



Presents

Winters Center for Autism Percussion Ensemble

Jeffrey Kautz, Music Director/Conductor

December 20th, 2022

7:00pm

Winters Center for Autism

92 Mahan Street

West Babylon, NY

Program

Jingle Bells

James Lord Pierpont

I Have a Little Dreidel

Samuel Eliezer Goldfarb

Auld Lang Syne

Robert Burns and Ed Watkins

Program Notes

Jingle Bells is one of the best-known and most commonly sung American songs in the world. It was written by James Lord Pierpont (1822–1893) and published under the title "The One Horse Open Sleigh" in the autumn of 1857. He was from New England and a devoted organist, whose original intention behind penning the piece was for Thanksgiving, at a church program in Savannah, Georgia. Extremely well-acclaimed, the song was also sung on Christmas that year and soon became an American staple for the holidays. Over the centuries, this song has been adapted in many art forms and media. Considering the movies like "Home Alone," the children's classic is a fine example that narrates a young boy's unwitting adventures, along with "A Christmas Story", both have their own renditions of the song, that is still well remembered by those who grew up in the 80s and 90s. It is admissible that most of us hummed or sang *Jingle Bells* in our childhood days.

Records have shown that there are some differences present between the original *The One Horse Open Sleigh* and the modern *Jingle Bells*. The strongest speculations suggest that this is due to it being considered too progressive for that time. "Go it while you're young, Take the girls tonight" is an example of the lines that caused the uproar. As an American classic that eventually spread all over the world, *Jingle Bells* has attracted debates from historians regarding the place of its origin, mainly between Georgia and Massachusetts. Medford in Massachusetts was extremely well known in the 19th century for its sleigh races and strongly claims itself as the tune's birthplace. After the original composition in 1857, the name was evidently changed from *One Horse Open Sleigh* to *Jingle Bells* in 1859. Thomas Stafford and Wally Schirra, an astronaut couple on Gemini 6 orbiting Earth in

1965, pulled a prank on mission control by playing Jingle Bells in space. This became the first such instance where a song was broadcast from outer space. They first stated that they saw an unidentified humanoid in a red suit and followed that with a rendition of Jingle Bells on a smuggled harmonica. This instrument is now on display at the Smithsonian National Air and Space Museum. The historical facet of the song is quite storied with its origins disputed among multiple locations, but some records also confirmed the song to have been written in Boston. Historian Kyna Hamill at the Boston University and also attached to the Medford Historical Society investigated to find that *Jingle Bells* debuted in a blackface show. Hamill's research started from how *Jingle Bells* was created initially to solve the issue of ownership between Massachusetts and Georgia. According to this investigation, the first performance happened as *One Horse Open Sleigh* at a blackface musical in Boston in 1857. Hamill believed that this particular aspect of its history was removed from memory and history books to maintain the inoffensive image of the song. *Jingle Bells*, is a wonderful carol for Christmas and its immense popularity has truly shielded it from most criticisms. It has become a prime example of how over-romanticizing can occur of a simple theme, but one that is offset by its very apparent and clear contribution to the constructs of black and white in America.

Today, there is a feeling that the vintage emotion attached with the song is gradually being lost to the advent of *Jingle Bell Rock*. There are many who will argue that it's the same song in a different style and others who will vehemently argue against that. For some, a classic Christmas carol is unmatched and sacred to the aesthetics. The rock version wouldn't be performed today if not for the original and the latter is still favored by most when the holidays visit us. Christmas songs such as *Jingle Bells* are classics and never seem to go out of trend, repeated every year at the same time.

I Have a Little Dreidel also known as "The Dreidel Song" or "Dreidel, Dreidel, Dreidel" is a children's Hanukkah song in the English-speaking world that also exists in a Yiddish version called "Ikh Bin A Kleyner Dreydl." This song is about making a dreidel and playing with it. The lyrics for the English version were written by Samuel S. Grossman and the composer of the English version is listed as Samuel Eliezer Goldfarb. The song was written in 1927. There is a question about who composed this music since the melody for both the Yiddish and the English versions are precisely the same. The United Synagogue of Conservative Judaism (formerly known as The United Synagogue of America is believed to be the first to publish the song in a collection of songs with its first printing in 1950 of the book, *The Songs We Sing* by Harry Coopersmith. The writers of the song in

English only translated the original Yiddish version which was considered a folk song with the lyrics written by Mikhl Gelbart. Most believe that neither Goldfarb nor Grossman copyrighted the song, and it was not included in Goldfarb's own printed book of songs because of this fact. The meaning of the lyrics to the Yiddish and English versions is largely the same. However, in the original Yiddish version, the singer is referring to his or herself as the dreidel a four-sided spinning top made out of "blai," which translates to lead. In the English version, the lyrics refer to the singer having a dreidel made from clay.

Auld Lang Syne is a popular song, particularly in the English-speaking world. Traditionally, it is sung to bid farewell to the old year at the stroke of midnight on New Year's Eve. By extension, it is also often heard at funerals, graduations, and as a farewell or ending to other occasions; for instance many branches of the Scouting movement use it to close jamborees and other functions. The text is a Scots-language poem written by Robert Burns in 1788 but based on an older Scottish folk song. In 1799, it was set to a traditional tune, which has since become standard. "Auld Lang Syne" is listed as numbers 6294 and 13892 in the Roud Folk Song Index. The poem's Scots title may be translated into standard English as "old long since" or, less literally, "long, long ago," "days gone by," "times long past" or "old times." Consequently, "For auld lang syne," as it appears in the first line of the chorus, might be loosely translated as "for the sake of old times." The phrase "Auld Lang Syne" is also used in similar poems by Robert Ayton (1570–1638), Allan Ramsay (1686–1757), and James Watson (1711), as well as older folk songs predating Burns. Matthew Fitt uses the phrase "in the days of auld lang syne" as the equivalent of "once upon a time" in his retelling of fairy tales in the Scots language. "Auld Lang Syne" is traditionally sung at the conclusion of New Year gatherings in Scotland and around the world, especially in English-speaking countries.

At Hogmanay in Scotland, during New Year's Eve, it is common practice that everyone joins hands with the person next to them to form a great circle around the dance floor. At the beginning of the last verse (*And there's a hand, my trusty fiere!/and gie's a hand o' thine!*), everyone crosses their arms across their breast, so that the right hand reaches out to the neighbor on the left and vice versa. When the tune ends, everyone rushes to the middle, while still holding hands. When the circle is re-established, everyone turns under the arms to end up facing outwards with hands still joined. The tradition of singing the song when parting, with

crossed hands linked, arose in the mid-19th century among Freemasons and other fraternal organisations. Outside Scotland the hands are often crossed from the beginning of the song, at variance with Scottish custom. The Scottish practice was demonstrated by Queen Elizabeth II at the Millennium Dome celebrations for the year 2000. Some press outlets berated her for not "properly" crossing her arms, unaware that she was correctly following the Scottish tradition.

Biographies



Award-Winning Solo Timpanist Jeffrey Kautz is very passionate and moved by the timpani. Jeffrey attained a Master of Music degree in Timpani Performance from NYU Steinhardt in 2019 and from Mannes School of Music in 2017 with a Bachelor of Music degree with Honors in Percussion Performance. In May 2022, he was appointed Principal Timpanist of the Centre Symphony Orchestra. Jeffrey is also currently Principal Timpanist of the Manhattan Symphonie in NYC and Principal Percussionist of the South Shore Symphony Orchestra in Long Island, NY. Before joining those groups, Jeffrey was the former Principal Timpanist of the Massapequa Philharmonic, Amore Opera, Apotheosis Opera, International Chamber Orchestra of America, and the Prague Summer Nights Festival. He was

also an Actor Drummer on the HBO Series Plot Against America working with John Turturro and Winona Ryder.

Mr. Kautz has won an impressive number of prizes and awards –twenty-nine between 2015 and 2022 in competitions as a Timpanist (In Timpani Competitions) in the U.S., Singapore, Canada, Austria, Germany, Estonia, Sweden, Hong Kong, Italy, Greece, Spain, France, and Switzerland. Some of the prizes that Jeffrey was awarded are: First Prize Percussion Grand Prize Category 2021 Music Competition Online, Audience Award Winner Percussion Category Summer 2021 21st Century Talents Music Competition, First Prize 2021 The Muse International Music Competition Category E, Grand Prize Winner Classical Music May 2021 International Youth Music Competition, Gold Medal Winner Ages 24-26 Category 2021 Quebec Online International Music Competition, Best Interpretation of a Contemporary Work Award Winner 2021 My Music Awards Online Music Competition, 1st Prize 2021 “Citta Di Massa” International Competition Soloists Section Percussion Category, Champion Winner 2020 ASCO International Music Competition W3 Senior Group, First Prize Autumn 2020 North International Online Music Competition Category IX, Gold Star 2020 Music & Stars Awards Online Classical Music Competition Winds Emergent Category, First Prize 2020 International Music Competition ‘Bonn’ Grand Prize Virtuoso Senior Category, First Prize 2020 International Music Competition ‘Salzburg’ Grand Prize Virtuoso Senior Category, First Place 2020 American Protégé International Concerto Competition (based in NYC) College Students and Professional Musicians Group, Won the Brilliant Award 2020 Brilliant Talent Discovery Awards International Music Competition (based in Singapore) for the Senior Category, First Prize 2018 New York International Percussion Competition Timpani Division I, Winner 2017 Mannes Concerto Competition, and Winner of the College Age Group 2015 Philadelphia International Music Festival Concerto Competition.

Jeffrey is currently the percussion instructor at Music & Arts in Commack, NY and was a former intern percussion instructor at both The Manhattan School of Music Pre-College and The Mannes School of Music Preparatory Division.

Mr. Kautz has appeared as a timpani concerto soloist with the Mannes Orchestra, NYU Steel Band, and the NYU Percussion Ensemble.

Besides music, Jeffrey is very involved in working with adults with Autism. Mr. Kautz and The Winters Center for Autism organization are winners for Theresa Foundation Grant in which Jeffrey was appointed as Music Director and

Conductor for The Winters Center for Percussion Ensemble.

Mr. Kautz's Upcoming performances in the 2022-2023 Season are: Several performances with the South Shore Symphony Orchestra in which he will appear as Timpani Soloist in March 2023 performing Michael Daugherty's Raise the Roof for Timpani and Orchestra and several performances with The Winters Center for Autism Percussion Ensemble including appearing as one of the Timpani Soloists as well as his students in April 2023.

Jeffrey Kautz would like to thank all the players for all their hard work, and families and friends for all their love and support.



The Theresa Foundation has a vision of the world where artistic expression and physical recreation are just as important to adults as they are to children. We believe in a world where every child, regardless of ability or challenging conditions, is free to communicate through and participate in every art or recreational activity.

A society without art is a society without soul. Art enables us to express our inner thoughts, fears, joys, and sadness. Our artistic expression—whether written, danced, painted, or sculpted—tells us who we are, what is important to us, and how we relate to the world.

Likewise, physical recreation, in all its forms—from individual and team sports, to dance, and yoga—is good for the mind and the body, forming an essential component of health and wellness.

Because children are our future, we believe in nurturing each child, and the inalienable rights of artistic expression and physical recreation for all.



The Theresa Foundation honors the memory of Theresa Alessandra Russo by touching the lives of children with special needs and their families. The Foundation fosters each child's unique abilities by supporting programs focusing on art, music, dance, drama, and recreation.



Winters Center for Autism, a 501 (c)(3) non-profit affiliated with the Winters Family Foundation, was established in 2020 after years of thoughtful planning and development. Joe and Michele Winters, native Long Islanders, have been strong advocates for high-quality services for people with autism since their son Sean's diagnosis in 1996. They have long believed that employment provides people with a sense of fulfillment and purpose. Today, autism affects 1 in 54 children in the United States.

The Center is a dynamic partnership of dedicated people working together to enhance the lives of adults with autism through job creation, training and placement to address the excessive unemployment rate among people with autism. Although there are many programs that provide excellent services for children and teens, there is a huge gap in the number of services and opportunities for adults with autism.



The Winters Center for Autism addresses that need by identifying skills and talents of our participants and matching them with businesses and organizations open to creating jobs for capable and trained employees, creating a kinder and more inclusive Long Island community.

The Center also provides fitness, recreation, and social programs to assist participants in achieving their goals.



Winters Center for Autism Percussion Ensemble

Brandon Pastor
Andrew Pastor
Harrison Dearstyne
Chris Volpe
Steven Dolinsky
Mia Napoletano
Todd Dugan *
Gianna DeRusso *

Guest Artist *

Other Upcoming Performances

Comfort Classics – February 28, 2023, at 7:00pm

Season Finale – April 18, 2023, at 7:00pm

Featuring Jeffrey Kautz, Brandon Pastor, Andrew Pastor, Harrison Dearstyne, Chris Volpe, Mia Napoletano, and Steven Dolinsky; Timpani Soloists.