SAN FRANCISCO CHORAL ARTISTS
Magen Solomon, Artistic Director

and

Veretski Pass
Cookie Segelstein, violin; Joshua Horowitz, tsimbl, accordion, piano; Stuart Brotman, basy, tilinca, baraban

present

Omens, Dreams and Curses
Featuring world premieres, Yiddish and Ladino folk music, selections from 300 years of classical psalm settings, lullabies, and dazzling improvisations.


Saturday June 15, 2013
7:30 pm: pre-concert talk with composers Eleanor Aversa and Mark Winges
8:00 pm: concert
St. Gregory of Nyssa Episcopal Church, 500 De Haro Street, San Francisco 94107

Sunday June 16, 2013
3:30 pm: pre-concert talk with Composer-Not-in-Residence Eleanor Aversa and Veretski Pass
4:00 pm: concert
Congregation Beth Jacob, 1550 Alameda de las Pulgas, Redwood City 94061

Sunday June 23, 2013
3:30 pm: pre-concert talk with Composer-in-Residence Mark Winges and Veretski Pass
4:00 pm: concert
Temple Sinai, 2808 Summit Street, Oakland 94609

TICKETS: $30 at the door; discounts for advance purchase, seniors, and students.
http://www.sfca.org/tickets  (415) 494-8149  info@sfca.org
www.sfca.org
www.veretskipass.com

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San Francisco, May 20, 2013—Following last year’s successful collaboration, world-renowned Klezmer trio Veretski Pass and San Francisco Choral Artists join forces again this June. “Omens, Dreams & Curses” features selections from 300 years of classical psalm settings, folk music, lullabies, and dazzling improvisations. The new and traditional English, Hebrew, Ladino, and Yiddish texts are at times silly, witty, or powerfully poignant.

The program showcases several world premieres especially written for these concerts, including *Kloles, Viglid, and Malokhim* by Veretski Pass’ Joshua Horowitz. These works are parts of a larger musical mystery play *Lilith the Night Demon* which the two organizations plan to perform together in the spring of 2014. At the core of the play is the legend of Lilith who—according to Jewish superstition—is responsible for infant deaths. A stunningly beautiful lullaby, dramatic improvisation, and driving rhythms all contribute a range of color and expression to this work.

*Kloles* is the most striking of the excerpts from *Lilith the Night Demon*. In this compelling piece, the soprano and bass parts together form the famous chorale melody “O Sacred Head now wounded,” but the inner voices introduce extreme dissonance. This work also showcases Horowitz’ love for improvisation: after the opening chorale, sung in English, the chorus improvises on texts of Yiddish curses. “It is going to be pretty wild,” says Solomon.

Acclaimed Composer-Not-in-Residence Eleanor Aversa highlights the presence of superstition, Jewish or otherwise, in general American culture with two light-hearted works. Her *Gesundheit* turns the prelude to a sneeze into an amusing vocal event, and pokes fun at singers in the process. The world premiere *scherzo diabolique* by nationally known Composer-in-Residence Mark Winges “explores a huge range of exciting colors and textures and goes like the wind,” says Solomon, and has no text, just syllables and unpitched consonants.

Pre-concert talks will feature Eleanor Aversa and Mark Winges Saturday June 15 at 7:30 pm, Eleanor Aversa and Veretski Pass Sunday June 16 at 3:30 pm, and Mark Winges and Veretski Pass Sunday June 23 at 3:30 pm. These informal introductions are open to everyone and all composers welcome questions from the audience.

*Yo m’enamori* by German-born Israeli composer Ben-Haim is set in Ladino (a mix of Spanish and Hebrew). This love song, an arrangement of a folk tune, evokes both Gypsy music in the rhythm, and the characteristic Latin procedure of voices imitating percussion instruments. Sylke Zimpel’s *Play me a tango, but in Yiddish* is a Holocaust piece, set to very strong anti-Hitler texts. Solomon says: “This is a very dramatic piece, which uses Tango and Klezmer styles together to celebrate survival.”

The program also includes Baroque works by Aldrich and Rossi, as well as two Baroque-style chorales and a fugue by Mendelssohn, showing Bach’s strong contrapuntal influence clothed in Romantic harmonies. As part of San Francisco Choral Artists’ continuing effort to promote great American repertoire these concerts also feature two under-appreciated works by Randall Thompson.

For biographies, videos, blogs, and photos, visit [www.sfca.org](http://www.sfca.org) and [www.veretskipass.com](http://www.veretskipass.com).
Program for *Omens, Dreams and Curses*

**updated May 30, 2013**
San Francisco Choral Artists, Magen Solomon, Artistic Director
With Klezmer trio Veretski Pass (Cookie Segelstein, Joshua Horowitz, Stuart Brotman)

**WARNING**
Veretski Pass Forshpil (Prelude)*
Phocion Henley O God, whose former mercies make
Randall Thompson Say ye to the righteous

**LULLABIES**
Joshua Horowitz Kalliop (Calliope)*
Viglid (Lullaby)*
Hutzulka (Hutzul Song)*
Alice Parker, arr. Durme, durme

**THE UNKNOWN**
Mark Winges scherzo diabolique*

**DEPTHS OF DESPAIR**
Henry Aldrich Out of the deep
Felix Mendelssohn Aus tiefer Not

**INTERMISSION**

**DREAMS**
Paul Ben-Haim Yo M’enamori d’un Aire (I fell in love with a breeze)
Sylke Zimpel, arr. Schpilsche mir a Tango (Play me a Tango)

**CURSES**
Salamone Rossi Al naharot (By the Rivers of Babylon)
Randall Thompson The paper reeds by the brook
Veretski Pass Twirling Dances
Joshua Horowitz Malokhim (Angels)*
Veretski Pass Molkovanka (Moldovan Song)
Joshua Horowitz Kloles (Curses)*
Zyg (Victory)*

**OMENS**
Eleanor Aversa Knock on Wood*
Gesundheit*
Veretski Pass Yesoymetants (Orphan’s Dance)
Tina Harrington, arr. Quando el Rey Nimrod (When King Nimrod)*
Veretski Pass Veretski Pass Dance Set

* = world premiere
To read more about the composers and their works, please read the SFCA blog at [www.sfca.org](http://www.sfca.org).
To learn about the instruments the members of Veretski Pass play, visit [www.veretskipass.com](http://www.veretskipass.com).