it all fits together.

A “crack ensemble” (*New Yorker*) with “a taste for the dramatic” (*New York Times*), Cantata Profana is passionately dedicated to new music, old music “to most anything, so long as the mixture is put together thoughtfully and put across persuasively” (*New York Times*). Our artists are specialists in a dizzying array of musical genres, able to transform themselves from “a stylish early music ensemble” (*New York Times*) into “exacting and sensitive” performers of contemporary music (*Boston Globe*) all within one show.

Cantata Profana has been presented by Music Mountain, MATA Festival, The Stone, Princeton Sound Kitchen, American Composer’s Alliance, Baruch Performing Arts Center, the Yale Center for British Art, the YIVO Institute for Jewish Research, and HERE Arts; our Spotlight Series continues for a third year at New York’s most fabulous cabaret, Joe’s Pub at the Public; and we collaborate with our sister company Heartbeat Opera on everything from their Halloween Drag Extravaganzas to full opera productions.

ABOUT THE COMPOSERS

MARTIN BRESNICK's compositions, from opera, chamber and symphonic music to film scores and computer music, are performed throughout the world. Bresnick delights in reconciling the seemingly irreconcilable, bringing together repetitive gestures derived from minimalism with a harmonic palette that encompasses both highly chromatic sounds and more open, consonant harmonies and a raw power reminiscent of rock. At times his musical ideas spring from hardscrabble sources, often with a very real political import. But his compositions never descend into agitprop; one gains their meaning by the way the music itself unfolds, and always on its own terms.

Besides having received many prizes and commissions, the first Charles Ives Living Award from the American Academy of Arts and Letters, The Rome Prize, The Berlin Prize, a Guggenheim Fellowship, and a Koussevitzky Commission, among many others, Martin Bresnick is also recognized as an influential teacher of composition. Students from every part of the globe and of virtually every musical inclination have been inspired by his critical encouragement.

Martin Bresnick's compositions are published by Carl Fischer Music Publishers, New York; Bote & Bock, Berlin; CommonMuse Music Publishers, New Haven; and have been recorded by Cantaloupe Records, New World Records, Albany Records, Bridge Records, Composers Recordings Incorporated, Centaur, Starkland Records and Artifact Music.

MARTI EPSTEIN (November 25, 1959) started studying composition in 1977 with Professor Robert Beadell at the University of Nebraska. She has degrees from the University of Colorado and Boston University, and her principal teachers were Cecil Effinger, Charles Eakin, Joyce Mekeel, Bunita Marcus, and Bernard Rands.

Marti was a fellow in composition at the Tanglewood Music Center in 1986 and 1988 and worked with Oliver Knussen and Hans Werner Henze. As a result of her association with Henze, she was invited by the City of Munich to compose her puppet opera, *Hero und Leander*, for the 1992 Munich Biennale for New Music Theater. She was on the jury for the 1994 Biennale.

Marti has received commissions from the Paul Jacobs Memorial Commissioning Fund, the CORE Ensemble, ALEA III, Sequitur New Music Ensemble, the Fromm Foundation, guitarist

David Tanenbaum, the American Dance Festival, the A*DEvant-garde Festival of Munich, tubist Samuel Pilafian, flutist Marianne Gedigian, the New England Brass Quintet, the Iowa Brass Quintet, Boston Conservatory, Boston University Marsh Chapel Choir, pianist Kathleen Supové, the CrossSound New Music Festival of Juneau Alaska, the Pro Arte Chamber Orchestra of Boston, the Radius Ensemble, the Ludovico Ensemble, and the Callithumpian consort. The Longy School of Music commissioned her to compose Quartet for BSO English horn soloist Robert Sheena to be played at the Inauguration of Karen Zorn, their new president. Marti's music has been performed all over the world by ensembles, which include the San Francisco Symphony, the Radio Symphony Orchestra of Frankfurt, the Atlantic Brass Quintet, and Ensemble Modern.

The Atlantic Brass Quintet, Sequitur New Music, The Seattle Trumpet Consort, pianist Kathleen Supové, guitarist Ulf Golnast, Robert Sheena with the Boston Conservatory Wind Ensemble, and the University of Iowa Brass Quintet have recorded Marti's music. In 2015, the Ludovico Ensemble recorded and released Hypnagogia, a CD of Marti's music. She was a resident at the MacDowell Colony in 1998 and in 1999. She was a recipient of a 1998 Fromm Foundation Commission, and she won the 1998 Lee Ettleson Composition Prize. She is a recipient of a 2005 grant from the Massachusetts Cultural Council.

Marti is an active pianist and a devoted teacher. She plays prepared piano with guitarist David Tronzo in the Epstein/Tronzo Duo. She is Professor of Composition at Berklee College of Music, where she has taught harmony, counterpoint, and composition since 1991, and is also on the faculty of Boston Conservatory.

Winner of the 2002 Grawemeyer Award for Music Composition, 1998 Pulitzer Prize, and 2011 Nemmers Award, **AARON JAY KERNIS** is one of America's most honored composers. His music appears prominently on concert programs worldwide, and he has been commissioned by America's preeminent performing organizations and artists, including the New York Philharmonic, San Francisco, Toronto, and Melbourne (AU) Symphonies, Los Angeles and Saint Paul Chamber Orchestras, Walt Disney Company, Chamber Music Society of Lincoln Center, Renee Fleming, Dawn Upshaw, Joshua Bell, Nadja Salerno-Sonnenberg, and Sharon Isbin. Recent and upcoming commissions include his 4th Symphony for the New England Conservatory (for its 150th anniversary) and Nashville Symphony; concerti for violinist James Ehnes, cellist Joshua Roman, violist Paul Neubauer, and flutist Marina Piccinini; a horn concerto for

the Royal Liverpool Philharmonic and Grant Park Music Festival; a work for the Borromeo String Quartet; and a piece for the San Francisco Girls and Brooklyn Youth Choruses with The Knights for the New York Philharmonic Biennial.

His works have been recorded on Virgin, Dorian, Arabesque, Phoenix, Argo, Signum, Cedille and many other labels. Recent recordings include his *Goblin Market*, and *Invisible Mosaic II* (Signum); *Three Flavors*, featuring pianist Andrew Russo, violinist James Ehnes and the Albany Symphony with conductor David Alan Miller (Albany); and a disc of his solo and chamber music, *On Distant Shores*, (Phoenix). Kernis's conducting engagements include appearances with the Pascal Rioult Dance Company, at major chamber music festivals in Chicago and Portland, and with members of the San Francisco and Minnesota Orchestras and New York Philharmonic.

He is the Workshop Director of the Nashville Symphony Composer Lab and, for 11 years, served as New Music Adviser to the Minnesota Orchestra, with which he co-founded and directed its Composer Institute for 15 years. Kernis teaches composition at Yale School of Music, and was inducted into the American Academy of Arts and Letters and the Classical Music Hall of Fame. Leta Miller's book-length portrait of Kernis and his work was published in 2014 by University of Illinois Press as part of its American Composer series.

Composer **JUDITH SHATIN** is renowned for her acoustic, electroacoustic and digital music. Called "highly inventive on every level" by the Washington Post, her music combines an adventurous approach to timbre with dynamic narrative design. She draws on expanded instrumental palettes and a cornucopia of the sounding world, from machines in a coal mine to the calls of animals, the shuttle of a wooden loom, the pull of a zipper. Described as "powerful and distinctive" by Fanfare and "both engaging and splendidly controlled" by the San Francisco Chronicle, her music reaches from chamber to choral and orchestral; from purely electronic to electroacoustic and multimedia formats. An innovator in the world of electronic music, she also continues to create richly imagined acoustic music. Both are informed by her multiple fascinations with literature and the visual arts, with the sounding world, both natural and built; and with the social and communicative power of music.

Shatin has received commissions from organizations including the Barlow Endowment, Fromm Foundation, Carnegie Hall, the Library of Congress and ensembles such as the National Symphony, the Dutch Hexagon Ensemble, Ensemble Berlin PianoPercussion, Kronos Quartet, the Pittsburgh Jewish Music Festival and Scottish Voices. Honors include four National Endowment for the Arts Fellowships, as well as grants from the American Music Center, Lila

Acheson Wallace-Readers Digest Artts Partners Program, Meet the Composer and the Virginia Commission for the Arts. Her music is widely recorded on labels including Centaur, Innova, Neuma, New World Records and Ravello. Nathan Carterette's new CD, *Poets of the Piano, Acts of Faith*, features her *Chai Variations on Eliahu HaNavi*, a set of 18 variations on this beautiful melody, composed during a residency at Brahmshaus in Baden-Baden. Shatin is William R. Kenan Jr. Professor Emerita at the University of Virginia, where she founded the Virginia Center for Computer Music and led the program to national prominence.

Broad gestures and rich textures are hallmarks of the “compelling” (*The New York Times*), “deliciously wistful” (*San Francisco Classical Voice*), “personal, expressive, and bold,” (*I Care If You Listen*) 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's debut album and all the days were purple, was named a 2020 Pulitzer Prize Finalist for Music. Released by Cantaloupe Music in April 2019, the album includes songs in Yiddish and English and has been praised as “ravishing” (*The New Yorker*), “reverent and magical... devastatingly beautiful,” (*American Record Guide*), “gorgeous” (*Tablet Magazine*), “utterly original and exquisitely unsettling... sweeping, bewitching, divinely dissonant... pitch-perfect” (*In Geveb*).

Weiser recently completed an opera with librettist Ben Kaplan called *State of the Jews*. Hailed as “stunning, heavenly, marvelous” by Israeli National Public Radio, the opera is based on the life of Theodor Herzl and juxtaposes a historical narrative focusing on the last year of his life, with the more intimate story of Theodor's conflicted relationship with his wife, Julie Herzl, and the toll his political views and activities took on their family life. Developed as a part of a two-year fellowship with American Opera Projects, the LABA fellowship of the 14th Street Y, a Roulette residency, and with support from the ConEd Exploring the Metropolis Composer Residency program, the opera received a series of preview performances at the 14th Street Y in December 2019 and awaits a premiere production. Weiser is the Director of Public Programs at the YIVO Institute for Jewish Research where he curates and produces programs.

This program was made available through the generosity of our donors and supporters. YIVO depends on donations to underwrite our public programs and to fulfill our mission.

You can support YIVO by visiting yivo.org/Support or by filling out one of our pledge cards.

Thank you!

YIVO BOARD OF DIRECTORS

Chair: Ruth Levine · **Vice Chair:** Irene Pletka

Edward Blank	Leo Melamed	Jon Richmond
Martin Flumenbaum	Jacob Morowitz	Bruce Slovin*
Emil Kleinhaus	Elisa New	Harry Wagner
Chava Lapin	Ilya Prizel	* <i>Chairman Emeritus</i>

Jonathan Brent, *Executive Director and CEO*
Melissa S. Cohen, *Chief Development Officer*
Alex Weiser, *Director of Public Programs*



The YIVO Institute for Jewish Research is dedicated to the preservation and study of the history and culture of East European Jewry worldwide. For nearly a century, YIVO has pioneered new forms of Jewish scholarship, research, education, and cultural expression. Our public programs and exhibitions, as well as online and on-site courses, extend our global outreach and enable us to share our vast resources. The YIVO Archives contains more than 23 million original items and YIVO's Library has over 400,000 volumes—the single largest resource for such study in the world.

yivo.org • 212.246.6080