



The Music of Alberto Hemsí

April 2, 2023, 2:00 pm

Mazzoleni Concert Hall





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A Message from Dr. Peter Simon



In 2003, we made a decision to create an ensemble consisting of extraordinary musicians from the faculty of the RCM. In so doing, we had two main objectives: the first was to create a group who would serve as international ambassadors for The Royal Conservatory and the second was to reclaim a significant portion of musical history by unearthing, recording, and performing masterpieces by composers whose works had been lost due to the horrific circumstances of the Second World War, the Holocaust, and mass displacement.

20 years on – with multiple Grammy and Juno Award nominations, performances in major venues and festivals around the world, and unanimous critical acclaim – ARC has exceeded our ambitions in every possible way.

ARC has emerged as a global research leader in discovering lost repertoire that musicians around the world are beginning to adopt. ARC's first release in 2006 included the premiere recording of Mieczyslaw Weinberg's remarkable Piano Quintet. There are now a dozen versions in the catalogue. It is no exaggeration to claim that ARC's additions to

the repertoire are changing our view of the 20th century's musical history.

Today's program is typical of the curiosity, versatility, and musical exuberance that ARC brings to its work. Until the release of ARC's recording in September 2022, Alberto Hemsí's instrumental music remained unpublished, unknown, and unperformed, his manuscripts the property of a small Paris archive. It did not take long to discover the strength of his works: an atmospheric and bewitching mix of Sephardic melody, impressionism, the musical traditions of both Central Europe and the Middle East, and even occasional jazz inflections. Its wit and high spirits make it an ideal vehicle for the celebration of the ARC Ensemble's first 20 years. My congratulations to ARC and to Simon Wynberg as they continue to stimulate and inspire us all.



Dr. Peter Simon

Michael and Sonja Koerner President & CEO
The Royal Conservatory of Music



Alberto Hemsí, aged 10

ARC Ensemble

presents

The Music of Alberto Hemsí (1898 – 1975)

Danze nuziali greche, op. 37 bis for cello and piano

In onore della 'petherà' (In honour of the mother-in-law)

In onore della 'nymphi' (In honour of the bride)

In onore del 'cumbaro' (In honour of the godfather)

Meditation in Armenian style, op. 16 for cello and piano

Quintet for Viola and String Quartet, op. 28†

Concertino Allegro con brio

Burlesca Allegretto spiritoso

Berceuse

Rondo

INTERMISSION

Ad augusta per angusta, op. 35 for piano

Tema

Var. I: Gregoriana

Var. II: Organum

Var. III: Canonica

Var. IV: Corale

Var. VI: Esercizio

Var. VII: Romantica

Var. XI: Armonica

Var. XII: Ritmica

Var. XVI: Poliritmica

Pilpúl Sonata for Violin and Piano, op. 27*

Allegretto comodo

Larghetto meditativo

Allegretto Rapsodico

***Tre Arie Antiche for String Quartet, op. 30
(dalle 'Coplas Sefardies')***

Ballata

Canzone

Rondo

ARC Ensemble

Erika Raum, violin

Marie Bérard, violin

Emily Kruspe, violin*

Steven Dann, viola

Julien Altmann, viola†

Tom Wiebe, cello

Kevin Ahfat, piano

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Alberto Hemsí, aged 28

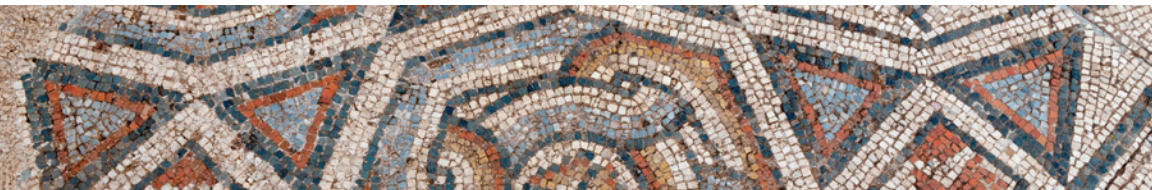
Alberto Hemsí

Simon Wynberg, Artistic Director of the ARC Ensemble

Spanish Jews, or *Sephardim*, had been living in the Iberian Peninsula for centuries when, in March 1492, Queen Isabella I of Castile and King Ferdinand II of Aragón issued the Alhambra Decree. More aptly known as the Decree of Expulsion, it banished all “heretics”, giving them four months to either embrace the Catholic Church and convert or to sell-up and leave. The resultant diaspora extended around and beyond the entire Mediterranean rim, from present day Morocco to Libya and Egypt, throughout the Holy Land, Turkey, the Balkans, Greece and Italy to France and the Netherlands, extending even as far as Iran and Iraq. The *Sephardim* brought with them a rich culture and a separate language, Ladino, a Spanish dialect with elements of Hebrew, Arabic, Turkish and Greek.

Sephardic music enthusiasts may well be familiar with Alberto Hemsí’s *Coplas Sefardies*, a set of 60 songs he collected over many decades and which he published in 10 fascicles. The works are realizations rather than transcriptions. Hemsí believed that these songs had to be modernized if they were to survive, and their imaginative, often virtuosic piano accompaniments are redolent of the great turn-of-the-century composer-pianists – Enrique Granados, Isaac Albéniz and, in particular, Manuel de Falla and Maurice Ravel. In his hands, these romances, lullabies and celebrations – handed down over generations, weathered, adjusted and revised – were transformed into dramatic and sometimes profound art songs. While the *Coplas Sefardies* are now well represented in the recording catalogue, almost nothing of Hemsí’s instrumental works had been performed or recorded until the ARC Ensemble’s performances and recording, even though they share the same roots. In 2004, Alberto’s widow, Miryam Capelutto Hemsí, bequeathed the composer’s archive to the *Institut Européen de Musique Juives* in Paris. This substantial legacy comprising his published works, manuscripts of both liturgical and secular compositions, recordings and photographs has now been copied, scanned and catalogued, opening a door for researchers and musicians to explore the accomplishments of a composer who, for the greater part of his life, lived and composed outside the European mainstream.

Alberto Hemsí was born in Anatolia (present-day Turkey) in the town of Turgutlu on June 27, 1898. Turgutlu, also known as Casaba, is some 35 miles east of Izmir which, prior to 1930, was known by its ancient name, Smyrna. Alberto’s parents, Simhá Chicurel and David Coen, had moved to Turgutlu from Livorno (Leghorn), a bustling port on the Adriatic which had long hosted a large Jewish community. When the city’s status as a free port was withdrawn in 1868, the Jewish population decreased dramatically. There had been a Jewish presence in Anatolia for some 2,500 years, the population expanding considerably around the beginning of the sixteenth century with the arrival of *Sephardim* from Spain and Portugal. During the second half of the 20th century, with the disintegration of the Ottoman Empire, World War II, Israel’s independence and the escalation of anti-Semitism in the Arab world, the region’s Jewish population dwindled precipitously.



The local school that Alberto attended was one of a substantial network created by the *Alliance Israélite Universelle* (AIU), an extraordinary mid-nineteenth-century initiative dedicated to strengthening Jewish identity while drawing on the most effective elements of the French education system. The AIU established schools in Cairo, Baghdad, Constantinople, Jerusalem and Beirut, as well as smaller towns extending from Turguthu to Tetuan in Morocco. In his teens, Alberto moved to Smyrna and lived with an uncle, the better to build on his manifest musical ability. He studied Ottoman music with Shem Tov Şikyar, cantorial music with the illustrious Isaac ben Solomon Algazi, and played the flute, cornet, clarinet and trombone, although it was the piano that held the most appeal. Alberto was also a member of a large wind band run by Izmir's Israelite Music Society, which also covered the fees and travel expenses that allowed him to enrol at Milan's hallowed Verdi Conservatory.

The alumni of the Milan Conservatory represent a who's who of Italian music: Puccini and Mascagni in the late nineteenth century, and more recently, Gian Carlo Menotti, Riccardo Muti and Claudio Abbado. For the teenage Alberto, the move to Milan in 1913 was a profound and life-changing development. About this period of Hemsî's life, an article by Hemsî's daughter Allegra Hemsî-Bennoun mentions that Alberto's passport provided 1895, rather than 1898, as the year of his birth, the date presumably falsified to qualify him for admission to the Conservatory.

Hemsî studied composition with two esteemed pedagogues: the organist Enrico Bossi and the Verdi scholar Carlo Perinello. The musicologist Giusto Zampieri guided Hemsî through music history and aesthetics, Guglielmo Andreoli taught him piano, and he also received conducting lessons. As an Italian citizen, Hemsî was eligible for military service, and in 1917, in the final chapter of World War I,



Alberto Hemsî and the Philharmonique des Ecoles Communaut, Isralite Alexandrie



he was sent to Genoa for training. Hemsí joined the infantry, rose to the rank of captain, earned medals for conspicuous bravery, and then returned to Milan to complete his studies, although a shrapnel wound to his right arm had destroyed all hope of a career as a professional pianist.

When Hemsí asked Zampieri about Jewish musical traditions, he replied that he was unable to play any Jewish melodies as they had been lost and forgotten. The claim, although made in ignorance, had a considerable impact on Hemsí. As a boy he had certainly heard traditional Sephardic songs, and on returning to Smyrna and Turgutlu in 1920, he visited local cantors and set about notating the melodies sung by his maternal grandmother and her contemporaries.

A fascination with national folk-music had taken root throughout Europe – Bartók and Kodály in Hungary, Dvořák and Smetana in Bohemia, and Vaughan Williams and Gustav Holst in England – but Hemsí's research was not contained by political or geographical boundaries. Rather, he was obliged to include the myriad communities that made up the vast Sephardic diaspora. With the support of the Grand Lodge of the B'nai B'rith in Constantinople, he began travelling to Sephardic communities. Hemsí was as fascinated by this musical heritage as he was concerned with its survival. Like so many composers, he also understood that traditional melodies, together with the various performance styles and conventions that supported them, could provide inspiration and nourishment for his own music.

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Horrific reprisals followed Turkey's victory in the Greco-Turkish war (1919–1922) – the worst of which were visited on Greek and Armenian civilians. In September 1922, a massive fire in Smyrna reduced a large part of the city to ashes. Turgutlu suffered similar if less devastating injury, and Hemsí's family, who moved to the island of Rhodes, were among the tens of thousands of refugees who fled Anatolia. In Rhodes, Hemsí continued his fieldwork, notating the various local songs, in particular those of the *cantaderas* who were renowned for their vocal brilliance, and also provided music for weddings and community celebrations. Hemsí also worked as a translator and teacher, and among his music students were three young women, the daughters of one Ruben Capelutto. Hemsí eventually married the youngest, Miryam. Prior to World War II, Jews constituted about a third of Rhodes' largely Italian population. By the end of the war, almost all of these residents had been murdered in Auschwitz. Their number included 76 members of the Capelutto family.

In 1928, Hemsí was appointed musical director of the Middle East's largest synagogue, Egypt's splendid Eliahou Hanabi Temple in Alexandria. A cultured and cosmopolitan city, Alexandria had a large and sophisticated Sephardic population that switched easily between French, Ladino and Arabic. It soon included Hemsí's parents who joined him shortly after his arrival. Hemsí taught at

Alexandria's Conservatory, composed and performed, founded and conducted the Alexandria Philharmonic Orchestra as well as a children's choir, and established his own publishing concern: *Édition Orientale de Musique* (or EOM). In Hemsî's words, the imprint aimed to present "Oriental works by composers familiar with the life, manners, languages, sciences, and arts of the Oriental peoples which bear the stamp of unequalled Orientalism."

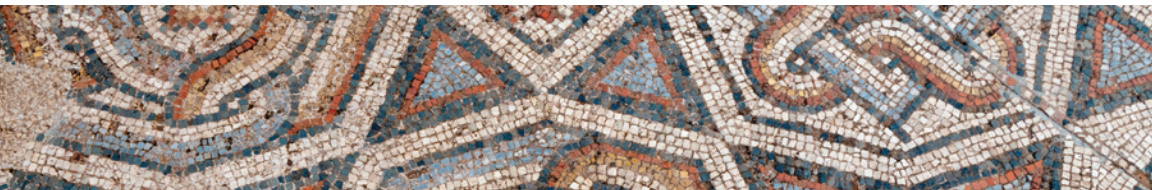
Relocating to Paris seemed a logical next step; French was widely spoken in Alexandria and had been the language of Alberto's primary education, and his son-in-law had family there.

During the Second World War, Alexandria became Britain's key Mediterranean port, and from 1941 the city was subjected to indiscriminate bombing raids by Germany's Luftwaffe. As an Italian male of working age, Hemsî risked internment; with El Alamein, the scene of two huge North African battles, only 70 miles away, he was well advised to move the family to Cairo. Hemsî's father died on the journey. Alberto was diagnosed with diabetes shortly after their arrival.

The Hemsîs returned to Alexandria at the end of the war, but in the wake of the Suez Crisis, a little more than ten years later, the family was obliged to move once again. In July 1956, Egypt's President, Gamal Abdel Nasser, nationalized the Suez Canal, which had been under the shared authority of Britain and France. Following Israel's invasion of Sinai, British and French forces mounted a co-ordinated (and widely condemned) response, sending paratroopers to reclaim control of the Canal. With the humiliation of the 1948 Arab-Israeli War a recent memory, Israel's action put Egyptian Jews in an increasingly perilous position, and in 1957 the Hemsîs were among the 25,000 Jews who fled the country. Many had lived in Egypt for generations. All were obliged to surrender their possessions to the Egyptian government before they were granted exit visas. The majority left for Israel, others moved to the Americas or Europe. Estimates vary, but perhaps around a dozen Jews remain in Egypt today.

Relocating to Paris seemed a logical next step; French was widely spoken in Alexandria and had been the language of Alberto's primary education, and his son-in-law had family there. The move was chaotic and Hemsî left his entire manuscript collection with the Spanish diplomat Francisco Utray Sardá who later forwarded it to Paris.

Hemsî seems to have been one of those rare individuals who thrive wherever they are planted. Virtually penniless when he left Egypt, he quickly rebuilt his career. The family lived in Aubervilliers, a suburb in the north of Paris, and during the last two decades of his life Hemsî oversaw the music of two synagogues: Berith Shalom, which was run by Algerian Jews with the Association Culturelle Séfarade, and the Isaac Abravanel Synagogue, whose congregation largely comprised Egyptian Jews. He also taught cantorial singing and musical liturgy at the *Séminaire Israélite de France* and raised awareness of Judeo-Spanish folklore in a series of Spanish-language programs on *RTF (Radiodiffusion-Télévision Française)*. From 1961 to 1965, Hemsî, now in his sixties, studied at the



Sorbonne with the doyenne of French ethnomusicology, Claudie Marcel-Dubois. His contribution to the field of Sephardic music was recognized by Madrid's *Real Academia de Bellas Artes de San Fernando*, who elected him a correspondent. Hemsí died of lung cancer in Paris on October 7, 1975.

Hemsí's compositions, richly infused with Sephardic-influenced melodies and gestures, integrate sophisticated counterpoint and a wonderfully imaginative harmonic palette. Their synthesis yields works of striking originality. The *Pilpúl Sonata*, op. 27 for violin and piano, is an excellent example with a particularly arresting history. "Pilpúl", derived from the Hebrew word for pepper, is often applied to the analytical arguments that are used to interpret Talmudic rules, and the finicky, even casuistic claims and distinctions used to defend them. These arguments are, in essence, displays of intellectual bravura that have little real substance, let alone real-world application. In the score's short preface, Hemsí tells us that his sonata is based on three such "arguments" he heard on separate evenings during the war-years spent in Cairo. Composed in 1942, and broadcast on Jerusalem radio the following year, the sonata is an absorbing mix of musical influences and ingredients, including touches of jazz and impressionism, and a wonderfully wry sense of humour. Like most of his works, its origins lie in the rich brew of Sephardic musical tradition.

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Ten years after the *Pilpúl Sonata*, in January 1952, Hemsí completed his *Adon Olam Variations*, a substantial and demanding work for solo piano, its theme based on a version of the eponymous Jewish hymn sung as part of Sabbath and High Holiday services. There are dozens of settings of the Adon Olam text which use a variety of different melodies and meters. (Despite serious efforts, I have not been able to track down the origins of the one that Hemsí uses.) A copy of the piece, dated September 1953, has an identical musical text but bears a new title: *Ad augusta per angusta* (Through Hardships to Honour). Hemsí suggests that the work's chronological traversal of styles and technique is quite possibly unique in the piano repertoire. The dedicatee of Hemsí's Quintet for Viola and String Quartet, op. 28, is the Hungarian-born composer Ödön Pártos, a virtuoso violinist and violist and a major figure in Israel's musical history. The first movement bears the title "*Concertino*" – the work is certainly more concerto than traditional two-violin string quintet – and its material veers away from Hemsí's customary Sephardic themes. Cast in four movements, the energy of the first is reminiscent of a stamping dance, while the second, *Burlesca*, is something close to a parody of a bucolic English jig. The *Berceuse*, an introspective lullaby, is followed by a *Rondo finale* in 7/8 which almost certainly has its origins in Greek dance.

The three Greek nuptial dances, op. 37 bis for cello and piano, are reworkings of a set for solo piano composed circa 1953 with the title *Trois Danses Grecques*. The piano version is dedicated to the young Greek-Jewish pianist Gina Bachauer, who had been stranded in Egypt for the duration of World War II. The manuscript of the Greek nuptial dances is dated October 1956, and was probably the last work Hemsí completed before leaving for Paris. Each of the three dances honours a different wedding attendee, in order: the mother-in-law, the wife and the godfather.



Alberto and Miryam Hemsí, 1930



Hemsi's early work *Méditation (dans le style Arménien)*, op. 16 for cello and piano, was published by *Édition Orientale de Musique* in 1931. Its dedicatee is the Italian cellist Edgardo Maria Brunetti, who performed and broadcast in Egypt during the 1920s and '30s. The piano writing — which responds to the cello's plangent appeals with quick repeated notes, decorative trills, ornaments and arpeggiated flourishes — evokes the Greek *santouri*, a hammered dulcimer similar to the *cimbalom*. The instrument was popular until the 1920s, particularly amongst the Greek population of Smyrna, and there were probably players of the instrument among the *klezmerim* (klezmer musicians) who had fled Russian pogroms.

The *Tre Arie Antiche* for String Quartet are drawn from Hemsi's vocal collection, *Coplas Sefardies*. The first movement, *Ballata*, is no. 8 of the series, "El Rey Por Muncha Madruga" (The king, rising early in the morning), also known as "Landarico", a song widely known to Sephardic communities throughout Europe and the Middle East. The *Canzone*, no. 27 of the *Coplas*, draws on "¿De qué llóras, blanca niña?" (Why do you cry, my fair girl?) for its material. The *Rondo* is an arrangement of no. 12, "Estávase la mora en su bel estar" (There was the Moorish girl in her happy state), the lyrics of which are shared with a text that accompanies a children's game. The work's dedicatees are Ethel and Frank Cohen, who were well-known philanthropists, supporters of cultural initiatives, Zionists and founders of the ESCO Foundation.

Hemsi seems to have been one of those rare individuals who thrive wherever they are planted. Virtually penniless when he left Egypt, he quickly rebuilt his career.



ARC Ensemble

The ARC Ensemble (Artists of The Royal Conservatory) was established in 2002 as the Conservatory's ensemble-in-residence and is now among Canada's most distinguished cultural ambassadors, with multiple JUNO, OPUS Klassik, and Grammy nominations as well as glowing international reviews.

ARC's repertoire is largely dedicated to music suppressed and marginalized under the 20th century's repressive regimes. ARC believes there is a moral obligation to recover works that have been forgotten because of political or racial discrimination, and that their omission sustains the aims of perpetrators and leaves us with a distorted appreciation of cultural history. A growing number of extraordinary works are joining the repertoire as a result of ARC's work.

The ARC Ensemble has appeared at major festivals and series, including the Budapest Spring Festival, the George Enescu Festival (Bucharest), New York's Lincoln Center Festival, Canada's Stratford Festival, Amsterdam's Concertgebouw, London's Wigmore and Cadogan Halls, and Washington's Kennedy Center. The ARC Ensemble's "Music in Exile" series has been presented in Tel Aviv, Warsaw, Toronto, New York, and London, and its performances and recordings (on Sony's RCA Red Seal and Chandos labels) continue to earn critical acclaim and frequent broadcasts on stations around the world.

Comprising senior faculty of The Royal Conservatory's Glenn Gould School, with special guests drawn from the organization's most accomplished students and alumni, the ARC Ensemble's core group consists of piano, string quartet, and clarinet with additional disciplines as repertoire demands. The ARC Ensemble has collaborated with a range of artists, including the late pianist Leon Fleisher, the novelist Yann Martel, actors Saul Rubinek and R.H. Thompson, and composers R. Murray Schafer, Omar Daniel, and Vincent Ho.

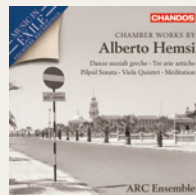
James Conlon, Music Director of the Los Angeles Opera and a pioneer in the recovery of lost 20th-century repertoire, is the ARC Ensemble's Honorary Chairman. ARC's core members are Erika Raum and Marie Bérard, violins; Steven Dann, viola; Tom Wiebe, cello; Joaquin Valdepeñas, clarinet; and Kevin Ahfat, piano.

ARC's Artistic Director is Simon Wynberg and its General Manager is Jessica Wright.

arcensemble.com



Rave Reviews for Chamber Works by Alberto Hemsí



“Born on the western coast of Turkey into a Sephardic Jewish family, Alberto Hemsí (1898–1975) led an unsettled life, having on several occasions to leave everything behind and rebuild his life anew. [...] Starting around 1920, Hemsí devoted himself to collecting Sephardic folk music. He published a set of some 60 coplas sefardíes, and consistently drew on the riches of this and other folk traditions for his own music. The present collection, beautifully recorded in Toronto by the Royal Conservatory’s ensemble-in-residence, gives a most interesting overview of Hemsí’s chamber music for strings.”

—Carlos María Solare, *The Strad*

“The performers show a real affinity with this music and deliver a sparkling and vivacious performance that is full of character at every turn.”

—Geoff Pearce, *Classical Music Daily*

“The ARC Ensemble deserve special plaudits for their enterprising series of recordings which highlight the work of composers that were side-lined as a result of political and/or racial suppression. Their latest compellingly performed release, featuring music by Alberto Hemsí, [...] reflects the composer’s lifelong fascination for Sephardic folk music which he assiduously collected and transcribed, as well as a keen absorption of other exotic idioms. The net result is a sequence of attractive and atmospheric works.”

—Erik Levi, *BBC Music Magazine*

“As always with this ensemble, performances could hardly be bettered in terms of execution and commitment, abetted by the clear and spacious sound.”

—Richard Whitehouse,
Gramophone Magazine U.K.

“Once again, Toronto’s splendid ARC Ensemble (Artists of the Royal Conservatory) has redeemed a deserving composer from unwarranted “exile” in this important ongoing series.”

—Michael Schulman, *The WholeNote*

“It is wonderful work that Chandos and the ARC Ensemble are doing in their ongoing ‘Music in Exile’ series of recordings. This is the third one that I have personally encountered; all three have been excellent in all respects – music, engineering, liner notes, art, the whole package. I extend to this and the rest of this series my most enthusiastic recommendation.”

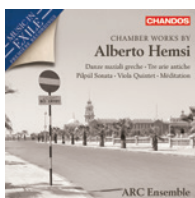
—Karl W. Nehring, *Classical Candor*



Music in Exile Series

As part of its mission to research and recover 20th-century music suppressed or marginalized by repressive regimes, war, and exile, the ARC Ensemble has released six albums under the Chandos label in its acclaimed “Music in Exile” series.

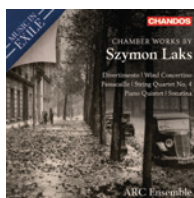
All are available for purchase at shop.rcmusic.com



Vol. 6: Chamber Works by Alberto Hemsí

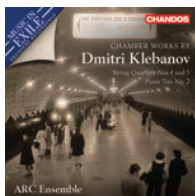
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Vol. 3: Chamber Works by Szymon Laks

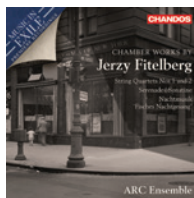
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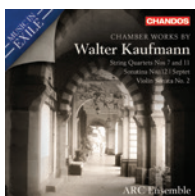
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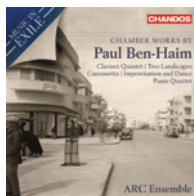
Released: October 2015

*2016 GRAMMY Awards
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Vol. 4: Chamber Works by Walter Kaufmann

Released: September
2020



Vol. 1: Chamber Works by Paul Ben-Haim

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Music in Exile, Vol. 7: Chamber
Works by Robert Müller-Hartmann

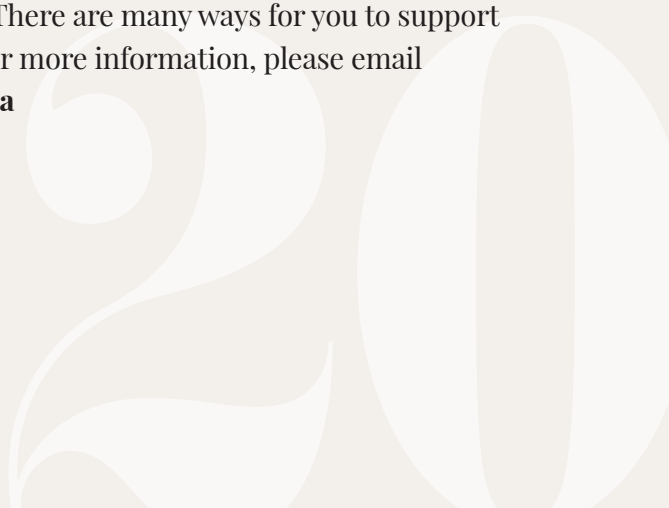
Please Support the ARC Ensemble

The important work of the ARC Ensemble relies on the generosity of donors – those who recognize a unique opportunity to reach back through history and right the wrongs of the past. It is a powerful and lasting affirmation of the victory of the human spirit over adversity and a reminder of the power and resilience of music.

In the 20 years of ARC's existence, numerous compositions have been introduced into the canon of 20th-century masterworks and once-forgotten composers have taken their rightful place among their contemporaries.

As Canadian cultural ambassadors, ARC's performances and recordings represent Canada's longstanding commitment to a world free from prejudice, and one where artistic and cultural diversity is celebrated.

If you appreciate ARC's unique and important work, please consider making a donation today. There are many ways for you to support ARC's ongoing mission. For more information, please email **ARCEnsemble@rcmusic.ca**

A large, light-colored, stylized number '20' is positioned in the background of the lower half of the page, behind the final paragraph of text. The '2' and '0' are composed of thick, rounded strokes, giving it a modern, graphic appearance.



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**as of March 1, 2023*

Upcoming Concerts

Rebanks Family Fellowship Concert

Wednesday, April 12, 2023 at 7:30pm; Mazzoleni Concert Hall; FREE

Beatrice Rana

Tuesday, April 18, 2023 at 8pm; Koerner Hall; from \$45

Blake Pouliot with Henry Kramer

Friday, April 21, 2023 at 8pm; Koerner Hall; from \$45

The Glenn Gould School Piano Showcase

Saturday, April 22, 2023 at 7:30pm; Mazzoleni Concert Hall; \$20

William Eddins conducts the Royal Conservatory Orchestra

Friday, April 28, 2023 at 8pm; Koerner Hall; from \$25

A Tribute to Jacques Brel

Saturday, April 29, 2023 at 8pm; Koerner Hall; from \$50

Academy Chamber Orchestra

Sunday, April 30, 2023 at 7:30pm; Koerner Hall; FREE

The Glenn Gould School New Music Ensemble

Monday, May 1, 2023 at 7:30pm; Temerty Theatre; FREE

The Shuffle Demons with Special Guests

Saturday, May 6, 2023 at 8pm; Koerner Hall; from \$35

Kellylee Evans and Jackie Richardson

Saturday, May 13, 2023 at 8pm; Koerner Hall; from \$45

A Little Night Music

Friday, May 26, and Saturday, May 27, 2023 at 8pm, Saturday, May 27 and Sunday, May 28, 2023 at 3pm; Koerner Hall; from \$65

Acknowledgements

The ARC Ensemble is indebted to Hervé and Jacqueline Roten, and the Institut Européen des Musiques Juives, who provided scans of Hemsí's scores and archival photographs.



Alberto Hemsy and his Alexandria Choir

House Policies

Late Arrivals

In the interest of safety and for the comfort of all patrons, latecomers will be seated at RCM's sole discretion.

Once a performance has begun, an usher will seat you at a suitable break as determined by the house manager and/or artist.

Cameras & Video Recorders

Cameras and video recording devices, including smart phones and iPads, are not permitted during performances.

Cell Phones & Electronic Devices

As a courtesy to the artists and your fellow patrons please turn off your cell phone and all other audible electronic devices before the concert begins.

Please refrain from using any and all social media during the performance.

We encourage the use of social media before and following the performance, as well as during intermission.

Children

Children under 5 years of age will not be admitted into Koerner Hall concerts.

Dress & Grooming

There is no dress code. As a courtesy to others, we ask that you please refrain from wearing perfume, cologne, and other scented personal products to performances.

Food & Beverage

No food or beverages are permitted in the auditorium.

Conditions of Ticket Sales

All ticket sales are final. Royal Subscribers are entitled to ticket exchange benefits. Every person attending a performance must have a ticket.

Conduct

Ticket holders must comply with RCM House Policies. Failure to comply with these rules may result in expulsion or non-admittance at RCM's discretion.



Alberto Hemsi with his daughter Allegra

