

ARTS & ENTERTAINMENT

Dancer Rosen, Singer Rita In Concert For Israel's Save A Child's Life



Monty and Marilyn Hall

Marilyn & Monty Hall, Richard Benjamin & Paula Prentiss Honored Sunday By BHTG

Two noted Beverly Hills couples—Marilyn and Monty Hall and Richard Benjamin and Paula Prentiss—are being honored by the Beverly Hills Theatre Guild at its "Sunday in the Park" luncheon at noon, Jan. 22 at the Four Seasons on Doheny Drive.

Howard Storm will emcee and winners of the nationwide Julie Harris Playwright Awards competition will be announced along with the winner of the Marilyn Hall Award for a youth-oriented play.

Remaining event tickets will be available at the door or by calling 310-271-1901.

Resident and professional 14-year-old dancer Sage Rosen and Israel's acclaimed singing star Rita will highlight the Save A Child's Heart (SACH) benefit concert, "Symphony Of The Heart," at 7:30 p.m., Sunday, Jan. 29 at the Valley Performing Arts Center on the Cal State Northridge campus, at 18111 Nordhoff St.

Rosen, who grew up in Beverly Hills and is following in the footsteps of older brother dancer and choreographer Shai Rosen, has been dancing professionally since 11 after starting at 9. He's appeared in music videos for Sia and Usher, and in performances with Mariah Carey and Justin Bieber.

For the benefit, Rosen will be a guest artist with Keshet Chaim (Hebrew for "Colors of Life") an American Israeli contemporary dance company, combining modern Israeli dance with Jewish folk dance.

He first became acquainted with the group when his mother Tiffany engaged them for his bar mitzvah and he joined in with members.

To promote the benefit and cause, which Rosen and his family have grown to "love and support," Rosen and his duet



Sage Rosen

partner have produced a promotional YouTube video (<https://www.youtube.com/watch?v=AdH7VYponQw>).

Multi-platinum selling artist Rita is making a special trip to America to perform a selection of Persian, Israeli and English songs for the concert. And she promises some surprises.

She is a kind of ambassador for the organization, based in the Wolfson Medical Center in Holon, Israel.

The mission of SACH is to improve the quality of pediatric cardiac care for children from countries around the world where the life-saving heart surgeries they need are virtually unobtainable. SACH provides



Rita

medical care at no cost to all children, regardless of race, religion, sex, cultural preference or financial status. More than 4,500 children with congenital heart defects from more than 50 countries have been saved by SACH's volunteer doctors and medical professionals.

"It's an amazing organization," says Rita. "People around the world love to talk about Israel, but it's important to see what we really do. We're a small country with a big heart."

She's visited the hospital "where you see an Israeli boy or girl next to a Syrian child."

"They take care of everyone the same," says Rita. "And when they asked for my sup-

port, I thought 'who am I not to help?'"

She's headlined fundraisers in Tel Aviv and Holland for the organization that also trains medical personnel from developing countries.

The Tehran-born singer, known for her passionate love ballads, sees herself as a bridge between Israel and Iran. Her 2012 album, *All My Boys*, in Persian, went "gold" in Israel within three weeks of its release.

Rita also enjoys a built-in local fan club. After the Islamic revolution in Iran most of her family in Iran split between Israel and L.A., and she maintains close ties with her L.A. and Beverly Hills family.

Also taking part in the benefit will be the Los Angeles Jewish Symphony, with Artistic Director/Conductor Noreen Green, and Grammy-winning

vocalist Melissa Manchester, who will sing a mix of hits including *Through the Eyes of Love*, plus new material.

Tickets range from \$45 to \$150, and all proceeds benefit SACH. For more information and for tickets, visit symphonyoftheheartla.com, or call 818-677-3000. —Steve Simmons

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melismatic passages of supplication in violas and cellos. The development of the strict fugue becomes contrary motion, canon and augmentation (large notes) in unfolding glorification.

Armenian Rhapsody, No. 2, Opus 51, was first performed in Boston on February 4, 1945, conducted by the Composer. The music is based on a *dagh* (Armenian sacred song), "*Krisdos Paratz Takavorn*" (Christ, King of Glory), and two Armenian peasant songs. The opening section is somber and majestic. A melody in faster tempo is developed in canon. After a climax, the music recedes into dark passages for violas and cellos. Suddenly, a dancing song is heard accompanied by a plucked version of the preceding melody. A new, livelier theme enters the polyphonic vortex projecting a whirling fugue of fiery rhythms.

NORMAN DELLO JOIO, born in New York in 1913, descended from three generations of Italian church organists. He was instructed by his father who had come to America in the early 1900's to become organist for Manhattan's Our Lady of Mount Carmel Church. Dello Joio quickly showed remarkable musical aptitude and, at the age of 14, was an organist and choir director at the Star of the Sea Church on City Island. He later studied organ under the direction of his godfather, Pietro Yon, the celebrated organist at Saint Patrick's Cathedral.

While at the Juilliard Graduate School, Dello Joio concentrated on composition, then proceeded to Yale to work with Paul Hindemith. Since that time, Dello Joio has, himself, become a distinguished teacher: the Sarah Lawrence College, the Mannes College of Music, and the School for the Arts, Boston University, where he is currently Dean.

Air for Strings was composed in 1967, in a simple ternary form, and is an uncomplicated piece exploring the basic string sonorities.

JULIUS CHAJES was born in Lwow, Poland, on December 21, 1910. He began to play the piano at the age of six with his mother his first teacher. Chajes wrote his first composition and gave his first piano recital at the age of nine. One year later, he performed Haydn's Piano Concerto and Mozart's Concerto K466 with orchestral accompaniment. In 1921 he moved to Vienna and continued his piano studies with Richard Robert, Angelo Kessissoglu, Julius Isserlis, and Mr. and Mrs. Moritz Rosenthal. His teacher in composition was Hugo Kauder.

Chajes wrote his first string quartet at the age of 13; at 15, he played his *Romantic Fantasy* with the Vienna Symphony Orchestra. In 1926 he gave,

for the first time in Vienna, the piano recital which included his first piano sonata.

After graduating from high school, he enrolled at the Vienna University and also studied conducting at the Vienna Conservatory of Music. At the First International Competition for Pianists in 1933, Chajes was awarded the Honor Prize of the City of Vienna. One year later, he gave his farewell recital, at which the famed Rose Quartet performed two of his string quartets. For the next two years, he lived in Israel (Palestine) conducting a male chorus, and doing research work on ancient Hebrew music in Jerusalem. He also headed the Piano Department of the Music College *Beit Leviim* in Tel-Aviv. During his stay in Palestine, he changed his style of writing completely and soon became known as one of the foremost composers of present day Israeli music. His 142nd Psalm for Soli, Mixed Voices, and Orchestra was a prize-winning composition at a competition of the *Juedischer Kulturbund* in Berlin in 1937.

Chajes came to New York in December 1937, and was immediately engaged to perform over the Columbia Network and in three sonata recitals in New York Town Hall. In October 1940, he accepted the position of Director of Music at the Detroit Jewish Community Center, where he founded the Center Symphony Orchestra, which he still conducts. A few years later, he joined the piano faculty of Wayne State University, in addition to his private teaching. Today, he is regarded as an eminent piano teacher. His students have won many competitions and have concertized all over the United States.

Israeli Melodies is a suite of six pieces, each treating its melody in a unique fashion:

"*Song of the Well*" is a dorian tune, followed by four variations, each increasing in tempo. A coda follows which restates the theme accompanied by its fragments in diminution.

"*Song of the Pioneers*", also in the dorian mode, is completely in canon.

"*Song of the Night*" is a two-part melody, both parts being treated in a free contrapuntal style.

"*Song of the Desert*" is also a two-part melody. In its repeat the first part is varied, employing canonic techniques.

"*Song of Canaan*" is a melody containing free counterpoint and canon.

"*Song of Galilee*" follows a similar procedure of "*Song of the Well*". It

displaying a different rhythmic and contrapuntal arrangement of the theme.

VINCENT PERSICHETTI, born in Philadelphia in 1915, began his musical life at the age of five by first studying piano, then followed by organ, double bass, tuba, theory, and composition. By age 11, he was performing professionally as an accompanist, radio staff pianist, orchestra member, and church organist in order to pay for his musical education and support himself. The Arch Street Presbyterian Church appointed him, at age 16, as organist and choir director, a post he held for almost 20 years. As a virtuoso pianist and organist, he was able to combine extraordinary versatility, and his earliest published works, written at 14, exhibit mastery of form, medium and style.

Concurrent with these early activities, Persichetti was able to remain a student in the Philadelphia public schools and, in 1935, earned a Bachelor of Music degree from the Combs College of Music, under his principal composition teacher, Russell King Miller. From the age of 20, he was simultaneously head of the theory and composition departments at that College, a conducting major with Fritz Reiner at the Curtis Institute, and piano major with Olga Samaroff at the Philadelphia Conservatory. In addition, he also studied with a number of important American composers.

Persichetti received further diplomas and degrees and, in 1941, was appointed head of the theory and composition departments at the Philadelphia Conservatory. In 1947, he joined the faculty of the Juilliard School of Music and, in 1963, assumed the chairmanship of the Composition Department. In 1952 Persichetti was appointed Director of the music publishing firm of Elkan-Vogel.

In addition to being a recipient of three Guggenheim Fellowships, Persichetti has over the years been accorded many honors by the artistic and academic communities, bestowed with honorary membership in numerous musical fraternities, and has been commissioned by many distinguished artistic organizations. He has appeared as guest conductor, lecturer, and composer at over 200 universities. Persichetti has composed for nearly every medium, and more than 120 of his works have been published.

Introit for Strings was commissioned and premiered by the Youth Symphony of Kansas City on May 1, 1965, with Jack L. Herrman conducting. It is a quiet, introspective work which explores the sonorities and textures of a string ensemble.

Program Notes by Anne Ford-Horne ▶

bio →
no
work →
yes