



JOACHIM STUTSCHEWSKY AND THE MUSIC OF HIS WORLD



YIVO Institute for Jewish Research

Located in the Center for Jewish History · 15 West 16th Street, NYC

May 22, 2018 | 6:00PM PRE-CONCERT LECTURE BY NEIL W. LEVIN
7:00PM CONCERT

PROGRAM

Legend (1952) אגדה

JOACHIM STUTSCHEWSKY (b. 1891 UKRAINE – d. 1982 ISRAEL) יהויכין סטוצ'בסקי
for cello and piano

Hasidic Suite (1937) סוויטה חסידית

1. Hasidic Dance
2. Meditation
3. Hamavdil

LAZARE SAMINSKY (b. 1882 UKRAINE – D. 1959 USA) לזר סמינסקי
for cello and piano

Freylekhs: Improvisation (1934) פריילעכס

JOACHIM STUTSCHEWSKY (b. 1891 UKRAINE – d. 1982 ISRAEL) יהויכין סטוצ'בסקי
for cello and piano

Jolly Dance (1957) מחול זעיר

JOACHIM STUTSCHEWSKY (b. 1891 UKRAINE – d. 1982 ISRAEL) יהויכין סטוצ'בסקי
for cello and piano

Freylekhs, Op. 21 (1919) פריילעכס

JOEL ENGEL (b. 1868 RUSSIAN EMPIRE – d. 1927 TEL AVIV) יואל אנגל
for violin, cello, and piano

Hasidic Fantasy (1954) פנטזיה חסידית

JOACHIM STUTSCHEWSKY (b. 1891 UKRAINE – d. 1982 ISRAEL) יהויכין סטוצ'בסקי
for clarinet, cello, and piano

BRIEF INTERMISSION

Music for Violoncello (1977) מוסיקה לצ'לו

1. Moderato
2. Rather fast, lively
3. Slow

PAUL BEN-HAIM (b. 1897 GERMANY – d. 1984 ISRAEL) פאול בן-חיים
for solo cello

Nigun & Hora* (2018) ניגון והורה

1. The Yizkor Nigun "יזכור" ניגון
 2. The Flaming Hora הורה להבה
- OFER BEN-AMOTS (b. 1955 ISRAEL) עופר בן-אמוץ
for cello and piano

Shir Yehudi (1937) שיר יהודי

JOACHIM STUTSCHEWSKY (b. 1891 UKRAINE – d. 1982 ISRAEL) יהויכין סטוצ'בסקי
for cello and piano

Klezmer's Wedding Music (1955) מוסיקה כליזמרית לחתונה

JOACHIM STUTSCHEWSKY (b. 1891 UKRAINE – d. 1982 ISRAEL) יהויכין סטוצ'בסקי
for violin, cello, and piano

Elegy Op. 16 (1913) אלגיה

ALEXANDER KREIN (b. 1883 RUSSIAN EMPIRE – d. 1951 SOVIET UNION) אלכסנדר קריין
for violin, cello, and piano

Eli Zion (1914) אלי ציון

LEO ZEITLIN (b. 1884 BELARUS – d. 1930 USA) לייב צייטלין
for cello and piano

*World Premiere, commissioned by YIVO with support from the New York City Department of Cultural Affairs

CELLO, Julian Schwarz · PIANO, Marika Bournaki · VIOLIN, Avi Nagin · CLARINET, Alec Manasse

JOACHIM STUTSCHEWSKY AND HIS WORLDS

by NEIL W. LEVIN

Joachim Stutschewsky was born in 1891 in Romni, in what was then known as the Ukraine—part not only of the Tsarist Empire, but also, historically, of Russia. For at least three generations his family had included itinerant Jewish wedding band musicians. It is not entirely clear, however, which, if any of them, were actually bona fide *klezmerim*—viz., professional members of the eponymous guild of such musicians, rather than non-members who nonetheless might have performed similar if not often basically the same repertoires with much of the same melos and many of the same emblematic stylistic features.

He commenced violin lessons at the age of five, but switched to the cello when he was eleven or twelve years old. By the time he turned eighteen, Stutschewsky had become sufficiently advanced so as to warrant acceptance as a pupil of the then well-known cellist, Julius Klengel, who was teaching at the conservatory in Leipzig. After about three years of study with Klengel, Stutschewsky moved on to Jena, also in Germany, where he launched his concert life in earnest as a member of the Jena String Quartet from 1912 until the beginning of the First World War. During his years in Germany, he also benefited from a close association with the eminent Bavarian-born composer, conductor, pianist and organist, Max Reger. A professor of composition and director of music at Leipzig University beginning in 1907, Reger eventually counted among his pupils such luminaries as Fritz and Adolf Busch, Julia Weissberg, and George Szell.

Stutschewsky found himself in an untenable position in Germany once the war began with Germany's invasion of France across neutral Belgium, Great Britain's (Russia's ally) declaration of war against Germany and the Central Powers in response (or partially so), and the open declared war between the Central Powers and Imperial Russia—which of course included Stutschewsky's native 'the Ukraine'. He was not a German national, neither wishing himself to be such, nor ever considering himself German; he was not only thus a foreign national caught in Germany, but a native of one of Germany's opposing belligerents. Fortunately, he was able to find refuge in Switzerland, and he remained in Zurich throughout the duration of the war and until 1924. There, he not only pursued an active performing life as a cellist—supplementing his livelihood with arranging and editing—but also laid ground for his future reputation as a cello pedagogue.

By that time Stutschewsky had already begun to develop his lasting—and soon to increase—Jewish national consciousness. Throughout the 1920s he became ever more imbued with the ideals of Jewish cultural (and, subsequently, liberal-democratic political) nationalism (read modern Zionism). He was also attracted to some of the moderate socialist dimensions of the contemporaneous mainstream Zionist movement and its enthusiastic enterprise in what was then Palestine. But he seems to have experienced no inner conflict between those affinities and his simultaneously expanding cosmopolitan worldview.

Notwithstanding his unquestionable significance within the school of composers who spawned and cultivated a brand of Western classical or so-called art music that drew upon authentic Jewish secular or religious folk sources, materials, and melos, Stutschewsky was not directly involved in the initial, Russian-based development of the New Jewish National School in music. Nor was he on the scene in person to witness or participate in the founding and relatively brief life of that movement's signature institutional embodiment, the Gesellschaft für jüdische Volksmusik in St. Petersburg and its branches in Moscow, Riga, Odessa, and elsewhere within the Tsarist Empire.

Although he was ultimately a key figure in that so-called and indeed principally Russian school, albeit remotely so geographically, Stutschewsky is not even mentioned in Albert Weisser's landmark 1954 book largely devoted to the subject, *The Modern Renaissance of Jewish Music*. For its time, that book offered the first and otherwise most thorough, penetrating account and analysis of the entire watershed Russian-Jewish episode. It undertook to illustrate how, even before its continuation for a short while in the new Soviet Union following the Bolshevik coup (as well as, briefly, in Berlin and then in Vienna, modern Israel, and even the United States with the transplanted creativity of émigrés), that episode and its activities had solidified into what should now be known and understood most appropriately and accurately as the New Jewish National School.¹

More recently, most likely fearing the now automatic opprobrium mistakenly attached ipso facto to the very terms "nationalism" and "nationalist", some have dubbed this movement simply "The New Jewish School"—particularly (and perhaps understandably) in German publications and colloquia. Yet, we might remember that, shorn of its acquired dimensions of racial-ethnic bigotry, hatred, military belligerence, and 20th-century fascism (also now a commonly misused term whose origin and actual meaning few can cite), nationalism can—and in our case did—refer simply to heightened but benign national consciousness concerning shared history, culture, and language(s). And this could be with or without accompanying political aspirations.

Even the political-geographic construction of independent nation states, however, which provided (among other things) an alternative to multi-ethnic empires under the domination of a single ethnically-constituted regime, need not always imply those reptilian ramifications. However we might retroactively assess his ethnic and racial attitudes and the conduct of his presidency before, during, and after the First World War, we may recall, for example, President Woodrow Wilson's professed righteousness about national self-determination, enshrined in his lofty mantra: "self-determination of peoples" (though his own Secretary of State considered those words "loaded with dynamite").

At any rate, limiting identification of the Russian-Jewish-based school to include only the words "new" and "Jewish" is both inadequate and misleading. It ignores and diverts attention from the operative cultural-national inspirations and foundations on which the school was formed.

Despite Stutschewsky's neglect in, or absence from, early accounts of the New Jewish National School (for most of the 20th century, other important composers within its musical-ideological fold—but who might not have been directly involved with the Gesellschaft itself—seem to have escaped due attention in the context of the movement and its history: Alexandre Veprik, for example, or Julius Wolfsohn, among others), he is now properly acknowledged as partly a product of its efforts, a valued contributor to its repertoire, and an influential advocate of its mission.

It was on a trip to Berlin in 1923 that Stutschewsky met composer, critic, and collector Joel Engel, one of the chief architects and principal founders of the New Jewish National School, who was now a post-"October Revolution" émigré. That meeting was fortuitous, inspiring Stutschewsky to veer towards the course that Engel had been pursuing since before the beginning of the century.

Engel's public lecture in 1900 on the musical dimensions of Jewish folksong, given at the Moscow Polytechnic Museum and sponsored by the Imperial Society for Natural Science, Anthropology and Ethnography,² had more or less planted the initial seeds for the Jewish nationalist music movement—eight years before its institutional realization with the chartering of the Gesellschaft für jüdische Volksmusik in St. Petersburg; and thirteen years before the establishment of the Moscow chapter, of which he became the guiding light as head of its music committee.³ He had also been one of the triumvirate that headed the music section of the historic 1911-1916 Jewish Ethnographic Expedition, headed overall by S[emyon Akimovitch] AN-SKI [originally Solomon Zainwil Rapaport] and more often than not called the "An-Ski Expedition". The purpose of the expedition was to collect folklore, artifacts, music (including recordings of renditions by lay informants), and other documentation of unmodernized Jewish life in large swaths of the Pale of Settlement in the Tsarist Empire. To that end, Engel accompanied An-Ski in explorations of towns, villages, and hamlets in Podolia and Volhynia in particular.

The fruits of that expedition were brought back to St. Petersburg, where they were supposed to have been made available for scientific and scholarly study as well as artistic use. At the same time, they would preserve for posterity the relics and evidence of mass, un-urbanized Jewish folk life in the Pale—a way or ways of life whose disappearance in another generation (or at most two) was astutely anticipated. But the 1917 Revolution and Bolshevik coup interfered with those plans to a great extent. Much of the retrieved materials, including numerous field recordings, then lay in inaccessible archives for more than seven decades. Nonetheless, many of the folksongs and other folk music discoveries found their way into artistic arrangements as well as original art songs (*Kunstlieder*) by Gesellschaft and New Jewish National School composers.

Stutschewsky's meeting with Engel occurred only about a year after Engel vacated the Soviet Union for Berlin, which, at the time, appeared to be promising an hospitable environment in which to reestablish and continue the work of the Gesellschaft and the New Jewish National School. 1920s Berlin hosted an exciting and stimulating if provocative and sometimes turbulent arts scene. But it also had a still little understood vibrant and relatively diverse Jewish cultural life.

Albeit in small numbers, there seemed to Engel and others of his émigré circle to be an emerging receptivity in Berlin to aspects of eastern European Jewish culture, and especially to its Yiddish folksong and the new Yiddish and Hebrew art song components. (Yiddish had long been viewed with contempt and embarrassment—and would continue to be so—by much of German Jewry, who, largely unaware of its rich linguistic pedigree and sophisticated literature, could refer to it typically and with scorn as "the jargon" of supposedly "less advanced" Östjuden.) Part of that perceived new receptivity was due to a modernist postwar influx of Jews from Poland and elsewhere in eastern Europe, including some parts of the Russian sphere. But there also appeared for the first time to be a bit of homegrown intellectual and artistic if sometimes still a bit patronizing curiosity about the culture—and music in particular—of the Östjuden; and this could intrigue some among younger generations of otherwise long-established German Jewry.

As it turned out, whatever newly evinced interest there was in Berlin concerning Yiddish folksong or art song was

insufficient to sustain Engel's vision of the city as a new home base for the New Jewish National School. He emigrated to Palestine in 1924 (the same year in which Stutschewsky left Zurich for a fourteen-year sojourn in Vienna before his own *aliya*). There, he taught, conducted, and—though he died only three years later (twenty-one years before the sovereign nation of the state of Israel was recognized by the United Nations)—became one of the founding generations of composers of the classical music establishment. Although his output was necessarily limited, and his works from his Palestine period preceded the full development there of the new, so-called “Mediterranean style”, he is often considered the first classically-oriented composer of the music of modern Israel.

For a brief time in Berlin, however, Engel remained optimistic about its possibilities. And he was able to establish two “Jewish music” firms devoted to the publication and dissemination of—or related to—the New Jewish National School: Juwal Verlag, and Yibneh [Jibneh] Press. In addition to Engel's own compositions, many of the publications of those two houses were reprints of songs and other music that had been published in Russia by the St. Petersburg and Moscow chapters of the Gesellschaft. But also included in its catalogue were initial publications of songs, song cycles, and instrumental pieces by some of the New Jewish National School composers who had remained in the new Soviet Union and who never left: Moses Milner, Alexandre Krein, and Mikhail Gnesin among them. Those publications were available for retail purchase in Berlin, most famously at a Jewish book-and-music store at an upscale location on the fashionable Kurfurstendam. It was there that many émigré or visiting Jewish singers and other musicians were introduced both to the repertoire of the New Jewish National School and the Gesellschaft, and to the movement itself.

Engel gave Stutschewsky welcomed encouragement to explore his already evident interest in building a Jewishly-related repertoire on folkloric foundations and subscribing thus to the aims of the movement. Probably as a token of that encouragement Juwal commissioned Stutschewsky's thirteen *Jüdische Volksweisen in leichte Bearbeitung*.

Following their Berlin meeting, Stutschewsky engaged in a fruitful correspondence with Engel, which helped him to formulate further his own artistic path and goals vis-a-vis creating music of authentic Jewish experience based on folkloric and other historically associative materials. As demonstrated by the vast collection of his papers that reside in the Stutschewsky Archive in Israel, he corresponded frequently and extensively with numerous other fellow musicians throughout the world on the subject of Jewishly-related music as well as on a wide array of other musical and intellectual topics. It was partly through that aggregate correspondence that he promoted the ideals of the movement and shared ideas on how best to advance them.

In 1924, at the invitation of Rudolf Kolisch, Stutschewsky left Zurich to take up residence in Vienna, where he organized and played in the Kolisch Quartet—later the *Wiener Streichquartett*. That ensemble was devoted largely to modern and contemporary music: the music of the Second Viennese School (Schoenberg, Berg, Webern, and disciples), some of which it premiered, as well as music of other 20th-century composers—Bartok prominently among them. He continued to draw upon that cosmopolitan “side” of his artistry through much of his Viennese period, during which he also established an enviable international reputation as a cello teacher and author of a six-volume “cello method”.

Apart from and in addition to his similar involvements in the general classical music realm, however, and over the entire fourteen-year span of his life in Vienna during which his Zionist instincts were galvanized, Stutschewsky was absorbed with organizing, presenting, performing, and promoting concerts and other events that featured music of Jewish cultural-nationalist content and significance. And it was during that period that he fleshed out his stance on the importance of expanding the influence of the New Jewish National School in music.



Until enlightening accounts of the New Jewish National School such as those published in the 21st century by Jewish music historian Jascha Nemtsov, studies of the phenomenon tended either to bypass the Viennese experience altogether, or, at best, to give it short shrift in their focus on its Russian conception and gestation.⁴ Yet, the vigorous and varied Jewish musical life in Vienna both before and after the dissolution of the Russian organizations in the 1920s is a vital chapter of the overall story. In fact, by the 1930s—and continuing until the enthusiastically welcomed *Anschluss* signalled the imminent obliteration of its previously viable and symbiotic Jewish presence—Vienna had come not only to host an influential de facto branch of the school, but also to serve as a major hub of the movement and its activities.

In some important foreshadowing ways, the origins of Vienna's role vis-a-vis Jewish national-oriented music dates to the 1880s and 1890s, even before the Russian movement began. By the 1880s the city had become a meeting

place for so-called Jewish nationalist (or at least national-leaning) intellectuals. Peretz Smolenskin began publishing the periodical, *Hashachar*, in 1882; and Nathan Birnbaum founded *Kadimah*, the first Jewish student league, in the same general time frame.

Vienna was already known by then as “the crossroads of Europe”, so that much of that sort of activity was instigated by arrivals from eastern Europe, Yiddish-speaking regions of the Hapsburg Empire. (Among the religiously-oriented elements of Vienna’s composite Jewish community, for example, there was already more than one specifically identified “Polish Synagogue”—*Polnische Shul*—among the various congregations; and more would follow.) Still, the predominant segment of late 19th-century Viennese Jewry remained partial to German or Austro-German culture. So, despite the anti-Judaism and anti-Jewish resentment always in the air even long after the Emancipation Era had commenced, most Viennese Jews turned a cold shoulder to notions of a Jewish cultural renaissance (politically related or not), even after Theodore Herzl’s publication of *Der Judenstaat* in 1896. That attitude began to change visibly only after the First World War, with a larger immigration of eastern European Jews—some of whom helped to spur the growth of Zionism and Zionist organizations. With increasing spread of outright, uncensored Jew-hatred in Germany, Austria, and other European countries during the 1920s and 1930s, Viennese Zionist organizations proliferated. During the 1920s, two Viennese Zionist or Zionist-oriented periodicals were born: *Die Stimme* (co-founded by Stutschewsky) and *Die Neue Welt*. Initially, both were popular primarily among certain circles within the eastern European Jewish immigrant community. As expected, given the political, cultural, and social diversity of Viennese Jewry as a whole, these were met with opposition by so-called assimilationist organs, such as *Die Wahrheit* and the *Union Deutsche-Österreichischer Juden*.

In 1919, writer and critic Erwin Felber and pianist and composer Julius Wolfsohn established Vienna’s first Jewish music society, the *Gesellschaft zur Erforschung und Forderung Jüdischer Musik* (Society for the Promotion of Jewish Music).

Wolfsohn, who has largely escaped attention in studies of the New Jewish National School and recordings of its repertoire until Professor Nemtsov’s recent revelations, came from a Zionist family that was part of a Russian colony of like-minded people.⁵ (An uncle was apparently a friend of Herzl, and is said to have designed—or at least originated the use of—the emblematic blue-and-white flag that eventually became the official flag of the State of Israel.) Before settling in Vienna, he had exhibited significant interest in Jewish folklore while in St. Petersburg and had been active in *Gesellschaft* circles. This is well-reflected in many of his large, expansive piano settings of Jewish folksongs, which he created initially for use in his lectures. He later integrated these into even larger, virtuoso solo piano pieces reminiscent pianistically of Franz Liszt’s Hungarian Rhapsodies. Those works by Wolfsohn stand in contrast to Engel’s pianistically simple arrangements, but both composers made similar use of authentic Yiddish folksong and other Jewish folkloristic material within conventional stylistic frameworks.

By 1920 Universal Editions in Vienna had issued three volumes containing Wolfsohn’s works: twelve of his piano paraphrases on what he called “Jewish folk forms,” along with a three-part “Jewish Rhapsody” based on folk themes. In that same year, the Viennese *Gesellschaft* presented an evening event of which the first half included a lecture by Wolfsohn on Jewish folk music, and on the second he played nine of his compositions. He also played his works on concerts of other Jewish organizations in Vienna, such as *Jüdische Kinderfreunde*, *Jüdischer Jugendbund*, and *Haruach* (the Society of Jewish Researchers), as well as on recitals of general classical repertoire. At the time, Wolfsohn was the only composer in Vienna who was writing Jewishly-related, classically-oriented music. His style is eminently conservative, even retrograde—especially in its Lisztian patterns or models—by comparison with progressive currents in Vienna vis-a-vis modernism. Truly “modern” Jewishly-related music emerged in Vienna only beginning with Stutschewsky’s arrival on the scene.

One of Stutschewsky’s first successful endeavors in Vienna was his organizing of the city’s first “Concert of New Jewish Music,” presented in 1924 at the Workers’ Home, *Borocho*, and performed by the Kolisch Quartet and others. A short time later, the Kolisch Quartet—with Stutschewsky—appeared on a program of composers from the Yibneh circle (though not with Engel present) along with Stutschewsky’s own works and Prokofiev’s *Overture on Hebrew Themes*, Op. 34, which had been composed in New York in 1919 and premiered there the following year by the Russian Jewish émigré group associated with the New Jewish National School, the Zimroh Ensemble.⁶

Another telling event devised by Stutschewsky was a 1927 “Concert of Jewish Music” at the *Kleinen Saal* of Vienna’s *Konzerthaus*, sponsored by the Jewish humanitarian organization, *Masada*—an affiliate of B’nai Brith. Dedicated to the memory of Engel, who had died three months earlier, the program featured remarks by musicologist Max Graf and pieces by Engel, Gregory Krein (a violin-and-piano piece that had just been published in Moscow) and Stutschewsky (his *D’vekut* and his *M’khol Kedem*).

Such concerts were, however, sporadic until after the founding of the Society for Promotion of Jewish Music in

1928. In October of that year, an article in *Die Stimme* by Stutschewsky announced the goals and purposes of that new society, which were:

- **Not** attention to “traditional Jewish music”, sacred or secular;
- **Not** about composers who simply happened to be or have been Jews (viz., but who had not written “Jewish music” that would then merit consideration); but
- Very much about that “new” Jewishly-related art (classical) music, which Stutschewsky described as “from Jewish spirit and sensibility—from a renaissance in Jewish music that has already yielded worthy artistic work.”

While Stutschewsky lamented the slow pace of recognition this new repertoire was experiencing among Jewish audiences and artists, his aim was even higher: to spread it among the general music world and concert-going public.

Not all Society members in Vienna shared Stutschewsky’s views, however, particularly about excluding from its programs any music whose only so-called “Jewish credential” might be the Jewish birth of its composer—but no authentic Jewishly-related element in, inspiration behind, or intended purpose or function of a given piece. Opposing Stutschewsky’s position in this regard were those who thought it perfectly appropriate—even advantageous—to include music with no Jewish or specifically identifiable or intended Judaic connection whatsoever (and none claimed) by composers who happened to have been born or considered Jews, such as Goldmark, Kalman, Korngold (who did write some specifically Jewishly-related music, but only later, in his American years), or Leo Weiner, as well as others now much less remembered.

Whatever might have been the rationale of Stutschewsky’s adversaries within the Society with respect to that issue, any such *modus operandi* with regard to so-called Jewish-related music programming is—and should be—undefensible in 21st-century America, or anywhere else where it cannot be shown that anti-Jewish discrimination precludes general public access to music by composers of Jewish birth, identification, or commitment. It amounts to a form of prejudicial, chauvinistic “geneticism” with no artistic purpose or value. Certainly those who would insist on the legitimacy of programming Gershwin’s piano concerto, for example, or Bernstein’s overture to *Candide* or “The Age of Anxiety”, or Copland’s “Appalachian Spring” as examples of “Jewish music” at a so-named concert, festival, or conference, should be expected to realize that those and their fellow Jewish composers are neither victims of anti-Jewish discriminatory exclusion **as Jews**, nor therefore in need of remedial, counterbalancing exposure in specifically Jewish contexts.

To be fair, on the other hand, to the opponents of Stutschewsky’s position in the climate of late-1920s Vienna, one might support their argument *if* one were able to demonstrate persuasively that contemporaneous anti-Jewish sentiment among the general music establishment actually put Jewish artists at a disadvantage such that reasonable access to their work could not be had. That was the case, of course, in Germany beginning in 1933, and in Austria from the day of the *Anschluss* if not during the years leading up to it.

How that dispute was ultimately resolved—if indeed it ever was so to both sides’ satisfaction—is unclear, since much about the Society awaits further illumination. It does appear now, however, that the Society perceived itself a successor to the Russian Gesellschaft. Its repertoire included nearly all that had been published, performed, or engendered by the Moscow chapter. At the same time, it expanded its own repertoire to include many new Jewishly-related works by composers in many countries, thereby expanding the embrace of the New Jewish National School well beyond its initial Imperial Russian borders to become an international enterprise. To that end, it fostered ties with Jewish cultural organizations in a number of European cities. On behalf of the Society, Stutschewsky assembled repertoire lists and other programming materials for dissemination abroad—sometimes via Yibneh. During the 1920s he maintained programming-related as well as ideological communication with Jewish cultural organizations in Czechoslovakia; Poland; Hungary; The Netherlands; Portugal; Yugoslavia; Switzerland; Lithuania; and Germany; and he continued to do so well into the 1930s. (Most surviving correspondence concerning New Jewish National School music and concert programming ideas dates from 1931 through 1934.) He appears to have established an especially close working relationship in his correspondence with pianist Alice Jacob-Loewenson, the leading advocate in Germany for the New Jewish National School—some of whose music, including that of the Russian Gesellschaft composers, appeared on programs of the Jüdische Kulturbund in Deutschland in the 1930s, when music by any Jew was prohibited outside the confines of Jewish venues. (Jacob-Loewenson emigrated to Palestine in 1938.)

Stutschewsky’s voluminous correspondence with Jewish cultural organizations, individual composers, and other

musicians was not limited to programming advice. He also offered or provoked deliberations about what constitutes—or should constitute—both “Jewish music” and its reception. He tried not only thus to spread information about relevant repertoire and its composers, but also to share his own interpretations and cultural-ideological leanings concerning what lay behind certain Jewishly-related music in terms of its substance, intent, and inspiration.

In addition to, and together with fellow leaders of the Society, Stutschewsky was instrumental in organizing a number of foreign concerts or tours to facilitate awareness of the New Jewish National School across Europe—and to some extent, directly or indirectly, in America. That undertaking included the first “Jewish music” concerts in Switzerland insofar as we know—first in Basel, and then in Zurich. And concerts in Vienna presented by the Society came even to include music by American immigrant composers such as former Russian Gesellschaft member Lazare Saminsky and, by then, the foremost composer of Yiddish choral music and *Kunstlieder*, Lazar Weiner, who first learned of the movement in America.

As an ardent Zionist, Stutschewsky influenced the development of the Society along lines of Zionist principles and attitudes. For him and his compatriots, advocacy of Jewishly-related music—music of Jewish experience—was not an end in itself. Rather, they viewed the Society’s activities in the aggregate as a contribution to the building of an *independent* worldwide Jewish national culture that could, eventually, be instrumental in leading to political nationhood. The so-called Jewish music movement in Vienna thus became inseparable from Zionism on one level or another, and far more so and more transparently than it had been in the Russian sphere.

As desire for complete assimilation became more widespread among Viennese Jewry during the 1920s (though the sheer size and diversity of the community always continued to allow for a rich, uneclipsed synagogue and liturgical music scene; and, in fact, Stutschewsky served for a time as choirmaster in one of Vienna’s principal synagogues), a Jewish musical concert life became less viable—until the mid-to-late 1930s, when it could offer a measure of spiritual-communal refuge from the Nazi Party and its local thugs’ increasingly violent campaign of obstruction and suppression. Beginning in the 1920s, Zionism was the one force that could succeed in encouraging the vitality and array of Jewish musical ventures that Stutschewsky and the Society sought to maintain and expand. And they hedged their bets by forging working partnerships with other musical groups—most notably, the Vienna Jewish Choral Society (*Jüdische Gesangverien*), an ensemble culturally sympathetic to Zionism that was founded in 1920 by an immigrant from Czernowitz on the model of the Hazomir choruses there as well as in Warsaw, Łódź, and other cities. Later, the esteemed conductor Abraham Dzimitrivsky, who had been choirmaster at Kiev’s most prestigious and most modernized synagogue, became its director.

The Society enjoyed the concrete support of Zionist organizations of varying shades and wings, which often cooperated in the promotion of the music of the New Jewish National School and its offshoots. Without that support, it is doubtful that the Society would have had the means to mount its concerts on its own.

In 1928, for example, the *Keren Kayemet* (Jewish National Fund) and IWZO Austria jointly presented a grand concert in the new hall of the Hofburg. Stutschewsky devised the program to include, in addition to his own music, works by Engel, Krein, Milner, L[eo?] Zeitlin, Bloch, and Joseph Achron. In the same general time frame Stutschewsky also directed a concert of the Society of Friends of Palestinian Workers in the large hall of the Konzerthaus. Proceeds went to that organization’s fund for Jewish industry and infrastructure in Palestine, which had been damaged severely by a recent Arab attack.

Meanwhile, the Society’s own concerts continued through much of the 1930s, and Stutschewsky succeeded in programming many new, contemporaneous works of professed Jewish connection that exhibited what he considered a “new Hebrew style” (read ‘modern’). But repertoire of the Russian-based movement and its Gesellschaft chapters still played a central role. A 1931 concert of chamber music, for example, featured Weprik’s second piano concerto with a second piano substituting for the orchestra, and Stutschewsky’s performance of Zeitlin’s *Eli Tsiyon*.

The last public concert of the Society was held in 1936—dedicated to former Russian Gesellschaft key member and composer Solomon Rosowsky, who by then had already emigrated to Palestine (he would eventually resettle in the United States). Two days later Stutschewsky performed at a Zionist-related Hanukka festival, the *Grossen Makkabaer*. And as late as 1937 he conceived a new initiative: an annual six-concert subscription, with two events to be devoted to synagogue music, two to “Jewish art music”, one to folk music, and one to theatre music. But only one of those events actually materialized—in February, 1938, just a month before the *Anschluss*. After that, Jewish activities (in the case of concerts, both Jewish composers and Jewish performers) were restricted to Jewish communal venues. Whereas in the nascent Soviet Union public performances of Jewishly-related secular music was generally permitted, and Gesellschaft chapters and similar Jewish musical groups simply disappeared or dissolved on their own without formal government bans, surviving meticulous records of the Third Reich contain precise dates of officially or otherwise imposed closure of various Jewish cultural organizations.



During his Vienna years, Stutschewsky wrote and published extensively on the issues confronting conceptions of “Jewish music” as well as on his own perceptions and desiderata. His articles, essays, polemics, and other writings appeared in a variety of journalistic vehicles: not only in *Die Stimme*, which he envisioned as a link to and among Jewish composers throughout the world who would benefit from information about the New Jewish National School and its course in Vienna, but also in other Viennese periodicals such as *Die Neue Welt* and similarly oriented ones in Prague (*Selbstwehr*), Switzerland (*Menorah*), and Berlin (the *Jüdischen Rundschau*, the organ of the leading German Zionist organization, whose editors were enthusiastic about propagating the ideals of the New Jewish National School). He also published via Yibneh/Jibneh, for example, a 1935 article titled “My Path to Jewish Music.” Together with his many letters, these writings provide a valuable understanding of his evolving views and goals.

Stutschewsky argued against the skepticism that was sometimes leveled at the notion of a “new Jewish art music”. He wrote that Judaism was perceived (at least in some quarters) as something ‘ancient’ and ‘of the past’ rather than something with a viable ‘present’—viz., modern and worthy modern sensibilities. For him this amounted to a shortsighted view, typical of assimilationist thinking. It was in that spirit that he sought to rename the movement as the *Jung-Jüdische Schule in der Musik*, emphasizing its modernity and its relevance for present and future generations. He thought it critical to bind the movement to a general renaissance of the Jewish people, and he insisted that music was an inseparable part of that Zionist-oriented national rebirth that would lead the Jewish people to an entirely new epoch. At the same time he posited that “Jewish music” was a synthesis of the Jewish past (part of his own and his family’s experience) with the progress of European music culture (the “foreign present”). But he was willing to leave to future generations the musicological and ethnomusicological research and analyses that might identify (or not) specific determining characteristics in Jewishly-related music.

For Stutschewsky, the “new Jewish art music” was not only a matter of national aesthetics, but an actual ethical phenomenon. He wrote of an entire generation of Jewish musicians that had grown up “away from any homeland”, but that had developed a yearning for a Jewish national home. The power of music would help nourish that ideal. But he continued to underscore a difference and required separation between “music of the Jews” and a “Jewish music.” The latter demanded not merely a composer’s Jewish background, but an “inner bond” between an artist and the Jewish people as the determining factor. The “national” was the ur-element of art in Stutschewsky’s thinking; but with no necessary separation from the universal artistic world.

Convinced of these ideals, a number of Stutschewsky’s fellow Jewish artists with Zionist sympathies came eventually to believe that the full realization of Jewish music lay, ultimately, in Palestine. From there the Jewish cultural renaissance of which it was part would radiate outwards to the entirety of the Jewish people—and to the world.

For Stutschewsky, along with other keenly prescient Jews in Vienna, the *Anschluss* translated into an advance signal of impending doom for European Jewry. Almost immediately he realized that the time was now ripe for his own *aliya*. But of course the British White Paper and brutal policy of severely limited Jewish immigration to Palestine presented a serious obstacle. Fortunately, Gershon Swet and Sally Levy, founders of the World Centre for Jewish Music in Palestine, were able to organize his required certificate of entry. He arrived in Palestine that same year, 1938, and received an appointment as music inspector of the General Council of the Jewish Community in Palestine: *Vaad Leumi*.

It was only natural for Stutschewsky to attempt to insinuate and incorporate into the emerging music of modern Israel some of the elements of eastern European Jewish musical folklore that were familiar to him—and which he deemed as much a part of the Jewish people as the folk sounds of any other region or tradition. But he quickly ran afoul of the music establishment. Many of its composers were already committed to creating a completely new, so-called Mediterranean style that would emphasize and draw upon the melos of the Near East and its so-called oriental (*mizrahit*) traditions (Yemenite, Persian, Moroccan, eastern Sephardi, and so on); the landscapes in the ancient-but-new land; biblical legends and sites of that land; spiritual reverberations of pride in ancient Israel; the new youthful, enterprising and optimistic spirit of modern Zionism; and the revitalized sonorities of modern Hebrew—all informed by a variety of 20th-century Western musical procedures.

In pursuit of that new music of modern Israel, there seemed to be no place for Stutschewsky’s predispositions. The mainstream music establishment of that time reflected the wider surrounding and ubiquitous denunciation and rejection of Diaspora culture and mindsets. Echoes and reminiscences of European experiences—and in particular that of eastern European Jewry—were to be discarded as incompatible with the new order, symbolic of subserviently endured or unchallenged oppression and accommodation, counterproductive relics, obstacles to national rebirth, emblematic of best-forgotten *galut* (Diaspora) attachments, and even embarrassing.

One of the chief victims of that politically-charged attitude was Yiddish (language and culture), upon which the establishment—reflecting a prevailing sentiment within the *y'shuv*—could look down with contempt, ridiculing it as what many actually misunderstood out of ignorance or indoctrination to be a “ghetto language.” Yiddish could also be condemned as a regressive obstruction to the progress of modern Hebrew, which was now to be acknowledged as the new, modern Jewish national language. Moreover, since many (though by no means all) in the music establishment of the time had roots in German or German-speaking Jewry, hostility towards Yiddish—and, for that matter, all things eastern European—could be all the more heightened.

Such was the animosity toward Stutschewsky as a retro-eastern European Jew resistant to adapting to the desiderata of a new “Mediterranean” music of modern Israel (which was not true, anyway), that he experienced rejection even in some circles devoted primarily to Western classical music. In 1977 he would write in his autobiography:

Here, absurdly and contrary to any logical assumptions, they had no position for me in the Music Academy [even just] as a cello pedagogue and experienced chamber musician.

He persisted nonetheless in pursuing his vision, somehow managing to function creatively, and never giving up on modern Israel as did some of his former eastern European/Russian New Jewish National School colleagues when, for various reasons, they abandoned it for the United States (Rosowsky, Achron, Jacob Weinberg, et. al., as well as composers unrelated to the movement such as Stefan Wolpe). He agonized continually about what “Jewish music” meant, could mean, or should mean—or exclude. But that ongoing internal deliberation and uncertainty seems not to have affected his productivity. His legacy is that of an eminently prolific Israeli composer.

Until shortly after the state’s international recognition, Stutschewsky focused on a grasp of the very “Mediterranean style” he had been accused of encountering with indifference. Yet within that period he clung tenaciously to eastern European Jewish secular folk, Hassidic, and even synagogal melodic traditions.

After the early 1950s he formulated and fine-tuned what he called a “new sound” of post-*y'shuv* Israeli music—an amalgam of what he subjectively construed as melodic substance “of Jewish character” and alternations between progressive harmonic language and modal treatments. Never entirely relinquishing his interest in the Second Viennese School, he also composed some forward-looking, modernistic—even avante-garde—works of his own.

In addition to his music, Stutschewsky produced a significant amount of scholarly writings and publications, encompassing cantorial history, the New Jewish National School, accounts of klezmerim and their music, and studies of folklore.

His many prizes and awards included the Piatigorsky Award from the Violoncello Society of New York (1963) and the Salomon David Steinberg Foundation of Zurich’s special prize in recognition of his aggregate achievements (1970). In 1971 his 80th birthday was celebrated with a number of concert tributes in Israel.

When in 1959 he still felt prevented from pursuing his ideals in Israel, he wrote with sad resignation: “I am defeated.” The succeeding twenty-two years of his life there, however, appear to tell otherwise.

Notes

1. For more than four decades, Weisser’s book was considered, justifiably, the most scholarly authoritative work on this movement and its genesis in Imperial Russia. Even in light of more recent research and new findings, it remains of inestimable value on many levels despite its lacunae and various unavoidable inaccuracies. But his work has been augmented and in many respects updated, with clarifications and corrections—notably by music historians James Loeffler and Jascha Nemtsov, among others. They have furnished information that was unavailable prior to the collapse of the Soviet Union and the resulting access to previously sealed archives. And they have offered fresh perspectives. Weisser had necessarily to rely heavily on whatever sources were available in the United States and on personal and sometimes either hazy or self-serving recollections of émigrés (although he was still pursuing further research with a view towards an expanded and revised edition at the time of his untimely death in 1982.) And, as his papers reveal, he was in contact during the 1970s both with Stutschewsky and with others whose memories he had not tapped prior to the publication of his book.

2. That was actually a two-part joint lecture with Zionist leader Pesach Marek, who spoke about the literary aspects of Jewish folksong. Marek was co-author, together with Saul Ginsburg, of the groundbreaking volume of Yiddish folksong texts (*Jewish Folksongs in Russia*) that appeared the following year and which was the product of intensive collecting, with attributions to geographic origins—albeit mostly from secondhand sources rather than from field informants.

3. Engel still continued to play a significant role in the work of the parent, St. Petersburg Gesellschaft—especially vis-a-vis conceptual issues concerning the authenticity (or the lack thereof) of Jewish folksong and folk musics.

4. We are indebted to Professor Nemtsov for his meticulous research into the previously uncharted waters of the Viennese episode of the New Jewish National School and Stutschewsky's role. Much of the information herein concerning that Viennese episode is drawn from the details of his accounts, still unpublished in English.

5. Nemtsov, a brilliant pianist in his own right, has been instrumental in rescuing Wolfsohn from obscurity through his recently issued recordings of this composer's revelatory virtuoso piano works. These recordings only underscore the mystery of Wolfsohn's neglect.

6. For an account of the Zimroh Ensemble's tour and its historic Carnegie Hall concerts in 1919-20 that introduced the American concert-going public to the New Jewish National School (and, for that matter, to authentic Russian-Jewish folk music) see, Neil W. Levin, "THE RUSSIANS ARE COMING - THE RUSSIANS HAVE STAYED—The Little-Known Episode in the History of the New Jewish National Music School: The Tour of the Palestine Chamber Music Ensemble 'Zimroh,'" in Jascha Nemtsov, ed., *Jüdische Kunstmusik im 20. Jahrhundert*, Vol. 3 (Wiesbaden, 2006). For an account of the genesis of Prokofiev's *Overture on Hebrew Themes*, see the related article by Neil W. Levin on the Milken Archive website - www.milkenarchive.org - under Volume 11.

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NOTES ON THE OTHER COMPOSERS

LAZARE SAMINSKY (1882–1959) belongs to the school of musicians, ethnologists, folklorists, and other intellectuals in Russia who, during the first decade of the 20th century, attempted to establish a new Jewish national art music based on ethnic as well as religious heritage. Intrigued and encouraged by both the Russian and the more recent Russo-Jewish national-cultural pursuit of folklore, that coterie formalized itself in 1908 as the Gesellschaft für Jüdische Volksmusik (Society for Jewish Folk Music) in St. Petersburg—of which Saminsky was one of the earliest members.

Branches followed in Moscow, Riga, Odessa, and other cities. Although the initial phase of its activities centered around harmonizing and arranging Jewish folk music collected from various parts of the Russian Empire, its long-range purpose was more artistic than ethnological. Its second transitory stage involved shaping such arranged folk material for concert rendition, and in its ultimate stage it aimed at original composition of works—based on or inspired by that Jewish heritage—which its members saw as accumulating to become a national Jewish musical art. Musical publication was therefore an important part of the Society's efforts, and it founded its own press.

To some extent, the "Russification" path among Russian composers and in the Russian classical music world became a model for a Jewish counterpart. But the mission espoused by the Gesellschaft composers also had been kindled and bred by a number of deeper forces operating among the Jewish intelligentsia in the Russian sphere—including the awakening of a national consciousness, the modern revival of Hebrew (apart from the language of prayer), the interest in a secular Hebrew as well as Yiddish literature, and, of course, Zionism, with its cultural and historical ramifications. Underlying these currents were the powerful cultural forces of the movement known as the *haskala*—the Jewish Enlightenment—which had sought to implant secular culture and literature, humanistic thought, and western European-style social liberalism within eastern European Jewry. Indeed, cosmopolitan middle-class intelligentsia's very embrace of "the folk" and its music in the far-flung and often backward regions of the empire was one manifestation of the liberal worldview fostered by the *haskala*.

Saminsky was born in Vale-Gotzulovo [-Hatzulovo], in the Ukraine, some hundred miles from Odessa, to an upper-middle-class family that, on his father's side, had been long-standing residents and successful merchants in that metropolis on the Black Sea. His mother was an accomplished amateur singer who instilled in him a love for music that he later traced to his earliest memories. He was enrolled at the Emperor Nicholas I Lyceum of Commerce at the age of eleven. Although he sang in school choirs (even in a local church choir) and responded enthusiastically to an exposure to classical concert music performances by dabbling in childhood composition efforts, he did not begin piano lessons until he was nearly fifteen—unusually late for any future professional musician. Following initial music theory studies in Odessa, he entered the St. Petersburg (Imperial) Conservatory in 1906, where his principal teachers were Nikolay Rimsky-Korsakov, Anatoli Liadov, and Nikolay Tchernepnin, and where Prokofiev was among his classmates. Simultaneously, he pursued his other lifelong passion, studying mathematics at the university in St. Petersburg, where he had wanted to enroll earlier but had been precluded as a Jew—until a degree of liberalization following the 1905 Revolution now made it possible for him. In Odessa, he had begun his examination of the "philosophy behind the new geometry," and by the time he entered university, he was already engaged in a philosophical-analytical review of new geometrical concepts.

Midway into the period of his conservatory studies, his induction into the Gesellschaft ignited his theretofore unexplored interests in music of historical, national, cultural, and religious Jewish connection. Several acquaintances and friends among his fellow composers and composition students and within his intellectual-artistic circle introduced him to their Jewish cultural mission and initiated him into their gestating but as yet unofficial society. Among them, according to his recollections, were Efraim Shkliar (1871–1943), Mikhail Gneissin (1883–1957), Solomon Rosowsky (1878–1962), and Lyubov Streicher (1888–1958), all of them imbued with Zionist sensibilities. It was a turning point in Saminsky's artistic path that he later acknowledged as "an event of the highest importance in my creative life . . . a new field of interest."

Until that moment Saminsky had by his own admission been "only faintly interested in things Jewish." He entered the Gesellschaft circle with "dormant musical impressions of my boyhood about to have their sway," and he became its first secretary, conductor of its chorus, and, intermittently, chairman of its art and publication committee. In its first year of official existence he conducted one of the Society's first public concerts, which included his own choral piece *Ode to Mendelssohn* (in honor of Mendelssohn's centenary), marking his public debut as a composer, along with Shkliar's *Jerusalem* and folksong arrangements by some of his colleagues.

Saminsky's career in Russia bloomed following his graduation from the conservatory, in 1910. During the next eight years, in addition to his continuing involvement with the affairs of the Society and military service in the Caucasus, he composed his first and second symphonies; two Hebrew song cycles; *Ch'siddish* (Hassidic Dance), for violin and piano; *Orientalia*, for orchestra; *Four Sacred Choruses*; *Two Hebrew Lullabies*, for voice and string quartet; and a variety of chamber pieces and other songs. He was the assistant music editor of the St. Petersburg daily newspaper *Russkaya Molva*, and he conducted numerous symphonic and choral concerts, which included a performance of his own symphonic triptych, *Vigiliae*, at the Koussevitzky Concerts in Moscow in 1913.

In 1913 Saminsky—along with Society adherents Joel Engel (1868–1927; composer and critic, and head of the music committee or section of the Moscow branch) and Sussman Kisselgof, an ardent collector and arranger—participated in the music section of the watershed Jewish Ethnographic Expedition (1911–14), conducted under the patronage of the Jewish Historico-Ethnographic Society in St. Petersburg in the name of Baron Horace Guinzbourg (1833–1909), whose funds largely financed the project. Directed by the famous author, playwright, and folklorist S[eymon Ankimovitch] An-Ski [Solomon Zainwil Rapaport; 1863–1920], the expedition (later informally known as the An-Ski expedition) collected folklore, artifacts, music, and other documentation of Jewish life from cities, towns, villages, and hamlets throughout the Pale of Settlement of the Czarist Empire—most prominently from Podolia and Volhynia, but from other areas as well. An-Ski, realizing that modernity and urbanization would eventually render that cultural world extinct, described the mission of the expedition in heartfelt detail:

to collect all that has survived of our life, both spiritually and materially, to record tales, historical facts, folk poetry, folk sayings, to notate old Jewish melodies, to photograph old synagogues, tombstones, folk types, folk scenes of Jewish life, to collect photography, documents and old Hebrew holy objects for a national museum.

The fruits of the expedition were brought back to St. Petersburg, where they were to be made available for scientific and scholarly study and for artistic use as well. Saminsky's contribution was the collection of biblical cantillations, prayer chants and melodies, and other sacred music traditions of the Georgian and Persian Jews in Transcaucasia, some of which he later published in simply accompanied and mildly stylized versions in his *Song Treasury of Old Israel* (1951). The experience apparently confirmed his primary attraction to vintage synagogal chant (biblical and prayer) and its perceived aura of antiquity—a lure no doubt reinforced for him by the exotic southwest Asian flavor of what, in later-20th-century ethnological and psychological terms, might be called "the other." That interest had been triggered in his imagination during his earlier military tour of duty in the region, when he first encountered those musical phenomena that would have been largely foreign even to regular synagogue worshippers in such cosmopolitan settings as St. Petersburg or Odessa. But now his more formal academic engagement with the subject crystallized the germ cell of his subsequent and persistent—albeit historically naïve and romantically reductionist—belief that *all* such "old synagogue song" and supposedly fossilized cantillations (viz., from a variety of geographical traditions) constituted the purest continuum of Jewish musical authenticity.

In 1915 the Society's accumulated publication of various items drawn from eastern European Yiddish as well as Hassidic folk material—which Saminsky deemed generically "inferior" to older, exclusively sacred song and, in many cases, qualitatively banal and inauthentic—ignited his now legendary polemic in the press with Joel Engel about what constitutes historical authenticity in Jewish music. As one of the Society's leaders and chief protagonists,

Engel not only endorsed those publications, but relied heavily on such secular folk substance in his own instrumental as well as vocal compositions and arrangements.

As wellsprings of raw source material for cultivation in art music, however, the two musical realms that Saminsky and Engel addressed—like any separate, distinct, or even unconnected genres—need not be mutually exclusive even within a single work. Oddly enough, Saminsky and Engel, both accomplished composers who could certainly imagine the creative potential in such dualities and even in adversarial aesthetics, wrestled in their polemic with each other over issues that pertain more to abstract than to applied theory.

For a time in 1917–18 Saminsky served as director of the State Conservatory in Tbilisi (Tiflis). But in the wake of the October Bolshevik Revolution, he soon determined to abandon Russia, with America his ultimate destination. He went first to Constantinople in 1919, where he was befriended by a number of influential members of the local B'nai Brith lodge, some of whom were also prominent Zionists who assisted him in acquiring a permit to enter Syria and Palestine under a pretext of "repatriation." Many years later he described with unfaded enthusiasm his impressions of the land, the optimism and determination of the settlers and pioneers, the historic sites that kindled in him a new level of kinship with his people and its ancient history, the general euphoria that pervaded the Zionist enterprise in Palestine, and his elation upon seeing Jerusalem for the first time. "Standing at the gate of Jerusalem," he recalled in his unpublished memoirs, "I, too, was overcome by that darkened ecstasy of the wayfarer who has reached the threshold of his beloved old home at last." But despite his exhilarating experiences there, he was not inspired to remain permanently in Palestine. After a few months, during which time he delivered a concert-lecture (read in Hebrew from a translation prepared for him) in Jerusalem and then Tel Aviv, he was able to obtain a visa for France.

After about five months in Paris he spent a little over a year in London, where he lectured on Russian, Oriental, and Jewish music (in Oxford and Liverpool as well), conducted a ballet season at the Duke of York Theatre, and attempted to organize a chapter of the Gesellschaft. At the end of 1920 Saminsky immigrated to the United States. During his first few years in New York he became active both in new music circles and among the small but dedicated coterie of Jewish intellectuals, composers, and other musicians interested in promoting new Judaic works as well as engaging in historical and analytical deliberations about Jewish music. Within a short time he became recognized as an important personality on both scenes, and in 1923 he cofounded the League of Composers. And with the exception of the American tour of the Zimro Ensemble in 1919–20 (from Russia en route to Palestine, although the group did not proceed past New York), he was probably the first to introduce New York audiences to the music of the Gesellschaft composers.

It was his thirty-four-year tenure as music director of New York's Temple Emanu-El, beginning in 1924, that provided Saminsky with his most potent platform and his most productive base. Emanu-El was one of the first congregations in America established initially as "Reform," well before the official formulation and founding of an actual Reform movement in the United States. By the 20th century, by virtue of a variety of factors—including the historically elite social and economic status of its lay leadership and much of its membership, and the cathedral-like aura of its present sanctuary (built 1926–30)—Temple Emanu-El acquired a popular perception in many quarters as the "flagship" congregation of the American Reform movement, at least in the eastern half of the country. Under Saminsky's musical stewardship it became one of the first American synagogues to embrace goals of Western musical sophistication in tandem with a respectable measure of modernized and stylized Judaic aesthetics.

Saminsky had no tolerance for the strange, artificial music scene he encountered at Emanu-El, which for the most part had characterized the music of American Reform worship from the mid-19th century up to that time. Virtually detached from any manifestations of Jewish musical tradition—western as well as eastern European, Sephardi, or Near Eastern—and isolated even from contemporaneous modernization and historically based musical reforms in Germany, the collective American Reform repertoire reflected a misguided effort to forge a new, patently "American" brand of "temple" music that was to be more compatible with New World sensibilities and free of all connection to European Jewry—including its liberal wings.

But Saminsky was just as repelled by the inroads of Yiddish folk, cheap theatrical, and other entertainment-oriented popular song, as well as pseudo-Hassidic flavors, into orthodox services in America, a practice that had begun in Europe. It was that state of affairs that gave him the impetus to begin composing for the liturgy, initially for his own choir and then—as his example soon made waves across the country even as it met with its share of resistance to change—for publication and ultimately to the benefit of American Reform congregations nationally. In his programming and selection of repertoire and in his own music Saminsky thus brought his commitment to

exalted aesthetic standards and artistic taste to bear upon the musical character of the classical American Reform service, exposing it to long-embedded values in serious Jewish liturgical art.

As Temple Emanu-El's music director, Saminsky ushered in an era of impressive musical accomplishments, liturgical creativity, and higher standards—both for that synagogue and for American nonorthodox synagogue music in general. He used his position to great effect to alter and elevate the course of music in American Reform worship, to enrich the Jewish musical life of New York apart from synagogue services, and to encourage young American composers such as David Diamond and Frederick Jacobi to contribute their gifts to music for the Hebrew liturgy. Beginning in the first decade of Saminsky's direction, Emanu-El sponsored performances of new Judaic works by composers such as Joseph Achron, whom he commissioned to write a full Sabbath eve service in 1932 (probably the first such commission to a classical composer in America), and Ernest Bloch, as well as biblical cantatas by Mussorgsky and Honegger, among others. In 1929 he and the synagogue's Choir Committee established a program whose purpose was "purification and performance of new choral synagogue services by representative composers of the United States— and then possibly also eminent Hebrew [Jewish] composers on the European continent," in order to bring forth a "revival of Hebrew synagogue music in America"—by which was meant, in the main, new compositions.

Later, Saminsky established and coordinated citywide Jewish music festivals. The annual Three Choir Festival, which he inaugurated at Temple Emanu-El in 1936, was an important event on New York's cultural calendar. For twenty-three years it featured new choral works, including many premieres, by established as well as budding composers such as George Rochberg, Miriam Gideon, Hugo Weisgall, Edward T. Cone, Elliott Carter, Frederick Jacobi, Paul Creston, and many others.

Albert Weisser, the first serious historian of the Gesellschaft episode, was intimately familiar with Saminsky's music. His observations appear even more trenchant in perspective: "[In his] heroic endeavors to bring a vital and dignified musical service to the American Synagogue, Saminsky's unique incandescence has always been felt. It stirred controversy, it unsettled the smug and self-satisfied, it offended the crafty vulgarians and, not the least important, it brought some sorely needed aesthetic standards to an area from which they had too long been absent."

Saminsky's first important liturgical work was his *Sabbath Eve Service* (1926; rev. 1930, 1947, and 1954), in which he incorporated with subtle originality not only biblical cantillation motifs and melodic contours, but also a Galician Volhynian tune once employed in those regions by beadles, or "town criers," to awaken Jews for morning prayers, and even some restrained Ashkenazi cantorial archetypes. There followed his *Sabbath Morning Service* (1926–29) and *Holiday Service: Hymns and Responses for Rosh Hashana and Yom Kippur* (1927–29), along with various individual prayer settings. All were intended primarily for Reform services and therefore composed with organ accompaniment and according to the format and texts of the *Union Prayerbook*, which had become the official and, by Saminsky's middle years, virtually the exclusive prayerbook of American Reform. Much of this music has fallen into disuse. But a few of his settings—at one time current in some progressive Conservative synagogues as well—remain standard in Reform repertoires, especially for the High Holy Days, even as much of the mid-20th-century guise of "classical" Reform aura and ambience has been ceded to a more populist, informal sway.

In retrospect, it is largely owing to Saminsky's tenacity, his relentless if occasionally belligerent and quarrelsome demand for higher standards, and his own original musical contributions that the 1920s marked a turning point in the development of American synagogue music outside orthodox and traditional domains. Together with Abraham Wolf Binder (1895–1966) and, to a lesser extent, Edward Stark (1853–1918), who composed for San Francisco's Reform community, Saminsky can be said to have established a second stage in the course of American Reform aesthetics. This served as a kind of bridge to the period between about 1940 and the 1960s, when the Reform musical scene was dominated by western and west-central European émigré composers from the German-speaking cultural orbit, many of them refugees from the Third Reich. But it was Saminsky and Binder who, more than any other individual composers, paved the way for that third stage and for acceptance of further advanced musical levels.

Saminsky's Jewish-related concert works from his American period include *The Daughter of Jephtha*, an opera-ballet, also labeled a "cantata-pantomime"; *Ten Hebrew Folksongs and Folk Dances* for piano; *The Lament of Rachel*, a "coro-ballet" (with soprano or mezzo-soprano solo), which was begun in Russia but completed in America; *King Saul*, a cantata; *By the Rivers of Babylon* (Psalm 137), for chorus, vocal soloists, and instruments; and various solo and chamber pieces. Critics have discerned in many of these works a "Hebraic content" joined with a universalist artistic outlook to form a unified expression. Among his many general works are the five symphonies; *Pueblo*, a ballet; *Julian, The Apostate Caesar*, later retitled *The Defeat of Caesar Julian*, a three-act opera; songs and song

cycles on poetry from various sources; several chamber works, including *Rye Septet* for voice and seven instruments; and numerous other choral, symphonic, and solo pieces.

Saminsky perhaps egotistically fancied himself a true Renaissance man—as suggested by the title of his unpublished autobiography, *The Third Leonardo: Illusions of a Warrior of Civilization*. Bloated as the manuscript is with name-dropping and overseasoned with a peppering of literary titles and references, that image is nonetheless not entirely without justification. In addition to his mathematical pursuits and writings, he delved seriously into several other fields of intellectual and philosophical enquiry. He was at home with the European canon of belles lettres and art, but he also soon became conversant in American literature; and he acquired a knowledge of eastern philosophies and religions. Among his books are *Music of Our Day*; *Music of the Ghetto and the Bible*; *Living Music of the Americas*; *Physics and Metaphysics of Music and Essays on the Philosophy of Mathematics*; and *Essentials of Conducting*.

During his lifetime Saminsky enjoyed a respectable insider reputation in the general contemporary music world in America. For reasons that have yet to be fully and objectively explored, his name has faded from the roster of significant American émigré composers of that era. At the beginning of the 21st century, however, there are unmistakable signs of renewed interest in his legacy. A Saminsky revival seems imminent and promising.

PAUL BEN-HAIM (Frankenburger; 1897–1984) was born in Munich, where he began his musical studies at the age of nine, studying violin and, later, piano, harmony, and counterpoint. His family—the Frankenburgers—though not committed to religious or ritual observances, identified with the Liberal Jewish community there. His mother came from a completely assimilated family, many of whom were converts to Christianity. But his father (whose own father had been an occasional lay cantor in the local synagogue in Ühlfeld, in Franconia) was active in local Jewish affairs from time to time. According to Ben-Haim's recollections, his father attended the major Liberal synagogue in Munich with some regularity, often bringing the young Paul; and prior to the First World War he held an honorary office as deputy president of the Munich Jewish Community (*Israelitische Kultusgemeinde München*). Shortly after beginning his piano and composition studies at the Akademie der Tonkunst in Munich, Ben-Haim was called up for army service and fought at the French and Belgian fronts. By that time he had been composing intensely and, for his age, prolifically, with a particular focus on lieder. When he resumed his conservatory studies after the armistice, he became a composition student of Friedrich Klose, who had been a pupil of Bruckner, and he pursued conducting as well.

Between 1920 and 1924 Ben-Haim was an assistant conductor at the Bavarian State Opera, where he worked under Bruno Walter and Hans Knappertsbusch. After that he conducted the Augsburg Opera until 1931. Between 1926 and his immigration to Palestine, in 1933, he wrote a number of choral as well as solo Psalm settings and motets on biblical texts (Isaiah, Ecclesiastes, Job)—all in German. Although his biographer has alluded to some of these pieces as “works of Jewish character and content,” no evidence is provided to the effect that they were so intended; it is difficult to see them as anything other than biblical expressions well within the western European art music tradition, notwithstanding the composer's obvious interaction with the spiritual significance of their texts. Many truly Judaic and Judaically inspired works were to come, but only after his *aliya*. Indeed, Ben-Haim described his biblical motets as “religious music in the widest sense, without a specific liturgical purpose.”

Ben-Haim was befriended in Germany by the Jewish composer Heinrich Schalit (1886–1976), who was born in Vienna but lived and worked in Munich beginning in 1907. Schalit, unlike Ben-Haim at that stage, developed solid and overt Zionist sympathies—which he expressed artistically through his settings of poetry by Yehuda Halevi extolling the primacy of “the East” (read Jerusalem and the Holy Land) for Jews. Schalit, who turned his attention increasingly to Judaically related as well as specifically functional liturgical music, became the organist and choral director in 1927 at Munich's prestigious Liberal synagogue (the Great Synagogue), where he worked with the brilliant cantor and cantorial composer Emmanuel Kirschner. Following Schalit's immigration to the United States, he became one of America's most important synagogue composers—especially in the Reform arena. Despite their mutual respect and admiration, he was unsuccessful in his several attempts to persuade Ben-Haim to contribute his gifts to synagogue music, or at least to Jewish expression. “I felt it my duty,” Schalit reflected, “to try to convince him of the need to channel his talent into the music of the Jewish culture.” Ben-Haim did conduct a concert of Schalit's Halevi songs, and in 1928 Schalit's songs and a trio by Ben-Haim were programmed together. Even though Ben-Haim did not surrender to Schalit's pressure, preferring to perceive himself artistically as historically and culturally German, Schalit always felt that he had at least “kindled the Jewish flame” in him—a flame that would blaze and radiate his art for more than four decades.

Following his abrupt termination from the Augsburg Opera in 1931, Ben-Haim was unable to find a similar full-time post elsewhere in Europe, and he could concertize or present his own works only on a one-off basis. He attempted to ignore or overlook the growing anti-Semitism during that period, but after the virtual handover of power to the National Socialists in 1933 through their invitation into the government—his sense of alienation further fueled by the launching of anti-Jewish restrictions and other persecutions—he determined to emigrate. The party's perverse racial views vis-à-vis music and musicians—especially with respect to Jews—had been made known in print even before the 1932 elections that led to Hitler's appointment as chancellor and the National Socialists' assumption of complete power. Now the musicians' union ordered its branches to oppose "racially foreign phenomena, Communist elements, and people known to be associated with Marxism"—i.e., largely "Jews," as Ben-Haim was no doubt astute enough to read it. Moreover, his partially "neo-Baroque" Concerto Grosso was premiered in Chemnitz in March 1933, only to elicit a comment in the local press condemning the management of the orchestra for permitting it to perform a work by a Jew. In a 1971 autobiographical sketch published in Israel, Ben-Haim defined that incident as the decisive moment in his decision to emigrate. Possibly influenced by Schalit, he gave first consideration to Palestine and made an exploratory trip there two months later.

On that preliminary trip Paul Frankenburger changed his name to Paul Ben-Haim—not out of a Zionist cultural incentive to Hebraicize it, but simply to avoid detection by the British authorities for performing concerts, which was a violation of the "noemployment" provision of his temporary visa. Having determined that he could probably make a living and at least survive artistically in the *y'shuv*, he returned to Germany to organize his actual immigration—which occurred in late autumn 1933.

Of the composers who eventually made up the hard core of the "establishment" in the *y'shuv* or in the early decades of the state, and who contributed mightily to the rich musical life there, several were, like Ben-Haim, German Jews who emigrated directly from Germany. Erich Walter Sternberg (1891–1974) preceded Ben-Haim by two years, but Ben-Haim was the first German-Jewish composer of any significance to arrive in Palestine following the installation of the National Socialist regime. There followed Karel Shalmon [Karl Salomon; 1899–1974], Hanoch [Heinrich] Jacoby (1909–90), Joseph Tal, and Haim [Heinz] Alexander (b. 1915). Others who were not German born and hailed from various countries in Central or eastern Europe can—by virtue of study as well as professional life in Germany for some formative period—be considered products of the German cultural orbit and musical sphere. To that category may belong Odeon Partos (1907–77) originally from Budapest but from Berlin since 1929, and Marc Lavry.

Ben-Haim's association with Bracha Zefira (1910–90), the famous Yemenite Jewish folksinger who had a seminal impact on Israel's cultural life, had a fortuitous influence on the development of his own musical language. Between 1939 and 1949 he was Zefira's accompanist for concerts. He also arranged many of the songs she introduced to him, and he quoted from them in some of his orchestral works. Apart from specific songs, the stylistic imprint of her Yemenite, Bokharian, Persian, Arabic, Ladino, and other eastern Mediterranean, North African, and Near Eastern Jewish repertoires is apparent in much of his oeuvre—especially insofar as it reflects characteristic modalities, ornamentation, evocative embellishments, and other semiotic patterns and motifs.

Though he arrived in Palestine with no illusions of instant success—in fact with serious concerns about competing for remunerative work—let alone of artistic acknowledgment in a world to which he was an unknown newcomer, Ben-Haim eventually achieved recognition beyond anything he would have imagined. He served as president of the Israel Composers League in 1948, and he taught at the Jerusalem Academy of Music (1949–54), though he declined an invitation to become its director. He also taught at the Shulamith Conservatory in Tel Aviv. But his role in influencing future serious composers involved private tutorials in his home. One of his first composition students to attain a position of prominence among the second generation of Israeli composers was Ben-Zion Orgad [Büschel; b. 1926]. In 1945, for his first symphony (1940), Ben-Haim shared the Tel Aviv municipality's annual prize in memory of the composer Joel Engel with Mordecai Seter [Starominsky; 1916–94]. (Seter's winning work was his *Sabbath Cantata*. An honorary prize was also awarded to Solomon Rosowsky [1878–1962], Engel's colleague in Russia in the activities of the Gesellschaft für Jüdische Volksmusik.)

In 1953 Ben-Haim was again awarded the Engel prize—for his second symphony, about which Brod wrote, it "satisfies to a high degree our longing for an explicitly Jewish music." And in 1957 Ben-Haim received the coveted Israel Prize—the nation's most prestigious award for achievement in the arts, science, scholarship, and public service—for his orchestral suite with soloists, *The Sweet Psalmist of Israel*, which had been commissioned by the Koussevitzky Foundation. By that time he had become one of the few Israeli composers to enjoy a truly international reputation. His catalogue as Ben-Haim—viz., following his *aliya* in 1933—includes nearly 150 works (in addition to the more than 100 pieces he composed while still in Germany). These encompass numerous other

orchestral pieces; solo sonatas, suites, and concertos; chamber music for a variety of combinations; many original songs as well as arrangements; individual choral settings; and larger-scale choral cantatas. Notable in the last category are *The Vision of a Prophet* (Ezekiel 37), which includes a male speaking choir in addition to other choral, solo, and orchestral forces; *Liturgical Cantata*, which comprises concert settings of liturgical texts; and *Hymn from the Desert*—on texts from the Dead Sea Scrolls—commissioned by the America-Israel Cultural Foundation. His oratorio *Joram*, completed in Germany shortly before his decision to leave, received its premiere in Jerusalem in 1979 in a Hebrew version by David Frischmann. It is an intensely spiritual, even religious, but in no way Judaic work based on Rudolf Borchardt's *Das Buch Joram*, and Ben-Haim is said throughout his life to have considered it his magnum opus.

To acknowledge his role in kneading the dough and molding the material for one prong of a Mediterranean approach—one with his distinctive stamp and that of his time and environment—is not, as some would fear, to reduce the aggregate product of Israeli composers of that era to a dogmatic, artificially academic, or chauvinistic monolithic style. Ben-Haim was neither an ethnomusicologist nor a folklore collector, and he never claimed that personal systematic field research among ethnically distinct communities constituted the source of his compositional ingredients. He relied instead, as did most of the Israeli composers associated with the Mediterranean sobriquet, on secondary—i.e., concert—performances, which in his case involved principally his close work with Bracha Zefira, and to some extent on notated collections. Some revisionists have suggested that because he relied only on such secondary transmission of indigenous properties—and therefore they could not have gestated within him—he did not actually contribute to modeling a style. This may be an exercise in summoning a purely academic adversarial argument out of the aurally obvious. One cannot dismiss the transparency of assimilated eastern Mediterranean and Near Eastern elements in Ben-Haim's music or that of some of his contemporaries. That is not to say he necessarily operated as an ethnological theorist. As a composer of his time and place, he naturally reflected his atmosphere, absorbing its ubiquitous sounds in his own music. Of the intersecting albeit individual stylistic planes of Israel's musical creativity during that period, Ben-Haim's was certainly one. That it represents a natural rather than a contrived process need not preclude its perception as one Israeli style.

Born in Haifa, Israeli and American composer **OFER BEN-AMOTS** gave his first piano concert at the age of nine, and at sixteen he was awarded first prize in the Chet Piano Competition. Following composition studies with Joseph Dorfman at Tel Aviv University, he was invited to study at the Conservatoire de Musique in Geneva, where he was a student of Pierre Wismar and Alberto Ginastera. He received degrees in composition, theory, and piano from the Hochschule für Musik in Detmold, Germany, and in 1987 he came to the United States to begin studies with George Crumb and Richard Wernick at the University of Pennsylvania, where he received his Ph.D. in composition (1991).

Ben-Amots's music has been performed by such orchestras as the Zurich Philharmonic, the Munich Philharmonic, the Austrian Radio orchestra, the Brooklyn Philharmonic, the Moscow Camerata, the Heidelberg, Erfurt, and Brandenburg Symphonies, the Filarmonici di Sicili, the Colorado Springs Symphony, and the Barcelona Symphony Orchestra. Some of these orchestras, and many others—including the Gewandhaus Orchestra of Leipzig—have recorded his works.

Ben-Amots was the winner of the 1994 International Competition for Composers, in Vienna, where his chamber opera, *Fool's Paradise*, was premiered. He is also the recipient of the 1988 Kavannagh Prize for his composition *Fanfare for Orchestra* and the Gold Award at South Africa's 1993 Roodepoort International Competition for Choral Composition. His *Avis Urbanis*, for amplified flute, was awarded first prize at the Kobe International Competition for Flute Composition. In 1999 he was awarded the Aaron Copland Award and the Music Composition Artist Fellowship by the Colorado Council on the Arts.

Ben-Amots is a Jerusalem Fellow of the Center for Jewish Culture and Creativity and a member of the Editorial Board of the Milken Archive of Jewish Music. He is a professor of music at the Colorado College, in Colorado Springs, where he is also chairman of the music department and, in addition to composition and music theory, he teaches a wide variety of liberal arts subjects. Among his works that appear on CD on the NAXOS label in addition to *Shtetl Songs are Celestial Dialogues*, *Hashkivenu—Song of the Angels*, and his setting of Psalm 81. Many of his other Jewishly-related pieces are also included among the commercially-available recordings of the Milken Archive.

His work for soprano, male-voice chorus, and clarinet, *Mizmor: Seven Degrees of Praise*, an imaginative setting of Psalm 150, received its world premiere at Lincoln Center in New York in 2003.

In 2004 he won the Festiladino, an international competition for Judeo-Spanish songs that is part of the Israel

Festival in Jerusalem; and in 2015 he won first prize at the Fourth Smareglia International Composers Competition in Udine, Italy. Ben-Amots's innovative multimedia opera, *The Dybbuk*, has had ten productions thus far in the United States, Germany, and Israel. The opera was reviewed as "a uniquely beautiful and powerful new work . . . a service to music and to what is best in our humanity."

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"The work "Nigun & Hora" was commissioned by YIVO on the occasion of a special event dedicated to the great cellist and composer Joachim Stutschewsky and the music of his world. The composition is written for cello and piano in two movements. The first movement is titled "Nigun" with the subtitle "Yizkor" (in memoriam) to depict the invocatory nature of the music. The second part is a "Hora," a popular dance among the early Halutzim, the Zionist Pioneers who rebuilt the land of Israel at the end of the 19th through mid-20th century. The title of this movement is "The Flaming Hora," describing the fiery spirit and vivid circular motion of this much-cherished Israeli dance." – Ofer Ben-Amots



BIOGRAPHIES

Dr. **Neil W. Levin** is a leading musicological and historical scholar and authority on the music of Jewish experience and connection in both its secular-cultural and sacred-liturgical realms. He is the Artistic Director and Editor in Chief of the Milken Archive of Jewish Music and emeritus professor of Jewish music at the Jewish Theological Seminary of America. Dr. Levin holds B.A. and M.A. degrees from Columbia University and a PHD in Jewish music from the Jewish Theological Seminary. For many years, Dr. Levin was Editor of the scholarly journal, *Musica Judaica*, and in addition to two books, he has published more than 300 articles, essays, and monographs on numerous aspects of Jewishly-related music and its various historical, literary, and cultural contexts.

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 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.



Violinist **Avi Nagin** is a graduate of The Colburn School and the Yale School of Music. An active recitalist, chamber musician, orchestral player, and educator, Avi has performed in collaboration with members of the Ebène and Orion Quartets, as well as with Paul Coletti, Benny and Eric Kim, and Ronald Leonard. Avi has recently become substitute violinist with the Saint Paul Chamber Orchestra and New Jersey Symphony, and was appointed Principal 2nd Violin of the Princeton Symphony Orchestra, Principal 2nd Violin of Symphony in C, and section violin with the New Haven Symphony Orchestra. Avi has appeared at prestigious masterclasses and workshops around the world, working closely with legendary artists such as Ivry Gitlis, Yo-Yo Ma, Leon Fleisher, and Pamela Frank. He has attended festivals including Prussia Cove, Aspen, Tanglewood, Kneisel Hall, the Lake George Music Festival, and the Artosphere Festival. Avi recently became substitute faculty at The Juilliard School's Pre-College Division and serves on the chamber music faculty of the New York Youth Symphony and was previously a "Teaching Artist" with Yale University's Music in Schools Initiative. The summer of 2018 marks Avi's second year on the faculty of the Eastern Music Festival in Greensboro, N.C., where he also serves in the violin section of the Eastern Music Festival Orchestra. In the Fall of 2018, Avi will be joining the faculty of the Thurnauer School of Music at the JCC in Englewood, N.J.. Avi's principal teachers include Ani Kavafian, Robert Lispett, Daniel Phillips, and Ann Sezter and he has studied chamber music with Arnold Steinhardt of the Guarneri Quartet.



Alec Manasse (clarinet), is from New York, New York, and attends the Juilliard School, where he won the concerto competition and performed the complete Mozart Clarinet Concerto with the orchestra when he was in high school. Alec appeared on *From the Top* with the Rochester Philharmonic in 2016. In his spare time, he enjoys learning about Chinese Medicine, watching stand-up comedy, and playing sports with friends.



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