

2021-2022

City Singers Elementary Choir

Margaret Woods, Director

Milo Dripps

Oscar Dripps

Sam Drummond

Libby Drummond

Fiona Drummond

Remi Haskin

Oscar Haskin

Aedale Montoro

Lena Sargent

Kathryn Smith

Jane Stewart

Claire Stewart

Eleanor Teresa

Rosie Terrana

Hawthorne Weiss

2021-2022

City Singers Upper Choir

Leslie Dripps, Director

Eli Davis

Alexander Dripps

Madeline Giglio

Jana Harmon

Violet Julien

Vivi Miller

Lauren Neuhaus

Kalakriti Pillai

Emily Richards

Lilly Trace

Rebekah Turner

City Singers Youth Choirs
presents

Sydney Taylor's
All-of-a-Kind-Family
HANUKKAH
a wintry mix of story and song

featuring
Heavy Shtetl Trio
Charles Staples, Piano
Roberta Oster Sachs, Narrator

artistic direction by
Leslie Dripps & Margaret Woods

Saturday, Dec. 4, 2021

4:00 pm

Congregation Beth Ahabah

1121 W Franklin St, Richmond, Virginia

Free & open to the public

A family & sensory friendly LOVE THAT BOOK! concert

DIRECTORS' NOTES

Welcome to the third installment of CSYC's *LOVE THAT BOOK!* concert series, designed to pair engaging story with powerful song to delight audiences of all ages. It has been 2 years since we last performed together in person, and, wow! are we glad to be here!

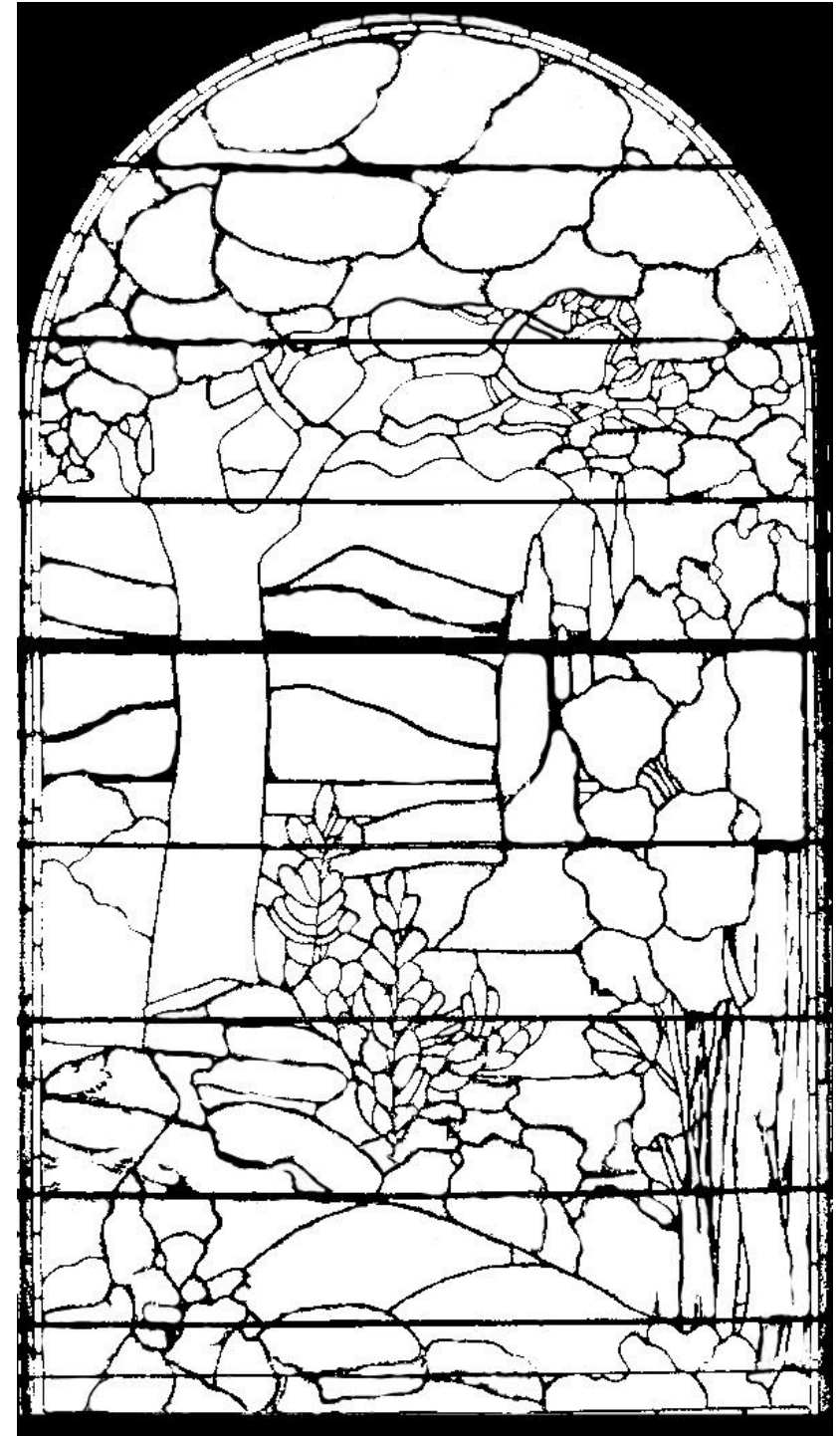
All-of-a-Kind-Family Hanukkah is a picture book excerpt from Sydney Taylor's series *All-of-a-Kind-Family*, first published in 1951, which provides a sincere snapshot into Jewish life in New York City at the turn of the century, the time of the first major immigration of Ashkenazi Jews to America. For more about this, and additional background, please see the concert notes by our friend Dr. David Weinfeld. Today's concert would not have been possible without Dr. Weinfeld's generous help and insights (but please note any mistakes are ours!).

This concert also would not have been possible without the generous support of Congregation Beth Ahabah, in whose main sanctuary you are now sitting. Cantor Sarah Beck-Berman graciously helped us in innumerable ways and welcomes you on the next page.

The Joseph M Ruffin Foundation provided essential funding for this season, enabling us to begin recovering from the effects of the pandemic. Without their support, we wouldn't be here today.



The wonderful kids in front of you don't audition to be in City Singers: they simply come with a love of singing and learn the rest of it. We love seeing the progress that each individual singer can make over the course of the year, but it is even more powerful to see them come together as one voice to put beauty out into a world which sorely needs it. ~Leslie Dripps & Margaret Woods



IN MEMORIAM

Dr. David W. McCormick made City Singers possible through his work as the sustaining force behind the choir since its inception. He served the organization energetically throughout the years as choir director, board member, philanthropist, advisor and friend, giving life to the dream of "bringing together the youth of Richmond" through the power of song.

Neil Hanchey supported our work in many ways, namely creating our wonderful logo, and in no small way loaning us his wonderful wife, Lee, board president for many years.

David Trace served City Singers on the Board of Directors with cheer and good sense guiding us to where we are today.

We gratefully remember each of these dear friends each season.

BOARD OF DIRECTORS

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CSYC Board of Directors is currently accepting applications for board membership from community members interested in supporting the work of CSYC. For details, please email office@citysingerschoir.org

The mission of City Singers Youth Choirs is to inspire the highest level of artistic choral performance while bringing together youth of the greater Richmond area in a joyful appreciation of their ethnic, religious and cultural diversity. We are committed to making our choral education experience available to qualified singers regardless of their economic situations.

We Believe in the Power of Song to give a voice to every child, build bridges in our community and inspire music and life skills mastery.

Performing Choirs. Community Music Making. Family Concerts.

Love to sing? We do.
citysingerschoir.org

WELCOME

Welcome to Congregation Beth Ahabah, the House of Love. We are excited and honored to host and co-sponsor this wonderful Chanukah community concert in our historic Sanctuary. One of our missions is to build community, both among our congregants as well as between the congregation and the city at large. I hope that co-sponsoring this concert in our music program this year provides an opportunity for people to visit our Sanctuary both in-person and virtually, whether as a familiar and comforting place or as a new experience entirely.

Music has been an integral part of Judaism from time immemorial. Traditionally, all our liturgy is chanted, and we chant from our sacred texts throughout the year. Most Jewish communities will have their own unique blend of melodies from different time periods and different Jewish traditions which combine to form a unique musical stamp of that congregation or community.

Although Chanukah is a very minor Jewish holiday, its proximity to Christmas has provided a spotlight which puts this holiday in a position of some prominence in American multicultural endeavors. As such, although there are Chanukah songs (because we have songs for everything!) there is not the same enormous body of songs that we see earlier in the fall for the Jewish High Holy Days, for example. Tonight, you'll hear several Chanukah songs stemming from Ashkenazi Jewish tradition, meaning traditions passed down over the centuries by Jews living in European areas since Late Antiquity, along with other songs from various sources.

If you are curious to hear more Chanukah music, I have collected some examples on our YouTube Channel which you can view by visiting this shortcut: www.bethahabah.org/chanukah-music

I hope you enjoy today's concert and have a Happy Chanukah and a wonderful holiday season!

Cantor Sarah Beck-Berman
Cantor & B'nei Mitzvah Coordinator
Congregation Beth Ahabah

CONCERT NOTES FOR KIDS

We are excited to share with you one of our favorite story books, *All-of-a-Kind-Family Hanukkah*, and the music we've paired with it. The story is set in New York City around the year 1900, on the first night of Chanukah.

Did you notice that throughout this program, 'Hanukkah' is not always spelled the same? The *Oxford English Dictionary* lists 24 different spellings of the holiday, and there's a good reason: the Hebrew language doesn't use English letters, so people had to figure out what English letters best represent the Hebrew letter sounds so we can pronounce it. This is called **transliteration**, and different ways to spell 'Chanukah'... or 'Hanukkah'... are used today in English, although they are all pronounced the same. For more, see "How Do You Spell Channukkah?" by the LeeVeas on Cantor Sarah's playlist!

Inside this program are coloring pages of three historic stained glass windows found here in this sanctuary. Can you find each one? You are welcome to copy the colors found in the originals, or come up with your own! Coloring pencils and extra pages are available at the entrance.

Today's instruments include **piano, clarinet, accordion, solo voices** and **choir** voices. If you look carefully at the accordion, can you see that a piano keyboard is a part of it?

Look at the two big **menorahs** on either side of the stage. How many candles are on each? If you counted 7, you are correct! It is only the special **Hanukkah menorah** which has 9 candles, 8 to represent the 8 miraculous nights of oil, and one to light them with, the **shamash**, or helper, candle.

In our story it is the first night of Hanukkah, but tonight is actually the **last night of Hanukkah**. In our story, Gertie gets to light the first candle, but tonight you get to see all candles lit at the end of the concert!

Voices are a big part of our music, and you'll hear two kinds today: *solo voice* and *choir*. We have two *soloists*, each with very different voices, but both are categorized as **soprano**, which is the highest adult voice. Our *choral voices* are made up of kids like you, who love to sing! These kids meet once a week to learn music and how to sing in the strongest and healthiest way.

If you love music and love to sing, *you* can be a part of City Singers! Visit our website for how to join. Next session begins January 18! citysingerschoir.org

DONORS

Gifts to City Singers Youth Choirs provide financial support for concerts, recordings, educational programs, guest musicians, sheet music, scholarship and financial aid programs and outreach activities. The following roster of donors includes cash and in-kind gifts received from individuals, family and private foundations, businesses, and government agencies between May 1, 2019 and Dec. 15, 2019. We are deeply grateful for every donation.

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We strive to publish an accurate donor list. If an error or omission is noticed, please let us know.

Please note that donations given through Facebook's Giving Tuesday are processed anonymously through Network for Good.

**Donations received in honor of Dr. David McCormick*

STAFF

Leslie Moruza Dripps, Executive & Artistic Director, has been teaching with City Singers Youth Choirs since 2007. She is a passionate advocate for equitable access to music education and has taught vocal, choral, and general music at the elementary, middle, high school, and adult levels. She provides music education consulting to a variety of schools and museums and *will* teach you to sing unless you are very, very careful! She is a published composer and performer with international commercial and film credits with her band “Moruza”, and currently serves as the Membership Chair for the Virginia chapter of the American Choral Directors Association. Leslie advocates work-life balance for musicians and their students, and she practices what she preaches by spending ample time in the garden and saying ‘no’ to more things than she says ‘yes’ to. Leslie homeschools the three Dripps boys, and it’s ok that the laundry is never, ever done. Leslie received her bachelor’s degree in music education from James Madison University and Orff I certification at VCU.

Margaret Taylor Woods, Director of Voice Pedagogy and Elementary Choir Director, enjoys a diverse career of concert work, opera, and teaching.

As a professional soprano, her many festival, masterwork, operatic, and recital credits are too numerous to list here, but include projects domestic and international, throughout the eastern United States and Europe.

Margaret values the transformative power of music across all ages and abilities. In addition to her singing career, Margaret is passionate about teaching voice and vocal pedagogy. She serves as adjunct voice faculty at **Virginia Commonwealth University** and **Berkshire Choral International** and has been a guest lecturer at **Peabody Conservatory, University of Richmond** and her alma mater, **Lebanon Valley College**. Students in her private voice studio have won numerous competitions and have been accepted to some of the most prestigious music programs in the country. Margaret holds degrees from Lebanon Valley College in Music Education (B.S.) and Music (B.A.) and an M.M. in Voice Performance and Pedagogy from Westminster Choir College. For more information about Margaret, visit margaretwoodssoprano.com.

Abby Yelanjian, Assistant Director, is the music educator at South Anna Elementary School, and has served CSYC since 2019. Abby holds her bachelor’s degree in Music Education and Orff 1 certification from Virginia Commonwealth University.

Nya Powell is studying voice performance at Virginia Commonwealth University, and in her second year as CSYC Music Education Intern.

GUEST ARTISTS



Formed after a discussion on Rosh Hashanah in 2016, **Heavy Shtetl** was created by veterans of the *klezmer* big band **Klezmer'Or'Ami'm** to make a small, intimate, but still lively and dynamic ensemble capable of giving high energy performances and playing a wide repertoire of Jewish music. With material ranging from the Eastern European *shtetlekh* (towns) of long ago, the tenements of New York City, the golden age of Yiddish theatre, the jazz influenced golden age of klezmer, and the modern torchbearers, **Heavy Shtetl** aims to entertain and make you dance the *hora!* The Heavy Shtetl Trio playing today is Marcy Horwitz, accordion, Bruce Gould, percussion, and Malik Riley, clarinet.

Roberta Oster, today’s **narrator**, is a senior news producer at VPM, Virginia’s Home for Public Media. She is leading the launch of a new weekly TV news program called “VPM News Focal Point” airing in early 2022. Roberta is an Emmy Award-winning producer who worked for two decades at “Dateline NBC,” ABC documentaries, and CBS “Street Stories with Ed Bradley” in New York. Roberta is a former board member of the Weinstein JCC.



Critically acclaimed pianist, **Charles Staples**, has held teaching and church music positions in Alabama, New York, and Texas and is currently director of music ministries at Trinity United Methodist Church in Richmond and on the music faculty of VCU. In addition to concert work in Cincinnati and New York, since coming to Richmond he has played numerous recitals and has appeared in chamber music, orchestral concerts and over public radio on WCVE. He has also held the position of visiting assistant professor of music at the University of Richmond. He is hailed in reviews as a pianist “fully up to the technical and expressive demands of the Rachmaninoff concerto...” and “a pianist of prodigious talent, fire and thunder, blood and guts . . . this was no metronomic key-banging. It was piano playing that reached to the listeners’ emotional jugular veins!”

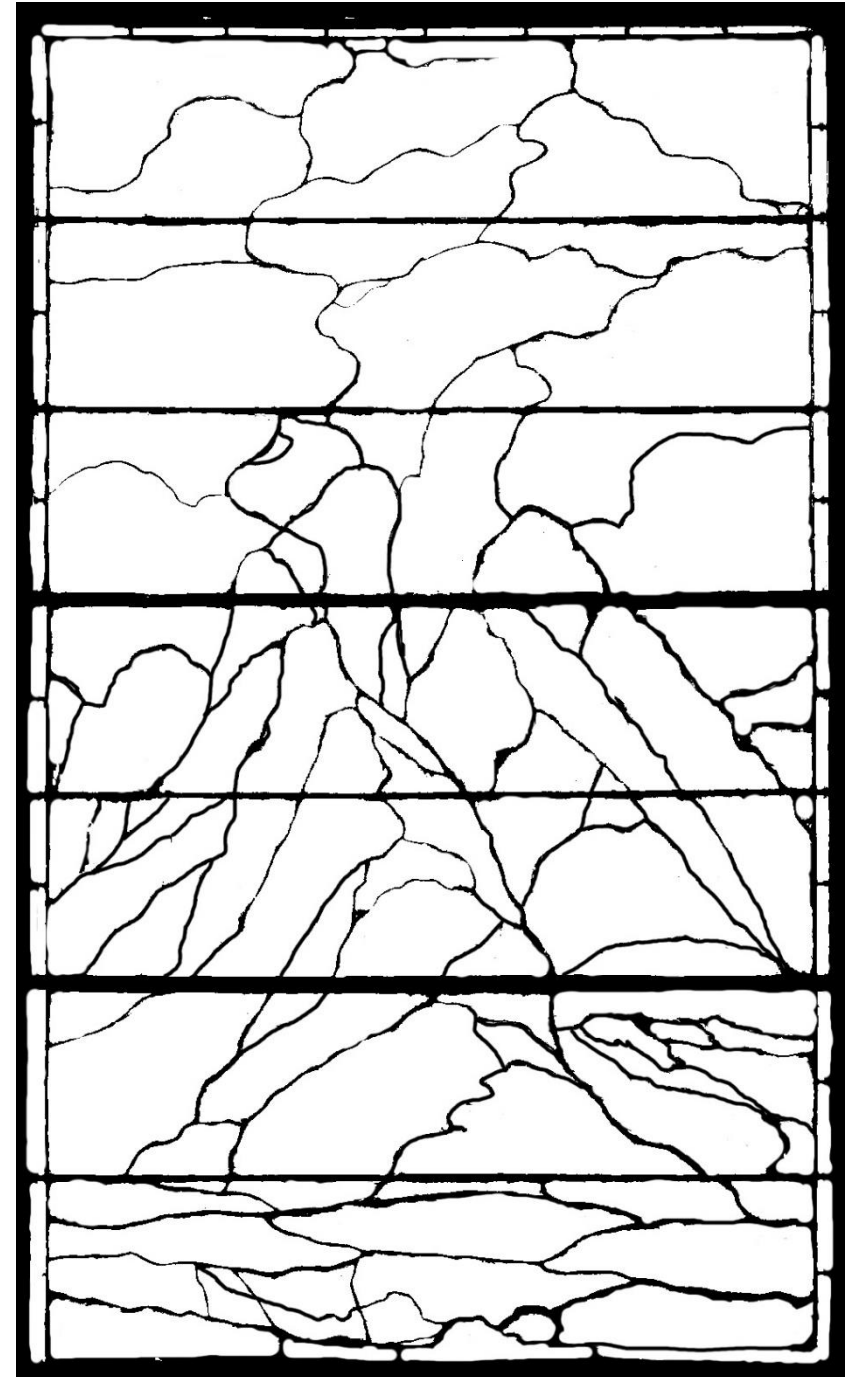
CONCERT NOTES

The story of Hannukah is set in ancient Israel in the mid-2nd century BCE. The Jewish people lived under the repressive regime of the Greek king Antiochus, who had desecrated their holy temple and forbidden the practice of Judaism. Led by a group of priests called the Maccabees, the Jews rebelled and successfully liberated their homeland. According to Jewish tradition, after defeating Antiochus, the Maccabees went to light the temple menorah, the famous seven-pronged candelabra. Though they only had enough oil to burn for one night, miraculously, the light lasted for eight days. Jews to this day celebrate Hannukah by lighting one candle on the first night and adding another candle for each subsequent night. They are encouraged to place their menorahs on the windowsill for all the world to see.

Between 1880 and 1924, over three million Jews left eastern Europe, and 2.5 million went to the United States. Many settled in New York City, especially in a neighborhood now called the Lower East Side. *All-of-a-Kind Family Hannukah* is set in 1912, and tells the story of five sisters, who along with their parents, celebrate the Jewish holiday of Hannukah, the festival of lights. They celebrate by gathering as a family to eat traditional Hannukah foods fried in oil, like potato pancakes, called latkes. They celebrate by singing festive Hannukah songs. Most important, they celebrate by lighting the menorah. The soft glow of the Hannukah candles symbolizes the warm embrace of family and community, demonstrating the power of religion in bringing people together. Though separated by two thousand years, the Maccabees and the Jewish immigrants to America faced similar challenges. Both struggled against antisemitism, and perhaps more dramatically, against assimilation. In this way, the Hannukah story is a universal one, as people across the globe work to preserve their sacred heritages, guided by the light of tradition.

David Weinfeld, Ph.D. is the Harry Lyons Chair of Judaic Studies at the VCU Center of Judaic Studies. Raised in Montreal, he earned his Ph.D in Hebrew and Judaic Studies and History from New York University, and his B.A. in History from Harvard University. Weinfeld's research is focused on American Jewish history, especially intellectual history and Black-Jewish relations. David has previously taught at the University of Toronto, Queens College, Temple University and NYU.

*Can you find it? Mount Sinai, stained glass by Louis Comfort Tiffany, 1923
Commissioned by Fannie Mitteldorfer Schwab in memory of her parents,
Ellis and Babette Mitteldorfer
Sanctuary of Congregation Beth Ahabah, Richmond, Virginia*



View in full color at www.bethahabah.org/heritage/synagogue

Who can join City Singers? Any kid who loves to sing will find a strong musical home with City Singers. We believe in the nurturing power of music, and so we invite singers as young as 6 and 7 years to be a part of CSYC. It is recommended for our youngest singers to have beginning reading skills, but not a requirement. We are proud of our education philosophy and practices which foster every level of musicality, and as the youngest are welcomed, our more experienced singers in middle and high school are energetically challenged to develop their skill. Singers are placed in one of two choirs, based upon age/grade: Elementary Choir (K-5th) and Upper Choir (6th-12th).

Do singers audition for City Singers? No! Some choirs hold auditions. We find it unnecessary, given the expertise of our instructors. Instead, we hold Voice Placements: Voice Placements are when all returning and all new singers gather to sing in small groups. Our faculty evaluate the developmental stage, range and experience of each voice to group singers within their choirs in the most beneficial way.

Why choir instead of private lessons? Private voice teachers who know about vocal development and voice pedagogy often discourage parents from placing their children in lessons any younger than 8th or 9th grade. The anatomical and pedagogical reasons for this are numerous. Young singing voices are going through a variety of anatomical changes and the skills that they need to learn for singing can be best found through a community of song rather than in private lessons. If a young voice student is working to try and emulate an adult solo voice (which is what happens as we learn to sing) there is a good chance of learning singing habits that are unsustainable as the voice ages. (Fun fact: the largest diagnosis of vocal nodules occurs in children ages 8 to 10!) In a choir setting being led with age appropriate vocal technique, singers are more naturally inclined to emulate the sounds they hear all around them in a healthy way. In addition to encouraging healthy vocal technique, the early skills of singing should be based in music theory, solfege and pitch matching – all skills that are best learned in the choral setting. Singing in a choir like City Singers will provide your child with a fantastic foundation to good vocal technique and prepare them for a lifetime of singing, whether that be professionally or for personal fulfillment.

We also design our performance schedule to accommodate private lessons for older students planning to pursue music professionally. Our voice training philosophy of *do no harm* shapes every programming and teaching decision, from our concert schedule, to repertoire chosen, to terminology used in every rehearsal. Your singer will find a strong musical home with City Singers! Won't you join us?

THANK YOU

We are deeply grateful to **Congregation Beth Ahabah** for sponsoring this concert, providing their Sanctuary, sound engineering, streaming capabilities, and especially to **Cantor Sarah Beck-Berman** whose tireless work propelled us to today's concert.

Without the recent support from **The Joseph M Ruffin Foundation** we would not be here today. Many, man, thanks.

A very special thanks to members of **Richmond's First Baptist Church**, for providing space for weekly rehearsals, the donation of which makes our tuition affordable.

We are deeply grateful to **The David and Sherry McCormick Fund for City Singers Youth Choirs of The Community Foundation Serving Richmond and Central Virginia**.

Big thanks to **Copy Cat Printing** for their support and beautiful products and fabulous service! copycatprinting.com

Thank you to these community members who have given so generously of their time and talents:

Cantor Sarah Beck-Berman, consulting

Karen Butterfield, photography

Daryl Dripps, technology

Martha Hepler, photography

Ann Neuhaus, photography

Claudia Sachs, consulting

Dr. David Weinfeld, consulting



RECOMMENDED MATERIALS

***When Mindy Saved Hanukkah*, by Eric Kimmel**

This picture book portrays important elements of the Eldridge Street Synagogue in New York's Lower East Side, a magnificent National Historic Landmark opened in 1887 as the first great house of worship built in America by Jewish immigrants from Eastern Europe. The story presumes a knowledge of the reason for Channukah--so you still a good book about the story of Channukah-- but contains a clever parallel between the stories of the Maccabees and of the tiny family living in the walls of the synagogue. Children will delight to see both household items and synagogue artifacts from the perspective of a mouse-sized person.

Website of the Museum at Eldridge Street

<https://www.eldridgestreet.org/>

Fascinating and gorgeous videos on the restoration of the synagogue plus many more resources. Groups of 15 can schedule a 60 minute guided virtual tour!

Cantor Sarah's Chanukah Playlist

Cantor Sarah Beck-Berman, Congregation Beth Ahabah
www.bethahabah.org/chanukah-music

The Jewish Americans: A Series by David Grubin

www.pbs.org/jewishamericans

Even when the series is not available in full to view, the website resources are thorough and fascinating, containing informative video clips and book excerpts packaged in an accessible way.

The Story of Hanukkah

www.chabad.org, search "The Maccabees: The Jewish Freedom Fighters"

A thorough portrayal of the historical context of Hanukkah. Enough detail for adults wanting more background.

Contemporary Jewish Museum, San Francisco

Now is a great time to book a virtual tour! <https://www.thecjm.org/tours>

Since each CSYC instructor comes from a specific culture and specializes in the western European music tradition, research is always tantamount to honor the cultures reflected in our concerts. The music we select to study and perform serves not only to open the world beyond our own experiences, but also to reflect back to singers and audience members within that tradition that they are seen and respected.

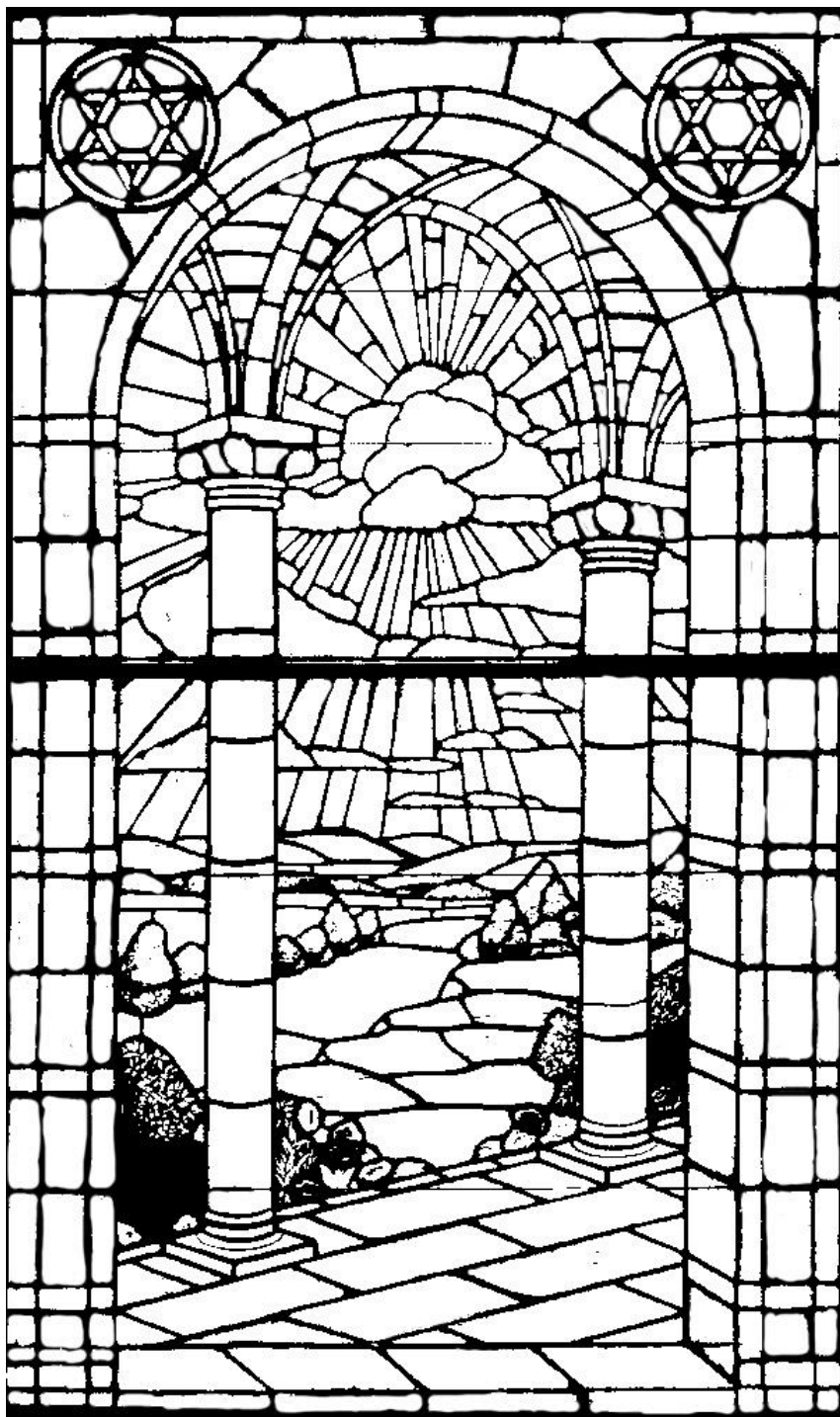
MYTHBUSTING

Common misconceptions of youth voice development

There are many misconceptions regarding child and adolescent voice development, some perpetuated by commercialized pop music, and some promoted by misinformed music ideologies. Here our CSYC Director of Voice Pedagogy, Margaret Woods, busts a few myths!

1. A breathy voice is a broken voice: BUSTED! It is **completely normal** for adolescent singers to have breath in their sound, especially young female singers. Only in later high school years will the un-vocalised air start to disappear, but for now - let the breath work!
2. Loud singing is good singing: BUSTED! The voice should only ever sing as loudly as is beautiful. We do not ask our singers for "louder" because loud isn't always beautiful. We believe in training young singers to use their voices in a healthy way that is fundamentally rooted in excellent and sustainable technique.
3. Belting and the use of chest voice are bad: BUSTED! Belting and chest voice are the same thing: BUSTED! Belting and chest voice are NOT the same thing, and do have appropriate and healthy applications in the singing voice. **Chest voice** is a normal part of registration, and we often use this part of our voices for speech. It is encouraged for developing singers and is a normal part of the bottom of the voice - aka the "lower notes." Changed male voices sing predominantly in chest voice. **Belting** is carrying the chest voice up into the higher registers of the voice and is a technique mainly used in contemporary music and musical theater. We at CSYC know belting, but our repertoire is not based in that technique of singing. Generally, belting should be taught by a voice professional who is a singer and has taught singers, and also has a degree in teaching voice or equal certifications in CCM/MT pedagogy. Belting should be taught only after a young singer has developed their head voice and has had a few years of classical training, which usually doesn't occur before the age of 16.
4. My child can't match pitch, so they can't sing: BUSTED! You all know we DEFINITELY don't believe that, which is why we hold open voice placements. We believe that **every child** can learn to sing. Often times, children with intonation and pitch matching deficiencies are just having trouble accessing certain parts of their range and can be assisted through a quality choir program or, if they are older adolescents, private lessons with a teacher who understands and has experience working with the adolescent voice.

Can you find it? Stained glass in memory of Dr. Edward N. Calisch,
Sanctuary of Congregation Beth Ahabah, Richmond, Virginia



View in full color at www.bethahabah.org/heritage/synagogue

ABOUT THIS CONCERT

This annual December concert has centered on a delightful picture book since the *LOVE THAT BOOK!* series began in 2018, and in choosing each book our goal is to represent a diversity of cultures as the years pass. Jewish music occupies a special place in any choral singer's heart who has been lucky enough to sing it, and we have long wished to explore more of its brilliance and diversity. As December is a time when people seek out singing to brighten darker days, we planned our first full-length feature of Jewish music to be at our most popular event of the season, and even though Chanukah may not a major Jewish holiday, the popular pairing of December and singing offers a great opportunity to share this wonderful music with a wide audience.

Two people provided us with critical education and consulting: Dr. David Weinfeld, chair of the VCU Center for Judaic Studies, who not only suggested *All-of-a-Kind-Family Hanukkah* as our featured book, but also tirelessly answered our questions, and provided correction where it was needed; and Claudia Sachs, a remarkable Richmond-raised young person, Jewish climate activist, and a singer and composer who offered the essential perspectives of both a young person and a Jewish musician.

On this journey, we discovered that most Jewish works composed for choir are predominantly from the Ashkenazi tradition (the Jewish diaspora population in Europe and Russia before the Holocaust.) Neither music from the Sephardic tradition (originating from Jewish communities in Spain and Portugal prior to 1492) nor of the Mizrahi (Jewish communities in North Africa and the Middle East) nor other smaller groups are well-represented in choral literature. The likely reasons for this are numerous: first, most Jews who helped shape the western European music tradition (out of which the choral arts sprang) were those who lived there, the Ashkenazi. Second, Ashkenazi Jews immigrated to the United States in great numbers beginning in the 1880s, fleeing the devastating Russian pogroms, and many of the most influential Jewish-American composers were of this lineage. Even as we look forward to the day when a more diverse representation of the fascinating and rich treasure trove of Jewish music is set for choir, the gift of Ashkenazi music is beautiful, moving, transcendental, and accurately represents the setting of our book.

Our goal for this concert: that our friends in the Jewish community may not only enjoy the music, but also feel seen and valued, and that friends outside the Jewish tradition may discover something new and delightful, and that all may come away today with a deeper appreciation of the significance and beauty of Jewish music and culture.

PROGRAM

Dec 4, 2021

Prelude.....Klezmer Selections
Heavy Shtetl

Welcome by Leslie Dripps & Margaret Woods

Hine Ma Tov.....Trad. Jewish Folk Tune
Text from Psalm 133
arr. Neil Ginsberg

Text from Hebrew: "Behold how good and how pleasant it is for brothers and sisters to dwell together in unity."

City Singers Combined Choirs

This is Winter.....Amy F. Bernon
Nya Powell, soprano

Frailach #8Trad. Klezmer Dance
"Frailach" is Yiddish for "happy." These are happy dances.

Velvet Shoes.....Randall Thompson (1899-1984)
Poem by Elinor Wylie
"Let us walk in the white snow in a soundless space, with footsteps quiet and slow, at a tranquil pace, under veils of white lace."

Ma Navu (How Beautiful).....Traditional Jewish Folk Tune
Text from Isaiah 52:7
Text from Hebrew: "How beautiful upon the mountains are the feet of the messenger who brings good news, who proclaims peace, who brings glad tidings of good things, who proclaims salvation..."

Haida.....Trad. Chassidic Niggun
Arr. Shirley W. Mcrae
A niggun is a wordless melody, simple or complex, slow and meditative, or fast and jubilant, sung over and over again.

City Singers Elementary Choir & Heavy Shtetl Trio

Sher #1 (Scissor Dance).....Trad. Klezmer Dance
1880s, Eastern Europe

Niggun (Wordless Song).....Trad. Jewish Folk Tune
In Hasidic tradition, niggunim are meant as mystical prayers, sacred practices, a path to deepen the soul, expand the spirit, and embrace the divine.

Heavy Shtetl

I'm a Person, Too!.....Leonard Bernstein
from I Hate Music! (A Cycle of 5 Kid Songs)
Margaret Wood, soprano

Y'did Nefesh (Beloved of the Soul).....Ancient Sabbath Song
Maoz Tsur (Rock of Ages).....Trad. Chanukah Song
13th Century, German Ashkenazic Melody

All are welcome to sing along:

*Rock of Ages, let our song, praise Thy saving power;
Thou, amidst the raging foes, wast our sheltering tower.*

*Furious they assailed us, but Thine arm availed us,
And Thy Word broke their sword, when our own strength failed us.*

Frailach #12.....Trad. Klezmer Dance

Heavy Shtetl

Hanukkah, Oh, Hanukkah!.....Trad. Chanukah Song
Additional words and music by Roger Emerson and Ross Fishman

S'vivon.....Trad. Jewish Folk Tune & Chanukah Song
Arr. Valerie Shields

Where the Light Begins.....arr. Susan LaBarr
Text by Jan Richardson

Perhaps it does not begin. Perhaps it is always.

Perhaps it takes a lifetime to open our eyes, to learn to see...

*The luminous line of the map in the dark, the vigil flame in the house of the heart,
The love so searing we cannot keep from singing, from crying out....*

Perhaps this day the light begins in us. Perhaps it is always.

City Singers Upper Choir

I Am But a Small Voice.....Original text by Odina E. Batnag
English text and music by Roger Whittaker
Arr. John Coates, Jr.

Come, young citizens of the world, we are one!

*We have one hope, we have one dream; and with one voice we sing:
Peace, give us peace, prosperity, and love for all mankind.*

-----LIGHTING OF THE CHANUKKAH MENORAH -----

Hine Ma Tov (reprise).....Trad. Jewish Folk Tune
Text from Psalm 133
arr. Neil Ginsberg

Text from Hebrew: "Behold how good and how pleasant it is for brothers and sisters to dwell together in unity."

City Singers Combined Choirs