



AHAVATH ACHIM SYNAGOGUE

Cultural Arts Performance Series

41st Season



**THE 3RD ANNUAL PRESENTATION OF THE
DR. JEROME & BETTY BERMAN
CONCERT SERIES**

**Sunday, November 13, 2022
3:00 P.M., Srochi Auditorium
600 Peachtree Battle Avenue
Atlanta, GA 30327**

**Donations gratefully accepted.
Your generosity keeps the music playing at AA.**

DEDICATION

SHARING A LOVE OF MUSIC

The Dr. Jerome and Betty Berman Concert Series

This Concert Series is dedicated to anyone who is inspired by music, in memory of two people who lived inspired lives. Jerry Berman and Betty Berman shared a strong interest in helping others – one, a pediatrician who cared for several generations of children throughout his respected medical career; the other, a talented piano teacher who later exhibited her concern for social justice as an attorney. Besides being devoted parents to three daughters, the two long-time A.A. Synagogue congregants poured their hearts into charitable and community causes, and throughout their sojourn in Atlanta they supported artistic endeavors and shared a deep appreciation for music.

Their children created this Concert Series as a joyful tribute to their parents' memory, where Sundays were filled with operas and classical music on their father's home-built stereo.

Betty Green Berman, from Toccoa, Georgia, received her B.A. in Music from the University of Georgia. She taught piano for many years here in Atlanta prior to graduating with a J.D. from John Marshall Law School. She was accepted into the Lawyers Club of Atlanta, and while practicing family and civil law, she also accepted pro-bono clients and served as an arbitrator for Fulton County Superior Court.

Dr. Jerome David Berman, an Atlanta native, received his B.S. and M.D. degrees from Emory University. After serving as a doctor at Fort Jackson during the Korean War, he had a thriving 33-year medical career that was cut short due to blindness. With his wife's encouragement and help from the Center for the Visually Impaired (CVI), he became the first blind graduate of Emory University's Rollins School of Public Health and then co-founded the Babies Early Growth Intervention Network (BEGIN) program in 1985 at CVI. Dr. Berman received the Distinguished Medical Achievement Award from the Emory School of Medicine's Atlanta Medical Alumni and the Carl Aven Cup from the Medical Association of Atlanta.

AHAVATH ACHIM SYNAGOGUE

Marilyn Ginzburg Eckstein Cultural Arts Fund

UPCOMING CONCERTS THIS SEASON

January 22, 2023, 3 PM

PEACHTREE STRING QUARTET: MEMORIAL CONCERT

In observance of Holocaust Remembrance Day

Featuring

Chris Pulgram, violin

Thomas Carpenter, cello

Yang Moon Kim, violin

Elizabeth Pridgen, piano

Performing

Franz Schubert: String Trio in B flat Major, D 471

Gideon Klein: String Trio for violin, viola and cello (Theresienstadt, 1944)

Johannes Brahms: Piano Quartet #1 in G Minor. Op. 25

The Peachtree String Quartet will also perform this program on January 29, 2023, upon invitation at the Austrian Embassy, Washington, D.C.

February 5, 2023, 3 PM

ATLANTA CHAMBER PLAYERS ANNUAL CONCERT AT AA

Featuring

Laura Ardan, clarinet

Cathy Lynn, viola

David Coucheron, violin

Brad Ritchie, cello

Helen Kim, violin

Elizabeth Pridgen, piano

Ken Wagner, violin

Performing

Max Bruch: Three Pieces for clarinet, viola, and piano, Op. 83

Giacomo Meyerbeer: Clarinet Quintet in E Flat Major

Antonin Dvorak: Piano Quintet in A Major, op. 81

May 7, 2023, 3 PM

GEORGIAN CHAMBER PLAYERS ANNUAL CONCERT AT AA

to be announced

*Dr. Jerome and Betty Berman
with their daughters*



PROGRAM

A Beethoven –Gershwin Concert

GERSHWIN: CUBAN OVERTURE (arr. for two pianos)

William Ransom

Julie Coucheron



GERSHWIN: MEDLEY OF FOUR SONGS

Timothy Miller, Tenor

I Got Rhythm

They All Laughed

Someone to Watch Over Me

It Ain't Necessarily So



GERSHWIN: AN AMERICAN IN PARIS (arr. for two pianos)

William Ransom

Julie Coucheron

~INTERMISSION~

BEETHOVEN: SYMPHONY No. 7 IN A MAJOR, Op. 92

(arr. for two pianos)

William Ransom

Julie Coucheron

Poco sostenuto—Vivace

Allegretto

Presto—Assai meno presto

Allegro con brio

**Please join us for refreshments in the lobby
following the concert**

ARTISTS

ABOUT WILLIAM RANSOM



WILLIAM RANSOM, pianist, native of Boston, began his musical studies at an early age. He was a scholarship student at Juilliard, where he earned his BM and MM Degrees. He worked with Theodore Letvin at the University of Michigan, earning his doctoral degree, and subsequently studied with Mme. Gaby Casadesus at the Ravel Academy in France. He

is currently the Mary L. Emerson Professor of Piano and head of the piano faculty at Emory University. He is founder and Artistic Director of the Emory Chamber Music Society and has collaborated with artists including cellists Yo-Yo Ma and Steven Isserlis, clarinetist Richard Stoltzman, violinist Robert McDuffie, guitarist Eliot Fisk, and members of the Tokyo, Cleveland, St. Petersburg and Lark String Quartets, and members of the Empire Brass Quintet. In addition, he is Artistic Director of the Highlands-Cashiers Chamber Music Festival in North Carolina and artist-faculty member of the Kamisaibara Pianists Camp in Japan. He has appeared in recital as soloist with orchestras and as a chamber musician in the U.S., Europe, Asia and South America, having performed at Carnegie Hall, Alice Tully Hall, Town Hall and Merkin Hall in New York, as well as orchestra halls in Chicago, Philadelphia, Boston, Miami, Dallas, Los Angeles, Detroit, the National Gallery in Washington, D.C., and Atlanta. His performances have been aired on National Public Radio and in various countries and he has recorded for various noted disc labels. Mr. Ransom and the Vega String Quartet, an ensemble of international acclaim, in residence at Emory University, performed in Amsterdam's Concertgebouw in November 2018.

PROGRAM NOTES, CONT'D

BEETHOVEN, SYMPHONY No. 7

Symphony No. 7 in A major, Op. 92 is in four movements, composed by Beethoven between 1811 and 1812, while improving his health in the Bohemian spa town of Teplitz.

When Beethoven began composing the 7th Symphony, Napoleon was planning his campaign against Russia. After the 3rd Symphony, and possibly the 5th as well, the 7th Symphony seems to be another of his musical confrontations with Napoleon.

The work was premiered on December 8, 1813 at the University of Vienna at a charity concert for soldiers wounded in the Battle of Hanau, with Beethoven himself conducting. In his remarks to the audience, he stated "We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us."

The program also included the patriotic work, *Wellington's Victory*, exalting the victory of the British over Napoleon's France. The orchestra included some of the finest musicians and composers of the day, including Louis Spohr, Johann Nepomuk Hummel, Giacomo Meyerbeer, and Antonio Salieri.

The work was well received, such that the audience demanded the Allegretto movement be played again. Musician Louis Spohr made particular mention of Beethoven's enthusiastic gestures on the podium ("as a sforzando occurred, he tore his arms with a great vehemence asunder---at the entrance of *a forte* he jumped in the air.") and "the friends of Beethoven made arrangements for a repetition of the concert" by which "Beethoven was extricated from his pecuniary difficulties."

PROGRAM NOTES

“*They All Laughed*” is a song composed by George Gershwin, with lyrics by Ira Gershwin, written for the 1937 film “*Shall We Dance*” where it was introduced by Ginger Rogers as part of a song and dance routine with Fred Astaire.

“*Someone to Watch Over Me*” is one of the Gershwins’ most iconic songs, written by Ira for his wife Leonore in commemoration of their marriage on September 14, 1926. The song made its Broadway debut in the smash hit musical “*Oh, Kay!*” (1926). It is one of the great love songs in American musical theater history.

“*It Ain’t Necessarily So*” is a popular song with music by George Gershwin and lyrics by his brother Ira. The song comes from their opera *Porgy and Bess* (1935) where it is sung by the character Sportin Life, a drug dealer, who expresses his doubt about several statements in the Bible. This song came under direct critique from composer Hall Johnson for depicting African Americans as unfaithful. The song is also controversial for casting doubt on the veracity of the Bible, in its central lyrics: “It ain’t necessarily so, It ain’t necessarily so, The t’ings dat yo’ li’ble, To read in de Bible, It ain’t necessarily so.”!

Jewish Liturgical Influence in “It Ain’t Necessarily So”

The first and most direct example of Jewish influence occurs at the start of the song; the melody and phrasing is nearly identical to the blessing incanted before reading from the Torah. The words “It ain’t necessarily so” stand in place of *Bar’chu et Adonai ham’vorach*. This motif repeats multiple times in both, and both include a response from a congregation. While the phrasing of the melody in the blessing varies, it remains strictly in triplets in Gershwin’s tune. The song also seems to draw from the tonality of the Jewish prayer mode *Adonai malakh* (God is King) by emphasizing the minor tenth, the major third, and the minor seventh.

ARTISTS

ABOUT JULIE COUCHERON



Born in Oslo, Norway, Ms. Coucheron began playing the piano at age four. She earned her Bachelor and Master’s Degree with honors from the Royal Academy of Music in London and has established an international career, winning major awards in Italy, Germany, United Kingdom, and in the United States. Ms. Coucheron has worked with prominent musicians including Emanuel Ax, Chee-Yun Kim, Christopher O’Riley, Yo-Yo Ma, and Elton John, and has toured Europe,

America, South America, and Asia, performing in halls like Verizon Hall, Wigmore Hall, the Kennedy Center, and Carnegie Hall. She has performed with the Norwegian Radio Symphony Orchestra, Oslo Philharmonic, Jena Symphony and the Ukrainian Symphony Orchestra. Ms. Coucheron regularly performs at major festivals in Norway and is Artistic Director of the Fjord Cadenza festival and the Kon Tiki Chamber Music Festival in Oslo, Norway.

Ms. Coucheron enjoys a close collaboration with her brother, the Concertmaster of the Atlanta Symphony, David Coucheron, and together they have released two recordings, ‘Debut’ and ‘David and Julie’ on the Naxos label. She is a sought-after teacher and pedagogue. She is Assistant Professor at Kennesaw State University and has given masterclasses and taught at the New England Conservatory, Emory and Mercer Universities. Besides her highly trained classical background she also performs contemporary and popular music. Recent collaborations include performances with the Steve Miller Band and Elton John.

ARTISTS

ABOUT TIMOTHY MILLER



A native of Augusta, GA, tenor Timothy Miller is an active vocal performer with both national and international credits. Operatic performances include roles in Mozart's *Magic Flute*, Verdi's *Aida*, Puccini's *La Boheme*, and Gershwin's *Porgy and Bess* at the opera-Comique in Paris, and on tour in Luxembourg, Granada, and Normandy. Concert repertoire includes tenor soloist in Handel's *Messiah*, Bach's *Magnificat*, Beethoven's *Symphony No. 9*, Mozart's *Requiem*, Verdi's *Requiem*, Mendelssohn's *Lobgesang*, and excerpts from Richard Strauss' *der Rosenkavalier*, performed with the Atlanta Symphony Orchestra. Perhaps most widely recognized for his stirring renderings of "God Bless America" during the seventh inning stretch of Atlanta Braves home games, Miller has extended his exposure well beyond the concert stage, and has been featured in various magazines and other publications. In addition to a busy performance schedule, Mr. Miller is also an Assistant Professor of Voice and Music at Morehouse College and serves on the board of Meridian Herald.

PROGRAM NOTES

GERSHWIN, "CUBAN OVERTURE"

Cuban Overture is Gershwin's symphonic overture or tone poem for orchestra, originally titled *Rumba*, named for the Cuban rumba musical genre. It was the product of a two-week holiday which Gershwin took in Havana in February, 1932. He composed the piece the following July and August.

The work is dominated by Caribbean rhythms and Cuban native percussion, with a wide spectrum of instrumental color and technique, with complexity and sophistication, illustrating the influence of Cuban music and dance.

The piece under the title, *Rumba*, received its premiere at New York's now demolished Lewisohn Stadium on August 16, 1932, as part of an all Gershwin program held by the New York Philharmonic. The concert was a huge success and was greeted favorably by the critics. The work was renamed *Cuban Overture* three months later at a benefit concert conducted by Gershwin at the Metropolitan Opera. The new title provided, as the composer stated, "a more just idea of the character and intent of the music."

GERSHWIN SONGS

"*I Got Rhythm*" was composed by George Gershwin with lyrics by Ira Gershwin and published in 1930. It became a jazz standard. Its chord progression, known as the "rhythm changes," is the foundation for many other popular jazz tunes. It was featured in the film, *An American in Paris*. The song came from the musical *Girl Crazy* which also included two other hit songs, "*Embraceable You*" and "*But for Me*," and has been sung by many jazz singers since. Ethel Merman sang the song in the original production and Broadway lore holds that George Gershwin, after seeing her opening reviews, warned her never to take a singing lesson.