



The New Gallery Concert Series

presents

LEGACY

*music and art by Jewish creators of today to explore the joys and concerns
of our past, present, and future.*

MARCH 23, 2024 * 8pm*

In partnership with the Longy School of Music of Bard College

Pickman Hall

27 Garden Street, Cambridge, MA

Sarah Bob, NewGal Founding Artistic Director

Featuring visual artist LISA FLIEGEL

www.newgalleryconcertseries.org

PROGRAM

Psalm 1 (2016) by Evan Tucker (1982)

Produced by Evan Tucker & Mat Leffler-Schulman

Translation found on the last page of program

Duet for Violin and Viola (2019) by Derek David (1993)

Vignettes and Tableaux in Miniature

I. Chant donné

II. Chorale and Counterpoint-Hora/הַאָרְעָה - Hin und zurück

III. Children's Song- קינדערליד

IV. Canzone del Trovatore

V. Les Adieux

Lilit Hartunian, violin; Anna Griffis, viola

Stones, Not Flowers

Ann Bookman, poet

Text found on the last page of program

Stones, Not Flowers (2024) for piano and electronics

music by Lainie Fefferman (1982), Poetry by Ann Bookman

NEW GALLERY CONCERT SERIES COMMISSIONED WORLD PREMIERE

Sarah Bob, piano

Psalm 16 (2019) by Evan Tucker

Produced by Evan Tucker & Mat Leffler-Schulman

Translation found on the last page of program

Intermission

Purim Shpil (Purim Play)

text by Serena Hollender,

traditional and popular music reimagined by Eden MacAdam-Somer, voice & violin

(1985) & Hankus Netsky, piano (1955)

WORLD PREMIERE

Translation/text for PURIM SHPIL found on the last page of the program

FEATURED VISUAL ARTIST

Dr. Lisa Fliegel is a trauma specialist and American-Israeli writer based in Boston who has worked internationally, including in Ireland, Israel and Palestine. She is a special clinical consultant to The Louis D. Brown Peace Institute, a grassroots non-profit serving survivors of victims of homicide. Following the Boston Marathon Bombing, she worked with The Israel Trauma Coalition to provide services to Boston residents and was the featured trauma expert in a BBC broadcast following the bombing. For information about her upcoming book, her complete bio and more, , please go to <https://bulletprooftherapist.com>.

Each stroke and image of this painting is my response to critical incidents, the highs and lows, the hopes and devastations of Israel's unyielding protest movement fighting to wrestle Israel's fate from the hands of corrupt government ministers eroding the foundations of Israel's democracy. Along with daily shock and disappointments there is a blossoming of community and creativity, a growing commitment not to preserve what was before but to bring Israel to a greater equality and fairness with full regard for human dignity. ~L.F.

FEATURED POET

Ann Bookman is a poet, anthropologist and social justice advocate. She has been studying poetry for twenty years with Boston area poets and in residential workshops at the Fine Arts Work Center in Provincetown, MA. She has poems published in a variety of reviews and journals, published a chapbook, *Point of Attachment*, with Finishing Line Press and her first full collection, *Blood Lines*, published by Kelsay Books.

Ann has held several research and teaching positions in the academy and is a nationally known scholar and policy expert in women's issues, work/family balance and community engagement. Her forty year career in academia has been bookended by positions focused on women's creativity, potential and power. She has served as Associate Director of the Bunting Institute at Radcliffe College, was Director of the Center for Women in Politics and Public Policy at UMass Boston, and has published widely in scholarly journals. Ann has also worked in government as a presidential appointee during the Clinton administration, serving as Policy and Research Director of the Women's Bureau at the US Department of Labor and Executive Director of the bipartisan Commission on Leave.

Ann is a Senior Fellow at the McCormack Graduate School of Policy and Global Studies of UMass Boston. She serves on the Board of the Hudson Valley Writers Center and is a National Council member of Graywolf Press. As a volunteer with 826 Boston, Ann serves as Poet-in-Residence at the John O'Bryant School in Roxbury, nurturing the creative writing skills of students to publish the student literary magazine, RUBIX.

For more information about Ann Bookman, please go to <https://www.annbookman.com>

COMPOSERS AND THEIR COMPOSITIONS

Evan Tucker is a writer and musician residing in Baltimore. He is currently composing music for all 150 Biblical Tehillim. A Jewish Music Apollo Project - because "They have Messiah, we have I Have a Little Dreidel." Check out his blog at www.evantucker.blogspot.com/, visual artist Sheila Gallagher's response to his Psalms 8, 11, and 14 on NewGal's YouTube channel

@newgalleryconcertseries6667, and the rest of the psalms he's composed thus far at www.evantucker.bandcamp.com

To Jewish music listeners whom it may concern,

You are about to listen to two pieces by Evan Tucker, one of many Jewish composers featured on this very Jewish concert. Evan Tucker is not the best composer on this program, but he can assure with relative certainty that he is among the most Jewish - raised to speak both Hebrew and Yiddish, two languages which he tries to forget with only some success, and was brought up with so much Jewish content that he never really learned math or science (by the way, he's learning disabled). Were it not for music, he would not have known a single non-Jew until he was 16.

The two pieces are settings of biblical Psalms, all 150 of which were supposedly written by King David, but probably written by an assistant adjunct court poet paid part time for full time work while still paying off their student loan along with two side jobs, one in a furniture moving company and one waiting tables in a Jerusalem restaurant for tips. The Psalms are generally regarded as so boring that John Mulaney based a whole bit on how much people hate them, but they were meant to be chanted as music, not poetry, and as music have a history so long and illustrious that they range from Monteverdi and William Byrd to Stravinsky and Steve Reich.

*The first of these Psalms is the first of these Psalms: **Psalm 1**. Mr. Tucker wrote this work in 2009: nearly homeless, living on the couch of friends with nothing to his name but fifty dollars and Sibelius software. He had dreams of starting a chorus and achieving 'choral glory', whatever that means, and rather than fix up his life, he decided to begin a mad project, ambitious as only undertaken by the delusionally desperate. For this chorus he'd found he would write settings of all 150 Psalms over the course of a lifetime. A Jewish Music Apollo Program. As befits a traditional chorus, this is a very traditional Psalm setting, no doubt filled with subconscious echoes of the Chazzanus and Yiddishkeit from which he then felt deeply alienated.*

The choral glory ended, but the dream of the Psalms did not. It followed him everywhere for years thereafter with almost supernatural obsession, and by 2016 he decided to resume them as electronic works: Musique Concrete, representations of the divine whose performers would not be present in corporeal form.

*The second of these Psalms, **Psalm 16**, was written when he had no idea what his next Psalm should be, but he had an idea in his back pocket. Baroque composers would set the old Spanish dance, La Folia, to music, creating virtuoso instrumental variations on a very simple sixteen-bar harmonic scheme. Mr. Tucker wanted to do a version that took La Folia through all its many possibilities in electronic music. This was just to be one of a number of La Folia settings he would do through the Psalms whenever he couldn't come up with a new idea for the next Psalm.*

After eight years, or possibly fifteen, Mr. Tucker is now 18 psalms into his project. He figures he will procrastinate on the rest until he's seventy, then do them all in a single all nighter.

~E.T.

*

Derek David is a composer, conductor, and music educator based in Boston, Massachusetts. His dramatic and vibrant chamber music has been performed in both Europe and the United States and has received great recognition from audiences and critics alike. Derek has been the recipient of the EAMA Nadia Boulanger Institute Prize (2011), the Morton Gould ASCAP Award (2011), first place in the 2015 American Prize in Composition—Chamber Music, San Francisco Conservatory of Music's New Art Song Competition. Dr. David was the recipient of the 2018 SFCM Hoefler Prize for his accumulative body of work from over the past 10 years. His music has received repeated national performances and was featured in the 2019 LA Philharmonic's Noon to Midnight new music festival.

Derek is currently the musical director and conductor of 'A Besere Velt' - אָ בעסערע וועלט, one of three choirs in the world dedicated to the performance and preservation of Yiddish repertoire. ABV proudly promotes a message of economic, racial, and social justice.

Derek studied composition at The San Francisco Conservatory of Music and received Masters and Doctoral degrees from The New England Conservatory (NEC). As an enthusiastic educator, Derek has taught theory and musicianship at NEC, The Boston Conservatory at Berklee, at The Walden School, and was previously a Teaching Fellow at Harvard University. He is currently Lecturer in Music at The Massachusetts Institute of Technology. For his work at Harvard, Dr. David is a five-time recipient of the Distinction in Teaching Award. His areas of interest extend to Medieval theory and musicology, The Beatles, and music of the Yiddish world. For more info, please go to <https://www.derekdavid.com/>

"Duet for Violin and Viola" is dedicated with much love and affection to my Father, Gary David, who constantly inspires me with his wisdom, storytelling, and passion for music. His humility and brilliance continues to guide me as a human and artist every day of my life.

~D.D.

*

My name is **Lainie** (pronounced "LAY-nee") **Fefferman**. I was born in New York City in 1982 and my pronouns are she/her.

I love music. I'm drawn to artistic experiences that are either extremely minimalist or extremely maximalist. I love process pieces that wear their structures and conceits on their sleeves, and I love wacky patchwork quilts of whimsy, built from idiosyncratic intuitions. I love abstraction and rigor; I love narrative and documentary. As a listener, a watcher, an audience member, a fan, I just want to be subsumed into someone else's world – I'm much less concerned with what the world looks like than the wondrous feeling of being firmly lost within it.

I'm a music maker, advocate, and teacher. I'm a Jew and a lover of mathematics. I'm a baker and a third generation American. I love to laugh, but even more: I love to make others laugh and feel full.

I make music by putting dots on lines (mostly Euro-classical staff notation), drawing curves in software (mostly Reaper with fun plugins and endless automation), writing code in boxes (mostly Max MSP and soon RNBO), and finding new and surprising ways to wiggle my vocal chords (surprising to me, at least). I make music for myself and for other people, for acoustic instruments and electronic instruments, for live performance and static albums. I'm less interested in the instrumentation or scope of a commission than the people who commission it. I want to work with kind, curious compatriots who are committed to making new sounds with me in a spirit of fun and collaborative commitment; a lot of my musical philosophy and family are centered around the warm and wacky Bang on a Can universe. I've been lucky to make music for and with glorious folks like this, including: Space Lasers, Recap Quartet, TRANSIT New Music, Greg Oakes, JACK Quartet, Kamilla Akru, Transient Canvas, Aaron Larget-Caplan, Ensemble Decipher, Tenth Intervention, " Sō Percussion, Sideband, Make Music New York, Experiments in Opera, ETHEL, Kathleen Supové, TILT Brass, James Moore, Eleonore Oppenheim, and Dither.

I advocate for music and the people who make it by organizing musical events. From 2010 to 2016 I co-organized the New Music Bake Sale in Brooklyn – it was an annual event something like a bazaar, with scheduled performances and fun raffles, but also with lots of tables rented out by ensembles and presenters, composers and venues, where they shared their music and sold their baked goods (or sometimes tacos). It was a way to bring lots of disparate music-making corners of the world into a single tasty space for a day where no one had even a pretense of formality – I loved it. From 2010 to 2020 I started and co-ran a New Music cooperative space in downtown Brooklyn called Exapno. Exapno was a magical spot in a giant, rundown building on Flatbush Ave where the landlord, Al Attara, gave us a home to invite those without their own space and resources to come do their musical things (practicing, composing, performing). Exapno shut down when the pandemic began in NYC in 2020. Now, since 2014, I've been co-organizing another annual event, one that travels to different places in the US each year: New Music Gathering. NMG is a beautiful chaos of concerts, talks, panels, choreographed socializing, and nerdy dance parties. I love it and a lot of my blood, sweat, and screen time go into running this beast. My work is largely practical and organizational, but throughout work I'm always questioning and rethinking how to make this kind of thing more fun, more interesting, more accessible, and more inviting to as many people as possible. For more information, please go to www.LainieFefferman.com.

*My jewishness has helped me navigate my thoughts and feelings in times I've experienced grief. The words we say, the rituals we do, the containers we make for experiences in jewish mourning practices – they feel helpful and warm and comforting in a time where everything feels newly unfamiliar and the most basic routines seem unimaginably distant. My experience of loss and grief has been small and tight – I tried to make a piece, **Stones, Not Flowers**, that conveyed my own emotional memories of loss while serving Ann's spare and beautiful poem. "L'dor v'dor" means from generation to generation in Hebrew, and it's something we say often in liturgical texts. Ann's poem feels like a modern interpretation of L'dor v'dor to me. I'm so grateful to Sarah and to New Gallery Concert Series for giving me this opportunity to sit with this text and these feelings. ~L.F.*

IMPORTANT NOTE FROM LAINIE FEFFERMAN on MAKING THIS PIECE A SUCCESS!

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Hello Audience!

Thanks for coming!

Please take out your cell phones and turn your volume UP
(make sure you're not on silent!)

Go to BeepBoops.net
And pick a letter!

Then leave your phone on your lap – it might make some sounds... you never know!

(warning: if your phone falls asleep, you won't get the sounds that may occur! awaken your phone and refresh the BeepBoops page as needed)

Thanks again for helping to make this piece.

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Eden MacAdam-Somer is one of today's most exciting and versatile artists. Hailed by the New York Times as reflecting "astonishing virtuosity and raw expression," her music transcends genre through soaring violin, vocals, and percussive dance, weaving in and out of the many cultures that have formed her experience. She has been a featured soloist with symphony and chamber orchestras, jazz and swing bands, and Romanian, Jewish Music, and American folk ensembles. She has been a guest artist at such institutions as the Afghanistan National Institute of Music and the Dundalk Institute of Technology, a featured performer at the Eastbourne, Texas, and Beijing International Music Festivals, and she has toured across the contiguous United States, Alaska, Hawaii, India, Iceland, Europe, the UK, and Afghanistan.

Eden has written numerous works for solo artist on voice, violin, and body percussion, such as Rumi Songs, a partially composed, partially improvised song cycle. Her works are performed internationally, and she has received commissions by such groups as the *New Gallery Concert Series*, *Cuatro Puntos Resident Artists*, the *Providence Mandolin Orchestra*, and the *AURA Ensemble*. Her 2015 live solo album, *My First Love Story*, was listed as one of the top ten jazz albums of the year in the Boston Globe.

While growing up in Houston, Texas, Eden studied classical music formally, spending her free time at the local folk music sessions and working as an arranger and studio musician. She attended Houston's High School for Performing and Visual Arts, winning the Music Teacher's National Association State Division and the Lennox Young Artists Competitions. Later, she

earned her BM and MM in classical performance from the Moores School of Music at the University of Houston as a student of Fredell Lack, and the Shepherd School of Music at Rice University as a student of Kenneth Goldsmith. In 2013 she became the first DMA graduate of New England Conservatory's Department of Contemporary Musical Arts.

Eden is currently a full-time faculty member at New England Conservatory, where she teaches courses, ensembles, studio lessons, in addition to serving as Co-Chair of the Department of Contemporary Musical Arts. A dynamic and passionate teacher, Eden works with each student to attain the skills they need to become creative and successful artists, strengthening unique personal style with a good foundation in aural skills and technical facility. Outside of the classroom, Eden maintains an active, eclectic international performance and recording career as a soloist and with such bands as *Notorious Folk* and the *Klezmer Conservatory Band*. You can learn more about Eden at <https://www.fiddlegarden.com>

*

A multi-instrumentalist, composer, and ethnomusicologist, **Hankus Netsky** is co-chair of New England Conservatory's Contemporary Musical Arts Department and founder and director of the Klezmer Conservatory Band, an internationally renowned Yiddish music ensemble. He has composed extensively for film, theater, and television, collaborated closely with such artists as Itzhak Perlman, Robin Williams, Joel Grey, Theodore Bikel, and Robert Brustein, and produced numerous recordings, including 10 by the Klezmer Conservatory Band. He has also recorded with Ran Blake, Marty Ehrlich, Rosalie Gerut, Linda J. Chase, Theodore Bikel, Margot Leverett, and Cantor Jeff Warschauer. He received the Yosel Mlotek Award and a "Forward Fifty" award for his role in the resurgence of traditional Eastern European Jewish ethnic musical culture. He was also awarded a New England Conservatory Outstanding Alumni award, along with the school's Louis Krasner and Lawrence Lesser awards for Excellence in Teaching.

Netsky is a sessional lecturer at McGill University and has taught at Hampshire College, Wesleyan University, and Hebrew College. His essays on Jewish music have been published by the University of California Press, the University of Pennsylvania Press, the University of Scranton Press, Hips Roads, Indiana University Press, and the University Press of America, and Temple University Press published his book *Klezmer, Music and Community in 20th Century Jewish Philadelphia* in 2015. Dr. Netsky is on the faculty of Silk Road's Global Musician Workshop and performs regularly with violinist and vocalist Eden MacAdam-Somer, gospel singer Janice "Octavia" Allen, cantor George Mordecai, and in former U.S. Poet Laureate Robert Pinsky's "PoemJazz" project. He served as vice president for education at the Yiddish Book Center in Amherst, Mass., and has been a key figure in Jewish cultural education workshops, including Klezkamp, KlezKanada, Paper Bridge, Yidstock, Aleph Ordination Week, Me'ah, and Circle Lodge.

*

A Purim Shpil is a kind Jewish ritual performance that goes back at least to the time of the Middle Ages. On the holiday of Purim Jews read the biblical book of Esther which recounts how Mordechai and Esther prevented the massacre of the Jews ordered by Haman, minister of Ahasuerus, king of Persia. As part of the carnivalesque holiday celebration, Jews put together satirical plays that reference the holiday, biblical characters, and recent events relevant to

their communities. **In Hankus Netsky and Eden MacAdam-Somer's performance tonight**, we will honor this tradition, drawing on traditional music and the works of such artists as Itzik Manger and Serena Hollender. We'll close the set with our recomposition of Manger's *Dos Lid Fun Der Goldene Pave (The Song of the Golden Peacock)*. ~E.M.S.

*

PERFORMANCES BY...

Violinist **Lilit Hartunian** performs at the forefront of contemporary music innovation, both as soloist and highly in-demand collaborative artist. First prize winner in the 2021 Black House Collective New Music Soloist Competition, Ms. Hartunian's "*Paganiniesque virtuosity*" and "*captivating and luxurious tone*" (Boston Musical Intelligencer) are frequently on display at the major concert halls of Boston, including multiple solo performances at Jordan Hall and chamber music at Symphony Hall (Boston Symphony Orchestra Insights Series), as well as at leading academic institutions, where she often appears as both soloist and new music specialist. Highlights from the 2023 season include performances with A Far Cry at The Kennedy Center, Boston Modern Orchestra Project at Carnegie Hall, and recording for the Grammy-winning album for Best Contemporary Classical Composition by Jessie Montgomery featuring A Far Cry and pianist Awadagin Pratt. Described as "*brilliantly rhapsodic*" by the Harvard Crimson, Ms. Hartunian can be heard on New Focus Records, Innova Recording, SEAMUS records, New Amsterdam Records, and on self-released albums by Ludovico Ensemble and Kirsten Volness. As collaborative artist and ensemble musician, Ms. Hartunian regularly performs with Boston Modern Orchestra Project, A Far Cry, Sound Icon, Emmanuel Music, Callithumpian Consort, Guerilla Opera, and Ludovico Ensemble, and recently performed as guest artist with the Lydian Quartet, Arneis Quartet, and The Rhythm Method. For recordings, photos, and news, visit www.lilithartunian.com

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Equally at home on steel and gut strings and with new and old music, violist/violinist **Anna Griffis** has performed in Mexico, Turkey, Austria, Slovenia, Czechia, Taiwan, and across North America. She is a principal viola with the New Bedford Symphony and the Boston Festival Orchestra, a member of the Albany Symphony, and performs with the Portland Symphony, Emmanuel Music, Blue Heron, Les Bostonades, A Far Cry, the Boston Early Music Festival Orchestra, Boston Baroque, and Boston Lyric Opera. She co-founded Chicago-based Trio Speranza, prize winners at the Early Music American Baroque Competition, and performs with and is executive director of the new music group Ludovico Ensemble. Anna studied at Lawrence University, The Hartt School of Music, Tanglewood Music Center, and Boston University and now teaches and coaches chamber music at The New School of Music (Cambridge) and Tufts University, and is an affiliate artist in the Emerson/Harris program at MIT. In addition to her playing and teaching, she oversees communications for the Tufts Music Department and is a freelance graphic designer specializing in concert programs and arts marketing. Originally from Annapolis, MD, Anna is the proud product of her public school music program. She now lives in the great neighborhood of Lower Allston with her bassoonist husband and their cat, Pig and gets excited about fonts, road trips, and diners.

*

"Every city has at least one. Everybody knows at least one. They're the dynamic players who

bring your hometown scene to life and make it what it is—and you're just certain that if everyone everywhere knew about them, they'd be world-famous.

*World, meet **Sarah Bob**. Although she is originally from Teaneck, N.J., for as long as anyone really cares to remember she's been That Player in Boston. The one who not only advocates for new music, but also makes it happen. The one who plays the local composers not only because they're local, but because they're damn well worth playing...Sarah Bob—she's a superstar. Spread the word.” - Steve Smith of National Sawdust*

Pianist and New Gallery Concert Series Artistic Director [Sarah Bob](#), an active soloist and chamber musician noted for her charismatic performances, colorful playing and diverse programming, is the founding director of the New Gallery Concert Series, a series that combines new music and new visual art along with their creators. The goal, her strong suit, is to introduce music in a loving, inclusive, and intoxicating way. Inspired by current events, she is also the creator of "The Nasty Cooperative:" numerous dialogue driven artistic events created to build community and help raise funds for organizations in need. She is an original member of Radius Ensemble and Primary Duo, and maintains accolades ranging from top prizewinner of Holland's International Gaudeamus Competition to New England Conservatory's *Outstanding Alumni Award*. Her most recent solo album, *...nobody move... Commissions and Premieres for the New Gallery Concert Series*, earned a place on the Boston Globe's best of classical recordings list and ALBUM OF THE WEEK in *National Sawdust* among other accolades. Sarah holds degrees from the University of Michigan School of Music and the New England Conservatory, maintains her own private studio, and is on faculty at the Longy School of Music of Bard College where she teaches courses on "Alternative Space" and "The Power of Art."

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**Find Hankus Netsky and Eden MacAdam Somer
under *Composers and their Compositions***

Stay tuned for dates for SEASON 25 !

REFLECT Fall 2024

with visual artist Steve Aldeus

REKINDLE Winter 2025

RECONNECT Spring 2025

with photographer Michelle Davidson Schapiro

Stay in touch by joining our [mailing list](#), liking us on [Facebook](#), following us on [Instagram](#), [YouTube](#), and checking in on our [website](#).



Special thanks to the Longy School of Music of Bard College, the NewGal Board of Directors and Advisory Board, and all of the participants. Everyone's enthusiasm for collaboration along with the support and commitment to music, art, and the New Gallery Concert Series are deeply appreciated.

NOW, LET US KEEP THANKING YOU.

It is with your help that we are able to ensure that the many intelligent, passionate, and informative voices of our artists are heard loud and clear.

Please continue to support us; your contributions--big or small--make a difference.

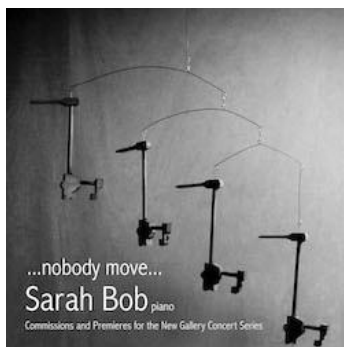
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**** About Longy School of Music of Bard College**

The world needs music now more than ever. We prepare students to become exceptional musicians who can engage new audiences; teach anyone, anywhere; and use artistry to change lives in communities around the world. We are a degree-granting conservatory in Cambridge, MA with an additional campus in Los Angeles, CA, offering a full spectrum of performance, composition, and teaching programs. We've turned graduate education on its head with our innovative Catalyst Curriculum, which pairs musical excellence with the skills needed to become a professional musician in a rapidly changing musical landscape. At Longy, musicians discover many paths to make a meaningful life in music. Join us and become the musician the world needs you to be. **

Want to keep listening to great music while simultaneously supporting the New Gallery Concert Series?

Buy our internationally acclaimed debut album, considered one of The Boston Area's Best Classical Recordings of 2019 (*The Boston Globe*), National Sawdust's Album of the Week, and according to the *San Francisco Chronicle* a release that "opened my ears, turned my head and made my heart skip a beat..."!



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[...nobody moves...Commissions and Premieres for the New Gallery Concert Series](#)

[Sarah Bob, piano](#)

THANKS FOR CELEBRATING OUR 24th SEASON WITH US!

The New Gallery Concert Series is a 501(c)(3) nonprofit organization. Participants behind the

scenes as well as on the stage volunteer their time and passionate commitment to continuing our exploration of music and the arts of today. Donations are tax deductible and greatly appreciated! NGCS would like to express its sincere gratitude to the following donors and institutions who gave generously from January 2021 to January 13, 2024:

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Buy some art? There are many ways to contribute to making NewGal a success!
What works best for you? Visit our website, email, or talk to a Board Member to
learn more about our organization and how you might be able to help
<http://www.newgalleryconcertseries.org>**

The [New Gallery Concert Series](#) (NewGal) presents new pieces of music and visual art,
along with the composers and artists who create them. NewGal's commitment to
building a unique community that encourages highly interactive collaborations between
musicians, visual artists, and members of the audience makes the New Gallery Concert
Series one of the most refreshing organizations of its kind.

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www.newgalleryconcertseries.org

and, with love and deep appreciation,
former Advisory Board Member,
Lee Hyla (1952-2014)

LAST BUT NOT LEAST, TEXTS AND TRANSLATIONS BELOW!

TEXT AND TRANSLATIONS

Psalms 1 and 16: New English Translation

Psalm 1

1 How blessed is the one who does not follow the advice of the wicked,
or stand in the pathway with sinners,
or sit in the assembly of scoffers.

2 Instead he finds pleasure in obeying the LORD's commands;
he meditates on his commands day and night.

3 He is like a tree planted by flowing streams;
It yields its fruit at the proper time,
and its leaves never fall off.
He succeeds in everything he attempts.

4 Not so with the wicked!
Instead they are like wind-driven chaff.

5 For this reason the wicked cannot withstand judgment,
nor can sinners join the assembly of the godly.

6 Certainly the LORD guards the way of the godly,
but the way of the wicked ends in destruction.

Psalm 16 **A miktam of David.**

1 Keep me safe, my God,
for in you I take refuge.

2 I say to the LORD, "You are my Lord;
apart from you I have no good thing."

3 I say of the holy people who are in the land,
"They are the noble ones in whom is all my delight."

4 Those who run after other gods will suffer more and more.
I will not pour out libations of blood to such gods
or take up their names on my lips.

5 LORD, you alone are my portion and my cup;
you make my lot secure.

6 The boundary lines have fallen for me in pleasant places;
surely I have a delightful inheritance.

7 I will praise the LORD, who counsels me;
even at night my heart instructs me.

8 I keep my eyes always on the LORD.
With him at my right hand, I will not be shaken.

9 Therefore my heart is glad and my tongue rejoices;
my body also will rest secure,

10 because you will not abandon me to the realm of the dead,
nor will you let your faithful one see decay.

11 You make known to me the path of life;
you will fill me with joy in your presence,
with eternal pleasures at your right hand.

Stones, Not Flowers by Ann Bookman

Extended family, knee-to-knee,
In a long black limousine to Queens.
Thousands of dead Jews lying side by side:
So little space between them, so much time to share.

We buried Joseph, my grandfather:
The rabbi chanted teh Kaddish, family members mumbled along.
Frigid January air, each breath a small white cloud
To hide their ignorance of the ancient Aramaic blessing.

Before leaving my mother and I walked arm in arm,
As women did in the old country, read the inscription
On my grandmother's headstone—first my mother,

Then me—dates never spoken aloud before.

We placed stones on the graves of our ancestors,
Jews do not leave flowers when visiting the dead:
As if we could grasp grief in the palm of our hands.

From *Blood Lines* (Kelsay Books)

**Purim Shpil (Purim Play) text by Serena Hollender,
traditional and popular music reimaged by Eden MacAdam-Somer & Hankus
Netsky**

A Purim Shpil is a kind Jewish ritual performance that goes back at least to the time of the Middle Ages. On the holiday of Purim Jews read the biblical book of Esther which recounts how Mordechai and Esther prevented the massacre of the Jews ordered by Haman, minister of Ahasuerus, king of Persia. As part of the carnivalesque holiday celebration, Jews put together satirical plays that reference the holiday, biblical characters, and recent events relevant to their communities. The Purim shpil that we'll be performing tonight was written by Serena Hollender when she was a teenager in 1932. She performed it on Purim that year in Vishny Remety (Upper Remety), a small farming village in the Czech part of Carpato-Ruthenia, along with her brother, Morris Hollender, who saved the manuscript and shared it with Hankus Netsky.

Purim Kiddish from Morris Hollender - *a play on the midrashic association that Yom Kippur is "a day like Purim."* It begins recalling God's 13 Attributes and asking that we are sealed in the Book of Life before mixing up the two holidays. The text connects drinking wine on the seventh day when God finished the work of creation with the verse from Esther 1:10 stating that it was on the seventh day when King Ahasuerus drank wine. It ends with the familiar blessing from the High Holy Day Kiddush with a Purim twist "blessed are you adonoy, ruler over all the earth and who makes holy this day of the drunkards."

HUSBAND - A happy Purim, my wealthy ones. Listen to my sufferings, I get lots of trouble from my wife. She wants me to be an unpaid employee. I wake up early and she orders me to milk the cows and to clean out the "stink" and give the cows something to drink. So, have you heard what I've said? May I divorce her?

WIFE - You'll rue the day you divorce me. And if you really do divorce me, give me back my dowry so I'll have it to give to another man.

Git Mir Op Mayn Harts (Give Me Back My Heart) – *In this song by Herman Yablokoff, a woman laments that the love of her life has chosen to pursue a wealthier suitor.*

HUSBAND - So tell me Deborah my dear, how much of a dowry did you give me? Before the wedding your father told me he couldn't afford to support me. He ordered me to dance at the

wedding, meaning that he'd be able to pay me in full. So what did he give me? Herring! I figured that I was destined to starve. He told me to pray so that I spend less money on bread.

Uncle Shloyme's prayer melody, *a tune used for Pfiyes, a prayer of thanks for the creativity of those who chant the prayers, recited on the second day of the Jewish New Year.*

WIFE - May you be healthy since you are finally telling the truth. My father paid for you like he would his own child, he gave you ten thousand kronen, and in the end you don't even have to live with me? Listen people, once at night he had forgotten to come home and eat. I began going all around looking for him and I found him in a bar keeled over like a dead horse. In the end he's telling of my indignities and shame. So, let's hear your prayer - maybe I'll get better.

Di Mashke (The Whiskey) - *A drunken man sings about how every major event that determined the course of his life, from the sealing of his parents' match to his death, happened because of whiskey.*

WIFE - The great honor of the Egyptian Pharaoh ensures that my husband will not drink any more, the intervention of the holy Nebuchadnezzar, who was a bear for seven years, so that my husband would not drink any more. In honor of the holy wives (who were so talkative), as it is written in the Tekhine, so that it should honor the Tehkine, so that if my husband won't obey he should die a horrible death. The honor of Haman's daughter who was very religious, she didn't see everything and a nasty story happened to her: her father Haman, may his name be blotted out, led Mordechai on a horse, and she looked down to the ground, and didn't want him to go out with a bald head, so she covered him, not with a hat but with a chamber pot.

HUSBAND - And, again, I wish you a good Purim! I'm very pleased with you. May you all live to see lots of joy, and to have the honor to eat from the Leviathan. And you should cut large pieces out of it. And may you sweeten them with sugar. And we'll sing and dance. And we'll finally have the Messiah in his home...because liquor is measured by the liter and its very difficult because our pockets are empty.

Yom Zeh L'yisroel, from Morris Hollender - *It is a day of light and joy.*