# At the Rebbe's Table

(*Baym Rebns Tisch*)

a dialectical discourse
for flute, clarinet, violin, cello and piano

David Snow

*After davening Shabbos musaf, the Rebbe graciously invites several congregants to join him at home for kiddush and lunch, among them a university professor who is passing through town. Once seated at the Rebbe's table, the assembled guests exchange pleasantries until the conversation turns to the subject of the conflict between tradition and modernity. The Rebbe does not comment on the matter, but one of his disciples ventures that there is no conflict for the man of faith, as the Torah has decisively settled the matter in favor of tradition. The professor respectfully suggests that since some areas of knowledge are not explicitly discussed in the Bible, there is much that can be learned through research and debate, coupled with an attitude of healthy skepticism. The Rebbe's disciple counters that the Torah is complete, and all knowledge is contained within it. To the contrary, the professor patiently explains that as one obvious example there is no mention of dinosaurs in the Bible, yet we all know... and he is interrupted by the disciple, who asserts that had dinosaurs ever roamed the earth, Moshe Rabenu would surely have noted their existence in the book of Breishis. But the fossil record, the professor protests, the physical evidence... The Rebbe's disciple simply raises his hands and shrugs. Who can understand the ways of HaKadosh Baruch Hu? He placed those bones in the ground for his own good reasons. Why question the Lord's wisdom? Even after hamotzi is made and while the meal is served, the debate continues and intensifies. First comes gefilte fish with chrain, followed by schnapps. Tongues are loosened, voices are raised. The professor makes a withering rebuttal, with silent respectful nods of acknowledgement around the table, until the Rebbe's man makes his point and the table bursts into raucous zmiros. Through it all, the Rebbe maintains his silence. Steaming bowls of chicken soup with knaidlach arrive. Professor, you seem to believe that all matters can resolved through the application of reason. What of a man forced to choose between evils? Kill a child to save a village. Would you do it? Could you? What is the reasonable course? Defiant, the professor declares, yes, yes, he would make such a choice, though in his heart he is not so sure. Cholent, brisket and potatoes. The professor does not yield: and if your Rebbe required you to follow him to the grave to bring Moshiach? Would you do it? Could you? You have only his word. Yes, we will follow the Rebbe to the grave, should he require it of us. And with that, the Rebbe's men rise from their place at the table, link arms and dance, while the Rebbe himself sits, never uttering a word.*

Adapted from "The Rebbe Says"
by Paul Franklin Stregevsky

Duration: 5'40

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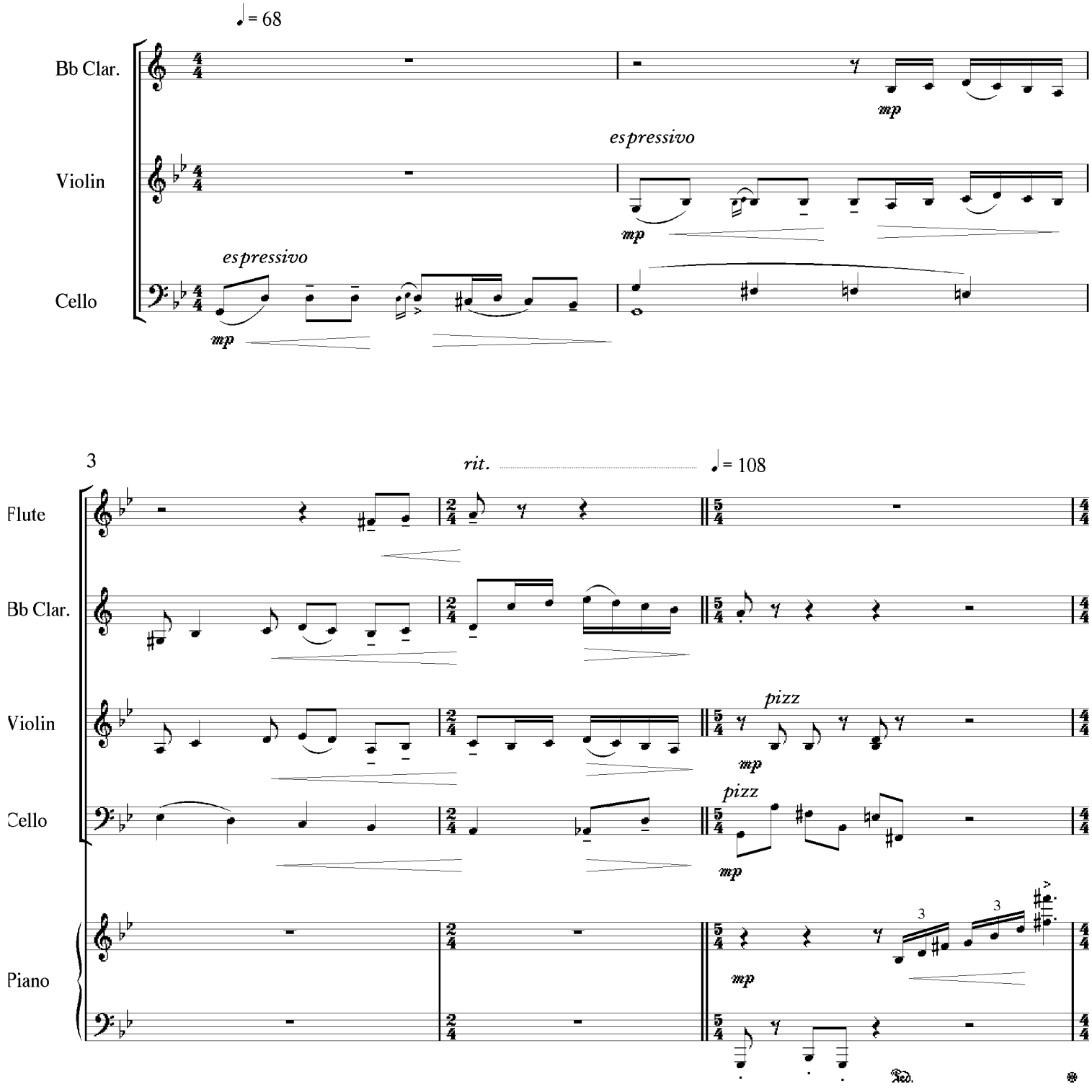


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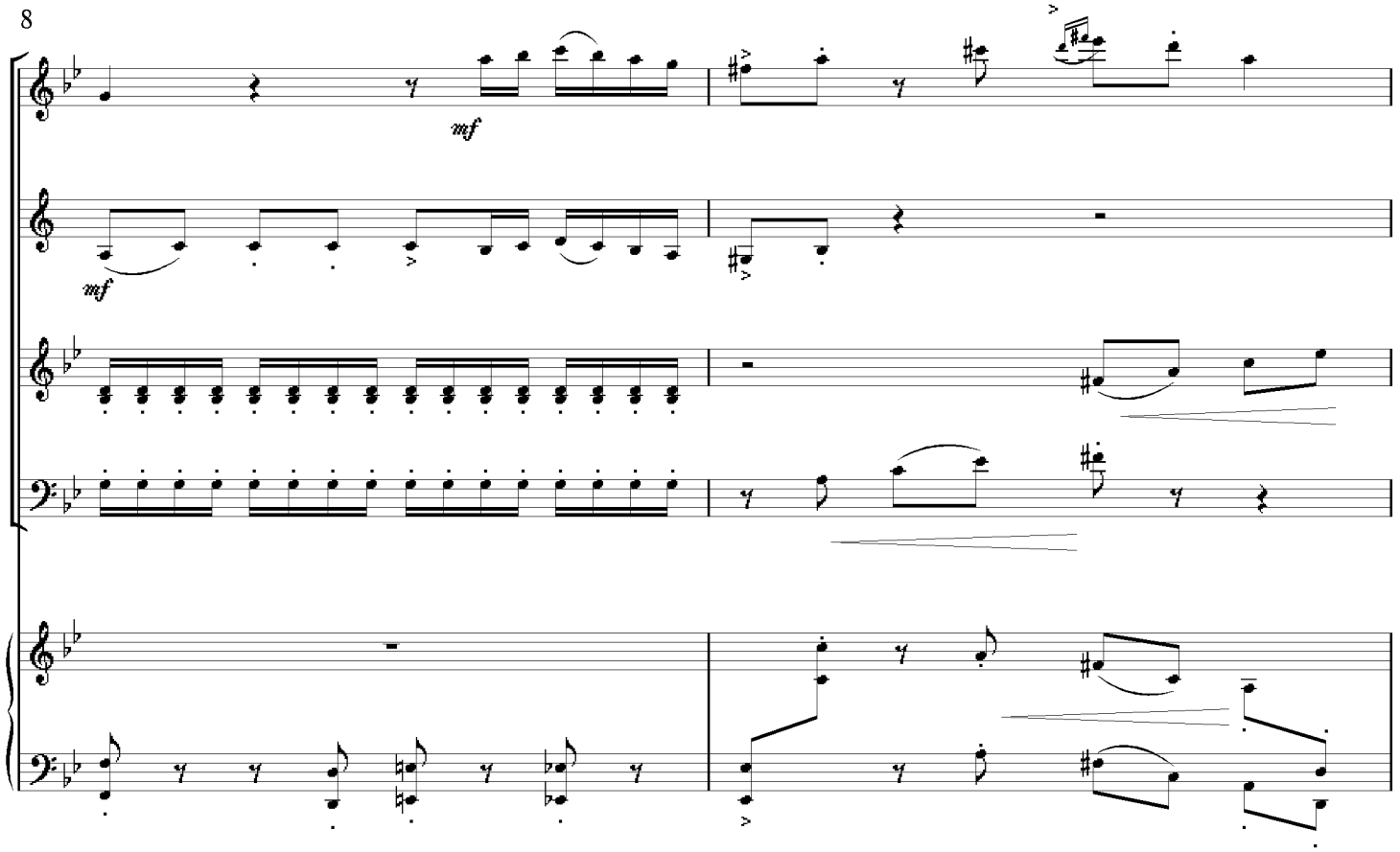
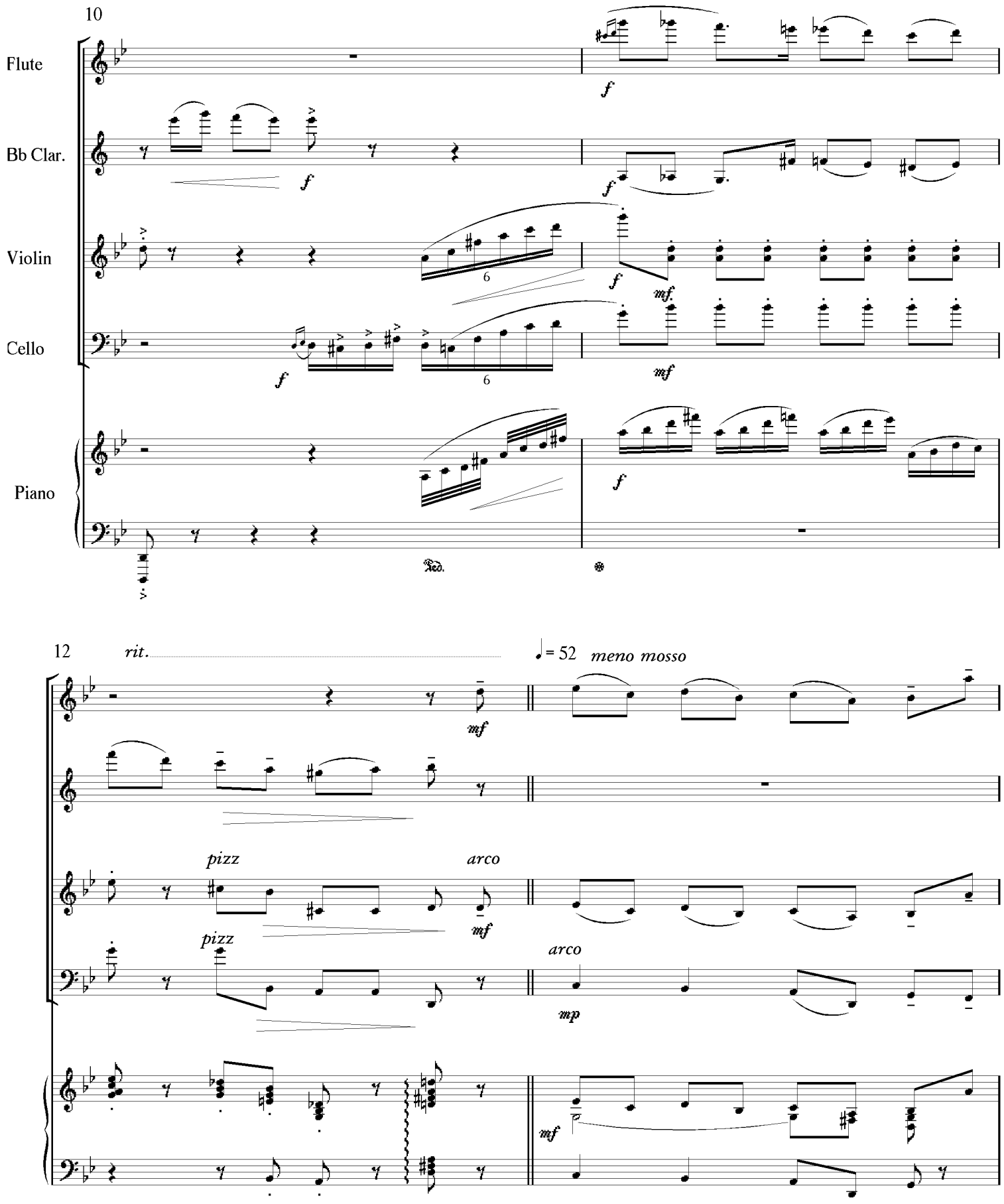
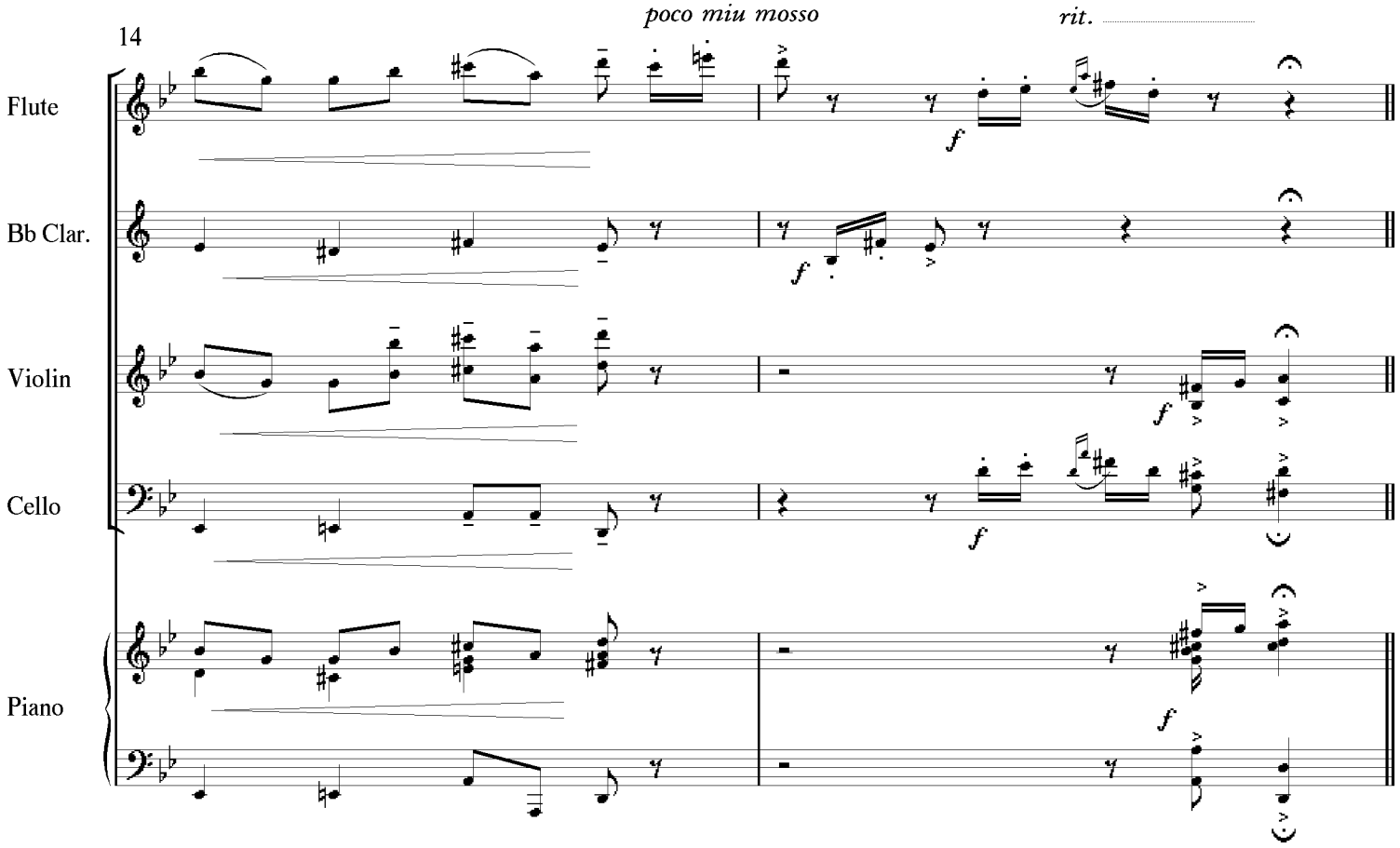
6
Flute
Bb Clar.
Violin
Cello
Piano
mf
mp
arco
3


8
mf


10
Flute
Bb Clar.
Violin
Cello
Piano
f
mf
6
Ped.
12
rit.
♩= 52
meno mosso
pizz
arco
mp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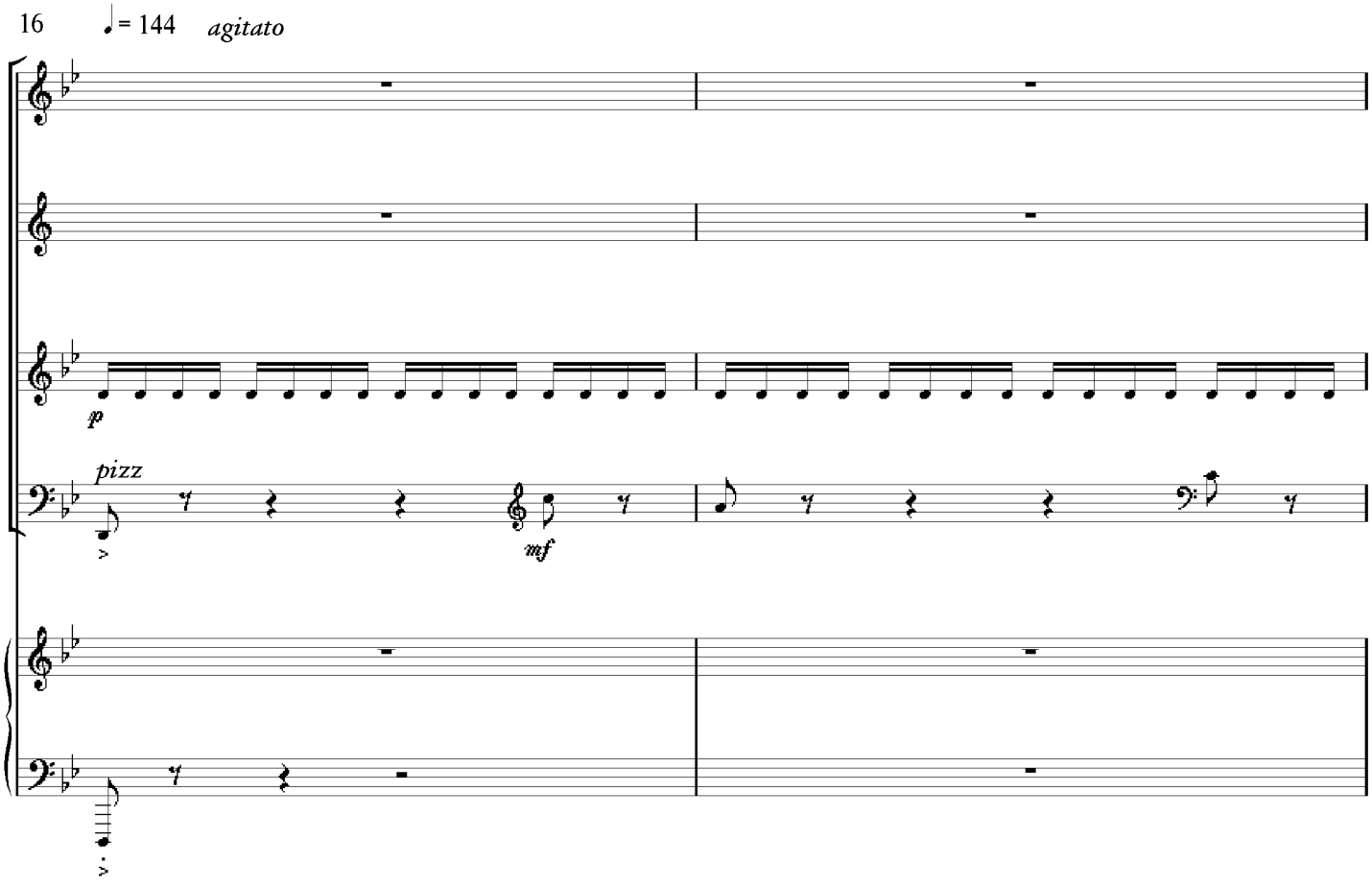
poco miu mosso
rit.
Flute
Bb Clar.
Violin
Cello
Piano
f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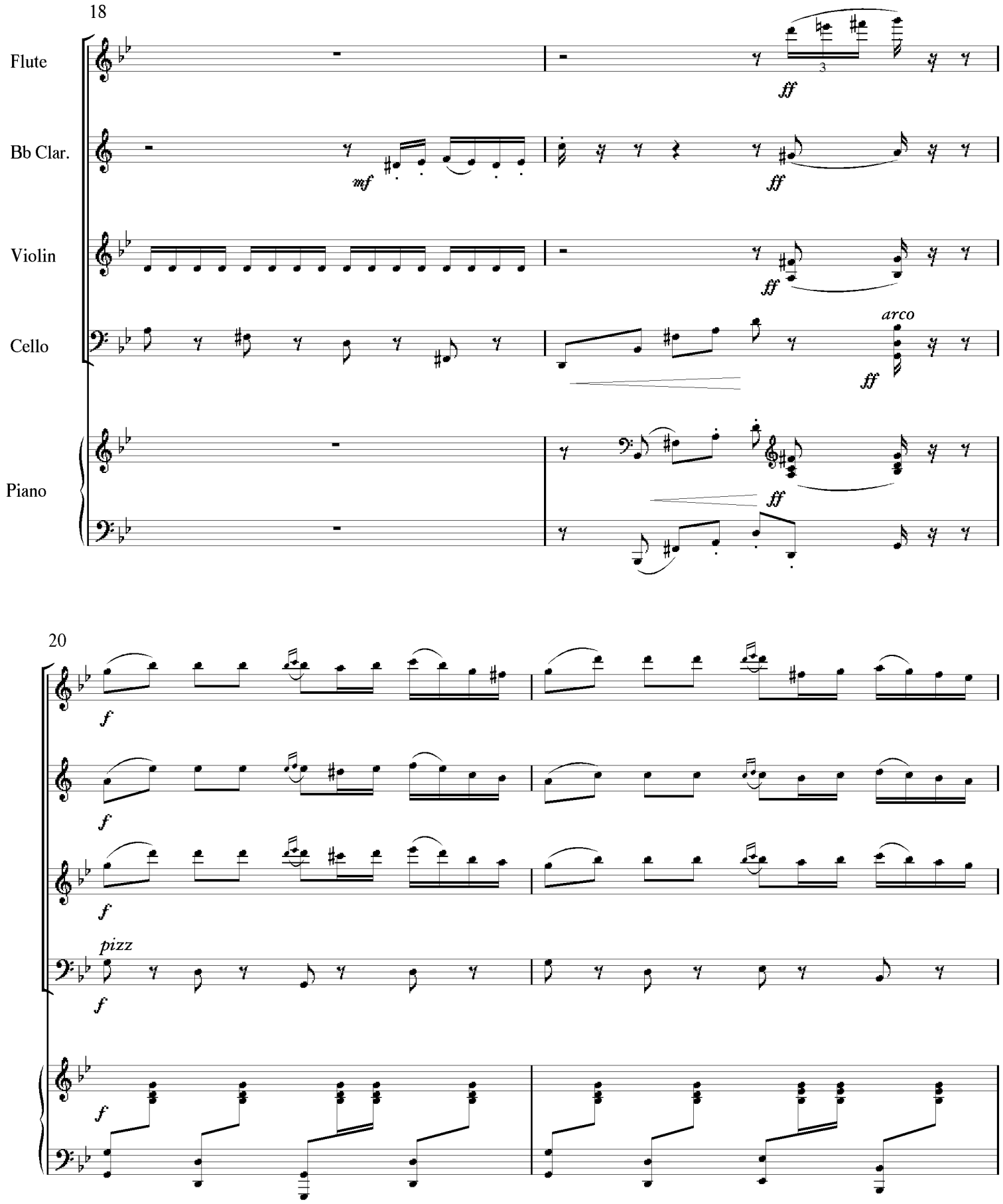
♩= 144
agitato
p
pizz
mf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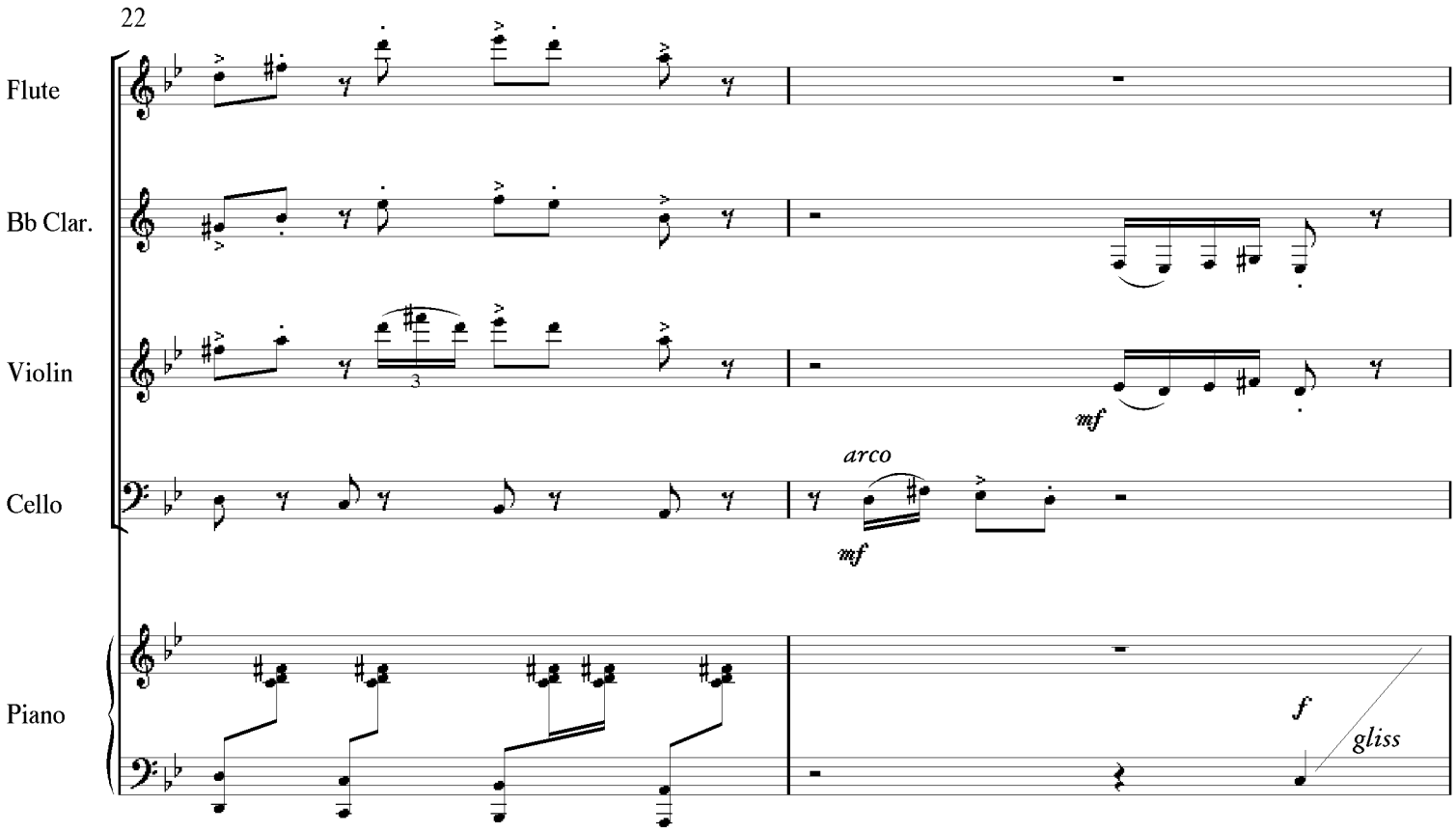
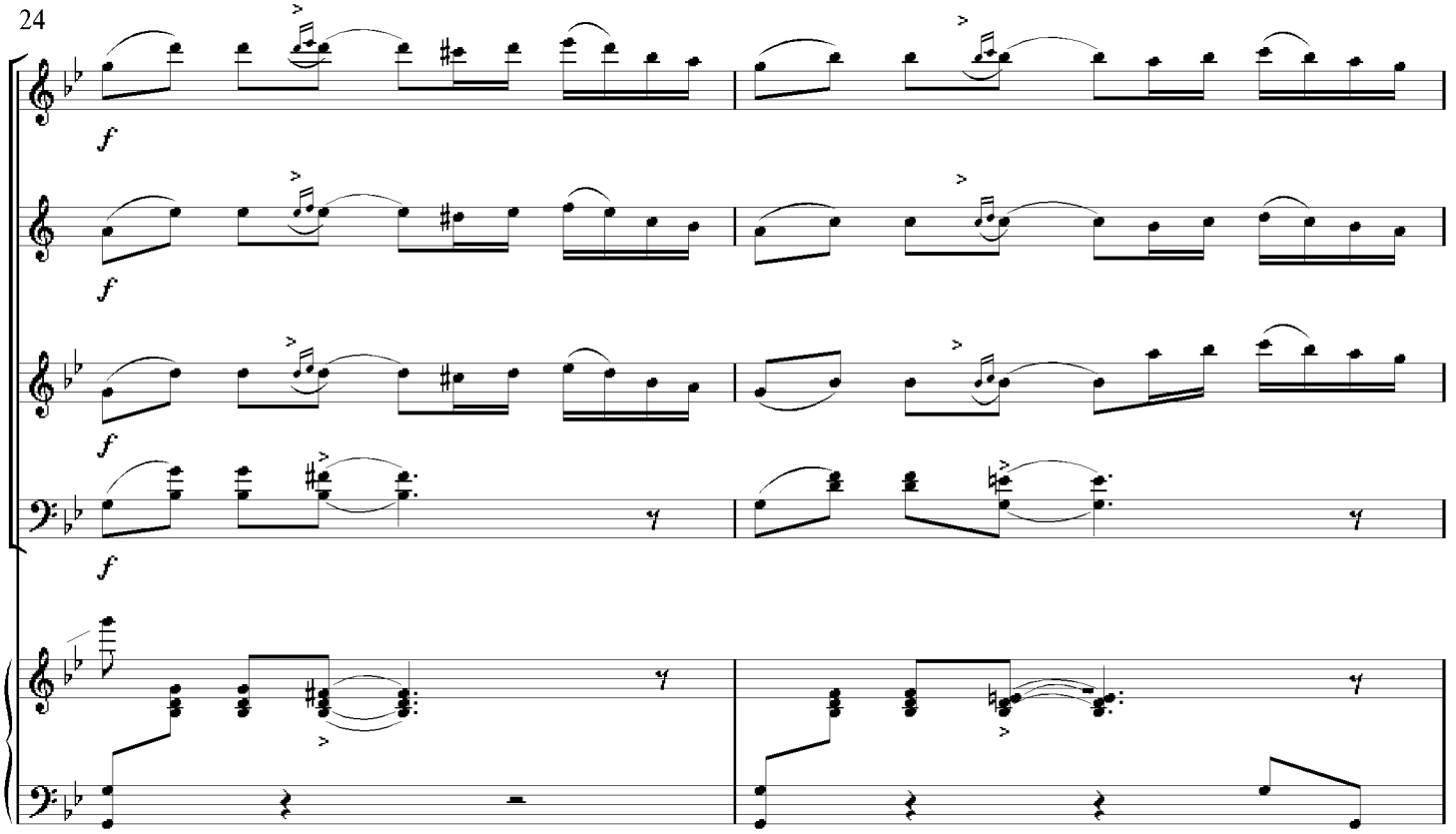
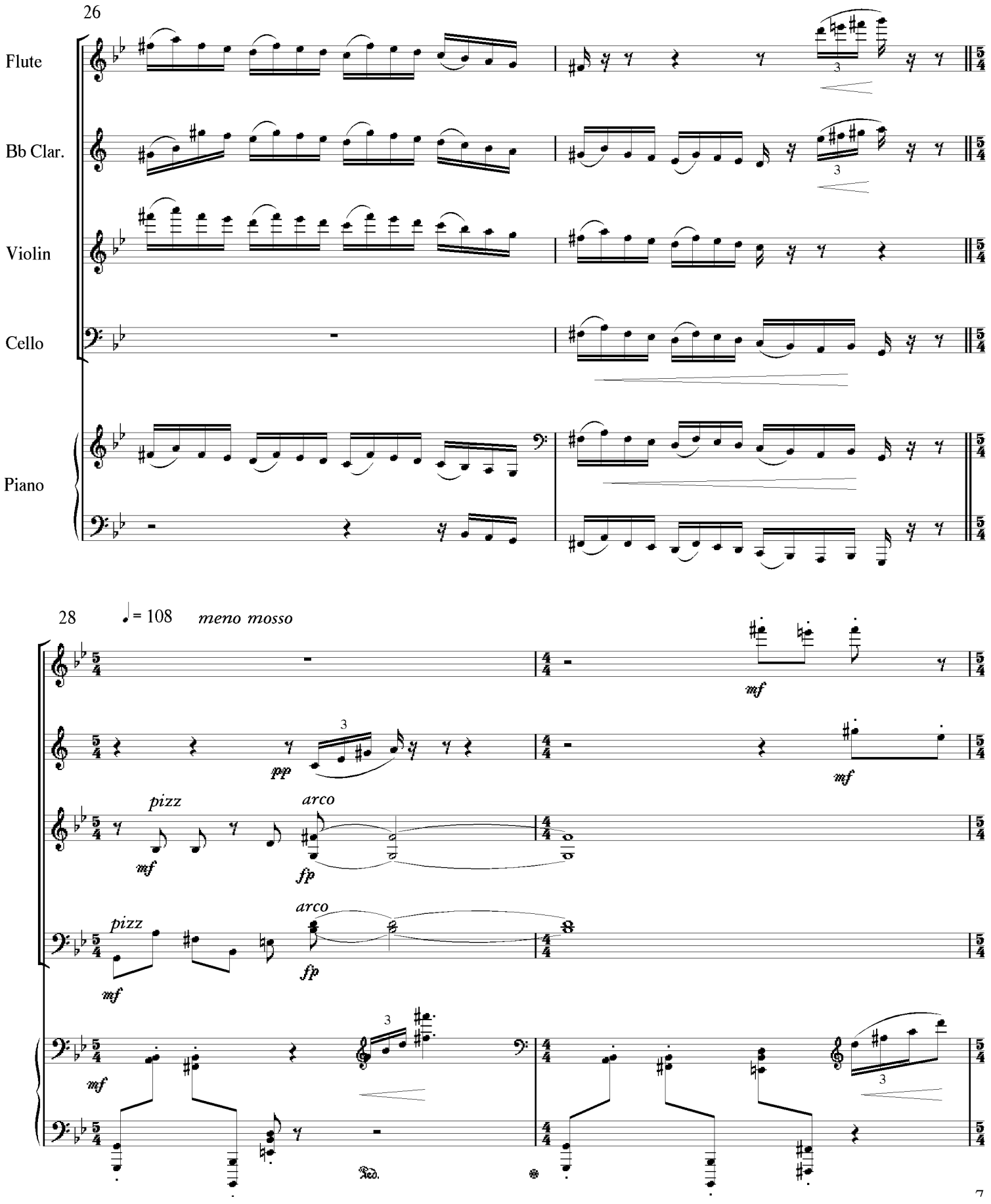
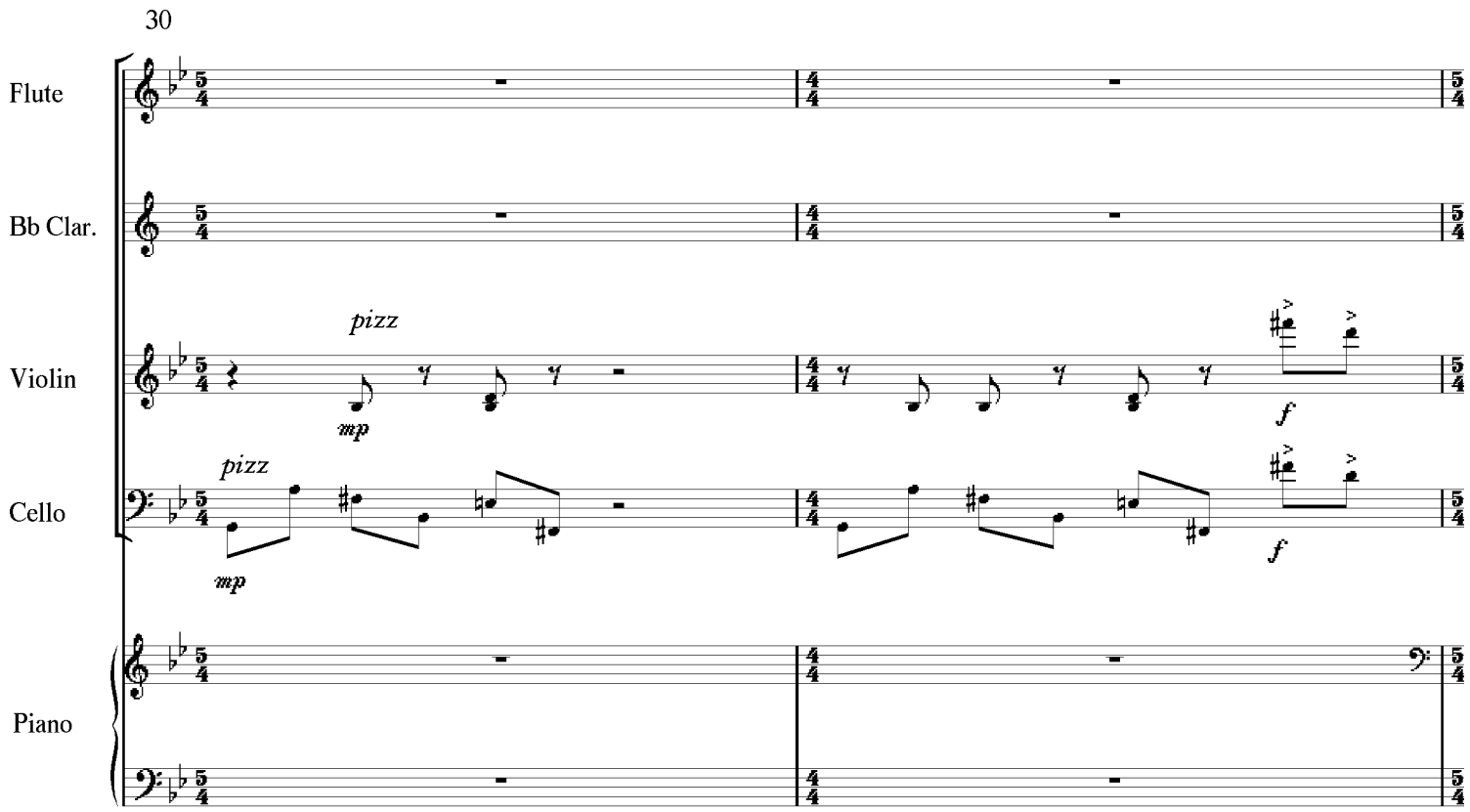
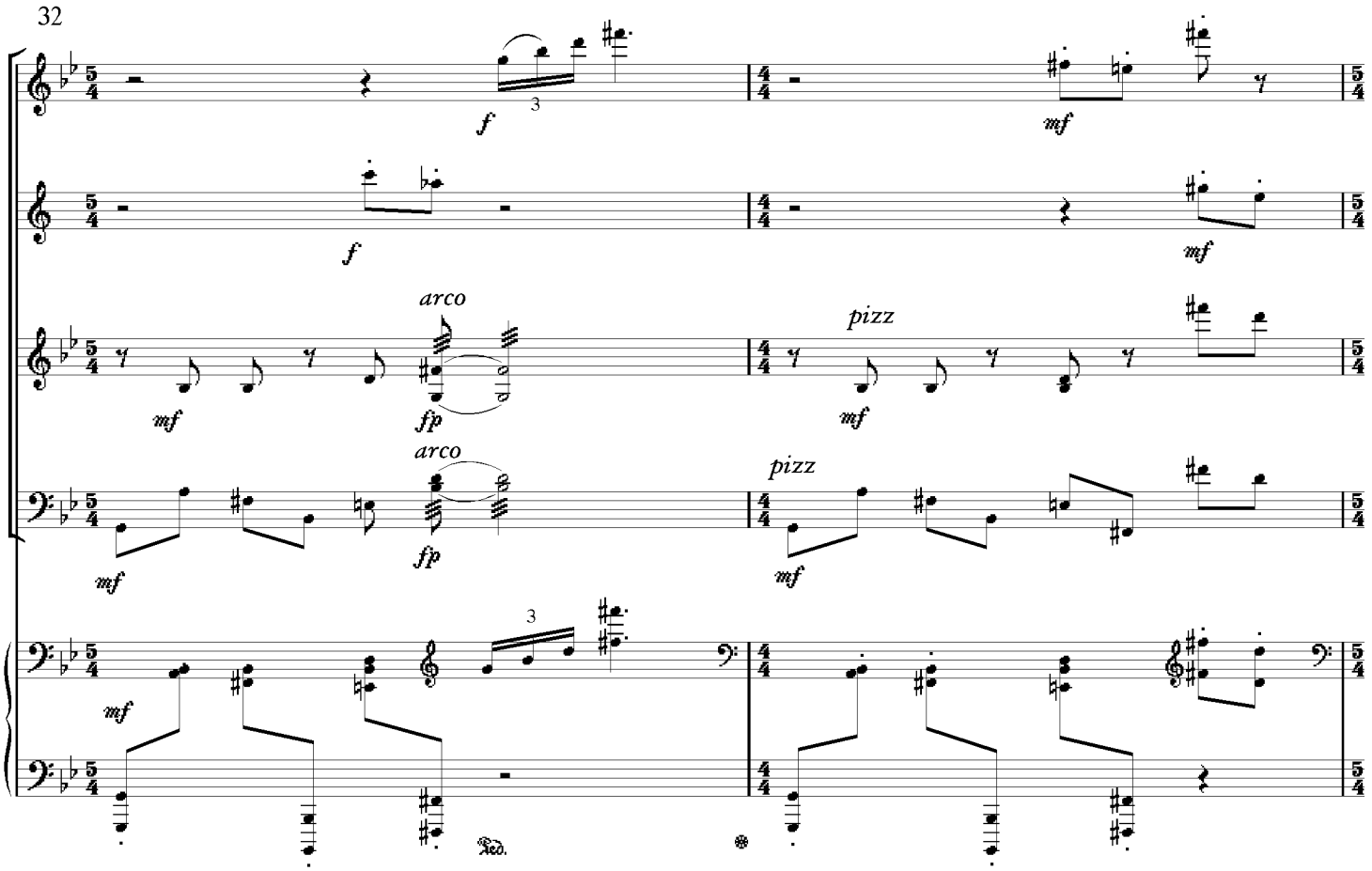
Flute
Bb Clar.
Violin
Cello
Piano
3
ff
mf
ff
ff
arco
ff
ff
20
f
f
f
pizz
f
f

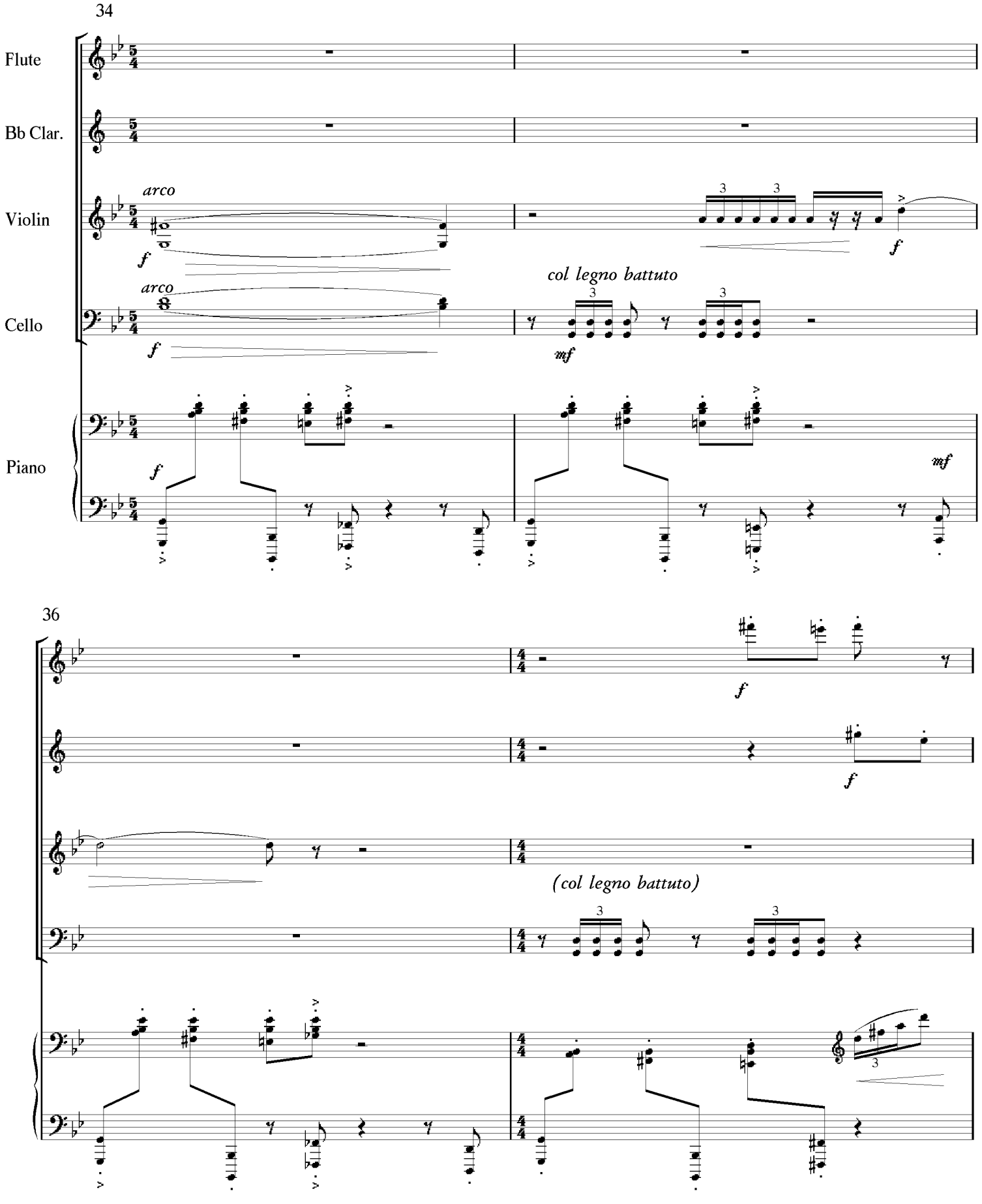

22
Flute
Bb Clar.
Violin
Cello
Piano
3
mf
arco
mf
f
gliss

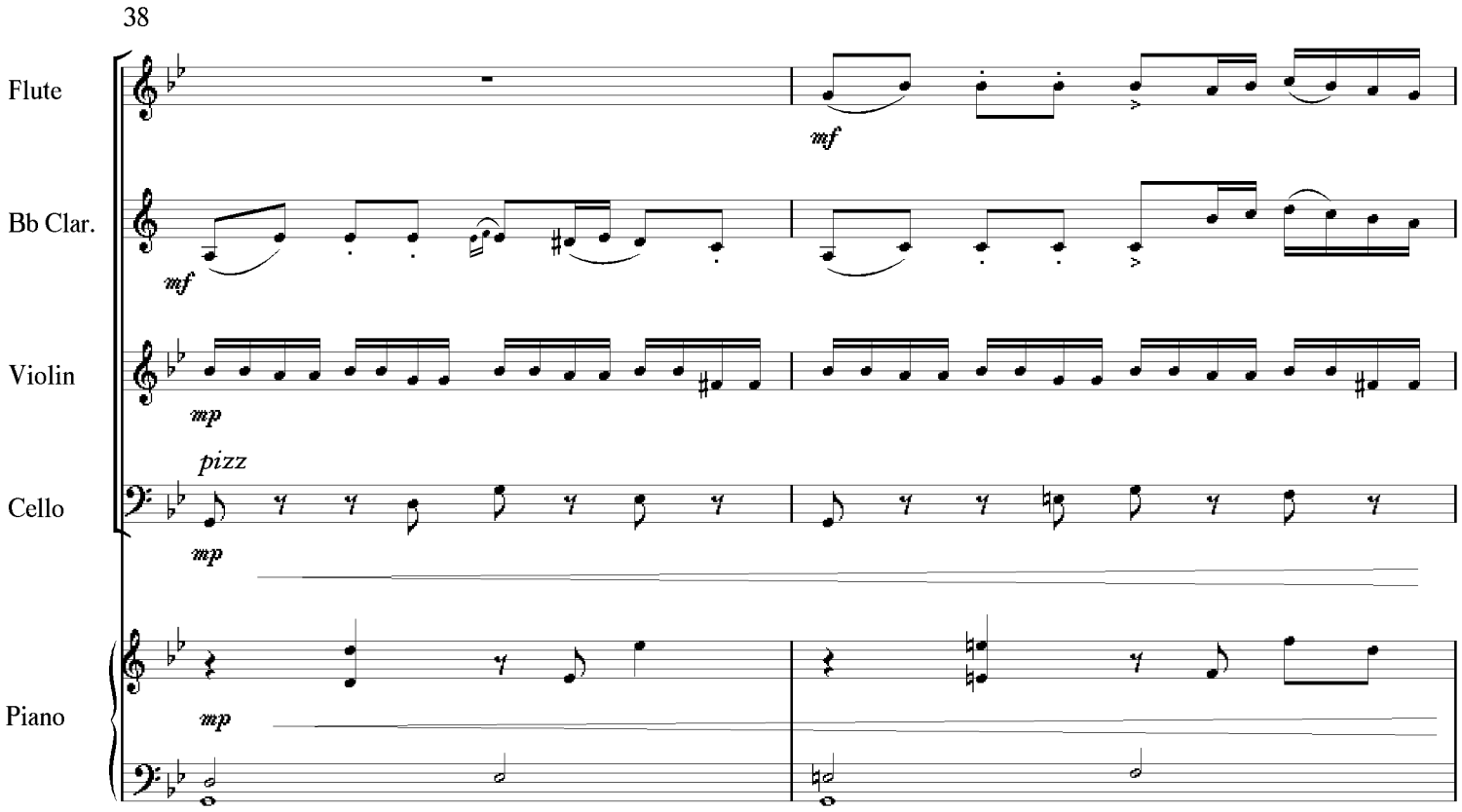

24
f
f
f
f

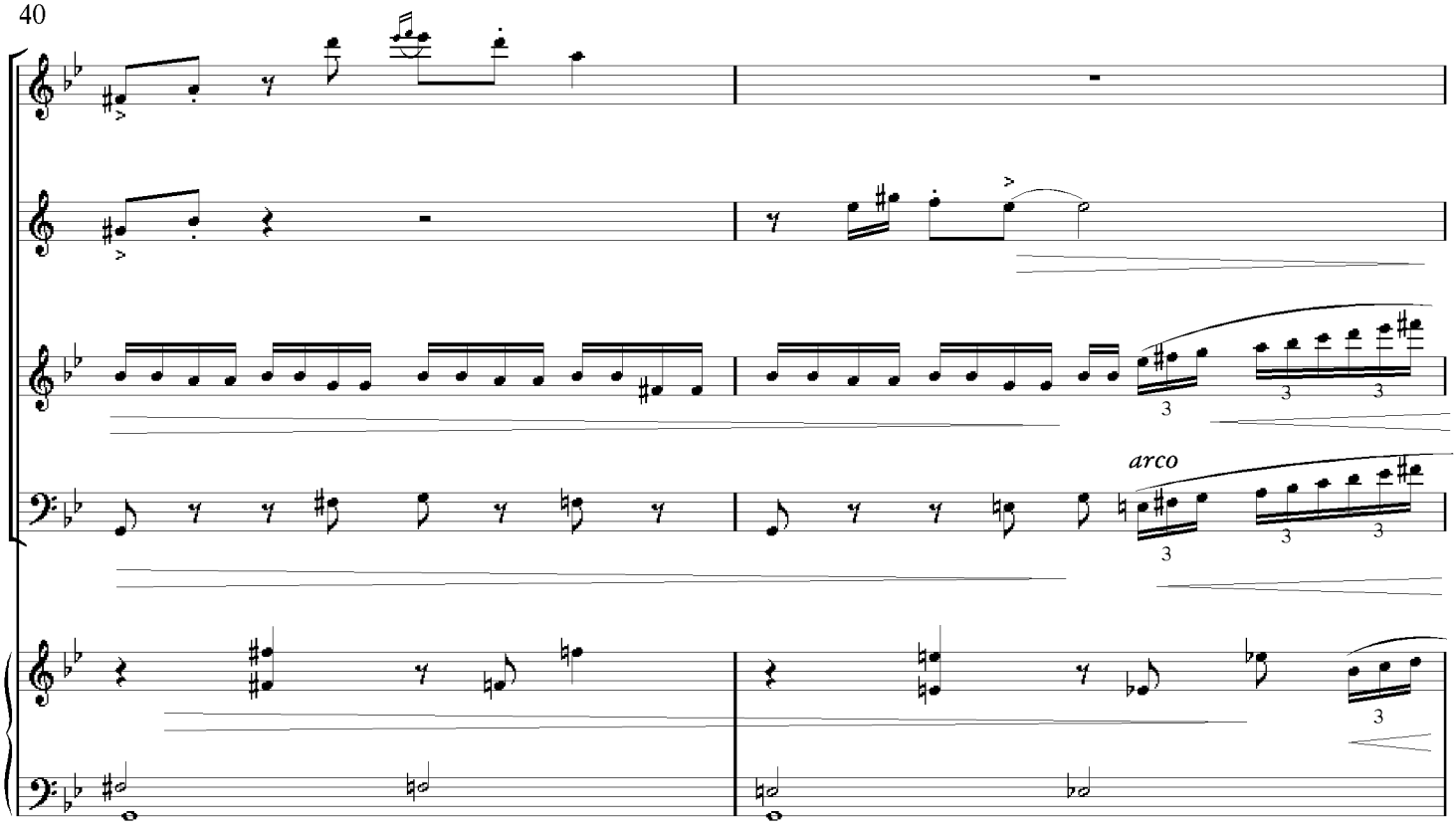

26
Flute
Bb Clar.
Violin
Cello
Piano
28
♩= 108
meno mosso
pizz
arco
mf
fp
pp
Ped.

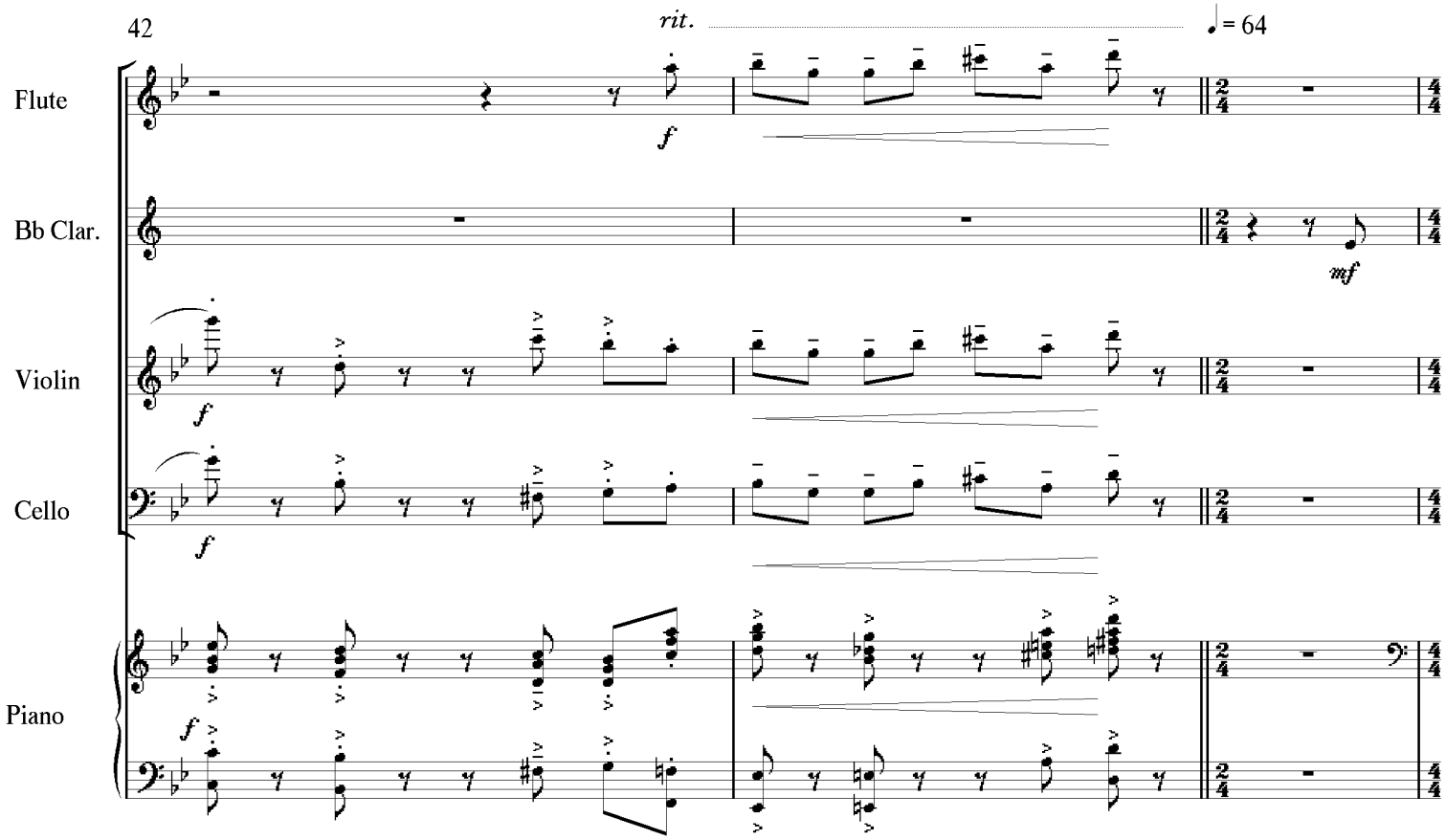

30
Flute
Bb Clar.
Violin
Cello
Piano
pizz
mp
f
pizz
mp
f

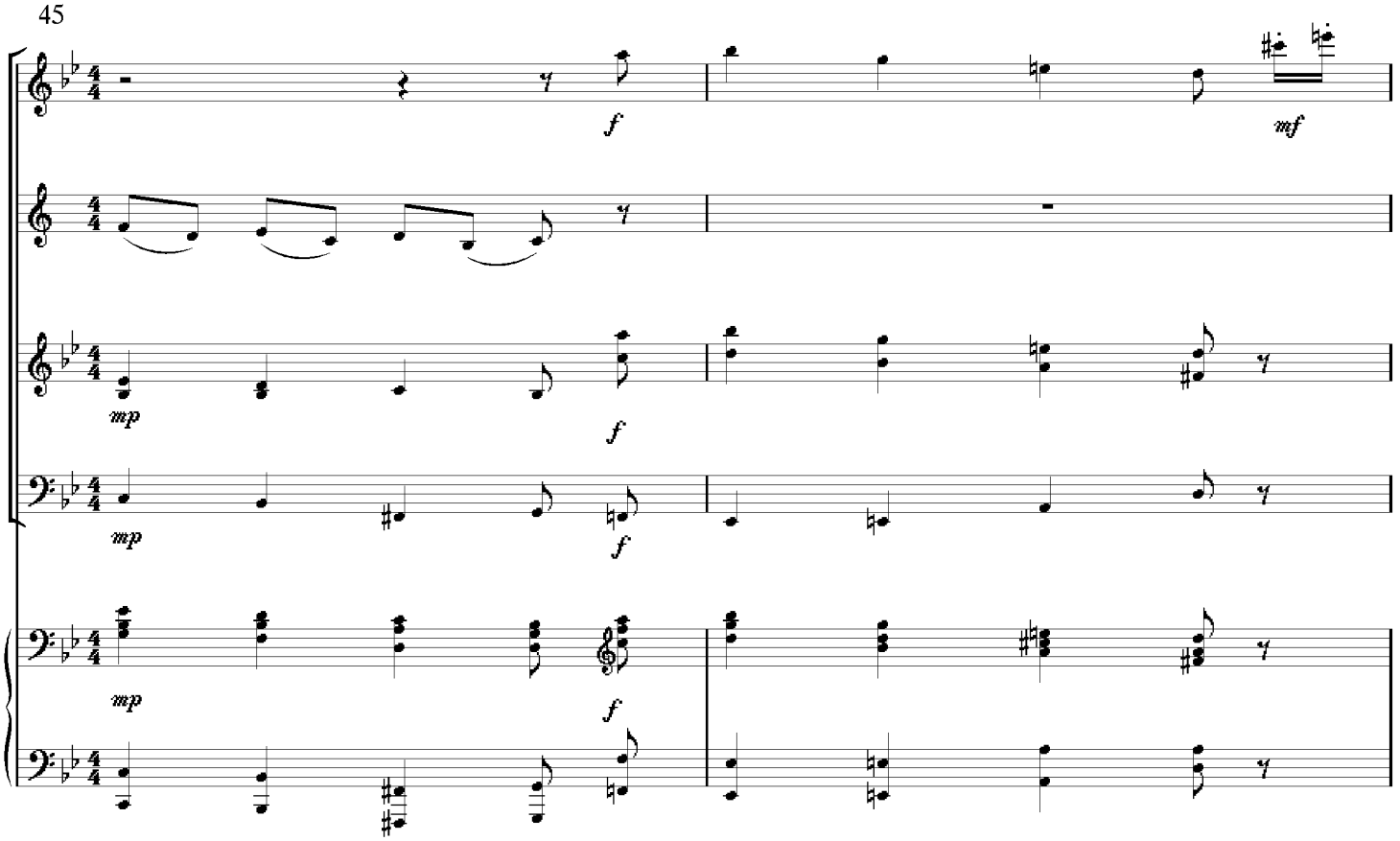

32
f
3
mf
f
mf
arco
mf
fp
pizz
mf
arco
mf
fp
pizz
mf
3
mf
Ped.

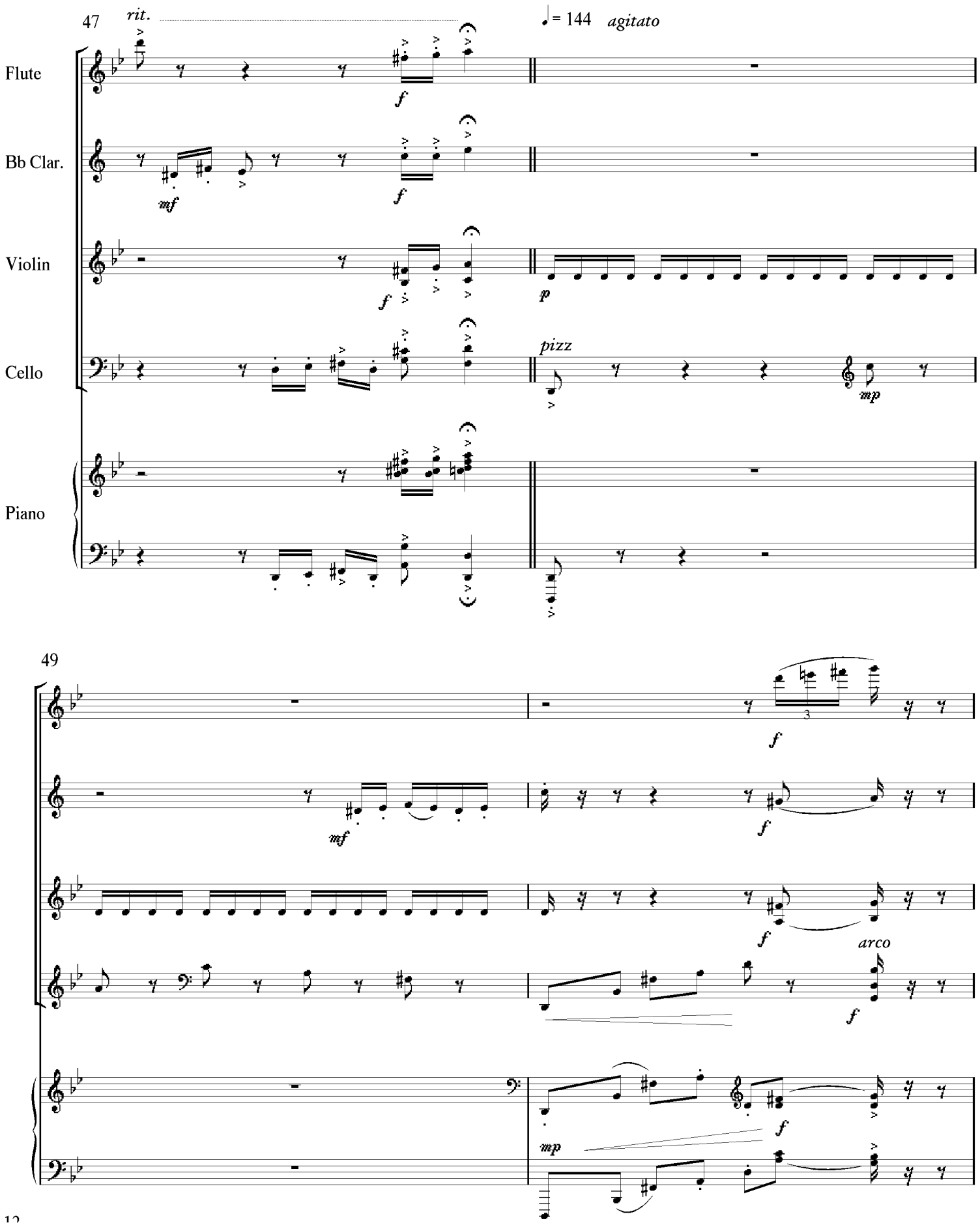

34
Flute
Bb Clar.
Violin
Cello
Piano
arco
arco
col legno battuto
36
(col legno battuto)

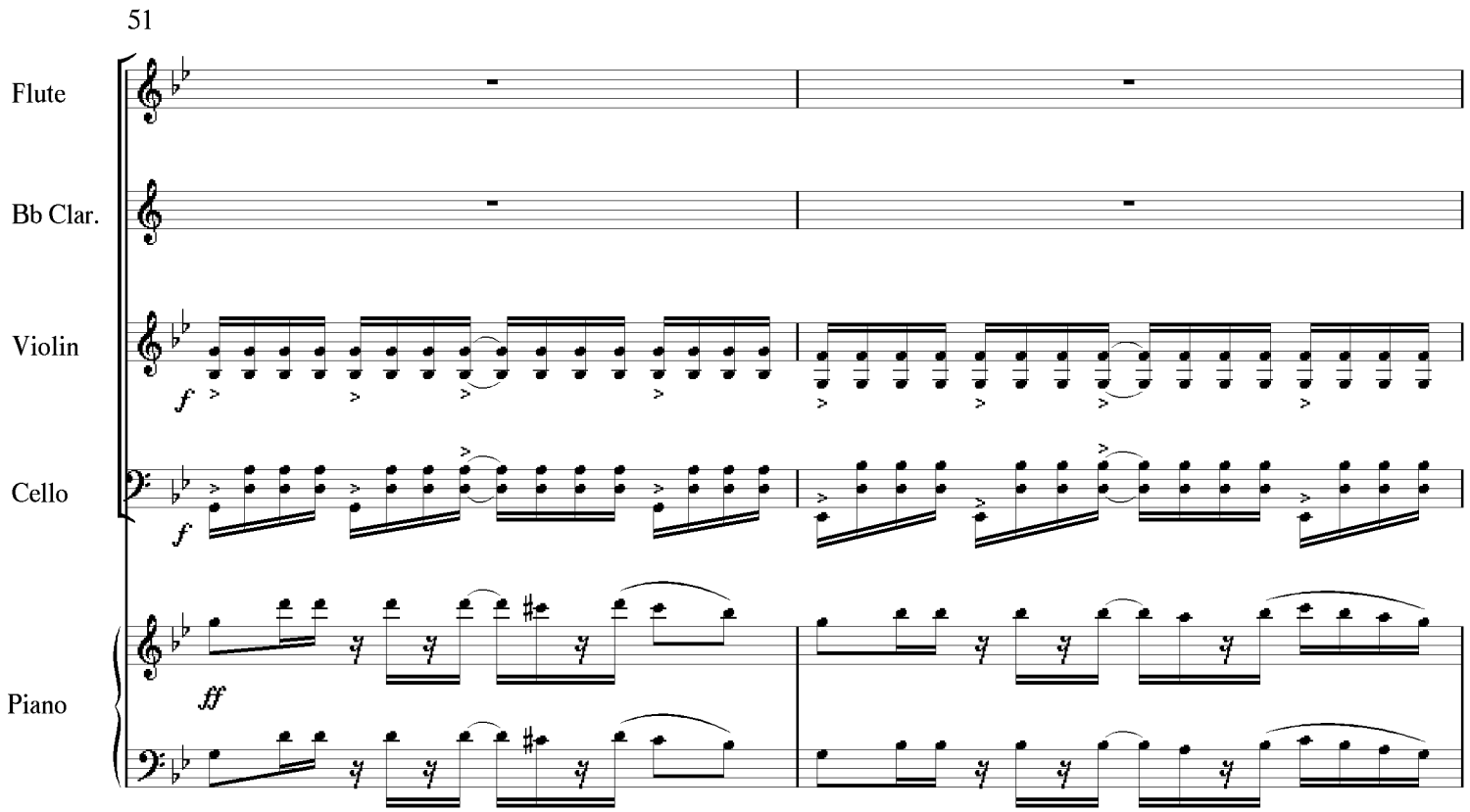

38
Flute
Bb Clar.
Violin
Cello
Piano
mf
mf
mp
pizz
mp
mp

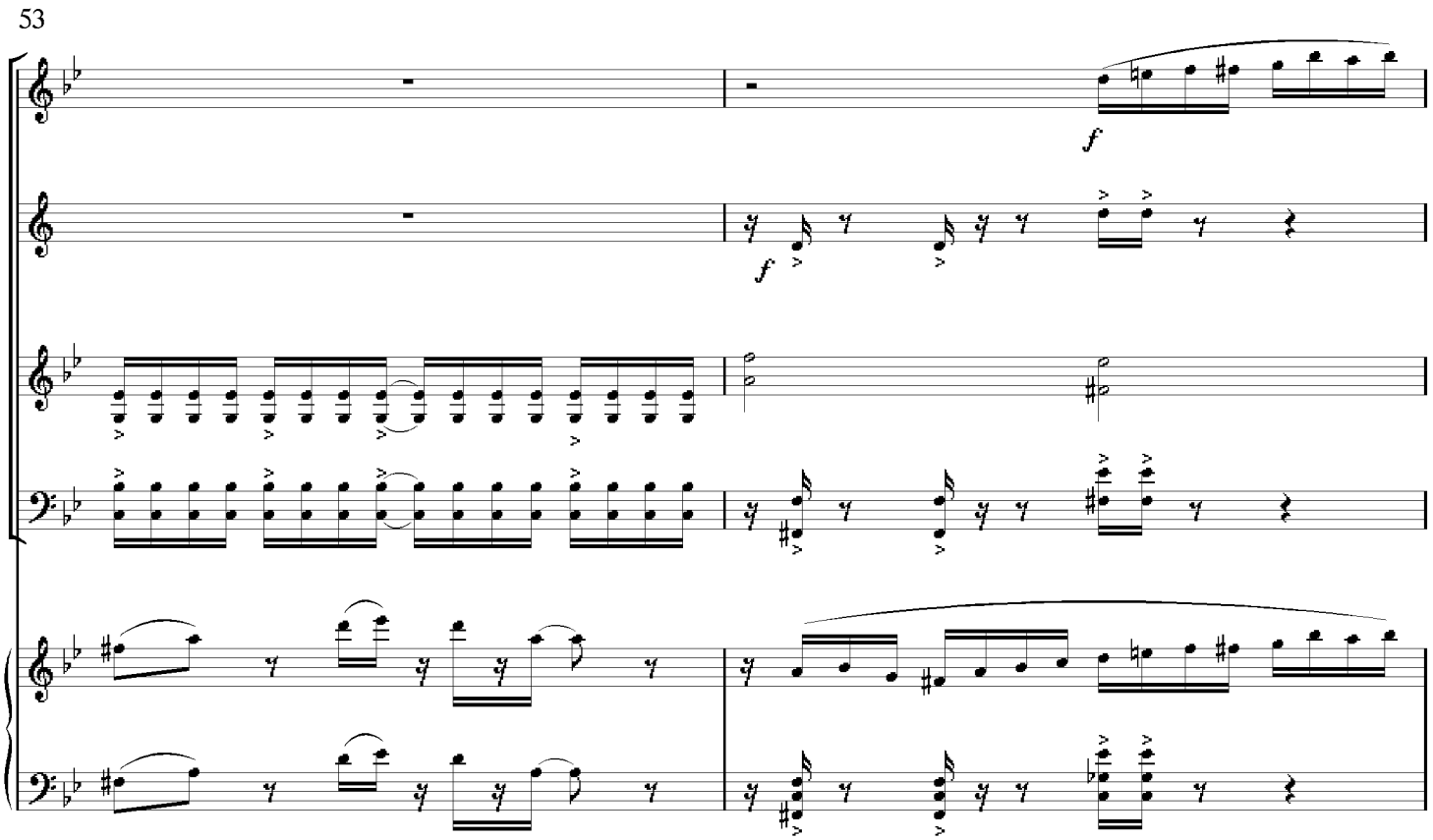

40
arco
3
3
3
3
3
3
3

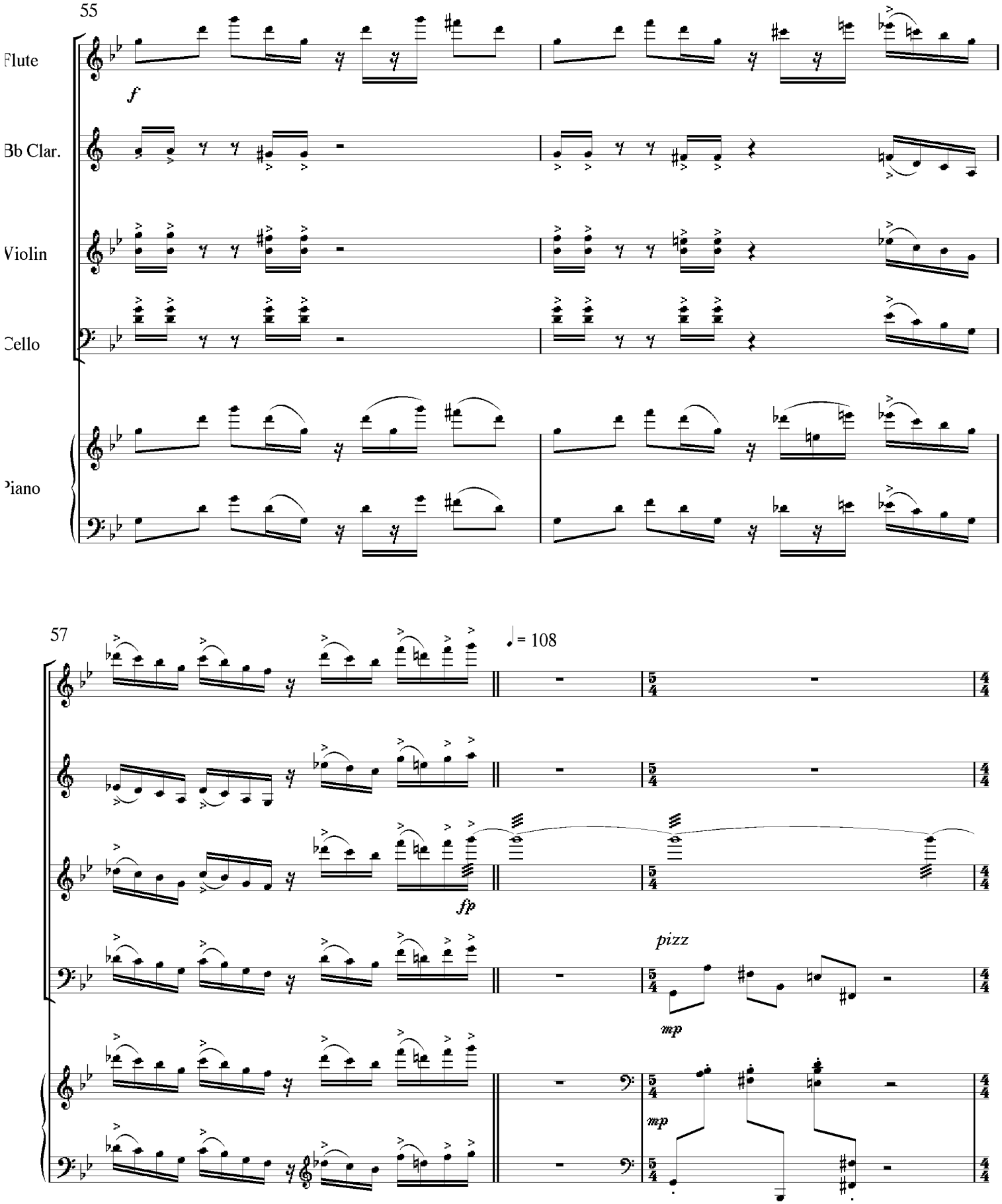

42
rit.
♩ = 64
Flute
Bb Clar.
Violin
Cello
Piano
f
mf

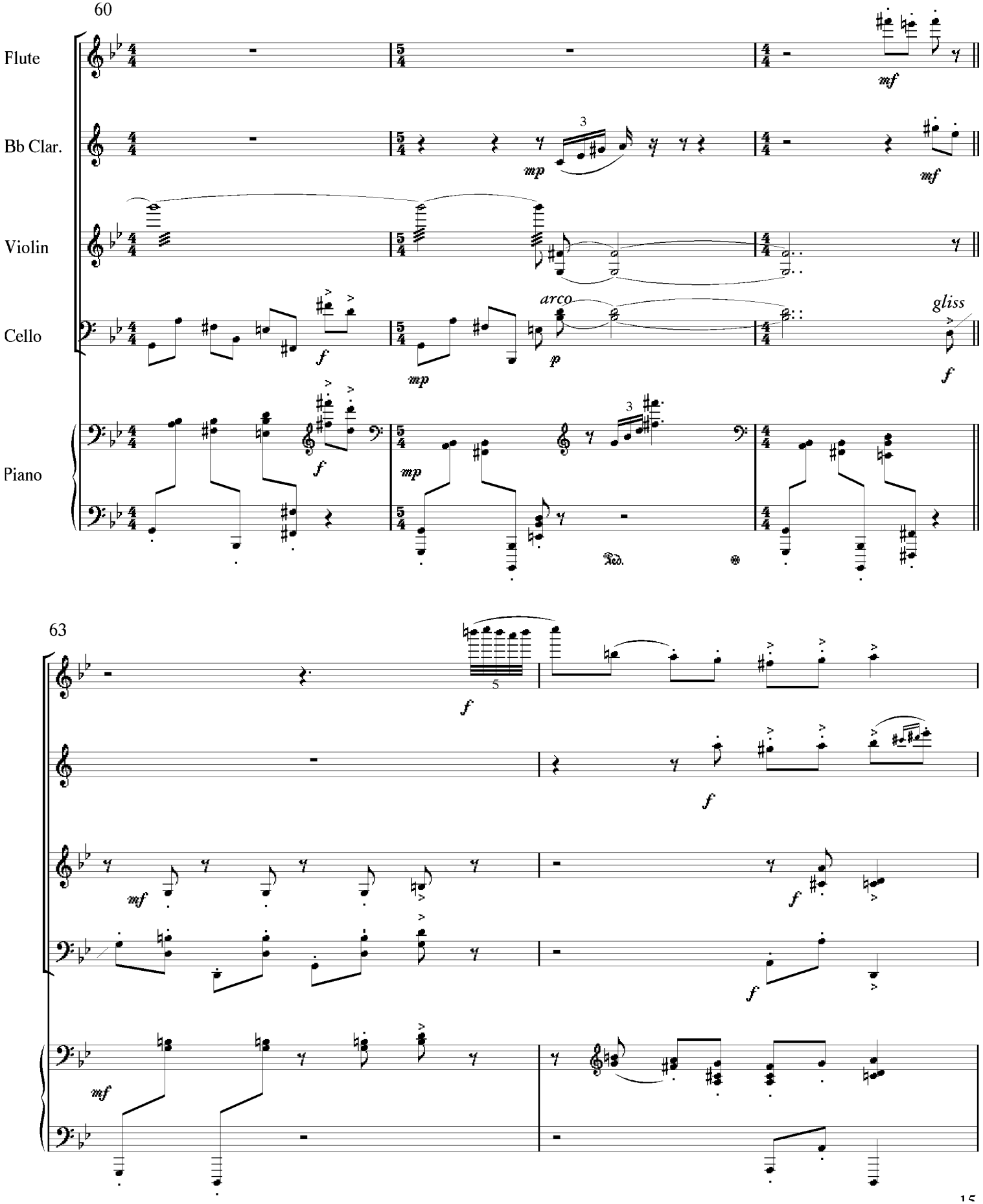

45
f
mf
mp

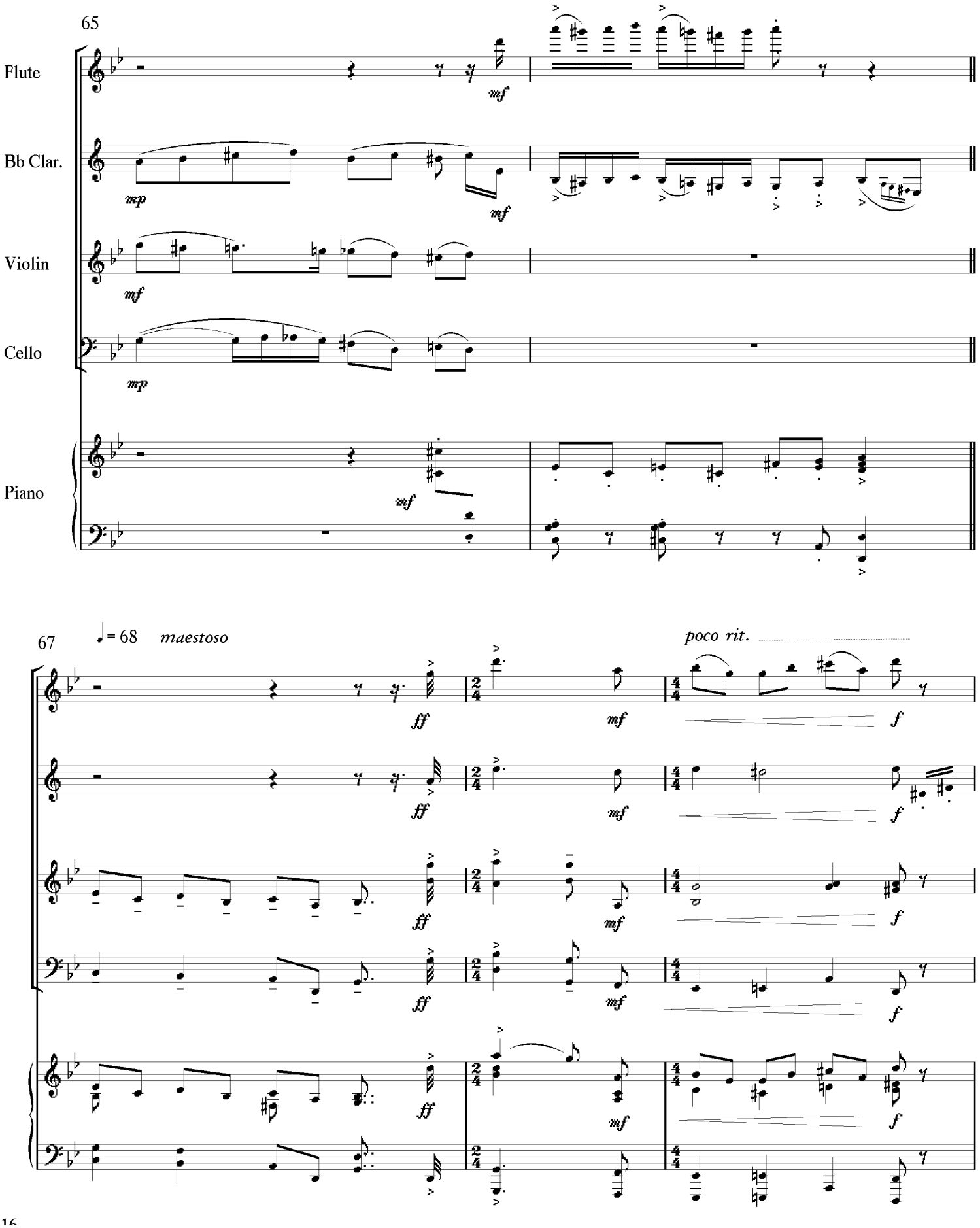

47
rit.
♩= 144 agitato
Flute
Bb Clar.
Violin
Cello
Piano
pizz
arco
49

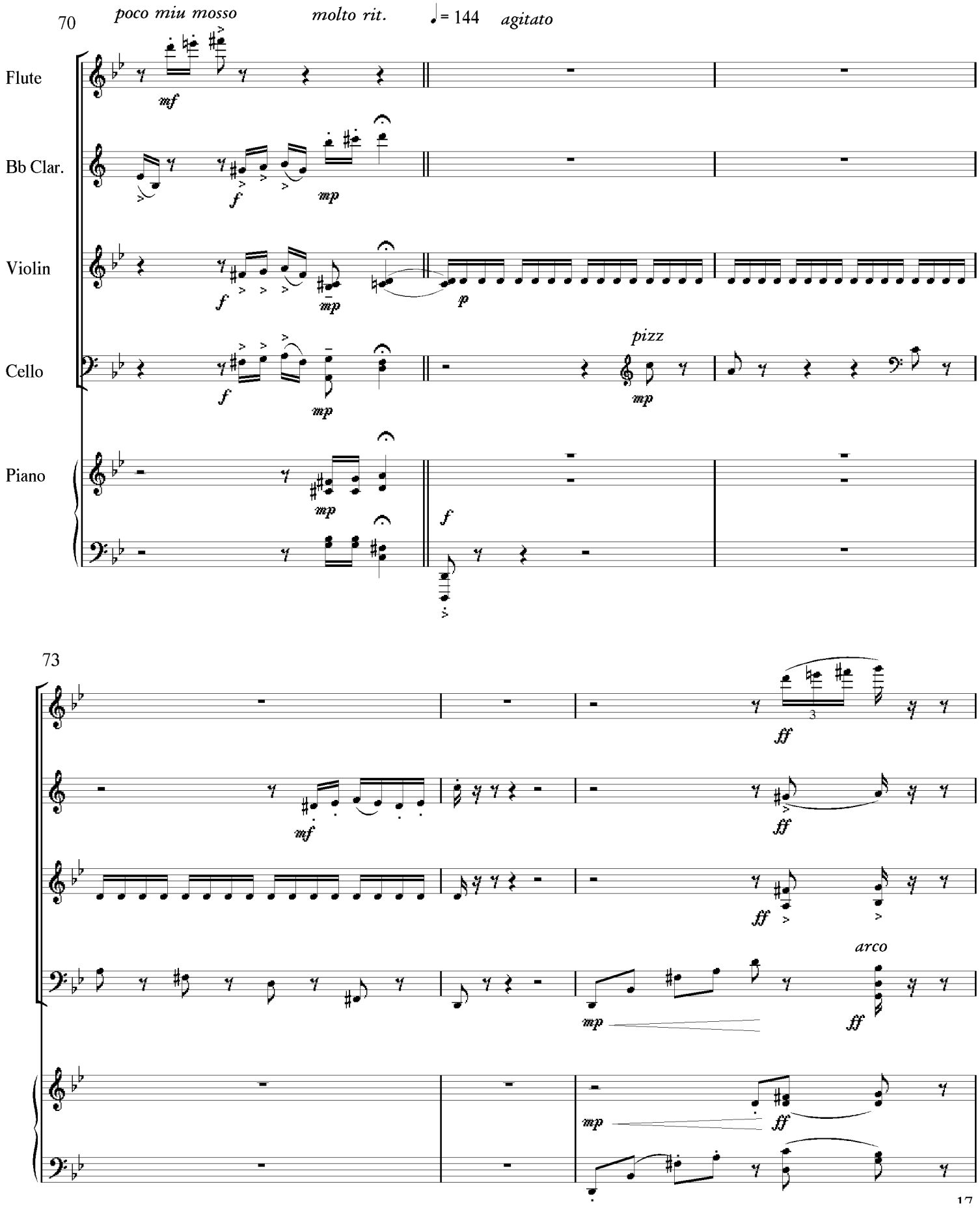

51
Flute
Bb Clar.
Violin
Cello
Piano
f
f
ff

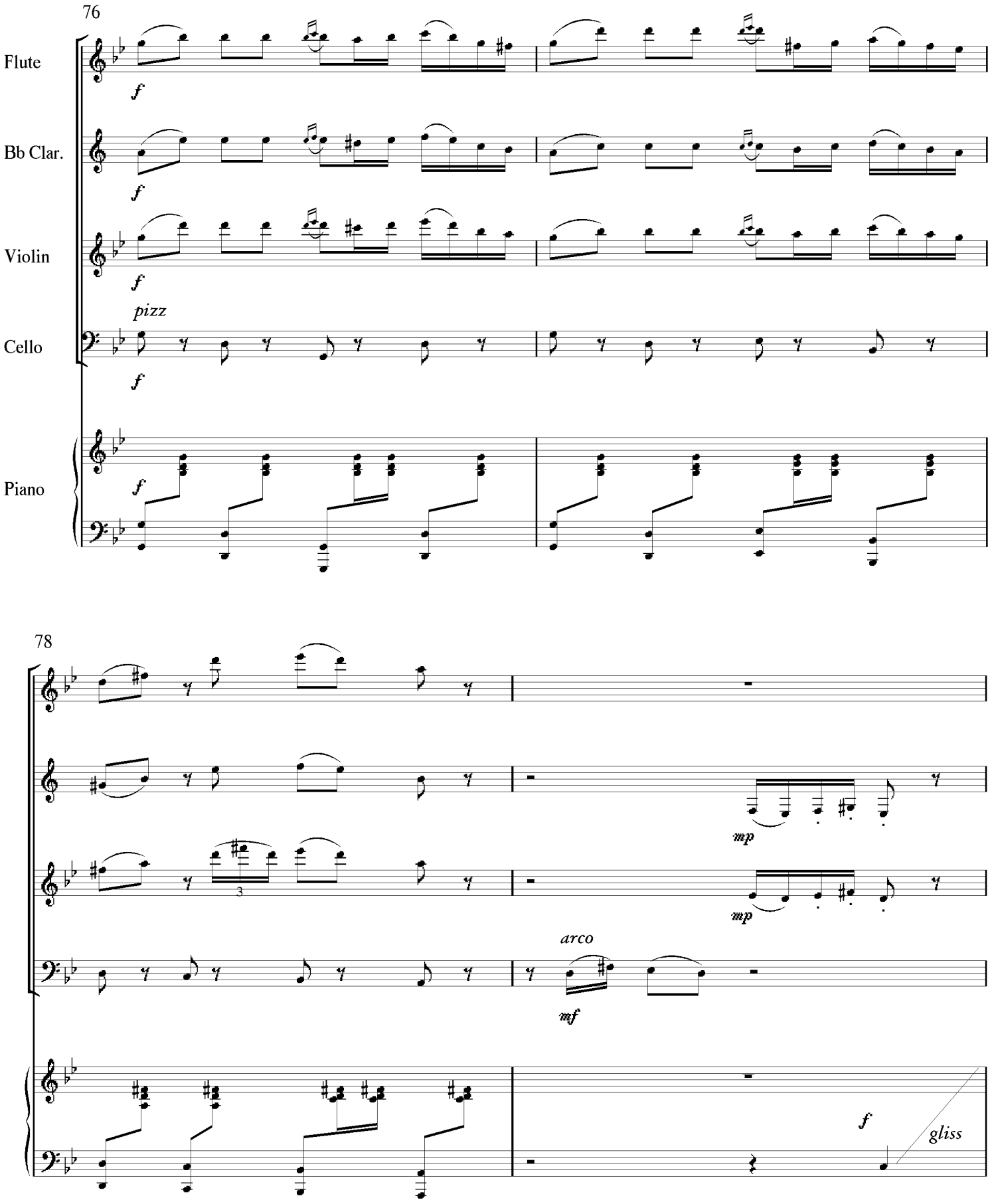

53
f
f

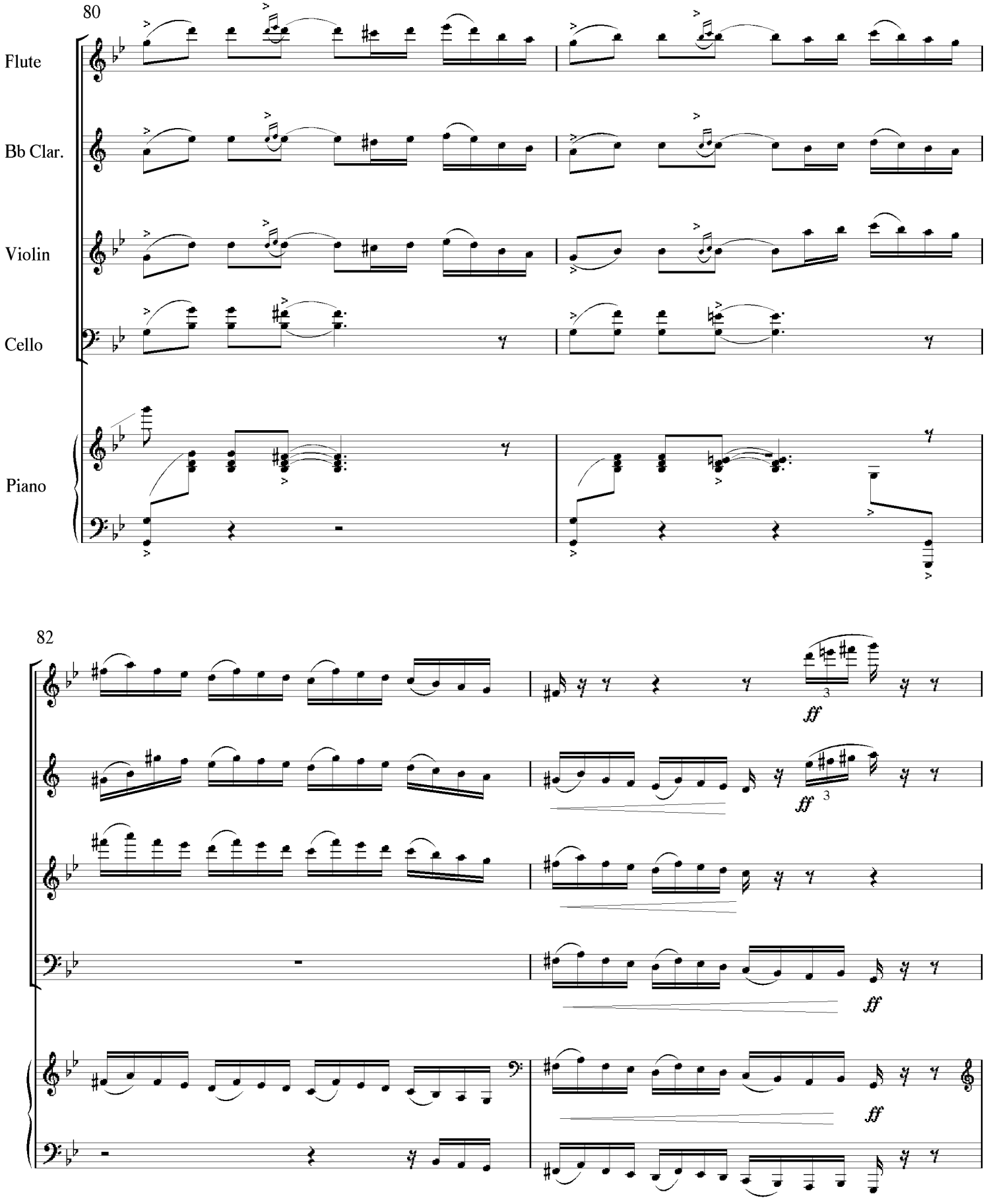

55
Flute
Bb Clar.
Violin
Cello
Piano
f
57
♩= 108
fp
pizz
mp
mp


60
Flute
Bb Clar.
Violin
Cello
Piano
arco
gliss
63


65
Flute
Bb Clar.
Violin
Cello
Piano
mf
mp
mf
mf
mp
mf
67
♩= 68
maestoso
poco rit.
ff
mf
f


70
poco miu mosso
molto rit.
♩= 144
agitato
Flute
Bb Clar.
Violin
Cello
Piano
pizz
arco
73


76
Flute
Bb Clar.
Violin
Cello
Piano
f
pizz
78
mp
arco
mf
3
gliss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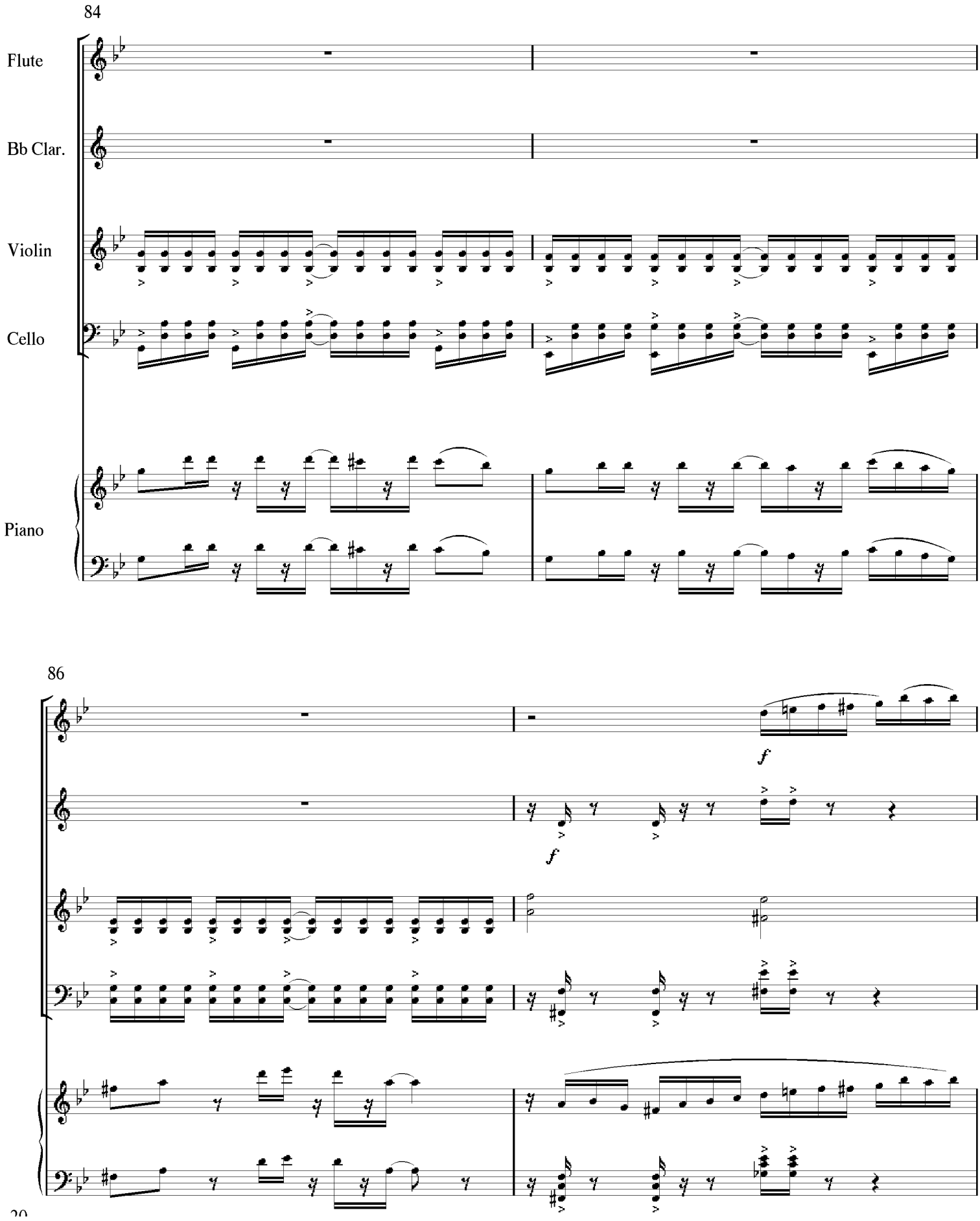
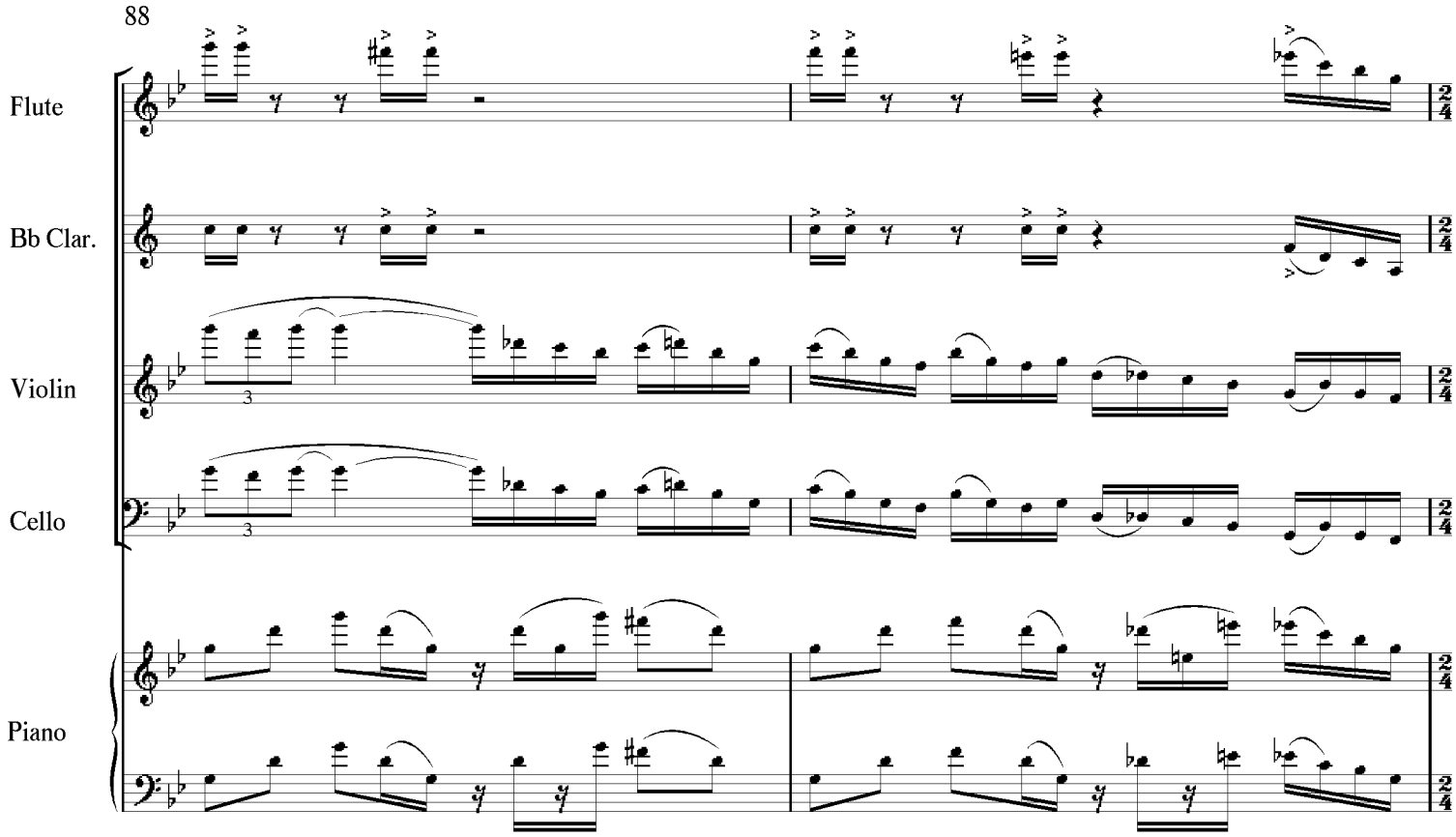
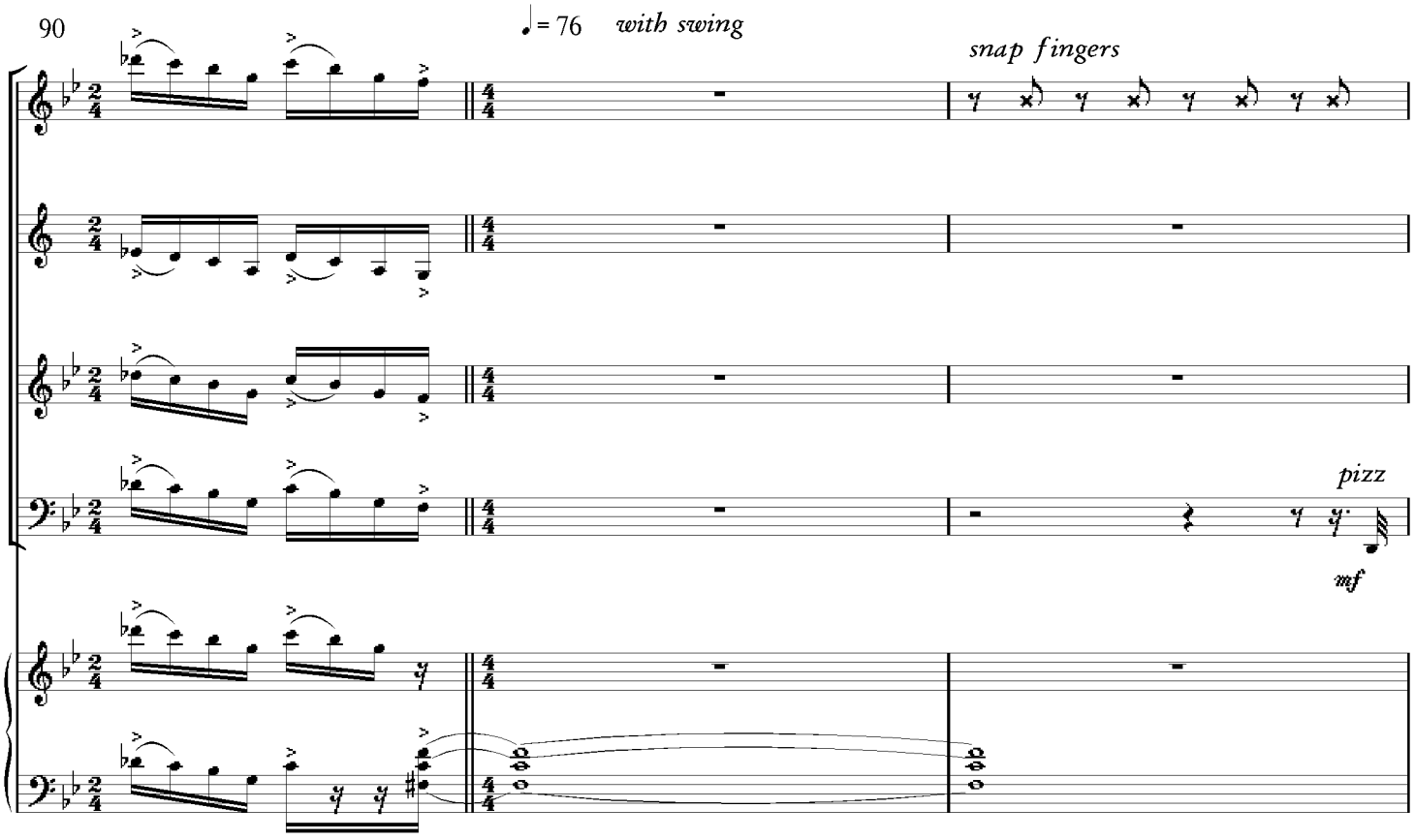
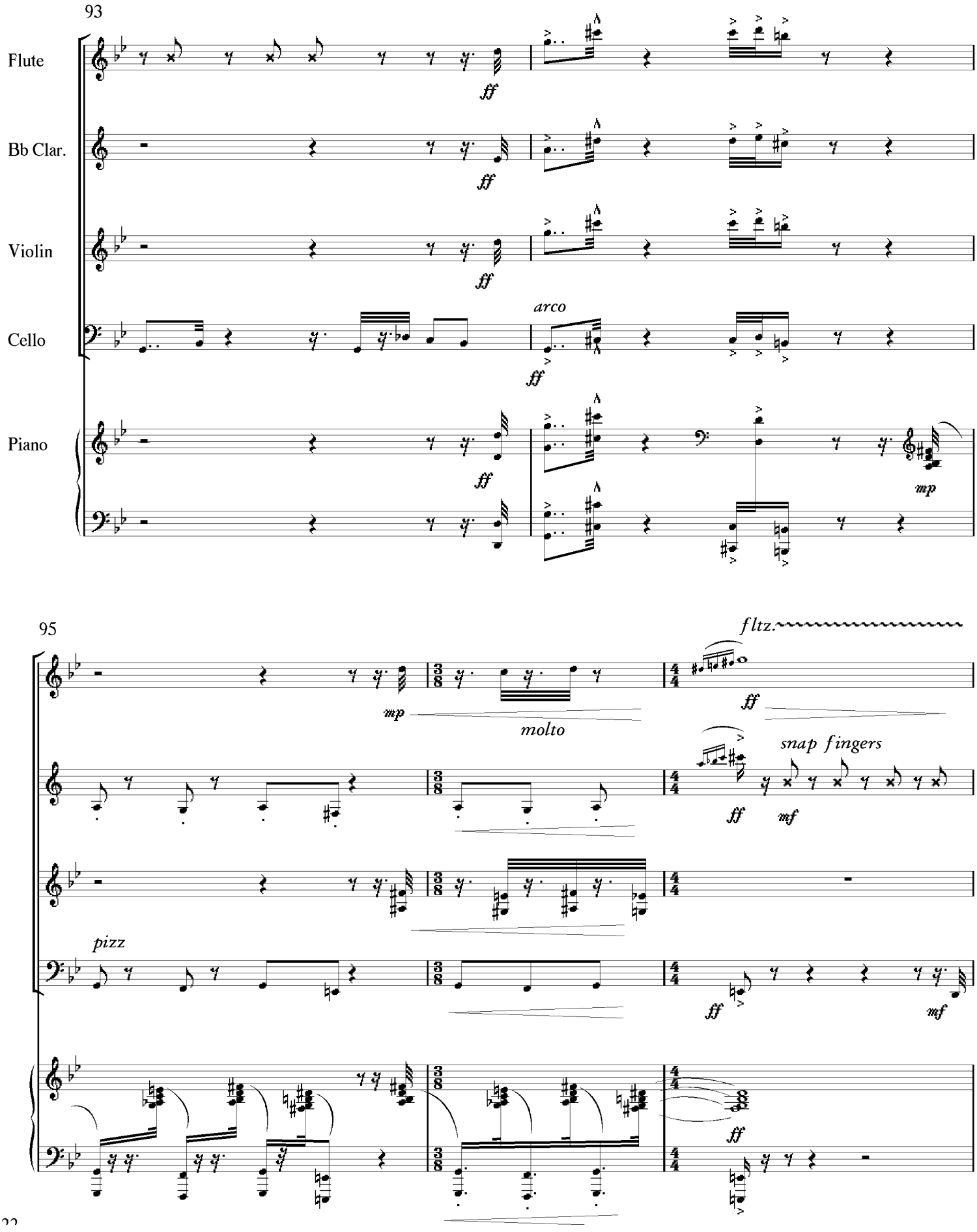
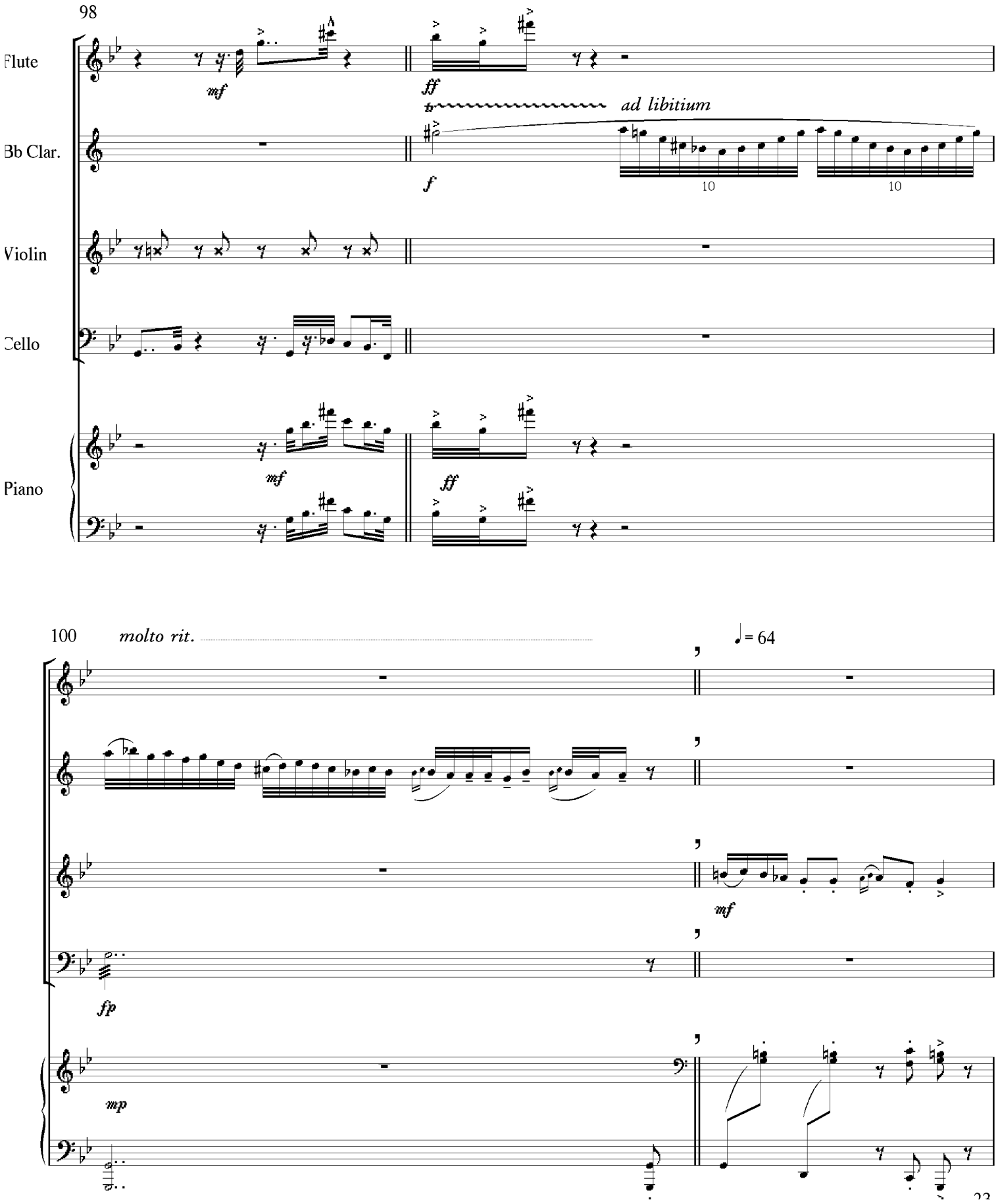
Flute
Bb Clar.
Violin
Cello
Piano
82
ff
3

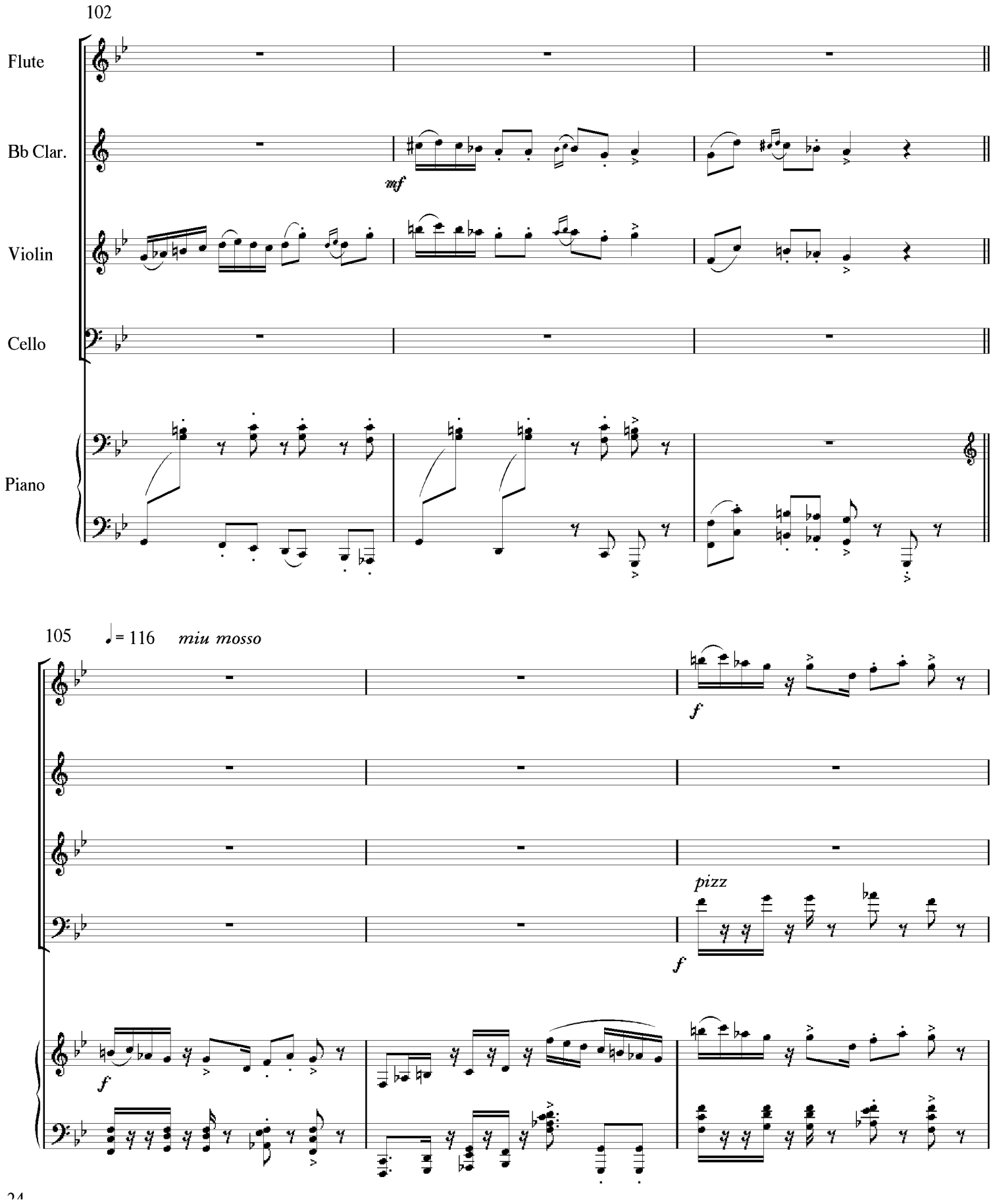

84
Flute
Bb Clar.
Violin
Cello
Piano
86
f
f

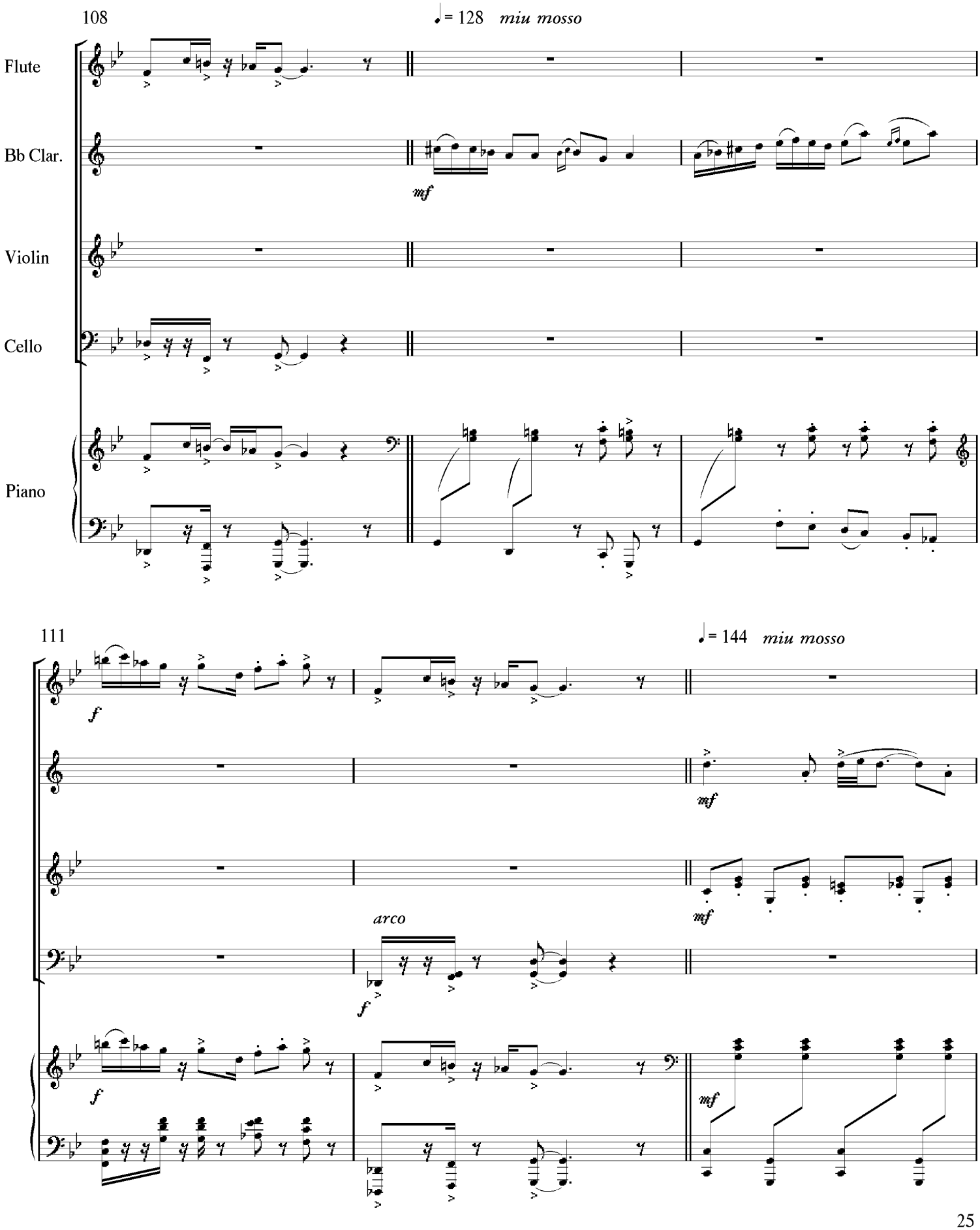

88
Flute
Bb Clar.
Violin
Cello
Piano

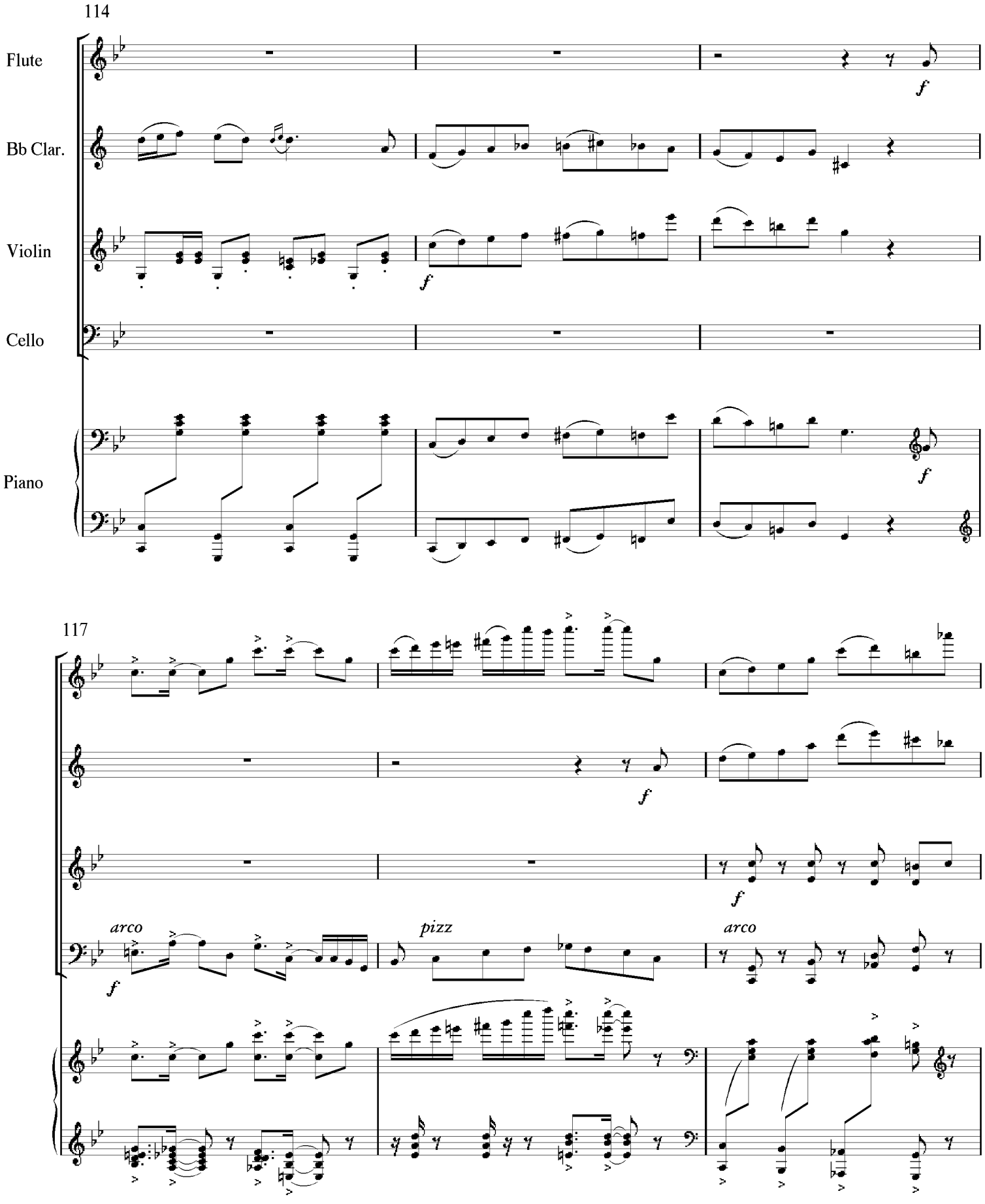

90
♩ = 76
with swing
snap fingers
pizz
mf


93
Flute
Bb Clar.
Violin
Cello
Piano
ff
arco
mp
95
fltz.
molto
snap fingers
mf
pizz


98
Flute
Bb Clar.
Violin
Cello
Piano
mf
ff
f
ad libitium
10
10
100
molto rit.
♩= 64
mf
fp
mp


102
Flute
Bb Clar.
mf
Violin
Cello
Piano
105
♩= 116
miu mosso
f
pizz
f
f


108
♩= 128 miu mosso
Flute
Bb Clar.
Violin
Cello
Piano
mf
111
♩= 144 miu mosso
f
mf
arco


114
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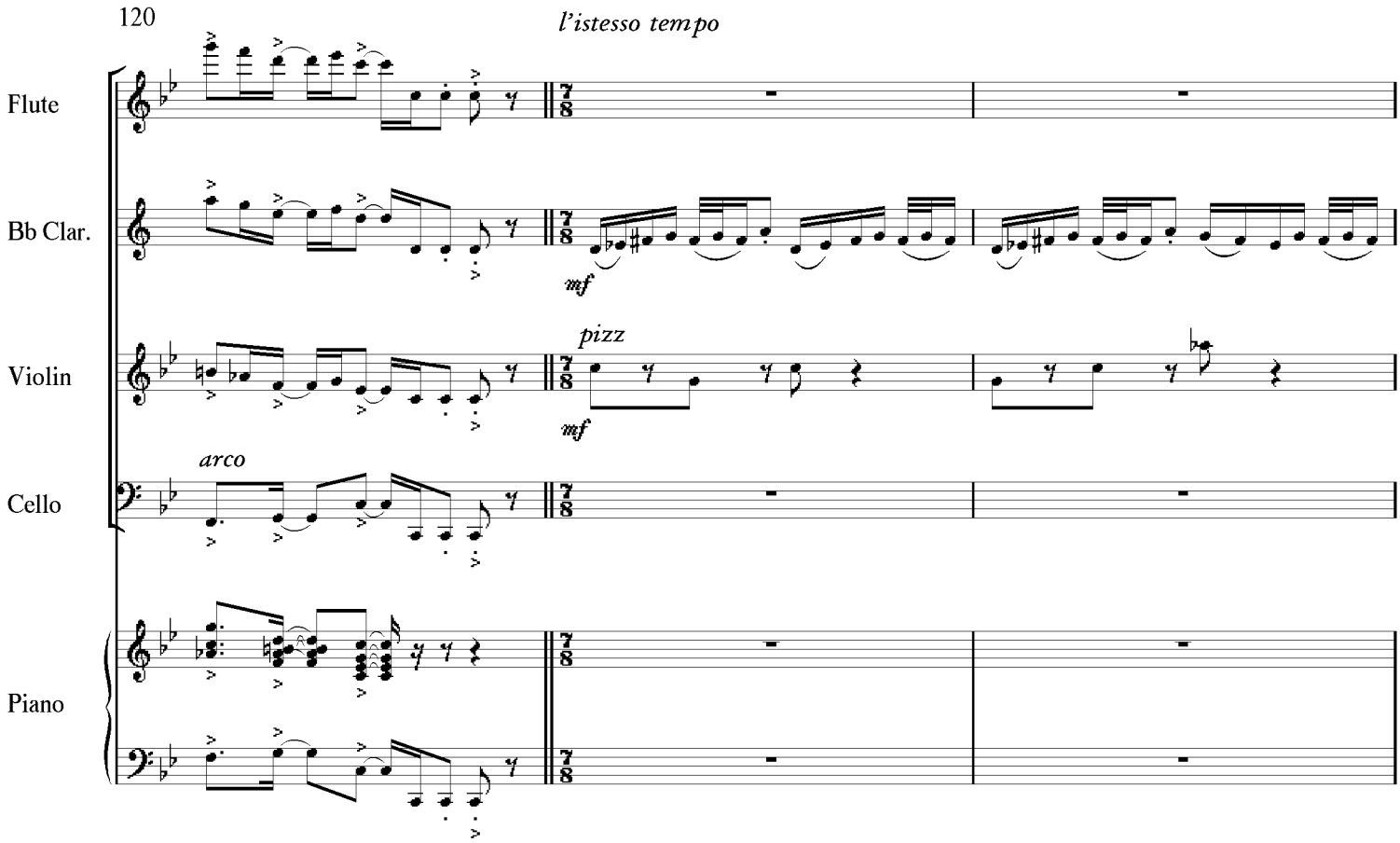
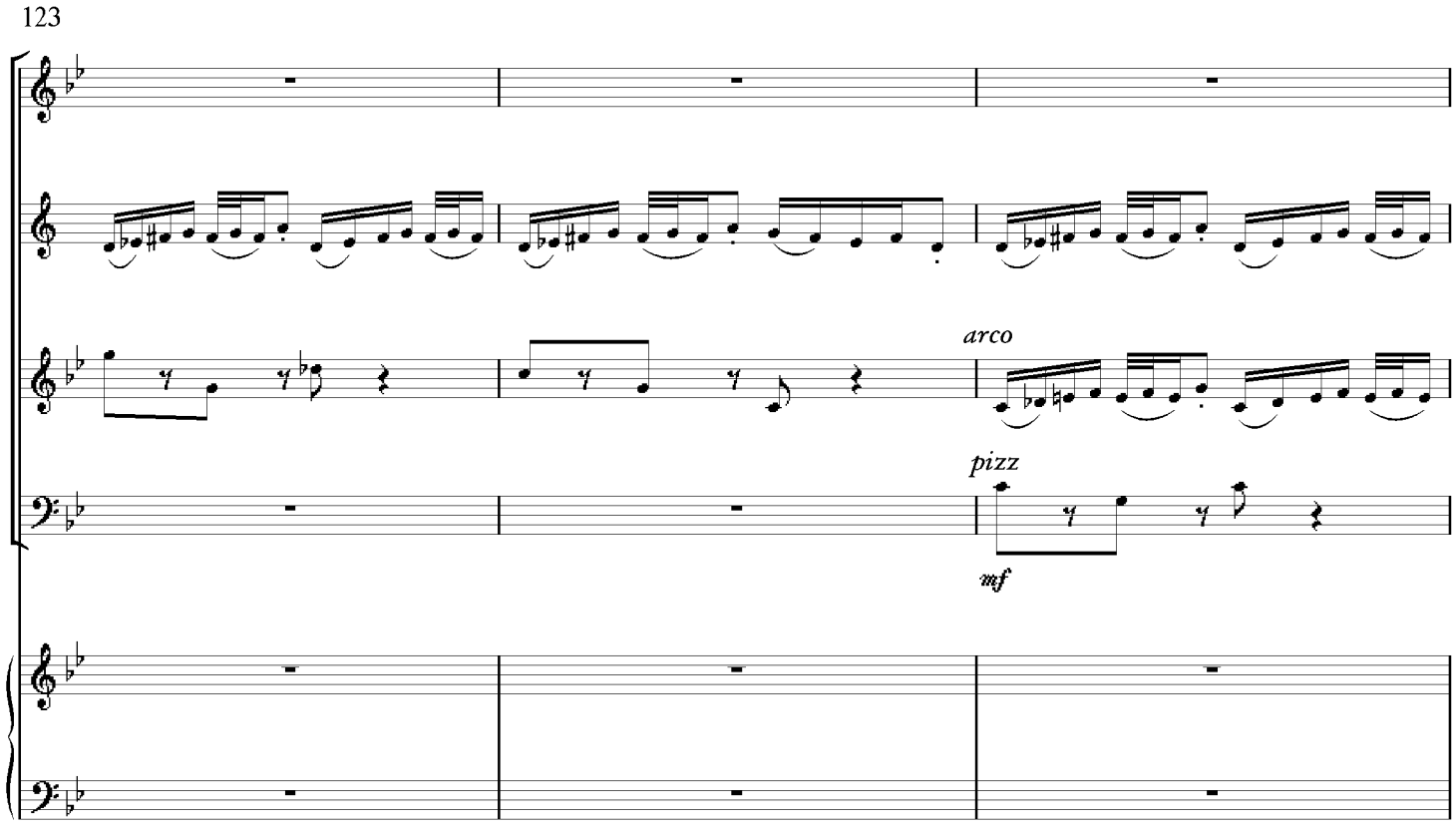
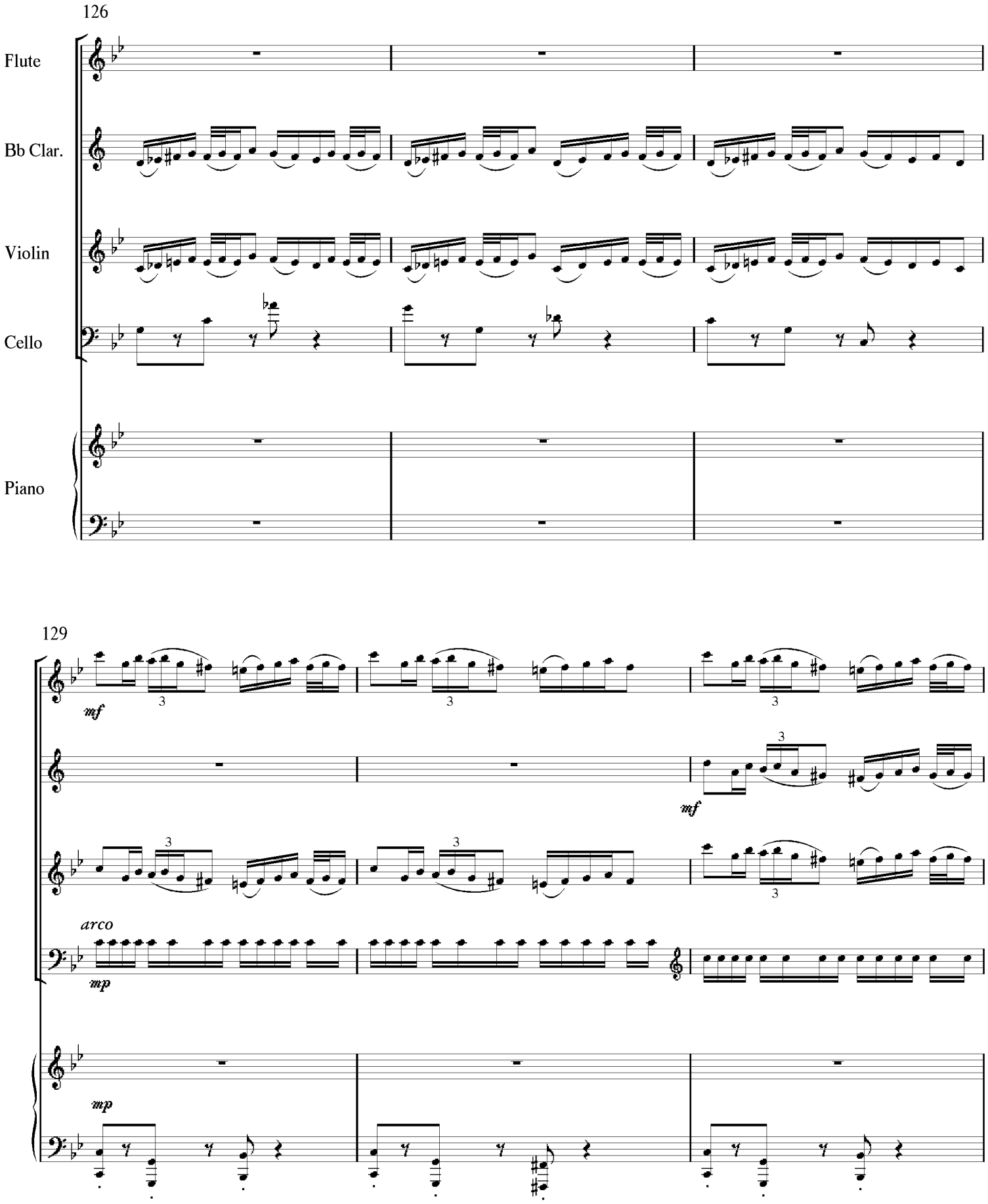
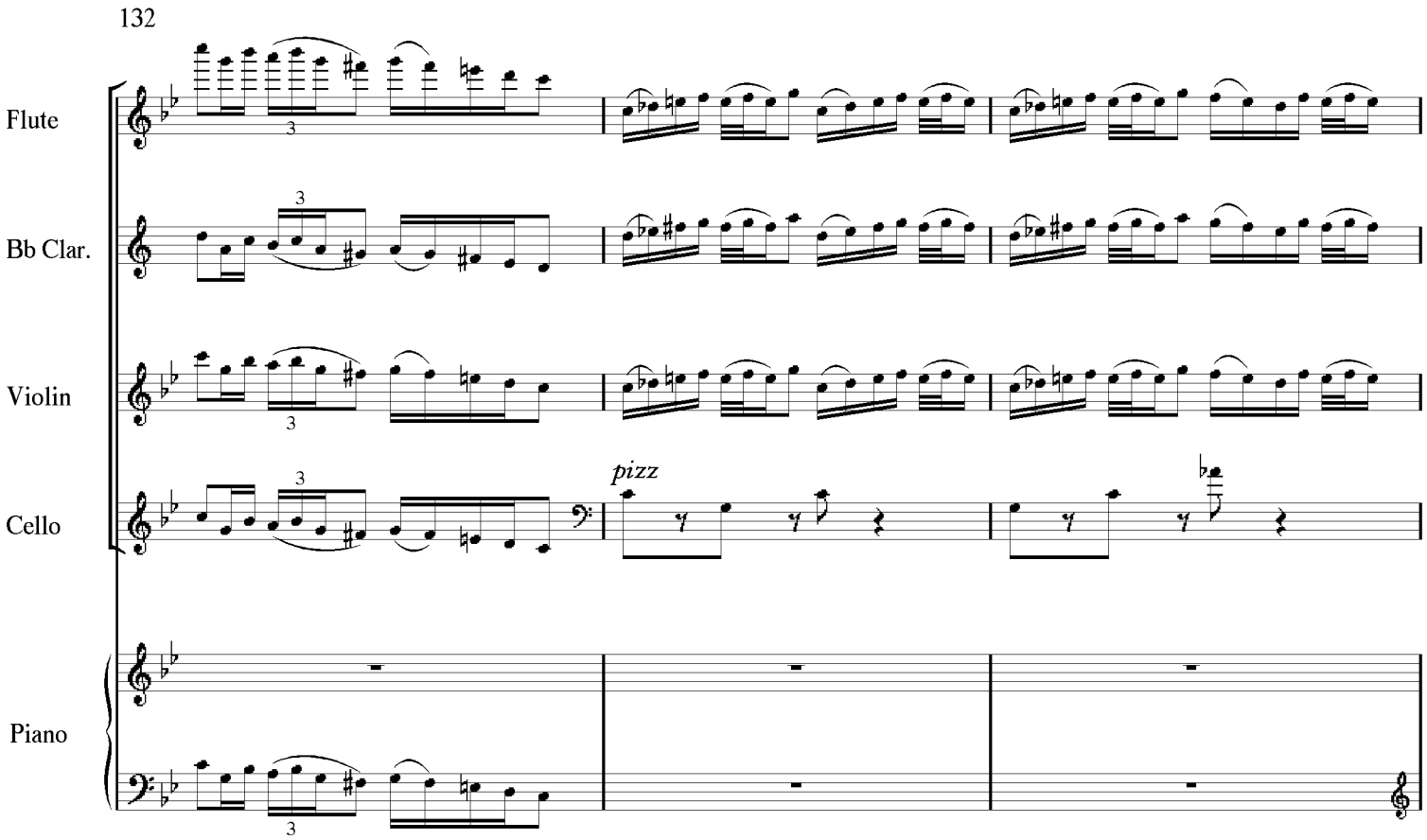
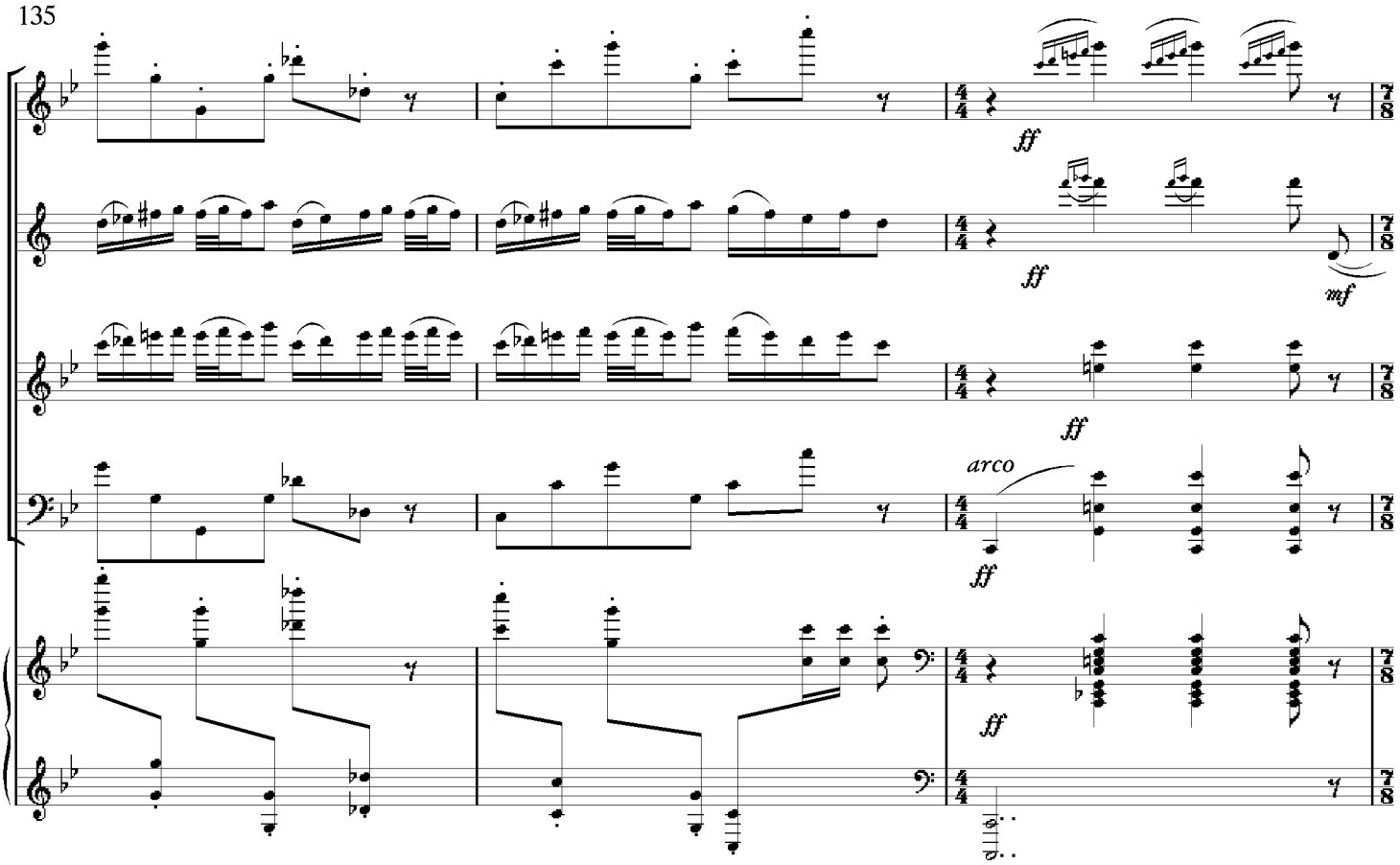
Violin
Cello
Piano
f
117
arco
pizz
arco

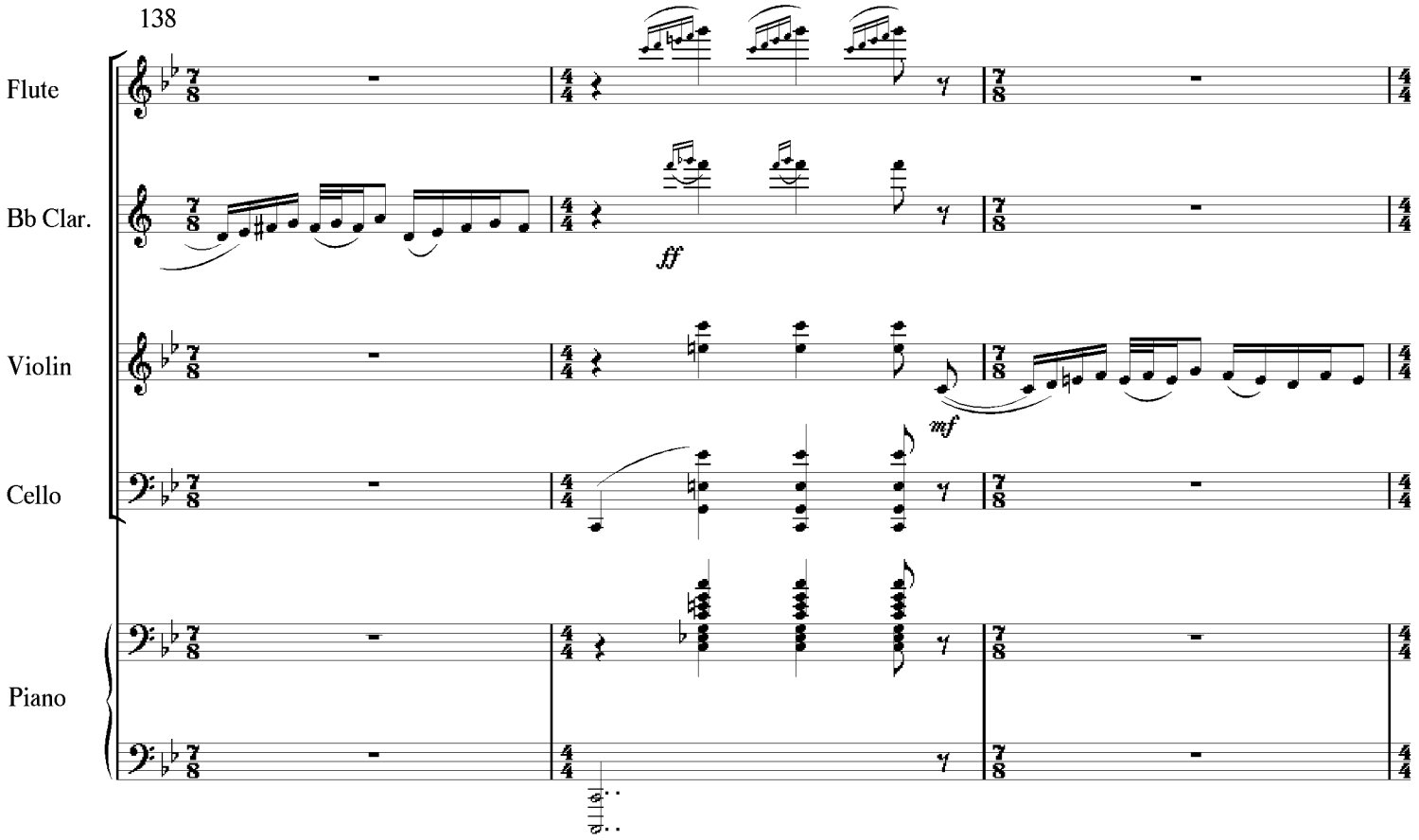

120
l'istesso tempo
Flute
Bb Clar.
Violin
Cello
Piano
mf
pizz
mf
arco

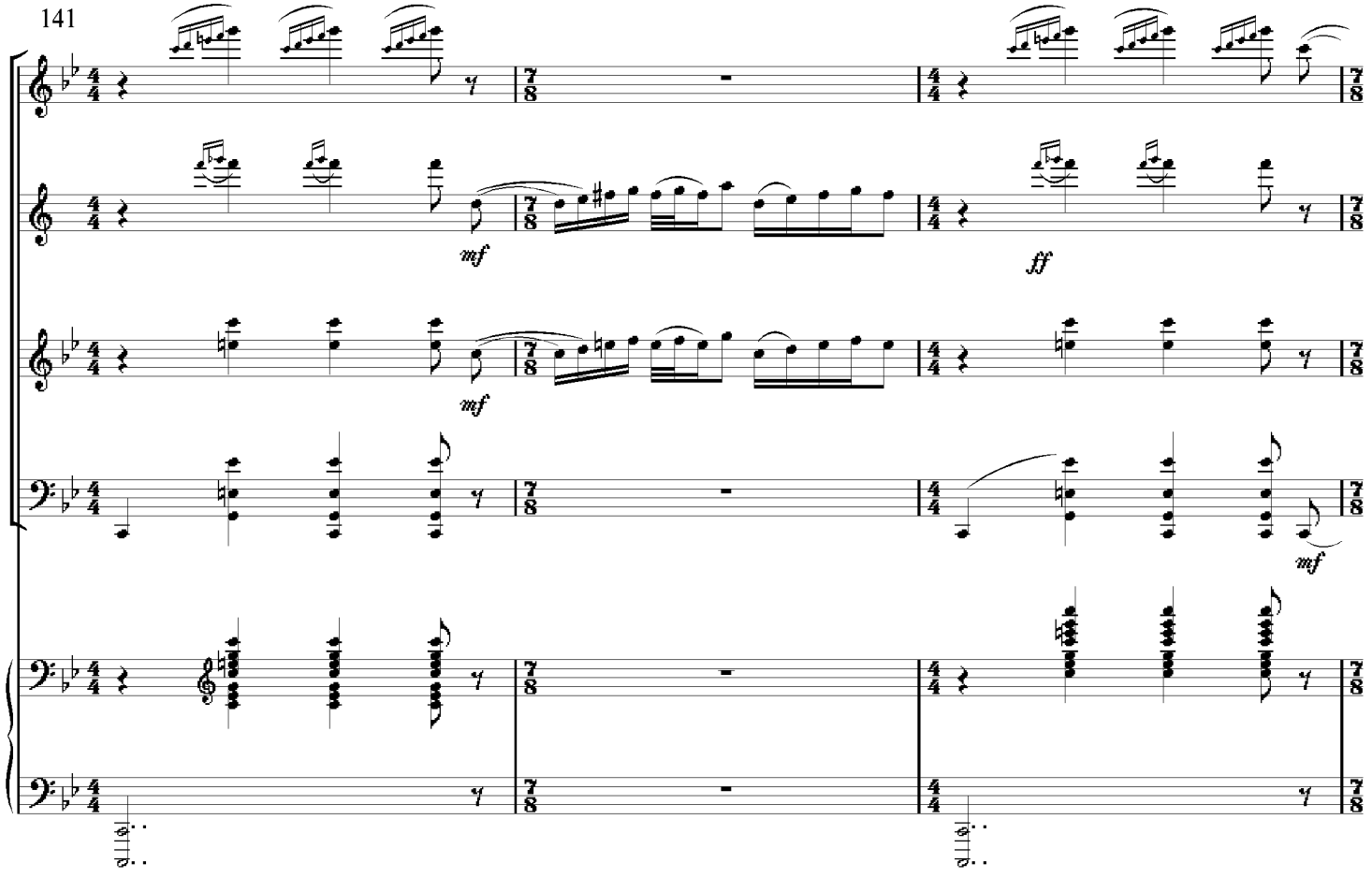

123
arco
pizz
mf


126
Flute
Bb Clar.
Violin
Cello
Piano
129
mf
mf
arco
mp
mp


132
Flute
Bb Clar.
Violin
Cello
Piano
pizz


135
fff
fff
mf
fff
arco
fff
fff


138
Flute
Bb Clar.
Violin
Cello
Piano
ff
mf


141
mf
ff
mf
mf

144

Flute

Bb Clar.

Violin

Cello

Piano

*mf*

*mp*

*pizz*

*mp*

147

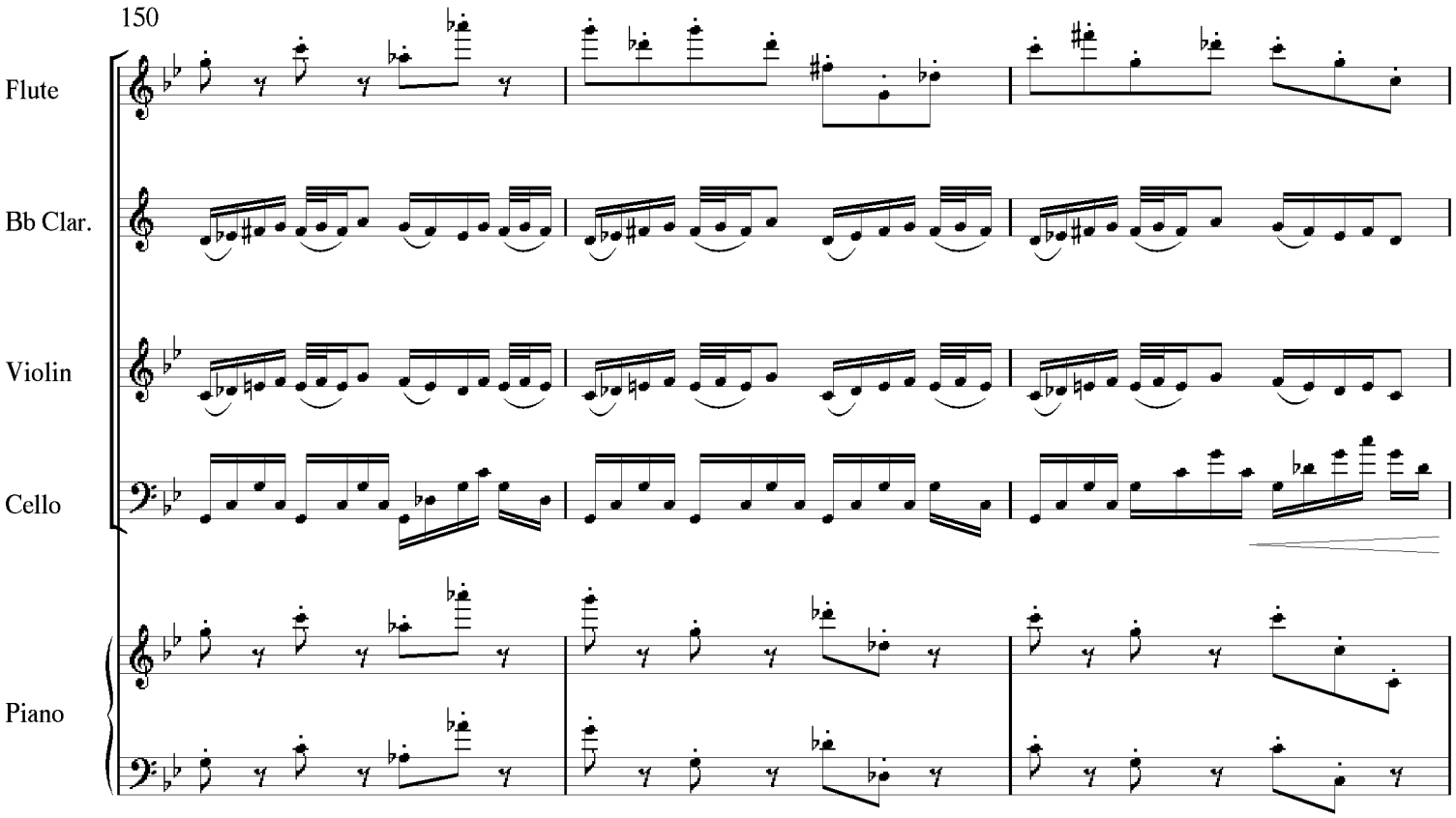
*mf*

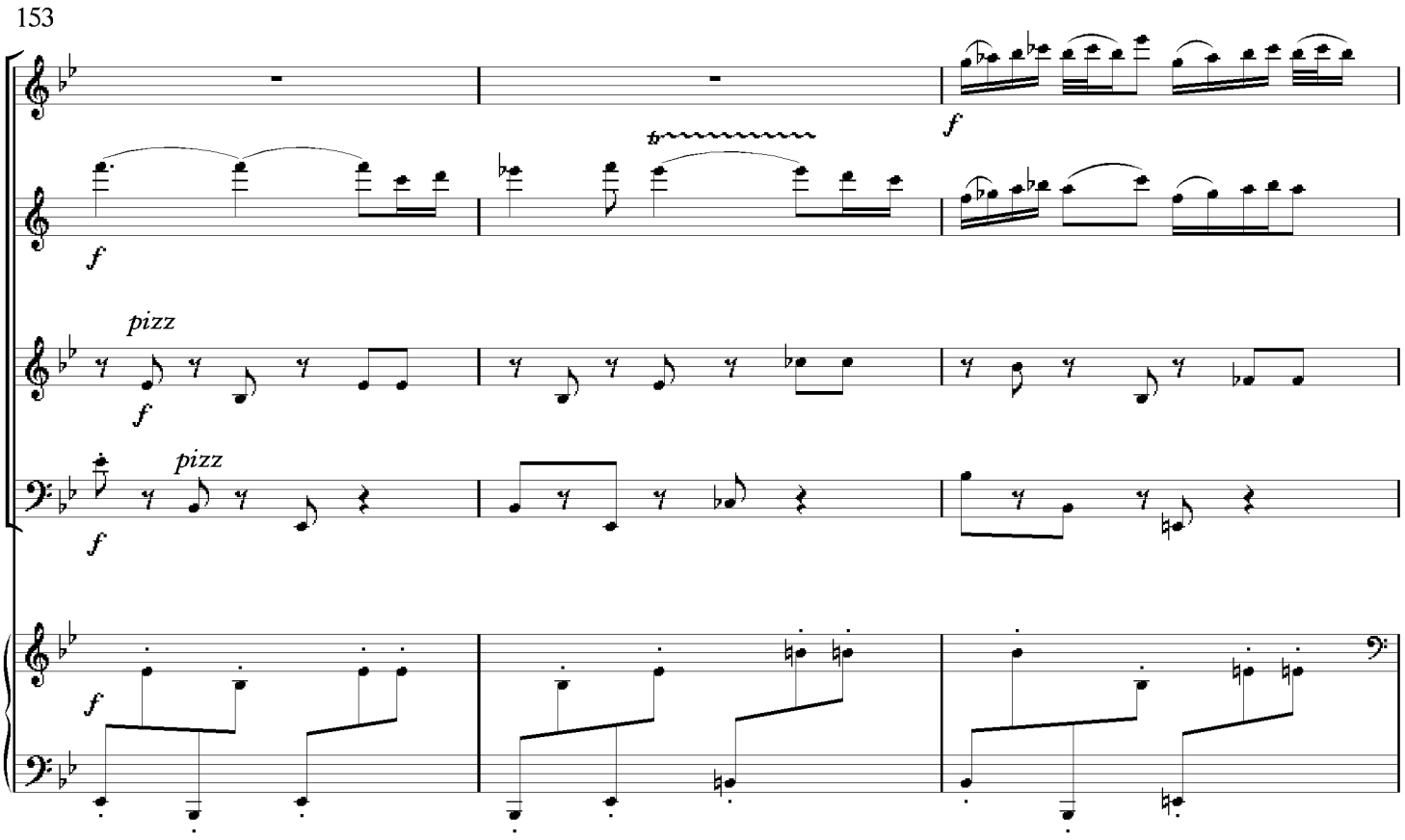
*mf*

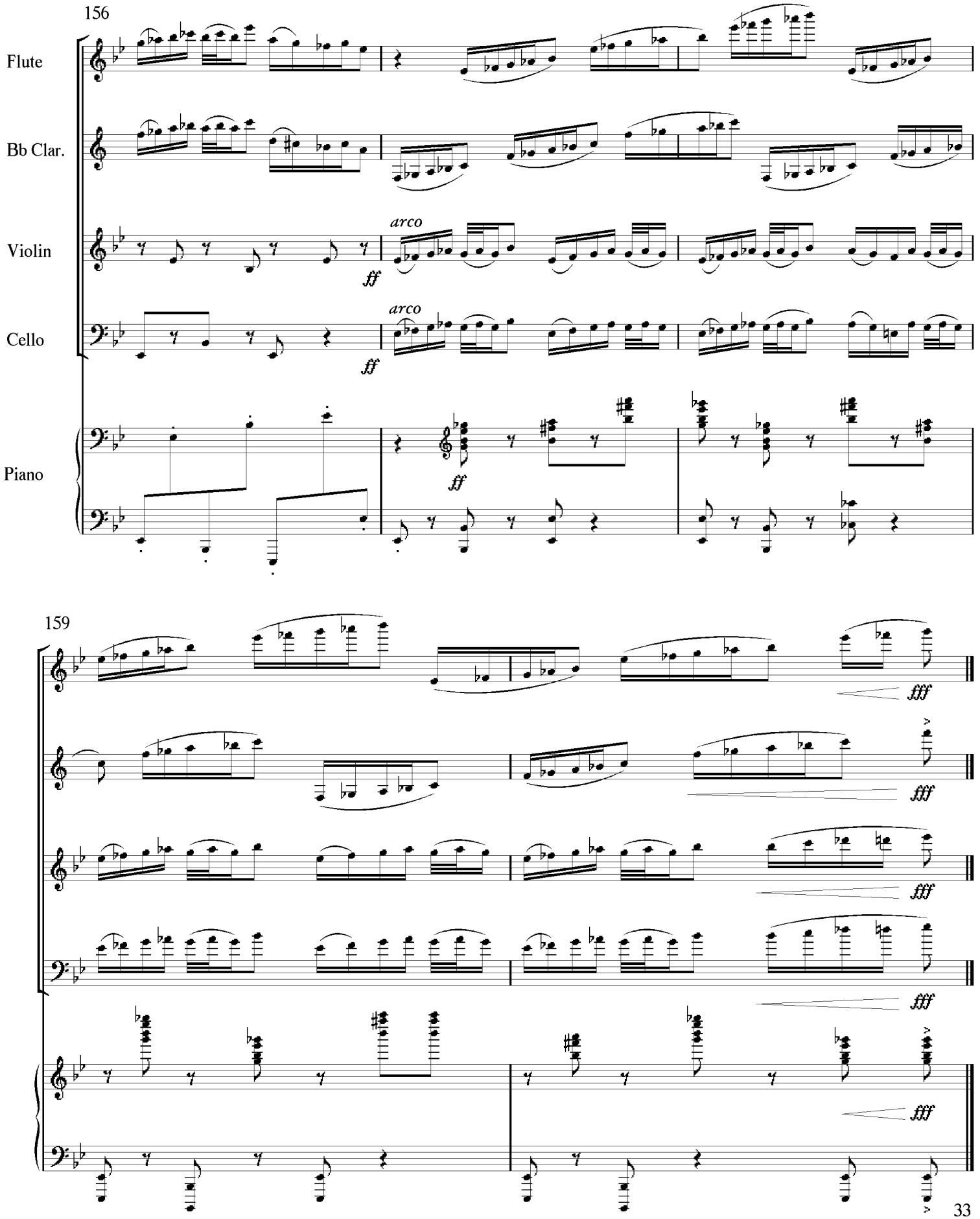
*arco*

*mp*

*mf*


150
Flute
Bb Clar.
Violin
Cello
Piano


153
f
pizz
f
pizz
f
f


156
Flute
Bb Clar.
Violin
arco
ff
Cello
arco
ff
Piano
ff
159
fff
fff
fff
fff
fff

Composer David Jason Snow (b. 1954) received his professional musical training at the Eastman School of Music (1972-1976) where he studied with Joseph Schwantner, Warren Benson, and Samuel Adler, and at the Yale School of Music (1976-1978) where he was a student of Jacob Druckman. While at Eastman, he was awarded the Bernard and Rose Sernoffsky Prize in composition (1974), the McCurdy Prize (1975), and the Howard Hanson Prize (1976), and at Yale he received the Frances E. Osborne Kellogg Prize (1978). Other honors include BMI Student Composer Awards (1977, 1979), Annapolis Fine Arts Foundation Composition Prizes (1981, 1983, 1984, 1985), an ASCAP Foundation Grant (1981), a National Association of Composers/USA Composition Prize (1981), a National Federation of Music Clubs Composition Prize (1981), National Endowment for the Arts Composer Fellowships (1982, 1985), a Meet the Composer Grant (1983), and Maryland State Arts Council Grants (1992, 1997). Snow has been awarded artist residencies at Yaddo (1981, 2000) and Millay Arts (2004), and commissions from the College Band Directors National Association Commission (1982) and the Renee B. Fisher Foundation (1997).

Among the organizations that have presented Snow's work in concert are the Ensemble Intercontemporain (Centre Georges Pompidou, Paris), the New Juilliard Ensemble (Museum of Modern Art, New York), the American Brass Quintet (John F. Kennedy Center, Washington, DC), the Yale Contemporary Ensemble (Sprague Hall, New Haven), the Yale University Band (Woolsey Hall, New Haven), the Harvard Wind Ensemble (Sanders Theater, Cambridge), and the Banda Municipal de Bilbao (Euskalduna Palace, Bilbao).

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