

92Y Archives

92nd Street Young Men's and Young Women's Hebrew Association
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SCHOOL OF MUSIC

(includes Music Department)

Records, 1915-2004 (bulk 1924-1990)

9.5 cubic feet



Ilana Rubinfeld teaching music theory, 1963

Processed by Christine Di Bella
June 2004

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History

Organized music activities at the YMHA began in Fall 1914 with the creation of the Choral Union. Leon M. Kramer was hired as Musical Director in May 1915, a position he held until May 1917. His responsibilities included leading the Choral Union, conducting the choir at Friday evening services, and teaching a music course.

Abraham Wolf Binder (known professionally as A.W. Binder) was appointed Director of a new Music Department in Fall 1917. Binder was a composer of Jewish liturgical music, as well as a conductor, lecturer, and educator. Over the course of his long and distinguished career he became known as a primary force in the revitalization of synagogue music as well as an authority on Palestinian and Israeli folk songs. Under Binder's leadership, 92Y's Music Department grew steadily to become one of the most well-regarded in the city.

In Fall 1919 Binder established 92Y's Music School as one component of the Music Department. The Music School provided courses in music theory, appreciation, and performance to children and adults, and offered both private and group lessons. In addition to the choral and symphonic performance groups Binder established, the Music School offered students and faculty frequent opportunities to perform in recitals at 92Y, as well as on regular radio broadcasts. During Binder's tenure, the Music Department also served as host to the Kaufmann Memorial Concerts, free annual concerts that featured such distinguished musicians as Efrem Zimbalist, Isaac Stern, and Nathan Milstein. As part of his strong commitment to Jewish music, Binder ensured that religious and secular Jewish music was regularly included in Music School performances and was taught in the school's courses.

The Music Department operated under the auspices of the following standing committees of the Board of Directors: Social Work Committee, 1914-1922; Educational Work Committee, 1922-1927; Cultural Activities Committee, 1927-1935. With the advent of a performing arts program supervised by the Educational Director, William Kolodney, the Board of Directors established a Committee on Music and Dramatics in March 1935. This new committee was responsible for the Music Department, Dramatics Department, and the performing arts component of the Educational Department. In October 1938 the committee was divided into a Committee on Music and a Committee on Dramatics. The Music Committee devoted most of its attention, until Binder retired, to the music program of the Educational Department.

After 49 years as Director of the Music Department, Binder retired in September 1966. His successor was Ilana Rubinfeld, who had been conductor of the Y Choral Society since September 1961. Although Rubinfeld's tenure was relatively brief, she oversaw a major development for the department, the move into expanded quarters in the new Henry Kaufmann Building in 1968. The greatly improved facilities and amenities included eight soundproof practice studios, three classrooms, a music library and new Baldwin upright and Steinway grand pianos.

Hadassah Binder Markson, a daughter of A.W. Binder who had previously served on the piano faculty of the school, was named director in September 1969. Markson continued many of the core music programs established by her father, but also developed many new initiatives. One of Markson's early activities as director was to reorganize the Y Choral Society into the Y Chorale. Later on, Markson organized an annual slate of Master Classes, which offered advanced students the opportunity to learn under well-known professional musicians and teachers, including Leon Russianoff, Dorothy Taubman, and Rudolf Jansen. Popular music made up a larger portion of the Music School's offerings during Markson's tenure than ever

before. Classes, workshops and private lessons in musical theatre and jazz were offered regularly, and a jazz performance ensemble, the Y Studio Orchestra, was organized under the direction of Harvey Estrin from 1976 to 1981. The Music School also developed two major performance series in popular music with the assistance of outside artistic directors. *Lyricists and Lyricists*, which had its first season in 1970-1971, was conceived by Maurice Levine (who had previously served on the Music School faculty and as the director of the Y Chorale and Y Symphonic Workshop) and supported with funding from the Billy Rose Foundation. *Jazz in July*, offered for the first time in July 1985, was directed by jazz pianist, conductor, and arranger Dick Hyman. The School also offered a musical theatre lecture series entitled *Dialogues in Musical Theatre* from 1984 to 1992.

Like her father, Markson was greatly interested in Jewish music and ensured that the Music School retained its Jewish identity even as it broadened its secular offerings. One of her most ambitious projects in this area was the development of Jewish Opera at the Y, which debuted during the 1979-1980 season as a vehicle for presenting and commissioning Jewish-themed operas. Jewish Opera at the Y generally presented one or two Jewish operas a year, including the world premieres of *The False Messiah: The Life of Shabtai Zvi* by Bruce Adolphe in 1983 and *The Lady of the Lake* and *Angel Levine* by Elie Siegmeister in 1985. Jewish Opera at the Y was dissolved in 1989 due to inadequate funding.

When 92Y was reorganized into service population-oriented centers in 1991, the School of Music, which had previously operated as its own administrative unit, became a division of the School of the Arts, along with the Art Center and Dance Center. Markson was named Director of the School of the Arts, but retained her position as School of Music Director as well. The performance programs Markson had developed, including *Lyrics and Lyricists* and *Jazz in July*, became the responsibility of the Tisch Center for the Arts. After 24 years as the School of Music's director, Markson retired from 92Y in 1993.

Her successor was Andrew Colton, a pianist and arts administrator. During Colton's tenure 92Y launched a Young Artists Program, designed to provide children with the opportunity for serious music study, and the Broadway at the Y Chorus, an amateur performance group for adults. Colton was succeeded in 1996 by Mark Riggleman, a professional pianist who had previously served as the director of educational outreach at the Juilliard School. In 1998, the School of Music took over responsibility for 92Y's free Friday afternoon concert series called *Meet the Virtuoso*, featuring professional artists and teachers performing and discussing their work. Under Riggleman's leadership, the School developed a full-fledged Music Technology Laboratory in September 2002, the first in the city to offer students outside of a degree program the opportunity to study and record electronic music. Menon Dwarka, previously hired to direct the Music Technology program, was appointed as director of the School in 2004.

Directors of the Music Department/School of Music

A.W. Binder, 1917-1966

Ilana Rubinfeld, 1966-1969

Hadassah Markson, 1969-1993¹

Andrew Colton, 1993-1996

Mark Riggleman, 1996-2004

Menon Dwarka, 2004-present

¹ Markson served as director of both the School of Music and the School of the Arts from 1991 to 1993.

Research Notes

Documentation of School of Music concerts and events, including Jazz in July (1985-1993), Jewish Opera at the Y, and Lyrics and Lyricists (1970-1991), may be found in the *Events. School of Music*. record group.

A.W. Binder's music manuscripts are held in the archives of the Hebrew Union College-Jewish Institute of Religion School of Sacred Music. For detailed information on his career as teacher, conductor, and composer of Jewish liturgical and choral music, see Irene Heskes, ed., *A. W. Binder: His Life and Work*. New York: National Jewish Music Council, 1965 and Herbert Fromm, *A.W. Binder: Jewish Liturgical Composer*. New York: Jewish Liturgical Music Society of America, 1972.

Scope and Content

The *School of Music* record group documents the activities of the administration, faculty, and students of the Music Department and Music School from its founding. The records are comprised of 8 series: **Music Committee/Music and Dramatics Committee, Music Department Reports, Music Director Correspondence, Topical Files, Budget, Faculty, Student Evaluations, and Printed Material.**

The **Music Committee/Music and Dramatics Committee** series (1930-1989, 0.25 cubic feet) includes meeting minutes, reports, and miscellaneous materials pertaining to the Board committee to which the Music Department/School of Music reported. While incomplete for some years, the series does provide a good deal of information about policy development and activities in the department, especially from the 1930s through the 1970s.

The **Music Department Reports** series (1927-1976, 0.25 cubic feet) includes monthly and annual reports of the activities of the Music Department submitted to the Executive Director and/or Board of Directors. As with the Music Committee/Music and Dramatics Committee series, there are gaps for a number of years, but overall the series provides a great deal of useful information about the activities of the department.

The **Music Director Correspondence** series (1924-1989, 2.5 cubic feet) includes incoming and outgoing correspondence from the director of the department. The series is divided into 3 subseries, A.W. Binder, Ilana Rubinfeld, and Hadassah Markson. While the content of each of the subseries differs in some respects, all include documentation of interaction with faculty and students of the School of Music, 92Y staff, and individuals, groups, and organizations outside 92Y.

At 2 cubic feet, the A.W. Binder subseries is the largest of the 3 subseries and includes Binder's correspondence related to 92Y and non-92Y professional activities. While the files span from 1924 to 1966, they are not comprehensive, with large gaps in the 1920s and 1940s and virtually no correspondence from the 1930s and 1950s. The subseries is arranged chronologically by year, with alphabetical groupings within each chronological set of files. While the files provide little information about Binder's creative process, the correspondence provides a great deal of insight into the business aspects of his career as a prolific composer and musician. Also included is information on Binder's involvement with Jewish music organizations, though more is included in the Topical Files series. Note that much of Binder's correspondence from 1931 to 1957 is interfiled with the YMHA Executive Director's files.

The Ilana Rubinfeld subseries is comprised of 1 folder of outgoing correspondence from February to July 1969, the final months of her tenure as director.

The Hadassah Markson subseries consists mainly of chronologically arranged outgoing correspondence for the period from September 1969 to December 1973. The subseries also includes miscellaneous incoming and outgoing correspondence from 1977 to 1989. There is some overlap in subject matter between this subseries and the Topical Files series as incoming correspondence appears to have primarily been filed in the Topical Files.

The **Topical Files** series (1919-2001, 3.25 cubic feet) includes correspondence, reports, printed material, and other information related to various subjects, arranged alphabetically by subject. The series includes files generated by each of the directors of the Music Department/Music School, as well as selected faculty, staff and outside consultants. The series contains files on performance activities, classes and workshops at 92Y, including those in musical theatre, choral, chamber music, and symphonic performance (Note that files related to individual performances are held separately in the *Events. School of Music.* record group). Statistical information about course registration and faculty salaries may be found in the files titled "Statistics."

In addition to information about 92Y music activities, the series also includes documentation of the music directors' involvement in organizations and projects outside 92Y. Jewish musical organizations in which Binder and Markson were involved are well-represented, including the American Society for Jewish Music, the Jewish Music Council, and the Jewish Liturgical Music Society of America. The series also includes a small amount of information by and about A.W. Binder that was kept by his daughter after his death, including typescripts for articles and speeches, biographical information, and a file related to a trip Binder took to Israel to lecture and survey musical activities in 1952.

The **Budget** series (1947-1997, 0.25 cubic feet) contains summary budget information and proposals, arranged chronologically.

The **Faculty** series (1941-2004, 1 cubic feet) is comprised of contracts, biographical information, and some correspondence with faculty members of the School of Music. The files are arranged alphabetically by name. The bulk of the files are from the 1970s to 2004; before the 1970s surviving faculty employment information and correspondence is generally found in the Music Director Correspondence series.

The **Student Evaluations** series (1964-1990, 1.5 cubic feet) contains evaluations of individual students by School of Music teachers at the completion of a semester of private music lessons. The evaluations include information about the students' performance and achievement. Some include a public section that was sent to the student and private section providing additional information to the Music Director. While the information captured remained fairly constant, the evaluation form itself changed names several times over the years – depending on the time period, the form may be titled "Individual Student Report," "Special Individual Student Report," "Teachers Confidential Report," or "Individual Student Evaluation."

The **Printed Material** series (1915-1984, 0.5 cubic feet) includes newsletters, catalogs, and other publications documenting the activities of the Music Department and School of Music. The publications in the series are a good source for those seeking an overview of the department's activities at any given time. The series also includes a pamphlet authored by A.W. Binder and the Parent-Teacher Circle of the School of Music in 1957 titled *Manual of Instruction for Parents in Music Education of Their Children*.

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Miscellaneous, 1970-1989

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1973-1974
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A-B
C-G
H-L
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A-D
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D-G
H-L
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1930
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2 1940 (December only)
1944
A-C
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G-J
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Memos
R
S
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J-L
M-P
Memos
R
S
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1960-1961
A
B
C-F
G-K
L-M
Memos
N-P
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1962
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M-N
Memos
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Memos

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Ilana Rubinfeld

Feb.-July 1969

Hadassah Markson

Sept. 1969-Aug. 1970

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- Chelsea Chamber Ensemble, 1985-1986

- Children's Storefront, 1983

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- Choral Society, 1924-1927

- Gilbert and Sullivan Choral Group, 1945-1946

- Jewish Choral Society

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- The En-Choir-Er*, vol. 1, no. 1 – March 15, 1936

- Y Choral Society

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- Constitution, 1963-1964

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- Newsletter

- Vol. 1, no. 1 – March 1966

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- Ear Training and Choral Singing Curriculum, 1958

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 - Forms, Registration Cards and Report Cards (blank), 1923-1975
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Fall 1984

Spring 1985

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Spring 1988 (2 folders)

Fall 1988 (2 folders)

Spring 1989 (2 folders)

Fall 1989 (2 folders)

Spring 1990 (2 folders)

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Miscellaneous

Manual of Instruction for Parents in Music Education of Their Children,
1957