

TIOH Arts & Culture, the Los Angeles Jewish
Symphony, Dr. Noreen Green, Artistic Director, and
the Lowell Milken Center for Music of American
Jewish Experience at the UCLA Herb Alpert School
of Music present

WOMEN'S VOICES, WOMEN'S SOULS

Sunday, October 17 at 7:30 pm

Temple Israel of Hollywood
Los Angeles, CA

PROGRAM

Dances for Deliverance for Viola Alone

Maria Newman

Maria Newman, viola

Shirat Hayam (Song of the Sea)

Maria Newman

Extol I

Extol II

Iris Malkin, mezzo-soprano

Maria Newman, concertmaster

Only a Book (Excerpts)

Sharon Farber

Theme

Variation I - The Beginning

Variation II - Darkness

Variation III - Mourning

(In memory of Daniel Pearl and Ruth Pearl)

Mark Kashper, violin

Women of Valor (Excerpts)

Andrea Clearfield

Leah

Rachel

Jocheved

Hannah

Miriam's Dance

Hila Plitmann, soprano

Iris Malkin, mezzo-soprano

Mark Kashper, violin

Susan Morgenstern, narrator

Tonight's concert Livestream is sponsored by

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ORCHESTRA PERSONNEL

Violin I:

Mark Kashper, Concertmaster

Maria Newman, Associate Concertmaster

Kirstin Fife

Laura Bedol*

Philip Vaiman

Alexander Kalman

Violin II:

Adriana Zoppo, Principal

Johana Krejci

Ami B. Levy

Sarah Wallin-Huff*

Robert Matsuda

Payman Eliahoo*

Viola:

Michael Larco, Principal

Marcy Vaj

Eugene Mechtovich

Noah S. Bell*

Cello:

Garik Terzian, Principal

Kevan Torfeh

Carlyn Kessler

Tom Lloyd*

Bass:

Adrian Rosen, Principal

Richard Simon

Harp:

Marcia Dickstein, Principal

Piano:

Wendy Prober-Cohen, Principal

Percussion:

Marvin B. Gordy III, Principal

Paul Sternhagen

Personnel Manager and Librarian:

Johana Krejci

*Thank you to our community members

PRODUCTION TEAM

Audio Engineer, James Schmidt

Videographer, Matthew Ian Welch

Camera Operator, Tammy Mora

Livestream Coordinator, Phil Pritchard

Technician, Nima Vafi

Photographer, Nogen Beck

DANCES FOR DELIVERANCE

Of her work for solo viola, *Dances for Deliverance* for Viola Alone, Maria Newman writes, "My work for viola alone was written during a period of intense personal searching. At this time my ideals were challenged, broken down and mourned. Ultimately, a new idealism emerged, culminating in an understanding of and joy for life. My *Dances* follow this path quite literally and are composed in two 'Parts.' The first section is meditative and clearly searching in nature. Pale, colorless sounds are combined with richly-colored, impassioned ones and the more ornamented the music becomes, the more sacred its intent. The latter section of each Dance is an unadulterated 'bursting-forth,' a transcending realization of spiritual deliverance from the darkness of this world's reality, and a oneness with humankind."

SHIRAT HAYAM

Shirat Hayam, Extols for singer, string orchestra and harp, was originally commissioned by the Los Angeles Jewish Symphony in 2006 and is dedicated to Noreen Green and Cantor Marcelo Gindlin.

The piece is set in two movements (Extols).

Extol I presents an internally fervent, through-composed narrative, sung primarily in English, with the exception of a Hebrew prayer sung at the conclusion. This ardent song relays the story of the Jewish exodus from captivity in Egypt and an avid reliance on God. Extol II, a zealous expression of praise sung entirely in Hebrew, emerges nimbly and joyfully. The slow, evocative central section, featuring solo viola and then solo double bass, develops previous subject material from Extol I, but decidedly returns to its own fabric. Here the music presents itself much like an Israeli circle dance or hora, becoming insensibly faster as the work whirls to a breathless and satisfying finish.

Textually speaking, *Shirat Hayam (Song of the Sea)* is a poem that appears in the Book of Exodus (15:1-18). The poem was reputedly sung by the Israelites after they crossed the Red Sea in safety and celebrates the watery destruction of the Egyptian army, who attempted in vain to cross the Red Sea in pursuit of their freed Hebrew slaves.

Extol I:

He brought forth the children of Israel from bondage
and delivered them from slavery unto freedom
In every generation the Lord has been our hopes, Amen
He rescued us from enemies who sought to destroy us, Amen
May he continue his protecting care over Israel
and guard us from disaster, Amen
when the children of Israel beheld the might of the Lord
they gave thanks to Him and praised His name, Amen
They accepted His Sovereignty willingly, Amen
and sang a song unto Him
Baruch Atah Adonai gaal Yisarel.

Blessed are You, Adonai, our God. Redeemer of Israel!

Extol II:

Mi chamocha ba-elim Adonai;
mi kamocha nehdar bakodesh, nora t'hilot, oseh feleh?
Malchut'cha ra-u vanecha, bokei-a yam lifnei Mosheh,
"Zeh Eli" anu v'amru: "Adonai yimloch l'olam va-ed!"

*I will sing unto the Lord, for he is exalted
Who is like you, O Lord among the mighty?
Who is like you, O Lord, majestic in holiness,
awesome in splendor doing wonders?*

*"Your children saw your glory. In our escape from the sea we
exclaimed with Moses, "Adonai will be with us forever and
ever."*

ONLY A BOOK

Only a Book was inspired by a beautiful poem by the same name, which portrays the powerful tie between the Jewish people and the book of faith. The piece consists of five variations, dealing with different time periods in the history of the Jewish people. Tonight you will hear the theme and first, second and third variations. The first and main theme is eternal, one that would follow the people of the Book wherever they go – it is always present, the Book we've been carrying with us for ages.

Variation One, "The Beginning," is relatively positive, although full of yearning. It describes, in a way, the "Golden Age" of the Jewish people, when they were allowed to practice their faith. The pizzicato at the beginning of the variation, however, alludes to fear of future persecution. Expressive and dramatic, "Darkness" is related to the darkest periods of the Jewish people from the Inquisition to the Holocaust to the anti-Semitism present today. The movement ends on a sour note, which leads us to the third variation. "Mourning" has a sparse beginning, the music grieving the loss of so many, and conveying loneliness and disbelief.

Original poem, author unknown:

*This people embarked on a long journey
and in its hand...only a book.
Some people have traveled with gold and silver,
with diamonds and jewels:
we, with this book.
Some people have traveled with horse and chariots,
with might and splendor:
we, with this book.
Some people have traveled with sword and armor,
with trumpets and flags, with spears and shields:
we, with this book.
Some people never traveled. They stayed home,
rooted in their land, blossoming in isolation, and then
decaying:
we journeyed...with this book.
This is the book for which Israel was chosen despite*

*the envy of the angels, and the resentment of the nations.
This is the book that placed man above beast,
that made God's glory the human life.
This is the book that proclaimed: One God, one humanity, one
world.
This is the book that gave human dignity its origin,
Social security its birth; and to the humbly born
and the cruelly treated, their claim to justice and to care.
This people embarked on a long journey and
in its hand... only a book.
Thanks to this book, we live.*

WOMEN OF VALOR

Women of Valor is a celebration of women from the Old Testament. Andrea Clearfield's cantata was inspired by a midrash (biblical commentary) on Proverbs where each line of the text from Proverbs 31 represents a biblical woman. The biblical stories have been passed down from generation to generation and transformed with each re-telling. Likewise, the music in *Women of Valor* unfolds in continuous variation. A melody is heard by many instruments simultaneously, each statement differing slightly from the others, and out of this sea of chant various themes emerge. Strata of musical ideas represent the rich and complex interpretative layers of the *Eishet Hayil* text. This large-scale work can be likened to a musical midrash, which reflects the poetic, colorful, heart-felt, mysterious, evocative and celebratory aspects of the texts.

Texts for *Women of Valor* are drawn both from the Bible and from modern poems and prose. The Biblical texts include portions from Genesis, Judges and the Book of Esther as well as the entire "Eishet Hayil" (literally "A Woman of Valor") poem from Proverbs, sung and narrated in English, Hebrew and Yiddish, and highlight the stories of Sarah, Leah, Rachel, Jocheved, Miriam, Hannah, Jael, Michal, Ruth and Esther. The work is composed in three large sections, each including recitatives, arias, duets, narrated portions and orchestral interludes, similar to an oratorio. The *Eishet Hayil* text comprises the recitatives, and the arias are the stories of biblical women from the perspective of ten contemporary women writers.

The musical material for *Women of Valor* incorporates ancient Hebrew synagogue chants as well as other traditional melodies, which are sung to the *Eishet Hayil* text. These melodies are woven through the piece like a tapestry, connecting threads between the old and the new.

Leah

[Sung text from "The Tune to Jacob Who Removed the Stone from the Mouth of the Well" by Rivka Miriam. Translated from the Hebrew by Linda Zisquit]

Laban had two daughters; the name of the older one was Leah and the name of the younger one was Rachel. Leah had weak eyes; Rachel was shapely and beautiful. Jacob loved Rachel more than Leah.

(Genesis 29:16)

He didn't know I was Leah,
and I — I was Leah.

Rachel, he said, Rachel, like a lamb
the grass becomes part of, stems are part of you.

Then Jacob said to Laban, "Give me my wife, for my time is fulfilled, that I may cohabit with her." And Laban gathered all the people of the place and made a feast. When evening came, he took his daughter Leah and brought her to him; and he cohabited with her. When morning came, there was Leah! So he said to Laban, "What is this you have done to me? I was in your service for Rachel! Why did you deceive me?" (Genesis 29:21)

Flocks of sheep hummed between our blankets,
tent-flies were pulled to the wind.
Rachel, he said, Rachel –
and my eyes, they were weak
the bottom of a dark swamp.
The whites of his eyes melted
to the whites of my eyes.
The cords of his tent held fast to the ground
while the wind was blowing from the palms of my hands.

And he didn't know I was Leah
and flocks of sons broke through my womb to his hands.

Rachel

[Sung text from "Rokhl" by Roza Yakubovitch, translated from the Yiddish by Kathryn Hellerstein]

From palms and olives, shadows descend over wells.
The daughters of Bethlehem come there to water the sheep.
And fragrant, blossoming, turn homeward with songs,
Flowing into the twilight glow of day.
But Leah, my sister, stays seated, alone and pale.
No messenger comes to her in the darkening field,
Her stars in soft, heavenly air give no light.
O, she loves Jacob, and he chose beauty, Me, Rachel
O, tearful sister, do you remember?
How, for my sake, he rolled the stone from the well,
How, for my sake, he sold himself as a slave,
He tends the camels of Laban with joy
For my sake—
Today I bestow him upon you!
I bestow upon you the one destined for me;
my only desire,
O, Leah, my sister,
You don't know how great my offering, forever
when I part from him.

Jocheved

[Narrated text, Exodus 2:1-4; Sung text "Jocheved's Song" by Sandy Shanin]

A certain man of the house of Levi married a Levite woman.
The woman [Jocheved], conceived and bore a son; and when she saw how beautiful he was, she hid him for three months.
When she could hide him no longer, she got a wicker basket

for him and caulked it with bitumen and pitch. She put the child into it and placed it among the reeds by the bank of the Nile. And his sister [Miriam] stationed herself at a distance, to learn what would befall him.

There's a wind that blew the dark news to me
Of Pharaoh's harsh and ugly decree
that my first born Moshe is soon to die
So I hid him in the river where the reeds are high

Oh wind that blows on the river of reeds
Blow Moshe his mother's sweet melodies
Rock him in your watery womb
And keep him safe and warm

With pain, I brought Moshe into this world
With agony sharp, I must let him go
To save his life I must crush my soul
And I cast off the seed that I once did sow

Oh wind that blows on the river of reeds
Blow Moshe his mother's sweet melodies
Rock him in your watery womb
And keep him safe and warm

I will suckle him on his mother's sweet love
I will suckle him on what God says is right
I will suckle him on our history
I will suckle him on God's word and God's might

Oh wind that blows on the river of reeds
Blow Moshe his mother's sweet melodies
Rock him in your watery womb
And keep him safe and warm

Hannah

[Narrated text written by Ellen Frankel for *Women of Valor*]

I am Hannah, a woman bereft, an arid field, an empty well. My hopes for the future remain as yet unborn, my abundant love, un milked. To those around me, I appear as one mute, my words reduced to whispers and sighs. Watching my lips move, hearing no sound, it would seem that I give myself over to despair or madness. But the truth is quite otherwise: with a full heart, I offer up my barrenness to God, pledging the first fruit of my womb if my prayers are answered. For I understand better than the mother of ten sons, that our children are not ours to keep, but only ours to give. I am Hannah. I pray from my heart, and my heart's song is heard.

Eishet Hayil (Proverbs 31:10-31)
Ei-shet ha-yil mi yim-tsa
V'ra-chok mip-ni-nom mich-ra
Ba-tach ba lev ba-la
V'sha-lal lo yech-sar
G'ma-lat-hu tov v'-lo ra
Kol y'me cha-ye-ha
Dar-sha tse-mer u-fish-im
Va-ta as b'che-fets ka-pe-ha
Hai-ta ka-a-ni-ot so-cher

Mi-mer chak ta-vi lach-ma
Va-ta kam b'od lai-la
Va-ti-ten te-ref l've-ta
V'chok l'-na'-ro-te-ha
Za-m'-ma sa-de va-ti-ka-che-hu
Mi-pri ka-pe-ha nat'-a ka-rem
Chag-ra b'oz mat-ne-ha
Va-t-a-mets z'ro-o-te-ha

*A woman of valor who can find?
For her price is far above rubies.
The heart of her husband safely trusts in her,
And he has no lack of gain.
She does him good and not evil all the days of her life.
She seeks wool and flax,
And works willingly with her hands.
She is like the merchant ships;
She brings her food from afar.
She rises also while it is yet night,
And gives food to her household,
And a portion to her maidens.
She considers a field, and buys it;
With the fruit of her hands she plants a vineyard.
She girds her loins with strength,
And makes strong her arms.*

Miriam

[Narrated text from The Five Books of Miriam by Ellen Frankel;
Sung text from "The Songs of Miriam" by Alicia Ostriker from
The Nakedness of the Fathers: Biblical Visions and Revisions]

I am the singer, the Dancer, the Drummer of Israel. I celebrate
the myriad contributions of Jewish women through the ages. I
champion their dreams, nurture their desires, encourage them
when their spirits flag. Mine is the voice of joy, of victory, of
power. I prophesy the redemption of all our people! My vision
is clear and limitless. I see to the last generation!

I am Miriam, daughter of Israel

We gather the limbs, we gather the limbs
We gather the limbs of the child
We sing to the river, we bathe in the river
We save the life of the child.

If you listen to me once
You will have to go on listening to me
I am Miriam the prophetess
Miriam who makes the songs
I lead the women in a sacred circle
Shaking our breasts and hips
With timbrels and with dances
Singing how we got over

O God of hosts
The horse and his rider
Have you thrown into the sea –
That is my song, my music, my
Unended and unfinished prophecy –

O God of hosts
Never again bondage
Never again terror
O God of hosts.

Follow me, follow my drum
Follow my drum, follow my drum
Follow me, follow my drum
Follow my drum

THE COMPOSERS



Andrea Clearfield

Andrea Clearfield is an award-winning composer of music for orchestra, opera, chorus, chamber ensemble, dance and multimedia collaborations. She has been praised by the *New York Times* for her "graceful tracery and lively, rhythmically vital writing," the *Philadelphia Inquirer* for her "compositional wizardry" and "mastery with large choral and instrumental forces," the *LA Times* for her "fluid and glistening orchestration" and by *Opera News* for her "vivid and galvanizing" music of "timeless beauty."

Dr. Clearfield's works are performed widely in the US and abroad. In 2020, she received the Pew Center for Arts & Heritage International Artist Residency, was named the David Del Tredici Residency Fellow at Yaddo in Saratoga Springs, NY and was awarded a Helene Wurlitzer Foundation Fellowship in Taos, NM. She is currently composer-in-residence with National Concerts at Carnegie Hall. Commissions in 2021 for Dr. Clearfield include a cantata to a libretto by Ellen Frankel for the Mendelssohn Club, funded by the NEA, and a new work for chorus and orchestra for the University of New Mexico. Her music is published by Boosey & Hawkes, G. Schirmer, Hal Leonard and Seeadot and recorded on the Bridge, Sony, MSR, Albany, Crystal and Innova labels.

With a passion for building community around the arts, Dr. Clearfield is founder and host of her renowned Salon, in Philadelphia and beyond, featuring contemporary, classical, jazz, electronic, dance and world music since 1986. As a performer, she played keyboards with the Relâche Ensemble for 25 years and had the great honor of being invited to perform with the Court of the Dalai Lama. She is also in great demand as a curator, adjudicator, speaker and concert host.

Andreaclearfield.com



Sharon Farber

A member of the Executive Committee for the Motion Pictures and TV Academies, four-time Emmy award-nominee, 2013 Society of

Composers and Lyricists Award-winner for Outstanding Work in the Art of Film Music, 2012 Visionary Award-winner in Music by The Women's International Film & Television Showcase, Telly Award-winner and member of The Academy of Motion Pictures, Sharon Farber is a celebrated film, TV and concert music composer.

Ms. Farber has worked with networks and cable broadcasters such as NBC, CBS, Showtime and the WB, as well as writing music for feature films. Her score for the film *When Nietzsche Wept* (Millennium Films) was commercially released and performed live in concert. Ms. Farber was recently featured at Lincoln Center in *Women Warriors*, curated by Maestra Amy Anderson, and appeared in a concert event celebrating women composers sponsored by the Alliance for Women Film Composers (AWFC). The International Film Music Critics Association wrote, "Composer Sharon Farber wowed the crowd with a suite of music from three of her scores: *Children of the Fall*, *When Nietzsche Wept* and *The Dove Flyer*..."

Ms. Farber's national and international concert credits include performances by the Los Angeles Master Chorale, Pacific Serenade Ensemble, Israeli Chamber Orchestra, Northwest Sinfonietta, Bellingham Symphony, Culver City Symphony Orchestra, Los Angeles Jewish Symphony, iPalpiti Artists International and more. Ms. Farber's latest commission, *Children of Light*, from the National Children's Chorus, premiered at Lincoln Center and at Royce Hall.

Ms. Farber's acclaimed concerto *Bestemming (Destination)*, based on the remarkable life story of Holocaust survivor and hero of the Dutch resistance Curt Lowens, recently made a four-city tour of the Pacific Northwest, with renowned cellist Amit Peled and conducted by Maestro Yaniv Attar.

sharonfarber.com



Maria Newman

Hailed by *Fanfare Magazine* as "genius," and by NPR's iconic critic Jim Svejda as "hugely musical, bewitching, profound and playful, with an instantly recognizable and unusually appealing musical personality...one of the most

charming and distinctive composers of her generation," Maria Newman is an award-winning composer, violinist, violist, pianist, conductor and pedagogue. She has been featured as composer and soloist in such diverse venues as the United States Capitol Building, Carnegie Hall, the Kennedy Center and major Hollywood music scoring stages. Her extensive library of works includes orchestral, choral, ballet and chamber works, as well as scores for a large number of historic silent films. Ms. Newman's compositions have been commissioned and performed worldwide by such organizations as the Annenberg Foundation, the Mary Pickford Foundation, Daniel Pearl Concerts for World Peace, Martes Musicales Festival in Mexico City, Prague Piano Association and numerous others.

Ms. Newman has premiered many new works for violin and viola in celebrated concert halls throughout the US and Europe. She was the critically acclaimed viola soloist for the Grammy award-winning album *Symphonic Hollywood* in a performance of Miklos Rozsa's *Viola Concerto* with the Nuremberg Symphony.

Ms. Newman has been honored with numerous musical commendations and recognitions from organizations including the US Congress, the Annenberg Foundation, the Mary Pickford Library, the California State Senate, the California State Assembly, the County of Los Angeles, the City of Malibu and ASCAP. Her recorded works have been released on the Montgomery Arts House Modern Masterworks label, Varese Sarabande, Bay Cities and others, and are available worldwide. Newman's sheet music is published exclusively by Montgomery Arts House Press in Malibu, CA.

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THE PERFORMERS



Noreen Green

Dr. Noreen Green is the Artistic Director and Conductor of the Los Angeles Jewish Symphony, which she founded in 1994. Known worldwide for her knowledge and skill in presenting music with Jewish themes, she has served as guest conductor in

the United States, Israel, South Africa, Australia and Canada. Under Dr. Green's direction, the LAJS has performed at such venues as the Walt Disney Concert Hall, the Ford Theatres, The Soraya, Royce Hall at UCLA and the Gindi Auditorium at American Jewish University. Special guest performers have included such personalities as Tovah Feldshuh, Theodore Bikel, Dave Koz, Hershey Felder and many others.

In February 2020, Dr. Green's life and career was the subject of a Spotlight Series documentary by the Milken Archive of Jewish Music, which was featured on the Archive's website and YouTube. After many years of collaborating with local choirs, in 2020 Dr. Green founded the Jewish Community Chorale, a program of the LAJS, which made its debut on Jewish Life Television (JLTV) on July 3, 2020. In 2017, she was honored by *Musical America*, the oldest and most prestigious American magazine on classical music, as one of the Top 30 *Musical America* Professionals of the Year.

Dr. Green and the LAJS have two CDs on the prestigious Albany Records label: contemporary Philadelphia composer Andrea Clearfield's oratorio *Women of Valor* and Holocaust survivor Eric Zeisl's ballet "Jacob and Rachel" and "Variations on a Slovakian Theme" on *The Music of Eric Zeisl*.



Iris Malkin

Israeli-born mezzo-soprano, pianist and vocal coach Iris Malkin graduated from the Jerusalem Academy of Music with a Master's Degree in Vocal Performance and an Artist Diploma in Piano, with a Vocal Coaching

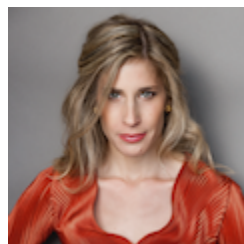
emphasis. Ms. Malkin has performed widely both as a singer and as a pianist in concerts and festivals in Israel, Europe and the United States, and her performances have been broadcast worldwide.

In addition to the mainstream operatic repertoire, Ms. Malkin has distinguished herself in the world of Hebrew and Jewish works, as well as the highly nuanced Spanish song repertoire. She is dedicated to sharing her passion for art song performance with audiences around the world. Ms. Malkin has performed under the baton of Pierre Boulez during the 2006 Lucerne Festival, including collaboration with Boulez's celebrated Ensemble Intercontemporain, and in 2011 was a guest soloist with the Chamber Orchestra of the South Bay, performing songs from Mahler's *Des Knaben Wunderhorn* and De Falla's *El Amor Brujo*.

In January 2012, Ms. Malkin released *Cadencia*, with songs from England, Spain and Puerto Rico, with award-winning guitarist Edward Trybek. She is also the featured soloist on Stig Jonas Pettersson's album *The Dracula Letters*, released in 2015. Ms. Malkin is an in-demand vocalist for films, video games and movie trailers. She is a featured soloist on the soundtrack of the film *Kill Zone*, which was nominated for Best Original Score at the Hollywood Music in Media Awards in 2009.

Ms. Malkin is currently on the faculty of the UCLA Herb Alpert School of Music as a vocal coach/lecturer in the voice department.

irismalkin.com



Hila Plitmann

Grammy award-winning vocalist, songwriter and actress Hila Plitmann is known worldwide for her unique expressive quality, her effortless, glittering voice and her ability to present challenging works of music with dexterity.

Ms. Plitmann has performed on many notable albums and continues to accumulate an impressive recorded catalogue, including Hans Zimmer's Grammy award-nominated soundtrack to *The Da Vinci Code*; Eric Whitacre's *Good Night Moon* with the LSO; Oscar-winner John Corigliano's song-cycle *Mr. Tambourine Man* with the Buffalo Symphony (for which she won a "Best Classical Vocal Performance" Grammy); and Richard Danielpour's Grammy award-winning

recording *The Passion of Yeshua*, with the Buffalo Symphony Orchestra.

Ms. Plitmann has appeared with leading orchestras around the world, including the Los Angeles Philharmonic, the New York Philharmonic, The National Symphony, The Minnesota Orchestra, the Israeli Symphony and the London Symphony Orchestra, and has had the pleasure of working with such world-renowned conductors as Leonard Slatkin, Esa-Pekka Salonen, Thomas Adès, Carl St. Clair, Giancarlo Guerrero, Robert Spano and JoAnn Falletta.

In constant demand as a singer of new and contemporary music, Ms. Plitmann shines as a soloist in many world premieres, such as Frank Zappa's orchestral staged version of *200 Motels* with the Los Angeles Philharmonic; Emmy award-winner Jeff Beal's *The Paper Lined Shack*, with the St. Louis Symphony Orchestra; the Dallas Opera's world premiere of Mark Adamo's *Becoming Santa Claus*; and Yuval Sharon and Annie Gosfield's *War of the Worlds* with the Los Angeles Philharmonic.

A unique crossover artist, Ms. Plitmann frequently collaborates within the realms of jazz, film, classical and world music. She regularly joins creative forces, performs and records with her new world music group, Renaissance Heart.

hilaplitmann.com

Hila Plitmann is an artist represented by CADENZA ARTISTS LLC, 904 Silver Spur, Rd. #170, Rolling Hills Estate, CA 90274

CadenzaArtists.com



Mark Kashper

As one of its founding members, Mark Kashper is in his 27th season as featured soloist and Concertmaster of the Los Angeles Jewish Symphony. This is also his 35th year as Associate Principal Second Violinist in the Los Angeles Philharmonic. He has

appeared as a soloist at the Hollywood Bowl and the Ojai Festival, as well as in many New Music Group and Chamber Music Series programs, collaborating with such distinguished musicians as Heinz Holliger, Andre Previn, Emanuel Ax and Yefim Bronfman. An active recitalist and avid chamber music player, Mr. Kashper performs regularly in the Los Angeles area and throughout the United States.

In 2011, Mr. Kashper participated in the concerts of the Super World Orchestra, an ensemble made up of principal players from many of the world's greatest orchestras, under the direction of Lorin Maazel. In France in 2006, he proudly represented the United States in the concerts of the World Philharmonic Orchestra, which included principal players of the leading symphony orchestras from 80 countries.

Born and raised in St. Petersburg, Russia, Mr. Kashper is a graduate of the Moscow Conservatory, where he was one of

the last and favorite pupils of legendary violinist David Oistrakh. He also graduated from the Leningrad Conservatory. As the assistant concertmaster and soloist with the Moscow Conservatory Chamber Orchestra, he concertized extensively throughout the Soviet Union, Europe and Latin America.



Mark Kligman

Mark Kligman is the Inaugural holder of the Mickey Katz Endowed Chair in Jewish Music at the UCLA Herb Alpert School of Music, where he is a Professor of Ethnomusicology and Musicology. He specializes in the liturgical traditions of Middle Eastern Jewish communities and various areas of popular Jewish music. He has published on the liturgical music of Syrian Jews in Brooklyn in journals as well as his book, *Maqām and Liturgy: Ritual, Music and Aesthetics of Syrian Jews in Brooklyn* (Wayne State University, 2009), which shows the interconnection between the music of Syrian Jews and their cultural way of life. His other publications focus on the intersection of contemporary Jewish life and various liturgical and paraliturgical musical contexts. Orthodox popular music is the subject of his current work. He is the academic Chair of the Jewish Music Forum and co-editor of the journal *Musica Judaica*. He is also on the board of the Association for Jewish Studies. Professor Kligman is the Director of the Lowell Milken Center for Music of American Jewish Experience.



Susan Morgenstern

Susan Morgenstern is delighted that all her years of classical piano lessons have served her well to bring her to the stage as narrator for this evening's concert. While currently predominately a stage director, she has a long list of credits as an actor.

Favorite classic roles include Mme. Arkadina in *The Seagull*, Toinette in *The Imaginary Invalid*, Mrs. Peachum in *Threepenny Opera*, and Lady Bracknell in *The Importance of Being Earnest*. She was also in L.A.'s long-running hit musical *Is it Just Me or Is it Hot in Here?* In New York, she was best known for playing Viornia Popeilska in the long-running comedy group *The Sylvania Shakespearean Circus*.

Ms. Morgenstern works as a consultant show director at Disneyland, but her primary role these days is as the producing director of *The Braid*. She has directed many of their signature salon-style shows, as well as the recent production of *Stories From the Violins of Hope*, where she was privileged to work with LAJS chamber musicians and Dr. Noreen Green, who curated the music. Ms. Morgenstern's position at *The Braid* has become the most meaningful of her theater career, working with amazing actors, writers, and *Braid* leadership while also informing and illuminating her Jewish life.



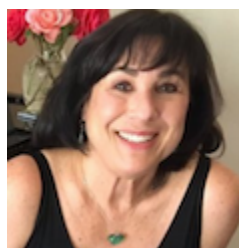
Ellen Frankel

Writer Ellen Frankel served for 18 years as Editor in Chief and CEO of The Jewish Publication Society. She is the author of ten books, among them *The Classic Tales*; *The Encyclopedia of Jewish Symbols* with Betsy Teutsch; *The Five Books of Miriam*; *The Jewish Spirit: A Celebration in Stories and Art*; and *The Illustrated Hebrew Bible*, winner of the National Jewish Book Award. She has published several children's books, including *The JPS Illustrated Children's Bible*, illustrated by Avi Katz. She is currently at work on a thriller series.

Dr. Frankel has also written lyrics for a number of musical works. Several of her portraits of biblical women were set to music by composer Andrea Clearfield in *Women of Valor*. She wrote the libretto for Clearfield's cantata *The Golem Psalms*. She has also written librettos for several chamber pieces on biblical and interfaith themes, including *Hagar*, with Clearfield and *Mothers of Moses*, with composer Rene Orth. Dr. Frankel's first opera, *Slaying the Dragon*, with composer Michael Ching, premiered in Philadelphia in 2012. Her second opera, *The Triangle Fire*, with composer Leonard Lehrman, was performed in New York in 2017. She is currently at work on a multimedia cantata about robots with Clearfield.

Dr. Frankel received her B.A. from the University of Michigan and her Ph.D. in Comparative Literature from Princeton University. She taught writing and literature at Princeton, Franklin and Marshall College and Drexel University, as well as leading writing workshops for educators, businesspeople and teens.

Dr. Frankel has served on several boards and received numerous awards and honors, including Hadassah's Myrtle Wreath Achievement Award, the Bernard Reisman Professional Excellence Award from Brandeis University and several ASCAP Plus awards.



Sandy Shanin

Sandy Shanin is a composer, songwriter and lyricist. She has composed the music for two Jewish-themed musicals, in addition to several secular musical theatre works. In addition to musicals, Ms. Shanin has composed multiple choral

pieces on Jewish themes. Her lyrics (Jocheved) were included in Andrea Clearfield's stunning oratorio entitled *Women of Valor*, which focuses on stories from the Old Testament told through the eyes of women. *Women of Valor* was recently recorded and released on Albany Records (performed by the Los Angeles Jewish Symphony with award-winning actress Tovah Feldshuh narrating).

Ms. Shanin is a two-time winner of the Jewish Music Commission's composer competition and is a member of ASCAP, Dramatists Guild and New Musicals Incorporated (NMI). She is passionate about writing songs for causes (sandyshanin.com/songs-for-causes) and affirmation songs for healing (sandyshanin.com/spiritual/songs-of-affirmation).



Eileen Stempel

Eileen Stempel's scholarly interests focus on the music of women composers, and her work includes numerous recordings, commissions, articles and edited volumes that examine the political, social and musical contexts of the most

influential female composers of our time. As a trained opera singer, she has performed with the Bolshoi Opera, Wolf Trap Opera and Opera Theatre St. Louis, as well as with the Chautauqua, Skaneateles and Berkeley Early Music festivals, with roles including Violetta in *La Traviata*, Gilda in *Rigoletto* and the title role in *Lucia di Lammermoor*. She has been featured on eight recordings, including *love lies bleeding: songs by Libby Larsen*, prepared with the composer.

A Presidential Scholar in the Arts, Dean Stempel is a nationally recognized champion for transfer students and views superb public education as one of the principal social justice issues of our time. She served as the Senior Vice Provost for Academic Affairs at the University of Cincinnati prior to joining the team at UCLA. Previous to that, she served in a variety of roles at Syracuse University over a 17-year span, where she was awarded a Kauffman Foundation Professorship and an ACE Fellowship, which she served at Colgate University. Dean Stempel received her Bachelor of Music degree from the University of Rochester's Eastman School of Music and her doctorate from Indiana University Jacobs School of Music.

ABOUT THE CO-PRESENTERS



For almost a century—with the greatest of artistic expression and creative talent—writers, actors, directors, artists, musicians, comics, craftsmen, agents, and producers have helped make Temple Israel of Hollywood a center for deep spiritual meaning, mass social activism, and unwavering human connection. Since its founding in 2017, under the artistic direction of Diana Wyenn, TIOH Arts & Culture has honored this tradition of service with a dynamic array of performances, screenings, concerts, conversations, and exhibitions that recognizing that culture is illuminated, shared, and advanced through the arts. Learn more at arts.tioh.org



Los Angeles Jewish Symphony

Dr. Noreen Green, Artistic Director

The Los Angeles Jewish Symphony (LAJS) was founded by Dr. Green in 1994. Under her direction, the LAJS has performed at the Walt Disney Concert Hall, the Ford Theatres, the Orpheum Theatre, The Soraya, and numerous other venues. Special guest performers have included such personalities as Billy Crystal, Tovah Feldshuh, Randy Newman, Theodore Bikel, Marvin Hamlisch, Hershey Felder and many others. Each year, the LAJS serves over 1,000 local 4th- and 5th-grade students with its innovative education outreach program, "A Patchwork of Cultures: Exploring the Sephardic-Latino Connection," which they reimagined as a virtual program this year. Learn more at lajs.org

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UCLA Herb Alpert School of Music
Lowell Milken Center for Music of American Jewish Experience

Established by a gift from philanthropist Lowell Milken in 2020, the Lowell Milken Center for Music of American Jewish Experience is dedicated to exploring American Jewish music through research, publications, performance, educational programming and community engagement in Los Angeles and beyond. Building upon an initial gift to UCLA in 2017, the Lowell Milken Center was created to expand the reach of the Milken Archive and its vast holdings of recordings, scores and historical materials to students, scholars and the public. American Jewish music was given its first permanent dedicated academic home with the establishment of the Center, which will expand the reach of its scholarship and performance through academic offerings, public programs, concerts and recordings. Committed to expanding audiences for this music beyond the UCLA campus, programming often happens through partnerships with local, national and international organizations, and features artists from UCLA and around the world. For more information, please visit schoolofmusic.ucla.edu/lowellmilkenmaje

SOCIAL JUSTICE COALITION PRESENTS:

ANTI-SEMITISM & ALLYSHIP

SOCIAL JUSTICE SYMPOSIUM

Tuesday, November 2, 2021 at 7:00 pm

Learn about anti-semitism and how we can respond to its current resurgence as Jews and allies to all communities impacted by hate.

Moderated by Rabbi Mari Chernow and featuring:



Rabbi Noah Farkas
CEO
Jewish Federation of Greater LA



Joanna Mendelson
Associate Director
Center on Extremism, ADL



Rev. Najuma Pollard
Program Manager,
USC Cecil Murray Center
for Community Engagement

For more information
my.tioh.org/symposium2021

Mark Your Calendar!



Roger Guenveur Smith: *Otto Frank*

Thursday, November 18 | 7:30 pm

Inspired by the father of diarist Anne Frank, Smith's *Otto Frank* is the latest in the Obie and Peabody Award-winning actor, writer, and director's remarkable body of work for stage and screen. Get tickets and learn more at arts.tioh.org



Violins of Hope

Sun Dec 12, 2021 | 7 pm PDT | The Soraya

Co-presented by the Los Angeles Jewish Symphony and The Soraya as part of Violins of Hope, LA County, Chair Susanne Reyto

A month-long citywide celebration, the Violins of Hope project features virtuosic performances on a collection of violins, violas, and cellos rescued from the Holocaust and restored by Israeli luthiers. Get tickets and learn more at thesoraya.org/calendar/



Meet the Musician: Composer Charles Fox

Tue Nov 16 | 5 pm

Award winning composer Charles Fox is best known for his contributions to the music of TV, film, and the pop world. Yet, he is most proud of some of his compositions with Jewish themes. Get tickets and learn more at <https://schoolofmusic.ucla.edu/event/meet-the-musician-composer-charles-fox/>