

BETWEEN TWO WORLDS

PROKOFIEV

*Overture on
Hebrew Themes*

ENGEL

The Dybbuk Suite

BEN-HAIM

*Quintet for Clarinet
and String Quartet*

GUY
YEHUDA
CLARINET

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BETWEEN TWO WORLDS

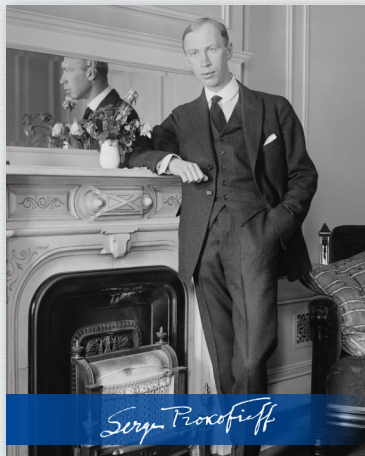
Music notes based on a pre-concert talk by Guy Yebuda, at The Fairchild Theatre concert hall, College of Music, Michigan State University, East Lansing, Michigan on November 28th, 2022.

OVERTURE ON HEBREW THEMES (1919) Op. 34 for clarinet, string quartet and piano **Composed by Sergei Prokofiev (1891–1953)**

In the early 20th century, a new wave of Jewish music emerged in Russia, inspired by the folk songs and traditions of the Jewish people. This movement, known as the New National School in Jewish Music, aimed to create a distinctive and authentic Jewish musical identity. Among its leading figures were a group of six musicians, led by the celebrated Russian clarinetist, Simeon Bellison (1881–1953) who formed the Zimro Ensemble (from the Hebrew word ZEMER—meaning song or melody). In 1919, the group planned a concert tour through Eastern Russia, the Far East, America with the final goal of British Mandate Palestina, but eventually remained in the U.S. where they met one of the most brilliant and innovative composers of their time: Sergei Prokofiev, who was residing in New York at the time the ensemble gave its celebrated Carnegie Hall Performance.

Prokofiev, who was not Jewish, was intrigued by the Zimro Ensemble's repertoire and their request to compose a piece for them. He accepted their offer and received a notebook of Jewish melodies from them. Although he was used to working with his own musical material, he found some of the tunes appealing and decided to experiment with them on the piano. He improvised on the melodies, adding his own twists and variations, and transformed them into a charming and lively *Overture on Hebrew Themes*, scored for clarinet, string quartet, and piano. The work, composed in New York in 1919–20, showcases Prokofiev's mastery of musical form, harmony, and color, as well as his ability to capture the spirit and character of the Jewish melodies. The *Overture on Hebrew Themes* is a testament to the fruitful

collaboration between a great composer and a group of dedicated musicians who shared a passion for Jewish culture. Later on, Prokofiev wrote in his autobiography:



“In the autumn, the Jewish ensemble Zimro came to America. It consisted of a string quartet, a clarinetist, and pianist. All of them had been fellow pupils of mine at the Petersburg Conservatory. They had a repertoire of quite interesting Jewish music for various instrumental combinations. They asked me to write an overture for six instruments for them and gave me a notebook of Jewish melodies. At first, I didn’t want to take it because I was accustomed to using my own themes. But finally, I kept it and one evening I chose a couple of nice melodies from it and began to improvise on them on the piano. I didn’t place much importance on this overture, but it was quite a success.”

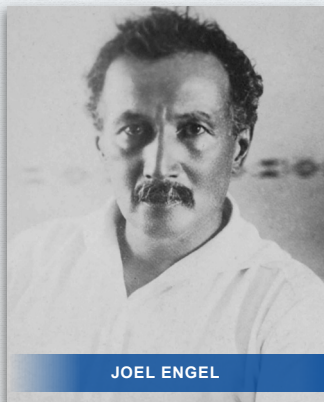
This work influenced other composers who were interested in Jewish music, such as Aaron Copland, Darius Milhaud, and Leonard Bernstein. The work also demonstrated the potential of klezmer music as a source of inspiration for classical compositions. The New National School in Jewish music continued to influence a plethora of Jewish composers and non-Jewish composers in generations to come. Some contemporary composers, such as Osvaldo Golijov and John Zorn, have continued to explore the rich and diverse traditions of Jewish music in their works.

THE DYBBUK SUITE (1922) Op. 35 for clarinet, strings, and percussion
Composed by Joel Engel (1868–1927)

Joel (Yoel) Engel (1868–1927) was not only a music critic, composer, and teacher, but also a visionary leader who had great influence on the Jewish art music movement. This movement aimed to create a distinctive Jewish national music based on the rich and diverse folk traditions of the Jewish people. Engel's life and work spanned several countries and cultures, as he was born in Russia, lived and worked in Berlin and Jerusalem, and influenced the musical development of many regions, especially Israel.

Engel's musical style was influenced by the national music of Russia and other European countries, such as Slovakia and Hungary. He incorporated elements of Jewish folk music, especially from the shtetl, the 19th-century Jewish village of eastern Europe, where he collected and recorded hundreds of songs and melodies. He also preserved and promoted the musical heritage of the Jewish people through his research and publications, such as the Jewish Musical Folklore, which he co-edited with A.Z. Idelsohn (the famed Jewish ethnomusicologist).

He led the Moscow chapter of the Society for Jewish Folk Music for over a decade, publishing hundreds of folk songs and original compositions by himself and other Russian-Jewish composers, such as Alexander Krein, Lazare Saminsky, Mikhail Gnesin, and Solomon Rosowsky. These composers followed Engel's example and created a new style of nationalist Jewish music, which was an important influence on the music of many 20th-century composers, such as Shostakovich, Prokofiev, Stravinsky, and Bernstein.



JOEL ENGEL

One of Engel's most notable works was the incidental music for *The Dybbuk*, a play by Shloyme Ansky based on a Jewish folk tale about a spirit that possesses a living person. Engel and Ansky collaborated on an ethnographic expedition to collect Jewish music and folklore in the shtetls of the Pale of Settlement in 1912, where they encountered the dybbuk story and other sources of inspiration. Engel's music for *The Dybbuk* included traditional songs that he had heard during the expedition, such as the Chassidic song *Mipnei Ma* ("Why?") about the journey of the human soul. The play and the music premiered in 1922 at the Habima Theater in Moscow and became an instant success, reaching audiences around the world. Unfortunately, Engel's music for *The Dybbuk* was largely forgotten by later generations, until



recent efforts to revive and perform it. Engel's legacy lives on in the works of many 20th-century composers who were influenced by his style and vision, as well as in the folk music of Israel and the revival of klezmer music today. He was a pioneer of Jewish art music, who enriched the musical culture of his time and beyond.



The play *The Dybbuk* (In Hebrew: *The Possession*) is a remarkable achievement in the history of Jewish culture. The Drama also known by its original name—*Between Two Worlds*—premiered just over a century ago and captivated audiences with its mystical drama of love, death, and redemption. It transports the viewers to the realm of the supernatural...

The story revolves around Hanan and Leah, two souls that were destined to be united before their birth, unbeknownst to them. Hanan is a poor and pious scholar of Kabbalah, the

Jewish mystical tradition, while Leah is the only daughter of the affluent merchant Sander. Sander, however, reneges on his vow and betroths his daughter to the son of another wealthy man.

Hanan, who is deeply in love with Leah, is driven to despair by this betrayal. He resorts to performing arcane and forbidden rituals, hoping to reclaim his beloved, but he pays the ultimate

price and dies on the spot.

On the day of her wedding, Leah visits her mother's grave, which is close to Hanan's resting place. During the ceremony, she suddenly speaks with a male voice, and the horrified crowd realizes that she is possessed by Hanan's spirit, who refuses to let go of her.



Leah is brought to Rabbi Azriel of Miropol, a renowned exorcist, who engages in a fierce struggle with Hanan's spirit to free Leah from his grip. But when Leah sees Hanan's spirit ascending to the heavens, she feels no attachment to this world and chooses to follow him to the afterlife.

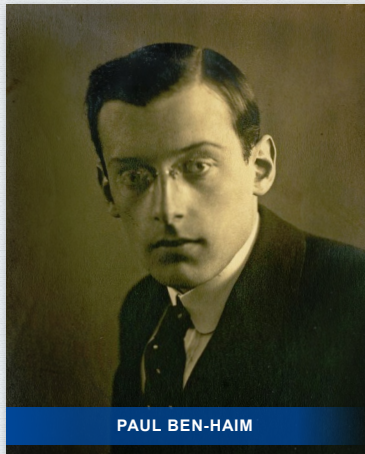


The drama *Between Two Worlds* depicts the clash between different realms of existence: death and life, soul and body, spirit and matter, man and woman. This conflict is manifested in the tragic fate of Leah and Hanan, who defy a materialistic society for their transcendent love.

The play ends with a haunting verse, expressing the paradox of the soul's descent and ascent:

*Why oh why,
Did the soul descend
From the highest height
To the deepest end?
The greatest fall
Contains the upward flight*

QUINTET (1941/65) Op. 31a for clarinet and string quartet
Composed by Paul Ben-Haim (1897–1984)



Paul Ben-Haim (1897–1984) is considered one of the most prominent Israeli composers of the 20th-century. Rooted in the Western Germanic musical canon, his music reflects his dual identity as a German-born Jew who emigrated to Israel and embraced its diverse cultural heritage.

Ben-Haim was born as Paul Frankenger in Munich, Germany, where he received his musical education under Friedrich Klose. He worked as an assistant conductor to Bruno Walter and Hans Knappertsbusch from 1920 to 1924, and then as a conductor at the Augsburg opera from 1924 to 1931. He witnessed the rise of Nazism and its persecution of the Jewish people, which prompted him to leave Germany in 1933 and settle in Israel (then British Mandate Palestina).

In his new homeland, Ben-Haim devoted himself to teaching and composing, becoming one of the founders of the Israeli school of music. He taught at the Shulamit Conservatory in Tel Aviv and influenced many young composers. He also collaborated with Bracha Zefira, a renowned Yemenite Jewish folksinger who exposed him to the rich and varied musical traditions of the Jewish diaspora. Ben-Haim accompanied Zefira on the piano for many concerts between 1939 and 1949, and arranged some of the songs she sang for his own compositions. He incorporated elements from Yemenite, Bokharian, Persian, Arabic, Ladino, and other eastern Mediterranean, North African, and Near Eastern Jewish music into his

works, creating a unique and expressive musical language.

One of his most notable works is the **Quintet for Clarinet and String Quartet**, composed in 1941 and revised in 1965. The work features characteristic modes, ornaments, embellishments, and motifs that evoke the musical cultures of his adopted country, while maintaining a clear and coherent structure and style. This work is one of many fine examples of then, the newly formed musical compositional style emerging in the late 40's and 50's in Israel, labelled The Mediterranean Style led by Ben-Haim and other Israeli composers such as Alexander Boskovich, Marc Lavry, Oedoen Partos, and Menachem Avidom among others.

The quintet consists of three movements: a *Molto moderato* that introduces the main themes and contrasts them with lively episodes; a *Capriccio* that showcases the virtuosity and agility of the clarinet in a playful and energetic manner; and a *Tema con Variazioni* that explores different aspects of the main theme, from lyrical to dramatic, from serene to passionate.

The quintet is a tour de force of Ben-Haim's mastery of texture, musical lines and rhythm. Ben-Haim's East-West alchemy of both worlds, and his contribution to the development of Israeli music.



THE ARTISTS

GUY YEHUDA, CLARINET



Hailed by composer John Corigliano as “One of the most awe-inspiring clarinetists today,” clarinetist **Guy Yehuda** is recognized as one of the most outstanding and unique talents on the international concert stage today. He has won several international competitions, such as the Heida Hermanns International Woodwind Competition and the Fischhoff Chamber Music Competition as a gold medalist. Mr. Yehuda has toured extensively in Europe, North and South America, Israel, South Korea and China. As a principal clarinetist, he has performed with the Israel Philharmonic, Lucerne Contemporary Festival Orchestra, Chicago Civic Orchestra, Spoleto Festival Orchestra, Haifa Symphony Orchestra and Cincinnati Chamber Orchestra, among others, as well as guest clarinetist with the Chicago Symphony Orchestra and the Jacksonville Symphony Orchestra, and guest principal clarinetist with the Detroit Symphony and Grand Rapids Symphony Orchestras. Yehuda performed on tours of Europe and

the U.S. under the batons of top conductors including Pierre Boulez, Zubin Mehta, Kurt Masur and Daniel Barenboim. He performed and collaborated with the world's top composers and performers including Pierre Boulez, Steve Reich, John Corigliano, Menahem Pressler from the Beaux-Arts Trio, and the Dali, Cypress, Borromeo and Harrington String Quartets. A highly demanded musician, he has performed as soloist and chamber musician at the Spoleto, Verbier, Lucerne, Ottawa Chamber Music, Parry Sound, and Domain Forget festivals, and at the Israeli Chamber Music Festivals in Tel Aviv and Haifa.

An avid of contemporary music, as well as the standard canon, Yehuda has performed and commissioned many new works and concerti from composers around the world and performed with Israel's International Contemporary. Yehuda is a sought-after recitalist throughout North America, Europe and Asia. He has performed as a soloist in prestigious halls and venues such as Carnegie Hall, Domain Forget, (Canada), Chicago Symphony Hall, Palacio Fuz and Casa di Musica in Portugal, Mann Auditorium in Tel Aviv and Dame Myra Hess Chamber Series. He has appeared regularly as a guest artist on Public Radio across the U.S and abroad, and he has been a frequent artist on a number of live recordings for CBC. Yehuda's discography recordings won much acclaim and rave reviews.

Yehuda has given master classes throughout the U.S., Canada, Mexico, Brazil, Europe, China, and Israel. He is a Selmer-Paris and Vandoren international performing artist and product consultant. He held visiting faculty positions at Indiana University and the University of Virginia and has been the clarinet professor at the University of North Florida. Currently, he is the Associate Professor and Artist Teacher of Clarinet at Michigan State University College of Music, and principal clarinetist with the Lansing Symphony and Jackson Symphony Orchestras. He is the Artistic Director of the Henri Selmer International Summer Academy in Michigan, as well as the clarinet faculty resident at the Vianden/Saarburg Summer Festival in Europe, the Aria International Music Festival in Massachusetts, and the Fresno Summer Orchestra Academy in California.

DMITRI BERLINSKY, VIOLIN

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Dmitri Berlinsky arrived on the international scene as the youngest winner in the history of the Paganini International Violin Competition in Genoa, Italy. This victory led to his performance on Nicolo Paganini's own Guarneri del Gesù instrument, a privilege shared by only a handful of artists in history. Subsequent triumphs at the Montreal International Violin Competition (grand prize), the International Tchaikovsky Competition and the Queen Elizabeth Competition in Brussels, led to appearances with major orchestras in Europe, Russia, the Far East, North and South America.

Recent highlights include performances with the London Philharmonic, St. Petersburg Philharmonic, Sinfonia Toronto, Montreal Symphony, New York Chamber Symphony, Leipzig Radio Orchestra, Belgian National Orchestra, Quebec, Utah, Virginia, Kalamazoo, Miami, San Antonio, and West Virginia Symphonies, Seoul Philharmonic, New Jersey Philharmonic, Staatsphilharmonie Rheinland-Pfalz, Weimar Staatskapelle, Berlin Staatskapelle, Gent Opera Orchestra, Orchestra Sinfonia Siciliana, UNAM Symphony in Mexico City, I Musici de Montreal in Canada and the United States, South American tour with the Prague Chamber Orchestra, as well as appearances at the Casals Festival in Puerto Rico and festivals in Italy, Belgium, Germany, Scandinavia, Taiwan and Costa Rica.

He has performed with Lorin Maazel at the Castleton Festival, Russian National Orchestra at the Arts Square Festival in St. Petersburg, Prague Radio Symphony at the Budapest Spring Festival, Orchestra de Chambre Français in New York, Russian Chamber Philharmonic on European Tour. And, his playing was featured in the Emmy-Award winning documentary "Life on Jupiter."

YVONNE LAM, VOILIN

GRAMMY®-winning violinist **Yvonne Lam** enjoys challenging, delighting, and disarming audiences worldwide with her thoughtful musicianship, technical prowess, and fearless performance aesthetic. She served as a co-artistic director and violinist/violist of Eighth Blackbird for eight years, performing 50 concerts a year internationally with the groundbreaking chamber ensemble. She has also performed with the Philadelphia Orchestra, the Melbourne Symphony, the Kansas City Symphony, the Cincinnati Symphony, the Lexington Philharmonic, the New World Symphony, and the Tasmanian Symphony.

Prior to Eighth Blackbird, Yvonne served three seasons as Assistant Concertmaster of the Washington National Opera Orchestra and as Associate Concertmaster of the Cabrillo Festival Orchestra. She has also appeared as soloist with such renowned orchestras as the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Auckland Philharmonia. Winner of the silver medal at the 2005 Michael Hill World Violin Competition, Yvonne has also garnered top prizes at the Liana Issakadze International Competition and the Holland-America Music Society Competition.

Yvonne studied violin and piano at the Colburn School of Performing Arts. She continued her studies for two years at the Peabody Institute, where she studied violin with Victor Danchenko and piano with Boris Slutsky and Brian Ganz. She earned her Bachelor of Music from the Curtis Institute of Music, and her Master of Music from the Juilliard School, where she studied with Robert Mann.



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ERIC NOWLIN, VIOLA

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Violist **Eric Nowlin** has performed extensively throughout the United States as well as abroad. He currently serves as Principal Viola of the Detroit Symphony Orchestra. Mr. Nowlin's performance of Berlioz' *Harold in Italy* with the Detroit Symphony Orchestra was described by Classical Source as "outstanding...his distinctive timbre and sovereign musicianship at one with Slatkin's perfectly paced account...totally compelling." Past accomplishments include receiving second prize in the prestigious Walter W. Naumburg Competition, first prize in the Irving Klein International String Competition; first prize in the Hellam Young Artists Competition; grand prize in the Naftzger Young Artists Competition; and winner of the Juilliard Viola Concerto

Competition. Performances have included solo engagements with the Detroit Symphony Orchestra, Springfield Symphony in Missouri, Santa Cruz Symphony, Peninsula Symphony, and the Kumamoto Symphony in Japan, as well as recitals in New York, Chicago, San Francisco, Toronto, and Mexico.

Mr. Nowlin is the violist of the Juno and Opus Award-winning New Orford String Quartet. Other chamber music activities have included participating in festivals such as the Marlboro Music Festival in Vermont and the Steans Institute for Young Artists at Ravinia. He was a regular member of the Jupiter Chamber Players in New York City, and also toured with Musicians from Marlboro and Musicians from Ravinia's Steans Institute. Mr. Nowlin has also performed with the Toronto Symphony Orchestra, the Chicago Symphony Orchestra, Saint Paul Chamber Orchestra, the Metropolis Ensemble, Cleveland's Citymusic, and the New York Philharmonic. He received his Bachelor's and Master's degrees from The Juilliard School. Mr. Nowlin plays on a 1757 JB Guadagnini viola on generous loan from the Detroit Symphony Orchestra.

SUREN BAGRATUNI, CELLO

Winner of the silver medal at the 1986 International Tchaikovsky Competition in the cello division while still a student at the Moscow Conservatory, **Suren Bagratuni** has gone on to have a distinguished international career as a cello soloist, recitalist, and chamber musician. He began performing at age ten, and by age fourteen appeared as a concerto soloist performing Saint-Saens' Concerto with the Armenian State Radio Orchestra. Since then, he has performed with all the major orchestras in the former Soviet Union, including the Moscow Philharmonic (under the direction of Valery Gergiev) and has also appeared with numerous orchestras in Europe, Asia, and North and South America.

His solo appearances include recitals in the major concert halls of the world. Chamber music appearances have included guest invitations with the Chamber Music Society of Lincoln Center, the Newport Music Festival, the "Russian Winter" Festival in Moscow, the El Paso Pro Musica International Festival, Bargemusic, and international festivals in Italy, Switzerland, France, Germany, Canada, Australia, Mexico, Columbia, Brazil, Korea, China, and Taiwan.

In addition to his solo activities, he performs as a member of Trio Nobilis, serves as artistic director of the Cello Plus music festival, and conducts master classes worldwide. A former faculty member of the New England Conservatory and the University of Illinois, Bagratuni is currently Artist-Teacher and Professor of Cello at the Michigan State University College of Music.



SOURCE: BAGRATUNICELLO.COM

KEVIN BROWN, BASS

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Minnesota native **Kevin Brown** began playing the double bass at age 3. He has since gone on to perform with esteemed ensembles across the United States and Europe, in a burgeoning career that has led him back home to the Midwest as principal bassist of the Detroit Symphony Orchestra and, beginning in August 2017, newly appointed Assistant Professor of Double Bass at the Michigan State University College of Music.

Brown performed extensively with the Houston Symphony, and joined them on tours to New York and Moscow. In 2009 he won the International Society of Bassists Orchestral Competition, which earned him a week in the bass section of the Philadelphia Orchestra, and in 2011 he was selected to give a solo performance at the Kennedy Center Millennium Stage as part of their Conservatory Project. Before his appointment to the DSO, Kevin also appeared as Guest Principal Bass of the Atlanta Symphony.

Beyond orchestral performance, Brown is an active soloist and chamber musician. He is a member of the Detroit Chamber Winds and Strings, and performs regularly in the Great Lakes Chamber Music Festival. He is also a frequent recitalist, and gave his solo concerto debut with the DSO in 2015. A keen interest in Baroque music led him to pursue study of historical performance practice at the Accademia di Musica Antica in Brunico, Italy. He also studied at the International Summer School of Early Music in Valitice, Czech Republic, and with private tutors in Vienna, Austria.

JON WEBER, PERCUSSION

Jon Weber is instructor of percussion at the Michigan State University College of Music, where he teaches applied percussion lessons, percussion ensemble, salsa band, and the award-winning Michigan State Drumline. The MSU Percussion Ensemble, with Weber as co-director, was selected to perform at the 2013 Percussive Arts Society International Convention. He has presented clinics throughout the United States, and in the summer of 2012 presented clinics and a recital in Colombia. Weber has also presented clinics at the Collegiate Band Directors National Association Symposium, Yamaha Sounds of Summer Program, and served as a panel clinician at the Percussive Arts Society International Convention multiple times.



© HARLEY SEELEY

Weber has performed with the Grand Rapids Symphony Orchestra, the Lansing Symphony Orchestra, the Brass Band of Battle Creek, the Flint Symphony Orchestra, the Saginaw Bay Symphony Orchestra, the New York Solsti Orchestra and the Santa Clara Vanguard. He has performed as a percussionist with various world fusion bands over the years. In 2009, he founded the Michigan State University salsa band, Salsa Verde; he still directs and performs in this ensemble. He currently plays drumset with the Michigan salsa band Orquesta Ritmo.

Weber heads the percussion faculty for the summer Performing Arts Camp at Michigan State University. With the MSU Drumline, he has presented performances at the Bands of America Grand National Championships, the Percussive Arts Society International Convention, and wherever the Spartans play football, including the Rose Bowl in 2014. Weber received his DMA in percussion performance from Michigan State in 2008. He is a Yamaha Performing Artist, Tapspace Artist, and member of the Vic Firth Education Team.

ERIC ZUBER, PIANO

© DARIO ACOSTA



Hailed as an “irresistibly fluid” and “illuminating” pianist by the *New York Times* and the *Cleveland Plain Dealer*, **Eric Zuber** has established himself as one of the leaders of a new generation of American pianism. During a period of just a few years, Dr. Zuber received major prizes from twelve of the world’s most prestigious international piano competitions including Arthur Rubinstein, Cleveland, Seoul, Sydney, Dublin, Hastings, Honens, and the Piano-e-Competition, and was named a Laureate of the American Pianists Association Classical Fellowship Awards. He was a Gold Medalist in both the Hilton Head and Bösendorfer International Piano Competitions. For these and many other remarkable achievements, he was given the Arthur Rubinstein Prize by the Juilliard School.

Dr. Zuber has made solo appearances at the Kennedy Center, Carnegie’s Weill Recital Hall, Merkin Hall, the Sydney Opera House, Severance Hall and for the International Keyboard Institute and Festival in New York City. After making his orchestral debut at the age of twelve with the Baltimore Symphony Orchestra, he has gone on to perform with many of the major orchestras in the United States and abroad including Cleveland, Israel, Indianapolis, Minnesota, Phoenix, Sydney, RTE National, and the Royal Philharmonic. His collaborations with internationally acclaimed artists include performances with Lewis Kaplan, Paul Huang, Amir Eldan, Charlie Neidich, Joseph Silverstein, Gerard Schwartz, Johannes Moser, and Amanda Roocroft.

Eric holds degrees from the Peabody Institute of the Johns Hopkins University (B.M., A.D., D.M.A.), the Curtis Institute of Music (Diploma), and the Juilliard School (M.M.). His major teachers have been Boris Slutsky, Leon Fleisher, Claude Frank, and Robert McDonald.



SHOSHANNAH JEANNE BROMBACHER, VISUAL ARTIST



Shoshannah Jeanne Brombacher is a Dutch artist, author, illustrator and scholar from Amsterdam (The Netherlands). She holds a PhD from Leyden University (The Netherlands) in medieval Jewish literature and has lectured in Leyden, Berlin, where she currently resides, Jerusalem and New York. She is an ordained maggidah (Jewish spiritual guide and storyteller) and the vice-president of the American Guild of Judaic Art. Brombacher has curated and participated in many international art exhibitions and received several awards for her art, which includes work for Occupy Wall Street and Social Justice organizations, publishers, composers, and authors. She is the author of a list of books, like *Painting the Dybbuk. Between Two Worlds. Ansky's Play seen through an Artist's Lens*.

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FEATURED ART — FRONT COVER *Dybbuk, Act 2 Holy grave*. 18×24 inches, India ink and pastel on paper, 2015. The image displays the shtetl where Leah and Hanan met. **BOTTOM:** Her father is talking to her nursemaid Frade. Leah's friends accompany her to inspect the curtains of the Ark. **RIGHT:** Hanan, over the synagogue, doesn't yet see the black candles and the men holding seven shofarot ready during the ceremony to expel the dybbuk. **LEFT:** Hanan's soul hovers between the tombstones, buried in strange ground after he died of a broken heart and using (wrong) kabbalistic formulas. The Messenger, in a fur hat, travels back and forth. **DIAGONALLY, LEFT TO TOP-RIGHT:** Leah (IN BLUE) gazes towards her promised groom Hanan (IN RED). **CENTER:** They are forever reunited under a spiritual chuppah made of Hanan's tallit, floating to the light. Their love is strong like a lion (between the bride's dress and the

messenger). The three rabbis of the beit din hover over Leah's head. RIGHT: Leah imagines Hanan under the chuppah waiting for her and later cradling the baby she never had and will never have with Hanan. | **PAGE 2** *Dybbuk dream*. Oil on canvas, 14x18 inches, 1994. The dybbuk, whose foot shows as he enters, possesses the sleeper who dreams of a loving couple on horseback in a moonlike circle. | **P. 6** *Dybbuk stones*. 2015. They symbolize the dybbuk being trapped. MIDDLE: Hanan and Leah in the loving embrace that was denied to them in this world. RIGHT: Hanan despairs. LEFT: A floating soul between two worlds. | **P. 7** *Levayah (the funeral)*. Oil on canvas, 18x24 inches, 1996. Hanan is brought to his grave. A man with a tzedakah box goes in front of him, because "charity saves from death." TEXT, ON LEFT: Justice goes in front of him. Hanan died, but is not guilty. TOP-LEFT CORNER: Leah mourns her beloved. | **P. 8** *The haunting Dybbuk over the Shtetl*. India ink and pastel on paper, 18x14 inches, 2015. | **P. 9** *The lovers over the grave*. India ink on paper, 11x14 inches, 2015. Hanan and Leah hover symbolically over the gravestone of the "holy couple" that was slaughtered by Cossacks in the middle of the road and buried on the spot. Hanan's tallit wraps him and his beloved in their own sacred space. | **P. 11** *Kabbalistic formulas*. Pastel pencil on paper, 11x14 inches, 1996. In his desperation, Hannan tries to gain his beloved with obscure and dangerous formulas which will lead to his untimely death. | **P. 21** *Stronger than death is love*. Oil on canvas, 3x4 feet. The snow covered graveyard of Prague with the tomb of the Hoykhe Rabbi Loeb in Prague. The loving couple floats over the graveyard that is not capable of stopping their love. They reunite in the Next World. | **P. 24/BACK COVER** *Dybbuk*. India ink and pastel on paper. Cover illustration for Brombacher's book about Ansky's Dybbuk.

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Art Director: JoAnn Nunes

BETWEEN TWO WORLDS

GUY YEHUDA, CLARINET

DMITRY BERLINSKY, VIOLIN | YVONNE LAM, VIOLIN

ERIC NOWLIN, VIOLA | SUREN BAGRATUNI, CELLO | KEVIN BROWN, BASS

JON WEBER, PERCUSSION | ERIC ZUBER, PIANO

SERGEI PROKOFIEV (1891-1953)

- 1 *Overture on Hebrew Themes* (1919) Op. 34 8:56
for clarinet, string quartet and piano

JOEL ENGEL (1868-1927)

The Dybbuk Suite (1922) Op. 35
for clarinet, strings and percussion

- 2 *For What Reason?* – From Song of Songs 5:32
(*Mipnehi Mah?* – Me'Schir H'aschirim)
- 3 *Beggars' Dances* (*Me'choloth Hakabzanim*) 6:32
- 4 *Wedding March* (*Marsch Chatunah*) 2:01
- 5 *The Veiling of the Bride* (*Chipuy Hakalah*) 2:23
- 6 *Hassidic Melody* (*Nigun Chassidim*) 2:39
- 7 *From Song of Songs – For What Reason?* (Reprise) 4:46
(*Schir H'aschirim – Mipnehi Mah?*)

PAUL BEN-HAIM (1897-1984)

Quintet (1941/65) Op. 31a
for clarinet and string quartet

- 8 *Molto moderato* 8:46
- 9 *Capriccio. Molto vivo* 6:46
- 10 *Tema con Variazioni* – Tema. Sostenuto e dolce – 10:47
Var. 1 La stesso movimento
Var. 2 Molto grazioso
Var. 3 Più calmo
Var. 4 Allegretto, poco a poco accelerando
Var. 5 Adagio assai e misterioso



Featuring Artwork by
Shoshannah Brombacher