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# AN EVENING OF LIVE JAZZ & CLASSICAL MUSIC

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presented at

## The Psychoanalytic Society's Gala Cocktail Party

March 7, 2008

The Harmonie Club ~ NYC

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To convey the passion for the music they are sharing with you this evening, each artist was asked to compose a statement about his or her musical background and their featured performance, organized here by genre & listed alphabetically. Special thanks to Dr. Michael Varga who works tirelessly every year as musical director. Let us enjoy and celebrate the talents of the Psychoanalytic Society's musicians and vocalists.

— The Entertainment Committee: Dr. Sharon Brennan, Chair; Drs. Michèle Bartnett,  
Zarin Mody, Donna Silbert & Helen Silverman

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Complementary to the *Psychoanalytic Society Jazz Band* playing throughout the evening, there will be collaborative and featured performances by guest musicians and vocalists.

THIS EVENING'S FEATURED MUSIC IS BEING PRESENTED IN TWO SEGMENTS:

### PART I

Michael Varga, Ph.D., flute, "*Norma*"

Barbara Waxenberg, Ph.D., vocals, "*Simple Joys of Maidenhood/March of Time*"

Barbara Schlachet, Ph.D., vocals, "*Here's To Life*"

Judith Levy, Ph.D., vocals, "*Fly Me to the Moon*"

Martin Nass, Ph.D., violin; Paul Carroll, Ph.D., violin; & Fern Cohen, Ph.D., piano:

*"Bach's Concerto for Two Violins and Continuo"*

### PART II

Barbara Schlachet, Ph.D., & Barbara Waxenberg, Ph.D., vocal duet, "*Such Good Friends*"

Steven Knoblauch, Ph.D., alto & soprano saxophones, "*Infant Eyes*" and "*Footprints*"

Peter Lawner, Ph.D., piano, "*I'm Growing Sentimental Over You*"

Daniel Yalisove, Ph.D., clarinet, "*Work Song*"

## THE PSYCHOANALYTIC SOCIETY JAZZ BAND

Dr. MICHAEL VARGA (flute) is the music director of the *Psychoanalytic Society Jazz Band*, formed in 2001 at the invitation of the then Psychoanalytic Society President, Daniel Yalisove, our clarinetist.

*Mike relates:* "During junior and senior high schools, I played the French horn in the school orchestra and marching band. During college, I took a break from music and returned to it in graduate school, playing recorder (Renaissance and Baroque music) in recorder groups and early music camps, for about 15 years. Given my interest in jazz improvisation, about 20 years ago I took up flute, pursuing it seriously enough to play semi-professionally. I am currently working on a recording of jazz standards; the first was with flute and guitar, the second with flute and piano. Tonight I especially look forward to playing 'Norma' adapted from 'Nancy' by Phil Silvers and James Van Heusen."

**Dr. STEVEN KNOBLAUCH (saxophone)** in addition to playing throughout the evening, will be featured in a jazz suite, consisting of two compositions by the jazz composer/saxophonist, Wayne Shorter. The pieces are entitled, “*Infant Eyes*” and “*Footprints*” during which he will be playing both the alto and soprano saxophones.

*Steve relates:* “Both compositions are characterized by haunting melodies. The first has a complex and unexpected harmonic structure but captures the freshness and vitality of a child's gaze. The second is simple yet hypnotic, forever moving forward. Improvising variations to these themes has always brought me great joy and centeredness. I never attended a formal music training program but rather learned from mentors such as Carl Grubbs in Philadelphia and Lee Konitz in NY as well as from experience playing Philly soul, blues, heavy rock, free jazz, straight ahead jazz, Brazilian jazz and Afro-Brazilian Axe (pronounced ah shey), samba-reggae and Condomble percussion styles. For me, music, like psychoanalysis, is a practice from which learning is constantly emerging.”

**Dr. JUDITH LEVY (vocals)** has been singing since childhood, privately and publicly, as well as doing small gigs since her early 20's singing folk music; some of it her own. She has always loved show and cabaret music. She began performing cabaret publicly in 2001 to celebrate her son's high school graduation, and to realize her own dreams.

*Judy relates:* “Singing has always ‘gotten me through the night’ and there's nothing that brings me more joy than sharing it with others. It's a true ‘high.’ I will be singing ‘*Fly Me To The Moon*’ - one of my favorite standards. It expresses everything I feel about love, poetry, music, and singing; being the dyed-in-the-wool sappy romantic that I am.”

**Dr. STEPHEN SOLOW (drums)** has played since he was ten and has been musically active since his early years. For the past 45 years, he has specialized in playing the drums in a variety of jazz settings.

*Steve relates:* “I was exposed to a great many jazz recordings as a child and was drawn to the swinging rhythms and improvisational style of jazz. I continue to try to master the jazz ‘feel’ as well as other creative elements in playing the music, whether as a member of the rhythm section in support of the soloist, or as a soloist myself.”

**Dr. DANIEL YALISOVE (clarinet)** started playing the clarinet when he was ten. He played classical music for many years and started learning jazz seven years ago. He has studied jazz with Virginia Mahew and Bruce Barth. Dan will be featured playing “*Work Song*” by Nat Adderly.

*Dan relates:* “Each time I play a song; there is interplay between the lyrics, the melody, my mood, and the group I'm playing with. I can never predict the outcome. When it goes well, the song tells a great story and I feel grateful to be the storyteller.”

**Mr. Ariel de las Portia (bass)** and **Mr. Lars Potteiger (piano)**

Even though these talented musicians are from the private sector, we cannot leave them out. We thank them for signing up with Mike Varga and being here with us this evening.

## **JAZZ PROGRAM GUEST PERFORMERS**

**Dr. PETER LAWNER (piano)** will be performing “*I'm Growing Sentimental Over You.*”

*Peter relates:* “My parents were professional classical musicians, teachers, and performers. My father was a pianist and composer, mother a cellist and singer. I was steeped in every sort of classical music until I left home to go to college. I discovered jazz in my early teens, but was seriously introduced to modern jazz (bee-bop and beyond) by my brother-in-law, Reece Markewich, who was a fine modern jazz flutist and pianist. Later, while still living in New York City, I studied jazz piano with Don Friedman, a prominent player on the professional modern jazz scene.”

**Dr. BARBARA SCHLACHET (vocals)** has a long history in music. She started performing as a classical pianist at the age of four, and continued through her high school years at the High School of Music and Art (now, Fiorello La Guardia High School of the Performing Arts). She entered college as a psychology major, but worked her way through college teaching piano and singing at coffee houses, clubs, weddings, etc. Dr. Schlachet resumed singing professionally in the 1980's, and has been singing and acting since, under the name Barbara Bleier.

*Barbara relates:* "I'll be singing 'Here's To Life,' a song written by Artie Butler and Phyllis Molinary. It very much captures my feelings about this adventure called living. 'Such Good Friends,' by Amanda McBroom and Michelle Brouman, will be sung as a duet with my very good friend, Barbara Waxenberg. We hope that everyone will join us in the chorus, as I think this song reflects our feelings about friendship and community, particularly this community."

**Dr. BARBARA WAXENBERG (vocals)** began performing publicly as a folk singer in the days when all you needed was a sense of righteous indignation, some misplaced optimism and a couple of guitar chords on what she later learned was an untuned guitar. Since then she has done many cabaret stints, some with Dr. Barbara Schlachet, and some without.

*Barbara relates:* "Barbara and I have been friends for more years than either of us would admit in public, and 'Such Good Friends,' speaks to that friendship. More than that, it speaks to the reason that we are all here tonight and we invite everyone to join in the chorus."

#### **CLASSICAL PROGRAM GUEST PERFORMERS**

**Drs. Marty Nass (violin), Paul Carroll (violin) and Fern Cohen (piano)** are joining forces for the first time as an ensemble with this performance of Bach's *Concerto for Two Violins and Continuo*, although each began to study music in childhood.

**Dr. MARTY NASS** has been playing the violin continually since the age of eight, with the exception of a couple of years during WW II when he was in the Navy, and now plays regularly in small chamber groups.

**Dr. PAUL CARROLL** also began the violin when he was eight, with an interlude in his teens when he studied the viola. About ten years ago, he and pianist Fern Cohen met at a Freudian end-of-the-year party where they discovered their love of music and have been intermittently playing music for violin and piano ever since.

**Dr. FERN COHEN**, too, began playing piano as a child and resumed her lessons after a rather long hiatus when she was raising children, attending graduate school, etc. She especially enjoys two-piano music, duets of any kind, and is delighted with this opportunity to play with Marty and Paul.

The "*Concerto for Two Violins in D minor (BWV 1043)*" is perhaps one of the most famous works by J.S. Bach and considered among the best examples of the work of the late Baroque period. Bach wrote it in Leipzig sometime between 1730 and 1731, most likely for the Leipzig Collegium Musicum of which he was the director. In addition to the two soloists, it was originally scored for strings and basso continuo. The concerto is characterized by the subtle yet expressive relationship between the violins throughout the work. The musical structure of this piece uses fugal imitation and much counterpoint. The concerto comprises three movements: Vivace, Largo ma non tanto, Allegro.