

SOUND AND SENSE: JEWISH MUSIC @YORK



CELEBRATING THE MUSIC OF CANADIAN JEWISH COMPOSERS

A CHAMBER MUSIC RECITAL *featuring*

**York Music faculty: Mark Chambers, Katherine Dowling,
Amy Hillis, Patricia Wait plus special guests!**

Thursday, March 23, 2023

6:45pm pre-concert talk | 7:30pm concert

FREE ADMISSION



**Tribute Communities Recital Hall
York University | Accolade East Building (ACE)
83 York Blvd**

Dear Guests,

Welcome to the penultimate event in the inaugural season of “Sound and Sense: Jewish Music @ York”. We are thrilled you are joining us here at York University in the beautiful Tribute Communities Recital Hall for what promises to be a very special evening!

Today’s recital features a diverse program of rarely performed works by Canadian Jewish composers performed by acclaimed York Department of Music faculty members Mark Chambers (cello), Katherine Dowling (piano), Amy Hillis (violin), Patricia Wait (clarinet) and several wonderful guests. The repertoire for this evening’s concert was carefully researched and selected in collaboration with my colleagues here at York University. I want to extend my thanks to professors Chambers, Dowling, Hillis and Wait for their invaluable contributions and enthusiastic participation. Thank you also to Diane Kolin for her program notes and pre-concert talk which add valuable insights and richness to our understanding of the music performed here tonight.

“Sound and Sense: Jewish Music @ York” is a performance and lecture series dedicated to showcasing the multicultural diversity of Jewish musical expression as well as the ongoing intersections between Jewish and non-Jewish musical practices and communities. The initiative is driven by an inclusive philosophy that believes in the power of music to serve as a bridge-builder and a vehicle for cultural exchange and dialogue.

“Jewish Music @ York” is presented by the Israel and Golda Koschitzky Centre for Jewish Studies and by the Department of Music in the School of the Arts, Media, Performance and Design at York University.

The series has been made possible via the generous support of the Azrieli Foundation.

I hope you enjoy the show!



Noam Lemish

Assistant Professor, Music

Series Coordinator and Artistic Director

PROGRAM

***Suite Hebraïque No. 3* (1975) | Srul Irving Glick**

- I. Prayer (for Dorothy)
- II. David Before the Ark (for Jody)
- III. Cantorial Chant (for Mosh Liquornik)
- IV. Simchat Torah (for Chris)
- V. Song (for Donia)
- VI. Circle Dance (for Joel)

Amy Hillis, *violin* | Aline Homzy, *violin*
Carol Gimbel, *viola* | Mark Chambers, *cello*

***Elegy and Toccata* (1956) | Oskar Morawetz**

***Étude Brillante* (1948) | Minuetta Kessler**

Katherine Dowling, *piano*

***Bakesh Shalom Ve’rodfeyhu (Pursue Peace)* (2015) | Noam Lemish**

- I. What’s the Distance Between Tel Aviv and Tehran?
- II. Shteim U’Shteim (Two Plus Two)
- III. Bakesh Shalom Ve’rodfeyhu (Pursue Peace)

Patricia Wait, *clarinet* | Amy Hillis, *violin* | Aline Homzy, *violin*
Carol Gimbel, *viola* | Mark Chambers, *cello*

INTERMISSION

***Adieu Babylon* (1991) | Sid Robinovitch**

Amy Hillis, *violin* | Katherine Dowling, *piano*

***Redemption: The Chan Kol Nidre* (2015) | Patty Chan**

Patty Chan, *erhu* | Marjolaine Fournier, *double bass*

***Trio in A minor (Op. 40)* (Circa 1900) | Carl Frühling**

- I. Mäßig schnell
- II. Anmutig bewegt
- III. Andante
- IV. Allegro vivace

The Accolade Trio: Patricia Wait, *clarinet* | Mark Chambers, *cello*
Elizabeth Acker, *piano*

PROGRAM NOTES

The program presented tonight offers a selection of music from various periods, extended over 115 years. Our performers will reveal a wide range of colours coming from the imagination and life stories of the featured composers. All these works have in common an aspiration to peace, to prayer, to joy and to celebration. Let us explore their universes together.

Srul Irving Glick – *Suite Hébraïque No. 3* (1975)

Born in 1934, Srul Irving Glick grew up in Toronto. After receiving his Bachelor of Music and Master of Music degrees at the University of Toronto, he studied in Paris, France, before coming back to his hometown as a teacher of theory and composition at the Royal Conservatory of Music and at York University. He was a classical music producer at the Canadian Broadcasting Corporation (CBC) from 1962 to 1986, and subsequently became the choir director of the Beth Tikvah Synagogue in Toronto between 1969 and 2002. He died in Toronto in 2002.

The *Suite Hébraïque* No. 3 was commissioned by the Canadian Jewish Congress-Eastern Region and was first performed in Montreal in March of 1975 in honour of Jewish Music Month. The six movements of this string quartet illustrate varying moods of prayer, ranging from the cantorial chant to circle dances. It is inspired by Simchat Torah, a Jewish holiday that celebrates and marks the conclusion of the annual cycle of public Torah readings, and the beginning of a new cycle.

Oskar Morawetz – *Elegy and Toccata* (1956)

Oskar Morawetz was born in Světlá nad Sázavou, Bohemia (now in the Czech Republic), in 1917. He studied piano and theory in Prague. Close to World War II he moved to Vienna, Austria, and then to Paris, France. He arrived in Canada in 1946. He became a teacher at the Royal Conservatory of Music of Toronto the same year, and a professor of composition at the University of Toronto from 1952 to 1982. He died in 2007 in Toronto.

Fantasy, Elegy and Toccata is a piano solo work in three movements. Two of the movements will be performed tonight, *Elegy and Toccata*. The composer himself premiered the first two movements, *Fantasy and Elegy*, in 1958. The work explores the sonic possibilities of the piano, with references to percussive instruments such as the snare drum.

Minuetta Kessler – *Étude Brillante* (1948)

Born in Russia in 1914, Minuetta Kessler was a Canadian and later American concert pianist, classical music composer, and educator. A child prodigy, she performed her first composition at a recital at the age of 5 in Calgary, Alberta, and went on to study at the Juilliard School in New York City. She moved to the United States in Massachusetts in 1952 where she lived the rest of her life, as a piano teacher. During her career, she worked with other teachers to improve piano methods, had her publishing company, and introduced the concept of concerts at home. She co-founded the New England Jewish Music Forum. She died in 2002. Very little is known about this composition. It is a short solo piano piece dedicated by Kessler to her teacher Ania Dorfman.

Noam Lemish – *Bakesh Shalom Ve'rodfeihu* (*Pursue Peace*) (2015)

Noam Lemish is a jazz pianist and composer whose diversity of styles and multi-cultural influences are linked to his identity as an Israeli-American-Canadian. His compositions include jazz, chamber, choral and piano works. After his doctoral studies in Jazz Performance at the University of Toronto, he became an Assistant Professor of Jazz Instruction and Pedagogy at York University. His academic research focuses on Israeli jazz as a case study for musical transculturation in contemporary jazz practice.

Bakesh Shalom Ve'rodfeihu is composed for clarinet and string quartet. It was premiered in Toronto in 2015 by performers of the Israeli-Iranian Musical Initiative (I=I). The piece contains three movements entitled: *I. What's the Distance Between Tel Aviv and Tehran?*; *II. Shteim U'Shteim* (*Two Plus Two*); and *III. Bakesh Shalom Ve'rodfeihu* (*Pursue Peace*). The first movement's title evokes, on the one hand, the

idea of rockets being launched from either side and on the other, questions the social, physical, and cultural distances between the two countries. The two last movements are largely inspired by two popular Israeli songs. The second movement references *Viduy* (*Confession*) by Sasha Argov and the third movement uses themes from *Mi Ha'ish* (*Who is the Man*) by Baruch Chayat – a song set to psalm 34 which includes the phrase *bakesh shalom ve'rodfeihu* “seek peace and pursue it”.

Sid Robinovitch – *Adieu Babylon* (1991)

Born in Manitoba in 1942, Robinovitch received a PhD in Communications from the University of Illinois and taught social sciences at York University in Toronto. He fully immersed himself in music in 1977, studying at Indiana University and the Royal Conservatory of Toronto. Since then, he works as a composer and teacher. Robinovitch describes his music as rooted in traditional or folk material, with a distinctly contemporary flavour. He currently lives in Winnipeg.

Written for violin and piano, *Adieu Babylon* was commissioned for the 1991 Eckhardt-Gramatée National Music Competition. In the score, the composer indicates that the piece “was composed during the month of February 1991, when the Persian Gulf War was in full force, and completed just after the final land invasion of Kuwait. Part of the music has a recognizably Middle Eastern quality (Iraq is the site of ancient Babylon) and is intended as a lament for those who have suffered in that part of the world both in ancient and modern times. (...) The music is built around several contrasting motifs which reappear in varying degrees of disintegration throughout the work. The title of the piece is taken from a biographical novel by Iraqi-born author Naim Kattan, and the opening page of the score contains the following verse from Psalm 137: “By the waters of Babylon, there we sat down and wept.”

Patty Chan – *Redemption: The Chan Kol Nidre* (2015)

Patty Chan's biography can be found among the performers' biographies. *Redemption* was composed for the Kol Nidre Project, led by the

producer Harold Levy. Kol Nidre is a Hebrew declaration which is recited in the synagogue before the beginning of the evening service on every Yom Kippur, the last of the ten days of penitence that begin with Rosh Hashanah (the Jewish New Year). Levy was captivated by the numerous versions he heard over the years. He invited four artists to propose their own interpretation. In this context, Chan wrote her rendition of the Kol Nidre, *Redemption*, for erhu and viola da gamba. The contrast between the sound of the traditional Chinese instrument and the Renaissance and Baroque instrument gives a particular voice to the piece. Both use intense vibrato to express emotions, ranging from sadness to hope. The version we will hear tonight has been rearranged for erhu and double bass.

Carl Frühling – *Trio for Clarinet, Cello and Piano in A minor* (Op. 40) (Circa 1900)

Born in 1868, Carl Frühling was an Austrian pianist and composer of the late Romantic era active in Vienna, where he studied piano and composition at the Gesellschaft der Musikfreunde. He graduated in 1889 and was awarded the Liszt Prize. Though forgotten today, he was a successful performer and active composer between the 1890s and the end of World War I. Both the fact that he was Jewish and the effects of the war made him fall into oblivion. He is known to have composed more than one hundred works, yet the catalogue of his compositions is poorly documented. He died in Vienna in 1937.

Frühling's Trio for Clarinet, Cello and Piano Op. 40 was published in Leipzig in 1925, but the date of composition, estimated at the turn of the 20th century, is uncertain. It seems to be inspired by Brahms' Clarinet Trio Op. 114, composed in 1891, but doubtlessly shows an identity and a style proper to Frühling. It is comprised of four movements. The opening allows us to get comfortable, offering us a relaxed tempo; the second movement reveals a waltz; the third one, the slow section, also the longest, appears to be the centre of gravity, with its mournful and contemplative melodies, before the final movement cheerfully concludes the piece.

Diane Kolin

BIOGRAPHIES



Elizabeth Acker, *piano*

Elizabeth Acker received a BFA from York University, specializing in piano and harpsichord. Adept in classical, contemporary, jazz, and musical theatre; Elizabeth enjoys a varied career as accompanist,

chamber musician, orchestral pianist, teacher, and coach. Performing credits include: Phantom of the Opera, Assistant MD for the Broadway cast “Those Were the Days”, Niagara Symphony, Esprit Orchestra, collaborative pianist for VOCA choir for 17 years, recording for film, television, & radio, and working with/coaching music students of all ages & genres.

Currently, Liz coaches at the Vermont Music and Arts Centre in Vermont, an auditioned adult chamber music camp, where she performs with the Green Mountain Trio. Liz is the pianist for The Accolade Trio which has been an important part of her chamber music life. The Trio has performed on York University’s Faculty Series, as well as at the Belfontaine Festival. Recently, Liz has joined Solidaridad Tango Orquestra - the only all-female professional Tango Orchestra outside of Argentina. Their mandate is to provide authentic traditional and contemporary tango music to a wide audience. They just hosted a successful benefit concert called “Say Her Name”, generating donations for a human rights organization in Iran.



Mark Chambers, *cello*

Dr. Chambers is the York University Cello instructor and he conducts the York University Symphony Orchestra. He performs regularly in the Accolade Trio with his faculty colleague and clarinetist

Patricia Wait and York alumna and pianist, Elizabeth Acker. A former Theodore Presser Foundation Fellow, Dr. Chambers’ research interests include period instrument performance practice, scordatura, and coping strategies for performance anxiety. He has authored several articles for the American String Teachers Journal and is a contributor to the New Grove Dictionary of Music and Musicians. He joined York’s Department of Music in 2005.



Patty Chan, *erhu*

Patty Chan is a second-generation Chinese Canadian erhu musician, educator, and author. She is the music director of the Toronto Chinese Orchestra, co-founder of PhoeNX Ensemble with harpist

Sanya Eng, and the founder of the Centre for Music Innovations. As an erhu musician, Patty has collaborated and premiered new works with many ensembles and organizations, including the Strings of St. John’s, Red Snow Collective, the Toronto Masque Theatre, and the Canadian Children’s Opera Company. Her composition, *Redemption: The Chan Kol Nidre* (2015) for erhu and viola da gamba has been added to the archives at the Beit Hatfutsot in Tel Aviv, a museum for the Jewish people.

Patty has taught erhu and Chinese music at York, Toronto Metropolitan, and Carleton universities. She has written several books about the erhu that have sold in over 30 countries, and a children’s storybook about Chinese instruments with narration in three languages and music recording. She completed her MA in ethnomusicology at York University, with a focus on Chinese orchestras and cultural connections.



Katherine Dowling, *piano*

Praised by the *New York Times* for her “crystalline performances, gestural expressiveness, and careful attention to color”, and by the *Boston Globe* for her “effortless incisiveness”, award-winning “tour de force” (*OpusKlassiek*) pianist Dr. Katherine Dowling performs across North America and Europe as a soloist and chamber musician.

Katherine is familiar to audiences as an artist-in-residence at the Orlando Festival (Netherlands) and a resident fellow of the Avaloch Farm Music Institute (USA); as a multi-year fellow of the Tanglewood Music Center, a New Fromm Fellow, a Britten-Pears Young Artist, an International Musicians’ Seminar at Prussia Cove artist; through extensive involvement and numerous positions at The Banff Centre for Arts and Creativity; and through multiple national tours under the auspices of the Eckhardt-Gramatté National Music Competition and Prairie Debut Inc. As a soloist, and as a member of the chamber ensemble Gruppo Montebello, Katherine appears on eight critically-acclaimed recordings on the Etcetera label. Her performances are broadcast on the CBC (Canada),

Radio-Canada, BBC (United Kingdom), and National Radio 4 (Netherlands). Current season highlights include her Vienna recital debut; recording of the piano works of Alice Ping-Yee Ho (Canada Council for the Arts, Explore and Create); and appearing with the Regina Symphony Orchestra in Florence Price’s *Piano Concerto*.



Marjolaine Fournier, *double bass*

A graduate of the Conservatoire de musique du Québec, Marjolaine has been a member of the double bass section of Canada’s National Arts Centre Orchestra since 1991. Long-time cohost of the podcast

“Explore the Symphony”, she enjoys studying and playing music of times and places other than her own and is always ready to adopt a new sound. She is a member of the Toronto Chinese Orchestra and the children’s concert duo “Les Marjo”, dedicated to creating original kids’ musical adventures.



Carol Gimbel, *viola*

Known for her bewitching, “goose-bump-worthy” performances, award-winning violist and entrepreneur Carol Gimbel has enjoyed her recent New York debut recital at Lincoln Center’s

Rose Studio. At the heart of her music-making is a focus on storytelling and community building to help audiences connect to the world and to themselves in new ways. Gimbel has spearheaded the commissioning and presentation of numerous major concert and multimedia works, and her upcoming release on Navona Records, “Chamber Works for Viola” features the music of Order of Canada and 40-year CBC veteran composer and producer David Jaeger. In 2008 she founded the renowned ‘Music in the Barns’ at Toronto’s Artscape Wychwood Barns, pioneering innovative approaches to contemporary classical music events almost everywhere except conventional concert halls. From the Hearn Generating Station’s 400,000 sq. ft to intimate storefronts and festival appearances including Luminato and Ottawa ChamberFest, Music in the Barns has been hailed for “obliterating the audience / performer boundary”. Currently, Music in the Barns is exploring strategies for making music pedagogy more accessible with the development and early testing of a prototype gamified violin designed for creating and learning music at home and in the digital space. Carol regularly

partners with pianist Cullan Bryant armed with her viola, the ex- Emanuel Vardi, built in 1725.



Amy Hillis, *violin*

Dr. Amy Hillis pursues opportunities to build community relationships using music inside and outside the traditional concert hall. She has “a rich, warm sound and has mastered the violin with

such ease, that it is impossible to ignore her passion in performance” (Ludwig Van Montréal). Originally from Regina, Saskatchewan, Amy collaborates with performers and composers around the world to explore new approaches to western classical and contemporary music. As a soloist, she has commissioned new Canadian works by Fjola Evans, Gabriel Dufour-Laperrière, Laurence Jobidon, Vincent Ho, Andrew Staniland, Jocelyn Morlock, Nicole Lizée, Carmen Braden, Randolph Peters and Jordan Pal. She is winner of the Pan-Canadian Recital Tour, the Eckhardt-Gramatté National Music Competition, an artistic residency at La Cité Internationale des Arts in Paris, the McGill Concerto Competition, and the Sylva Gelber Foundation Music Award. Amy is Assistant Professor of Music at York University and the Helen Carswell Chair of Community-Engaged Research in the Arts.



Aline Homzy, *violin*

Aline Homzy is an award-winning violinist and composer. Praised as one of Canada’s finest jazz violinists, she has performed and/or recorded with Danilo Perez, Munir Hossn and The Weather

Station. Her music has been performed by the Toronto Symphony Orchestra, Swedish guitarist Mikko Hilden, and South-Korean bassist Yongwon Cho. Homzy is also a community builder, with a focus on highlighting women instrumentalists and improvisers. She was the recipient of a 2018 TD Discovery Projects Award that saw her curate a sold-out concert featuring female improvisers at the Canadian Music Centre. Along with her MP Julie Dzerowicz, she produced the filmed series “Sounds of Davenport,” which aimed to showcase musicians in her political riding through a beautifully captured video-concert. Homzy has performed at the TD International Toronto Jazz Festival, Festival international de jazz de Montréal, Stockholm International jazz festival, and Daigu - South Korea- International Jazz Festival. She was a finalist for

the 2022 Toronto Emerging Jazz Artist Award, and was awarded a distinguished fellowship to attend the prestigious Hambidge Artist Residency in Georgia, USA also in 2022. Her debut album "Éclipse" features her group "Aline's étoile magique" and will be released in August 2023, coinciding with a 2023 Canadian jazz festival tour.



Patricia Wait, *clarinet*

Patricia is an Associate Professor in the Department of Music at York University, where she teaches courses in clarinet, performance master class,

recital preparation, theory and musicology. Patricia has had a rich career as an orchestral musician. She has held the principal clarinet position in numerous orchestras including the Canadian Opera Company, the CJRT Radio Orchestra and Toronto Philharmonic, the Hamilton Philharmonic, both the Cincinnati Opera and Ballet, the Richmond Symphony, among others.

Chamber music has also featured in her continuing professional career. Together with cellist Mark Chambers and pianist Elizabeth Acker, *The Accolade Trio* has been concertizing for the past sixteen years. Patricia has also appeared in concert with many other musicians and ensembles including the Prague String Quartet, the St. Lawrence String Quartet, and the Purcell String Quartet. She is also active as a judge at music festivals and competitions, and in demand as a chamber music and clarinet clinician.



Diane Kolin, *pre-concert talk speaker and program notes author*

Diane Kolin is a PhD student in Musicology at York University, Toronto. Her diverse research

interests include Critical Disability Studies, Ludwig van Beethoven, and Franz Liszt, and her dissertation focuses on professional musicians, composers, and music specialists with disabilities. She is the editor in chief of the Journal of the French Beethoven Society. The study of Beethoven's deafness and Diane's personal history led to her research in disability and music. Diane is also a voice teacher and a singer who advocates for more accessibility in orchestras, choirs, and music education.

JEWISH MUSIC @ YORK

UPCOMING PERFORMANCES

April 16, 2023 | 3:00pm

Immigrant Waves: Canadian Jewish Musical Cultures

A Roundtable discussion featuring

Miranda Crowdus (Concordia University)

Christopher Silver (McGill University)

Eric Stein (Ashkenaz Festival Artistic Director)

Koschitzky Centre for Jewish Studies: yorku.ca/cjs



Department of Music: music.ampd.yorku.ca

