



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.

“A performance by S.F. Choral Artists exemplifies contemporary choral music at its best.” – San Francisco Classical Voice, March 2013

Saturday June 15, 2013

7:30 pm: pre-concert talk with composers Eleanor Aversa and Mark Wings

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 Wings 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

Press contact: Wieneke Gorter - Phone 650.387.1708 (press contact only) - wieniekgorter@yahoo.com

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*, *Vigliid*, and *Malokhim* by Veretski Pass’ Joshua Horowitz. These works are parts of a larger musical mystery play *Lillith 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 Lillith 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 *Lillith 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 Wings “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 Wings Saturday June 15 at 7:30 pm, Eleanor Aversa and Veretski Pass Sunday June 16 at 3:30 pm, and Mark Wings 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 and 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, Suart Brotman)

WARNING

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

LULLABIES

Joshua Horowitz	Kalliope (Calliope)*
	Vigliid (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.

To learn about the instruments the members of Veretski Pass play, visit www.veretskipass.com.