

AIM HIGH REACH WIDE EDUCATE ALL

Sonoma State University
Department of Music
2022 - 23 Concert Series

FALL 2022 CONCERTS

Tickets \$12
SSU Students Free

Box Office:
707.664-4246
tickets.sonoma.edu

SEPT 1	5:30 PM	Jewish Music Series	Schroeder
SEPT 9	7:30 PM	Fall Guest Guitarist: Tengyue Zhang (TY)	Schroeder
SEPT 11	2:00 PM	Beneath A Tree	Schroeder
SEPT 15	5:30 PM	Jewish Music Series	Schroeder
SEPT 22	7:30 PM	Faculty Recital- Andrew Harrison, saxophone	Schroeder
SEPT 24	7:30 PM	Symphony Orchestra- Collaborative with DDAT	Weill
SEPT 28	1:00 PM	Department Repertory Recital	Schroeder
OCT 4	7:30 PM	Jazz Combos	Schroeder
OCT 5	7:30 PM	Jazz Orchestra	Weill
OCT 6	5:30 PM	Jewish Music Series	Schroeder
OCT 7	7:30 PM	Symphonic Wind Ensemble	Weill
OCT 11	7:30 PM	Concert Band	Weill
OCT 14	2:00 PM	Scholarship Showcase	Schroeder
OCT 19	1:00 PM	Vocal Repertory Recital	Schroeder
OCT 20	5:30 PM	Jewish Music Series	Person
OCT 26	1:00 PM	Instrumental Repertoire Recital	Schroeder
OCT 27–28	ALL DAY	Sonoma State Sings Choral Festival	Weill
NOV 3	5:30 PM	Jewish Music Series	Schroeder
NOV 4	7:30 PM	Concert Choir and SonoVoce	Schroeder
NOV 10	7:30 PM	Faculty Recital- Jonathan Sieberlich, tuba	Schroeder
NOV 13	2:00 PM	Brass Ensemble	Schroeder
NOV 16	1:00 PM	Department Repertory Recital	Schroeder
NOV 17	5:30 PM	Jewish Music Series	Schroeder
NOV 19	7:30 PM	Symphony Orchestra	Weill
NOV 20	10:00 AM	Day of Strings	Schroeder
DEC 6	7:30 PM	Music Theatre Scenes	Schroeder
DEC 7	7:30 PM	Jazz Orchestra	Weill
DEC 8	7:30 PM	Jazz Combos	Schroeder
DEC 9	7:30 PM	Opera Scenes	Schroeder
DEC 10	7:30 PM	Rock Collegium	Schroeder
DEC 11	2:00 PM	Symphonic Wind Ensemble	Weill
DEC 12	7:30 PM	Noma Winds & Concert Band	Weill
DEC 13	7:30 PM	Vocal Repertory Recital	Schroeder
DEC 14	1:00 PM	SSU Vocal Faculty Concert	Schroeder

DEPARTMENT OF MUSIC

FACULTY

R. Anderson Collinworth, Chair and Director of Bands

Jenny Bent, Director of Choral Activities

Alexander Kahn, Director of Orchestral Activities

Doug Leibinger, Director of Jazz Studies

Thom Limbert, Composition Program Director

Kim Mieder, Music Education Coordinator

Lynne Morrow, Director of Voice Program

John R. Palmer, Musicology and Musicianship Programs

Marilyn Thompson, Piano and Chamber Music Director

Brian S. Wilson, Music Theory Program Director

STRINGS

Liana Bérubé, Violin & Viola

Jill Rachauy Brindel, Cello

Eric Cabalo, Classical Guitar

Gail Hernández Rosa, Violin

Daniel Levitan, Harp

Mark Wallace, Classical Bass

Aaron Westman, Violin & Viola

WOODWINDS

Andrew Harrison, Saxophone

Rufus Olivier, Bassoon

Kathleen Reynolds, Flute

Laura Reynolds, Oboe

Roy Zajac, Clarinet

BRASS

Daniel Gianola-Norris, Trumpet

Alicia Mastromonaco, French Horn

David Ridge, Trombone

Jonathan Seiberlich, Tuba and Euphonium

PERCUSSION AND PIANO

Marilyn Thompson, Piano

Jennifer Wilsey, Percussion

VOICE

Christa Durand

M. Jane Erwin

Pamela Hicks

Mark Kratz

Krista Wigle

JAZZ

Ian Carey, Trumpet

Ken Cook, Piano

Andrew Emer, Bass

Kendrick Freeman, Latin Band

Raffi Garabedian, Saxophone

Doug Leibinger, Trombone

George Marsh, Drums

Randy Vincent, Guitar

PERFORMING ENSEMBLES

Symphonic Chorus

Concert Choir

SonoVoce

Musical Theatre and Opera

Symphony Orchestra

Wind Ensemble

Concert Band

Chamber Music Ensembles

Brass Ensemble

Guitar Ensemble

Jazz Orchestra

Latin Band

Concert Jazz Ensemble

Rock Collegium

L'Chayim!



To Life!

Sonoma State University
Department of Music and Jewish Studies Program
Present

8th Annual Jewish Music Series, Concert I

Saul Goodman's Klezmer Band

Mike Perlmutter, clarinet
Dmitri Gaskin, Accordion
Aaron Kierbel, drums

Thursday, September 1, 2022
5:30 pm
Schroeder Hall

WELCOME

Welcome to the eighth Jewish Music Series presented by the Sonoma State University Department of Music and Jewish Studies Program.

Explore the soul of the Jewish people through their music. This six-concert series will include classic and modern **Klezmer**, music of the **ancient Mideast**, songs of the synagogue, American musical theatre, and music by **composers imprisoned in the Holocaust**.

Presented as part of the class, Survey of Jewish Musics (MUS 343), these concerts are made possible by generous donations to SSU's Jewish Studies Fund. **All shows are in-person**, starting at 5:30pm in Schroeder Hall at the Green Music Center. Admission is free, daily parking fee is \$5.

Info: wilsonb@sonoma.edu

If you loved tonight's performance and would like to contribute to next year's series, please contact me after the show!

Thank you for joining us!

Dr. Brian S. Wilson
Professor, Department of Music
Director, Jewish Studies Program

FALL 2022 JEWISH MUSIC SERIES

THURSDAY, SEPTEMBER 1	5:30 p.m.	<i>Saul Goodman's Klezmer Band</i> Klezmer Band
THURSDAY, SEPTEMBER 15	5:30 p.m.	<i>Hours of Freedom: The Story of the Terezín Composers</i> Classical
THURSDAY, OCTOBER 6	5:30 p.m.	<i>Veretski Pass</i> Klezmer String Trio Cookie Segelstein, violin Stuart Brotman, bass and cello Joshua Horowitz, accordion and cimbalom
THURSDAY, OCTOBER 20	5:30 p.m.	<i>Cantor Arik Luck: The Jewish Soul</i> Liturgical
THURSDAY, NOVEMBER 3	5:30 p.m.	<i>Qadim Ensemble</i> Sephardic and Mizrahi
THURSDAY, NOVEMBER 17	5:30 p.m.	<i>The Vocal Music of Kurt Weill</i> SSU Voice Students

ABOUT THIS SERIES

This series is curated and hosted by Professor Brian S. Wilson. Professor Wilson's background is in trombone, piano, music education, composition and conducting and thus has taught just about every course in the curriculum. Versatility is his curse! He teaches music theory and conducts groups for special projects, Music Theory for non-majors and Survey of Jewish Musics. He was formerly the SSU Director of Bands and Music Education and Music Department Chair for 13 years.

A versatile composer, arranger, conductor and educator, Brian Scott Wilson (b. 1962, Lynn, MA) creates music with economy, purpose and humor. Winner of the International Trombone Association Composition Competition for **The Avanti**, Wilson's scoring and sense of pacing have earned him a reputation as a master of craft. Finding inspiration in the music of Stravinsky, Mingus and Varese, Wilson's eclectic style utilizes classic and jazz elements in a way that feels simultaneously familiar and new. His deep spirituality finds expression in works as diverse as **Klezmer Concerto** for clarinet and **Prayer for Peace** for women's choir and orchestra.

Formerly Music Director of the University of Detroit Classic Theatre Study Abroad program, Wilson has participated in conducting master classes by Frederick Fennell and Sergiu Commissiona. An inveterate traveler, he has guest conducted his works in Russia, Poland, Iceland, Israel, Greece, Italy, Latvia, Estonia, Korea, Costa Rica, Canada, France, Switzerland and throughout the US, and spent time performing and doing research in China, France and Germany.

PROGRAM

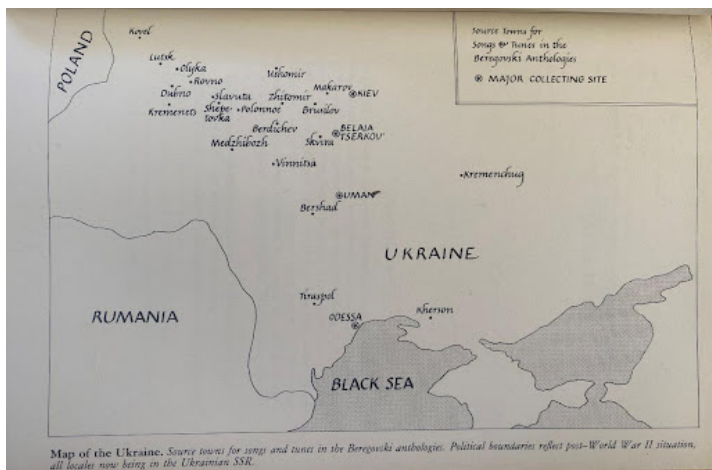
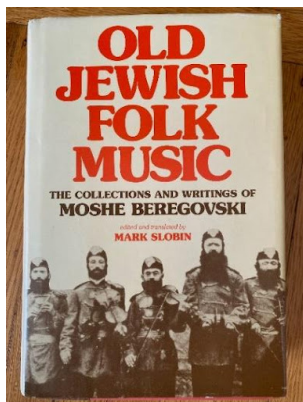
Sher 281 (excerpt) – Despite the name, we play this melody more like a stately and celebratory chusidl, at an easy walking tempo. The slower pace gives room for the melody to sing sweetly.

The melody was excerpted from a larger piece published in the 1916 International Hebrew Wedding Music book by Wolff N. Kostakowsky, published in the United States. Most of the tunes in that collection are numbered and generically titled by tune type.

The book is a treasury of klezmer melodies that gives insight into what klezmer bands might have played for weddings and other events. There are archetypal examples of many of the contemporary klezmer tune types such as freylachs, bulgar, sher, chusidl, as well as cosmopolitan selections from Italy, Hungary, Russia, and Poland that might have been en vogue at the time of publication. The book was republished in 2001 as The Ultimate Klezmer, with chord arrangements by Josh Horowitz.



Freytlach 149 – from the collections of Moshe Beregovski (1892-1961), considered to be one of the foremost documenters of Ashkenazi Jewish folk music. From roughly 1929 to 1947, Beregovski made ethnographic trips collecting secular Jewish music in various parts of Ukraine. His works make up the largest and most carefully notated collection of such music from pre-WWII and early post-war Europe. This piece was republished in *Old Jewish Folk Music*, by Mark Slobin, 1982. The two images below also come from that publication.



Rumanian Serbas – The main melodies from these two tunes appear in the Kostakowsky collection, with some sections added and reworked by Mike Perlmutter.

This process of selecting and reviving old tunes, adding new composition and combinations of music is central the klezmer evolution – keeping a connection to past traditions while forging new sounds for today. Beregovski described this folk process in this way:

"The creative work of the folk artist (both the original author and the subsequent performer/co-authors) is not a mechanical act of combining canonized poetic and musical elements. The folk artist does not always stay within the bounds of the traditional means of expression; he does not always use the old, but also creates the new. The process of using an artistic tradition is in itself a creative act. It entails selecting from the storehouse of folk art precisely those elements which are useful and suitable to the artist for the expression of his emotions and ideas, and for the embodiment in artistic form of what he wishes to say with his new composition."

Nifty's Eigene and Branas Hassene – Naftule Brandwein (1884–1963) and Dave Tarras (1895 – 1989) are considered the paragons of klezmer clarinet playing. Both emigrated from Ukraine to the United States in the early 1900's and recorded profusely. Naftule was known more for his wild flamboyance in tone and temperament, while Dave was known more for his smooth refinement.

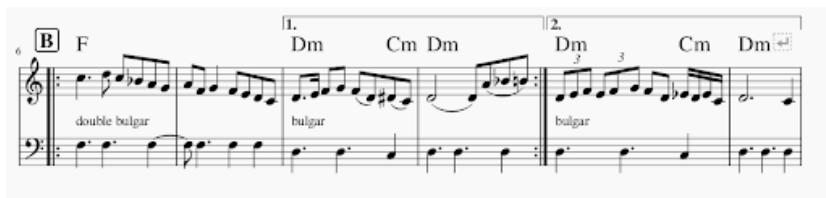


Theme from David and Goliath – fictional theme to a fictional movie. Music composed by Michael Winograd, one of the great klezmer clarinetists of our time. The melody floats over a $\frac{3}{4}$ Greek tsamiko rhythm. From the "Kosher Style" album.

Balebusta Turkisher to Faith Hora – "*balebusta*" refers to the term for the consummate Yiddish homemaker. The term also sounds about like "ball-buster," someone not to be messed with. Mike Perlmuter wrote this melody to honor the stridency and beauty of the balebusta. The turkisher rhythm is a klezmer homage to a Turkish rhythm, reminiscent of tango.

We switch the rhythm to $\frac{3}{8}$ to a fast hora or jhok written by Frank London, famed trumpeter of the Klezmatiks.

Der Terkisher Bulgar Tantz – adapted from Naftule Brandwein and featuring elaborated rhythms that expand on the basic bulgar beat. Typical of this music is to have rhythms constructed from 2 and 3 beat groupings. Bulgar has note groupings of 3 + 3 + 2, and can be sung as “it’s a *bul gar* I’m play-ing” (emphasis on the underlined beats). One way to remember these groupings is with two and three syllable words like “taco” and “burrito.” 3 + 3 + 2 becomes “burrito taco taco.” We use double bulgar (3+3+3+3+2+2; or 4 burritos and 2 tacos) in sections B and C. [Source recording posted here](#). A slower version of the arrangement we present is [posted here](#).



Kolomayka – From the repertoire of Naftule Brandwein. Named for the Ukrainian town of Kolomeya. There are many tunes in the klezmer repertoire with similar names such as Kolomeyke.

Freylach 33 to “Chromatic” - medley of two tunes, the first from Kostakowski, the second I’m not sure from where.

Goldensteyn Bulgar – from the repertoire of Moldovan clarinetist German Goldensteyn (1934-2006)

Drushpen – from the repertoire of Budowitz. Adapted by Cookie Segelstein from two Romanian songs *Pina Cind Sa Simt Durere (Until I Feel the Pain)* and *Luna, Luna Stea Frumoasa (Moon, Moon, Beautiful Star)*.

Skocne 40 – Skocnes appear in the old European klezmer manuscripts, and not so much in America. Zev Feldman describes their function as fancier tunes to be played for distinguished, or wealthier guests at a celebration to honor them, and/or to generate more tips for the band. Versions of these tunes appear both as listening and dance pieces in the Beregovski collection. Some of the pieces are more musically complex, though some are quite simple and indistinguishable from other types of tunes such as freylachs. This piece appears as a listening piece in Beregovski’s collection.



Hasapikoserviko/Freytlachs fun der Khupa – “Serbian” hasapiko (butcher dance). This melody comes from Greek Epirot clarinetist Tassos Chalkias. The third section is reminiscent of a klezmer “patsch tantz,” characterized by the strong beats in the melody that call for clapping or stomping along in time.



We medley this tune with a popular klezmer melody that shares the misheberakh/ nikriz mode of the hasapikoserviko.

There is a history of klezmer musicians performing Greek music within the klezmer context. Some recordings by Dave Tarras were released both by Jewish and Greek record labels and marketed to those audiences in both Yiddish and Greek.

We take the stylistic fusion one step further by combining a bhangra beat with these melodies.

Ot azoi – Ot azoi or ot azoy means, “right on.” There are many variations of this tune, some having congratulatory ot azoy lyrics referring to weddings and births. We learned this version from [this recording](#) by Polka Żydowska.

Ma Navu/Erev Shel Shoshanim – medley of two Israeli songs (“How Beautiful” and “Evening of Roses”). Though these don’t come from the klezmer repertoire, we are often asked to play some Israeli folk dance tunes at Jewish celebrations. These two tunes have become part of our dance and listening tune repertoire.

C Serbas to Lebedeff’s Gargle to Kozatzke

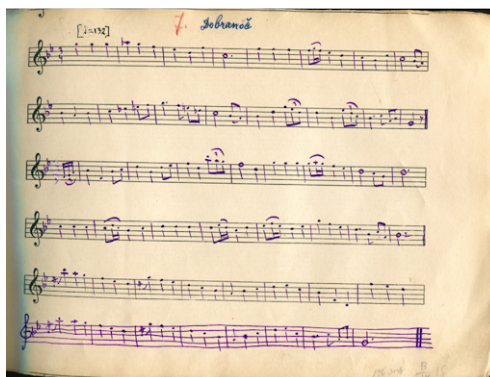
– A medley of dance tunes. Lebedeff’s Gargle is a tribute to Aaron Lebedeff (1873-1960), the Yiddish singer most known for the song [“Roumania Roumainia”](#) in which he uses a variety of comedic vocal techniques, including gargling the melody at times!



Dobranoc 6 & 7 – “Dobranoc” means “good night” in various Slavic languages. Dobranoc tunes were played at the conclusion of celebrations while escorting guests home or through the streets in years past in Eastern Europe. The disappearance of these wedding traditions has correlated with the rarity of the music, which has been less recorded than other klezmer genres, and tends to appear mostly in older klezmer manuscripts.

These melodies come from Moshe Beregovski *Jewish Instrumental folk music, Evreiskaia narodnaia instrumental'naia muzyka*. That publication is available in various forms, translations, and updates.

Right: Dobranoc 7 from Beregovski manuscript.
Below: Dobranoc 6 from 1987 Russian edition.



Dobranoc 6. Добраночь

Andante $\text{♩} = 108$

ABOUT THE ARTISTS

Saul Goodman's Klezmer Band performs music for weddings, b'nei mitzvah parties, and all manner of concerts and celebrations around the San Francisco Bay Area and beyond. Our sound draws from our modern cosmopolitan surroundings while being firmly rooted in traditional Jewish folk music tracing centuries back from Eastern Europe. Our music brings people together and lifts their spirits and energies. We strive to keep it "all good man" wherever we perform.

Mike Perlmutter has been performing klezmer, Balkan, and ceremonial Jewish music on saxophone and clarinet for over twenty years with groups such as Saul Goodman's Klezmer Band, Inspector Gadje, Zoyres Eastern European Wild Ferment, and the Chochmat Halev Sacred Music Ensemble. He organizes periodic street music parties at Saul's Deli in Berkeley, and has a long history of community music organizing, including serving four years on the Board of Directors for KlezCalifornia. Outside of music he's an environmental conservation professional and activist, pickler, gardener, bicyclist, swimmer, husband and father.



Dmitri Gaskin is an accomplished accordion player, composer, and arranger specializing in Klezmer and Romanian folk music. He performs with Saul Goodman's Klezmer Band, Baymele, and Tsvey Brider. Dmitri has also performed and taught at several music festivals, including KlezKalifornia.

Outside of klezmer music, Dmitri won the ASCAP Morton Gould Young Composer Award for a contemporary classical composition. He also formed Harmonikos, a performing collective of young composers and musicians.



Dmitri studied accordion with Josh Horowitz and Alan Bern. He lives in California with his wife and their three accordions.

Aaron Kierbel is one of the most innovative and in-demand drummers in the San Francisco Bay Area. Known for his dynamic and versatile approach, Aaron has played and recorded with many top Bay Area artists such as Rupa and the April Fishes, The Jazz Mafia, Meklit Hadero, Diana Gameros, La Misa Negra, The San Francisco Mime Troupe and many more.

Aaron grew up in Los Angeles, CA, absorbing the rich tapestry of music spilling out from its clubs and streets: jazz, blues, hip-hop, classical Indian, Latin, funk and much more. He studied drum set with esteemed teachers such as Joe Porcaro and Earl Palmer, then later with George Marsh, Akira Tana and Pete Magadini in San Francisco. Aaron is a founding member of Rupa and the April Fishes, a diverse and wildly talented group who makes a unique brand of music called "liberation music." Since 2006, the band has traveled to over 30 countries around the world and shared stages with Manu Chao, Anjelique Kidjo, Susana Baca and Iron Maiden.

Aaron is also a passionate and respected drum instructor, known for his accessible and engaging approach to teaching all ages and skill levels. He is the founder of RhythmALLogy, an organization which uses facilitated group drumming for building connection, community and celebration.



JEWISH STUDIES PROGRAM

The Jewish Studies Program at Sonoma State University is an interdisciplinary program that provides students with the chance to earn a minor degree through the study of language, culture, history, comparative religion, and politics. Jewish Studies courses will foster interfaith dialogue, promote cultural diversity, and increase understanding of how religion has influenced societies around the world.

MISSION STATEMENT

The purpose of the Jewish Studies Program at Sonoma State University is to foster interfaith understanding, cultural diversity, peace and positive change in the world through the study of the history, culture, language and religious practices of Jewish people.

PROGRAM SUPPORTERS

Foundation Support

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Koret Foundation
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