

Music Reborn

ARC: Artists of The Royal Conservatory

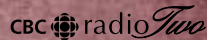
Music Reborn: Composers of the Holocaust





This festival made possible by the generous support of:
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COVER ILLUSTRATION: PRAYER-ROOM AND THEATRE. BY FRITZ FRITTA, TEREZIN, 1944

Music Reborn

An ARC Project

Celebrating excellence
Illuminating repertoire

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Message from the President

Music Reborn: An ARC Project

With Music Reborn the ARC ensemble begins a 10-year commitment to an examination of music of the Holocaust; the works themselves as well their historical significance; the circumstances of their composition and their political and social context. The lectures and music of the series examine the ways in which the Holocaust affected the work of composers, as well as those who have found a personal connection to the period, and have drawn on this for their music. ARC's members, in their role as mentors, have also helped to prepare two concerts by the students of The Glenn Gould School, which will be presented at the Royal Ontario Museum. We are proud to be collaborating with the ROM in presenting Music Reborn and are very pleased to welcome our distinguished lecturers and guest artists. We are also indebted to Music Reborn's donors, without whose generosity and enthusiasm this project would not have been possible.

The creation of ARC has provided an opportunity for The Royal Conservatory of Music to present its exceptional faculty in varied musical collaborations and in communities throughout Canada and abroad; to celebrate the excellence of



The Glenn Gould School; the creativity of Canadian musicians and the unique voices of Canadian composers. ARC's programs are exploratory, thematic and instrumentally diverse featuring music of different traditions and collaborations with special guests and Glenn Gould School students.

Since its first and highly successful Toronto appearances in May of this year, ARC has maintained a steep trajectory of achievement: performing four concerts in New York City. During the fall of 2004, ARC makes its debut in London and Stockholm where it will premiere its first commissioned work by The Royal Conservatory's composer-in-residence, Omar Daniel. As part of the tour, members of ARC will also give a series of master classes. ARC's first recordings are planned for release next year.



Dr. Peter Simon, President

Friday, December 5th

HISTORY, FAMILY AND THE LEGACY OF THE THIRD REICH:

THE WAGNER PARADIGM

Gottfried Wagner

“After Auschwitz, when you have this name, you have two choices,” Wagner says. “Silence or activism.” Richard Wagner’s great-grandson, the stage director and musicologist, discusses the politics of Bayreuth, his family’s friendship with Adolf Hitler, and the ways in which these issues have shaped his life. Born in Bayreuth in 1947, Gottfried Wagner studied musicology, philosophy and German philology in both Germany and Austria, completing his PhD on Kurt Weill and Berthold Brecht at the University of Vienna – later published in Germany, Italy and Japan. Dr. Wagner works internationally as a multimedia director, musicologist and writer, and has received several awards both for his artistic and academic achievements and for his humanitarian work. German-Jewish culture, politics and history during the 19th and 20th centuries remain central to his studies, which have been published in 11 languages. In 1992, he co-founded the Post-Holocaust Dialogue Group with Dr. Abraham Peck and in 1997 published his autobiography, *Twilight of the Wagners* (USA: Picador, 1999). The book generated world-wide interest and has been translated into six languages. Gottfried Wagner has lived in Italy since 1983.

The Royal Conservatory of Music, 4:30 pm, free admission

MUSIC REBORN I

A concert by students of The Royal Conservatory of Music’s Glenn Gould School

Study for Strings Pavel Haas

Suite for Oboe and Piano, op. 17 Pavel Haas

Concertino for flute, viola and bass Erwin Schulhoff

String Quartet no. 1 Erwin Schulhoff

A program of works by Jewish composers of the Nazi era selected and performed by students of The Glenn Gould School. Introduced by Simon Wynberg.

Royal Ontario Museum, 7:00 pm, free admission

Saturday, December 6th

FROM WAGNER TO HITLER

Gottfried Wagner

A multimedia lecture exploring the symbolism, influence and implications of Richard Wagner's philosophy and music; his status as the Führer's preferred composer; and their common anti-Semitism.

Royal Ontario Museum Theatre, 2:00 pm, free with admission to the ROM

JEWISH MUSICIANS AND THEIR MUSIC IN NAZI GERMANY AND BEYOND

Prof. Michael Kater

Michael H. Kater is Distinguished Research Professor Emeritus of History at the Canadian Centre for German and European Studies, York University, and a Fellow of the Royal Society of Canada; his research interests being in the area of medical, social, cultural and intellectual history. He has published widely in the field of National Socialism and the Third Reich. His last book is *Composers of the Nazi Era: Eight Portraits* (Oxford University Press, paper 2001). Next year he will publish a history of German youth under Hitler and he is currently writing a biography of the singer Lotte Lehmann (1888-1976).

The Royal Conservatory of Music, 5:30 pm, free admission

MUSIC REBORN II

ARC – Artists of the Royal Conservatory

Passacaille arranged for cello and piano Szymon Laks

String Quartet no. 3, op. 15 Pavel Haas

Poupata – songs for bass Karel Berman

Liederbuch des Hafis, op. 30 songs for bass Viktor Ullmann

Piano Quintet, op. 18 Mieczyslaw Weinberg

The Royal Conservatory of Music, 8:00 pm, \$25 adults, \$15 students & seniors
RCM Box Office, 416.408.2824 ext. 321

Sunday, December 7th

THE MUSIC OF TEREZÍN

BBC Documentary

Terezín, a fortress town near Prague, was used by the Nazis as a staging post for transporting Europe's Jewish elite to death camps in the east. In spite of overcrowding, disease and brutal conditions, Terezín's intellectual and cultural life flourished and several outstanding works have survived from the period. This acclaimed BBC documentary examines the lives and works of the composers and musicians who were incarcerated in Terezín.

Royal Ontario Museum Theatre, 1:00 pm, free with admission to the ROM

MUSIC REBORN III

A concert by students of The Royal Conservatory of Music's Glenn Gould School

Three Piano Pieces Erwin Schulhoff

Four Songs Viktor Ullmann

Duo for violin and cello Gideon Klein

Piano Quintet on Popular Polish Themes Szymon Laks

A program of works by Jewish composers of the Nazi era selected and performed by students of The Glenn Gould School. Introduced by Simon Wynberg.

Royal Ontario Museum, 2:15 pm, free with admission to the ROM

THE KULISIEWICZ COLLECTION

Bret Werb

Bret Werb discusses the work of Aleksander Kulisiewicz, a political prisoner at the Sachsenhausen concentration camp, a collector of music from the Holocaust and the author of the texts used by Paul Schoenfield in *Camp Songs*. Bret Werb has served as the staff musicologist at the U.S. Holocaust Memorial Museum in Washington D.C. since 1992. He has researched and produced three albums of Yiddish songs from the Holocaust period: *Krakow Ghetto Notebook*; *Rise Up And Fight!: Songs of Jewish Partisans*; and *Hidden History: Songs of the Kovno Ghetto*. He is also co-author of the articles "Yiddish Theater and Art Song" and "Holocaust" in the recent edition of the *New Grove Dictionary of Music and Musicians*. Bret Werb earned his MA in ethnomusicology at UCLA and continues to seek his PhD at the same institution.

The Royal Conservatory of Music, 5:30 pm, free admission

SUNDAY, DECEMBER 7TH CONTINUED

MUSIC REBORN IV

ARC – Artists of the Royal Conservatory

Five Piano Pieces Erwin Schulhoff

Camp Songs Paul Schoenfield

Divertimento for piano four hands Leo Smit

Five Pieces for String Quartet Erwin Schulhoff

Overture on Hebrew Themes Sergei Prokofiev

The Royal Conservatory of Music, 8:00 pm, \$25 adults, \$15 students & seniors
RCM Box Office, 416.408.2824 ext. 321

ARC ENSEMBLE

Marie Bérard violin

Mark Fewer violin

Erika Raum violin

Bryan Epperson cello

Joel Quarrington bass

Joaquin Valdepeñas clarinet

James Anagnoson piano

Leslie Kinton piano

David Louie piano

Dianne Werner piano

SPECIAL GUESTS

Kimberly Barber mezzo-soprano

Thomas Goerz bass-baritone

Robert Pomakov bass

Rennie Regehr viola

GLENN GOULD SCHOOL GUESTS

Cherry Kim cello

Carmen Flores viola

ARC ARTISTIC DIRECTOR

Simon Wynberg

Music Reborn

Introduction

Nazi Germany and the destruction of European Jewry redirected the course of cultural history. Artists who had the means or good fortune emigrated; others suffered under the Reich's discrimination and intimidation; many thousands were liquidated in the Reich's camps. The effects of an artistic bigotry enshrined in savage censorship and relentless propaganda ruined careers, as it helped the party faithful to prosper; suffocated modernism, thereby quickening its growth outside the Reich; and attenuated Germany's centres of cultural influence thus moving them abroad. Its effects permanently and globally transformed the musical landscape.



The Nazis viewed Jewish commercial and public success, as a pernicious, corrosive and ultimately lethal threat to the country's cultural and racial purity – for example, in a 1940 propaganda film *Der Ewige Jude* (“The Eternal Jew”), shots of Jews and Jewish traditions are inter-cut with images of scurrying rats. Coalescing a belief already current by the end of the 19th century, the Nazis held that even though a Jew might attempt to infiltrate society; to assimilate and to adopt local customs, he would always remain an outsider. Miscegenation thus represented a huge threat. The Jews’ “otherness” was characterised by stereotypical physical traits, an endemic cunning, avarice and ruthlessness, and a loyalty to no group other than their own. The porous social divide between German and Jew *had* to be sealed. For the Nazis this view was as relevant to Jewish dominance in the cultural arena, as it was for Jewish influence in the mercantile, medical and legal professions. A German whistling an Irving Berlin melody and a Jew playing Beethoven were equally repugnant. After 1933 and the beginning of legislated racism, the *Reichsmusikkammer* (RMK) collaborated with the SS in compiling a directory of all German musicians. It also embarked on a policy that suppressed composers and musical works it deemed offensive. The comprehensive and potentially lethal *Lexicon der Juden in Musik* (“Dictionary of Jews in Music”) was published in 1940 and updated for the next two years.

The Reich's warped ideals of an Aryan art that was intrinsically German and undefiled by "impure" blood, demanded the removal of central musical figures – Felix Mendelssohn, Gustav Mahler and Arnold Schoenberg for example – composers who although Jewish by birth, were neither culturally "Jewish", nor worshipped as Jews. Mahler converted to Catholicism for practical reasons; Mendelssohn was baptized a Lutheran and Schoenberg converted to the faith but then disavowed it when he left Germany in 1933. Like many of the Jewish composers, librettists, musicians, directors, publishers and agents who worked in the German music industry of the 1920s and 30s, all three were assimilated. Nevertheless, together with the music of Offenbach, Meyerbeer and Weill, their works were banished both from the repertoire and, wherever possible, from dictionaries and reference works – Mendelssohn's statues in the Berlin Philharmonic's concert hall and in front of the Leipzig Gewandhaus were torn down.

If the output of the prolific and extraordinary Felix Mendelssohn (dead since 1847) could be summarily discarded, what chance then for works by living Jewish musicians, and for those which the Nazis had classified as *Entartet* ("degenerate") – serial compositions for example, or indeed any work that embraced non-Aryan sensibilities and which, by its very existence, eroded and condemned Hitler's vision of a new German Art? Serialism, in its rejection of a home key and its democratization of all 12 notes of the scale, was argued as a musical (or indeed non-musical) parallel to Bolshevism and the Jewish diaspora.

In July 1937, the propaganda ministry under Joseph Goebbels opened an exhibit of *Entartete Kunst* (Degenerate Art) in Munich. Impressionist, expressionist, cubist, dadaist and surrealist art works had been assembled from all over Germany for the purpose of excoriating their creators and indoctrinating the public. Over 2,000,000 people had inspected works by Kandinsky, Kokoschka, Schlemmer, Klee, Munch and Picasso by the time the exhibit began a tour of major cities in Germany and Austria. In its reach and scope the *Entartete Kunst* project was a precursor to today's huge touring exhibits.



In May 1938, following the success of this venture, the ministry set up an exhibition of *Entartete Musik* in Düsseldorf. Its curator, Hans Severus Ziegler, was the General Manager of the National Theatre in Weimar – after the war, Ziegler, like so many German musicians and musicologists who had been enthusiastic supporters of the Reich’s cultural values, settled into a quiet academic life. The exhibition aimed to define degenerate music and to legitimise and augment the Nazis’ propaganda. Naturally, jazz, swing, the Brecht / Weill collaborations, Mahler, Schoenberg, Eisler, Krenek and even Hindemith (whose greatest offense was to have chosen a Jewish wife) were all advanced as exemplars of the worst excesses of Jewish, Bolshevik, degenerate art – these adjectives ultimately became almost interchangeable. Among the many illustrious Jews who were ostracized and who ultimately emigrated were Otto Klemperer, Bruno Walter, Mátyás Seiber, Erich Korngold, Emanuel Feuermann, Ernst Toch, Artur Schnabel, and Berthold Goldschmidt. The producer of Decca’s *Entartete Musik* series, Michael Haas, has observed that, although thoughtful and progressive, most of the Jews among the condemned musicians and painters were actually quite conservative. A smaller number of the *Entartete* painters were Jewish, Marc Chagall (resident in France at the time) most prominent among them. The RKK maintained that modernist Jews had the capacity and influence to “infect” their non-Jewish colleagues.

In the mid 1930s, the former director of the Berlin City Opera, Kurt Singer, proposed the idea of a cultural organization supportive of Jewish creativity and capable of generating work for unemployed Jewish artists. The *Kulturbund* fit Nazi plans perfectly and formed the basis of the regime’s cultural apartheid: Jewish works could be performed, but only for Jewish audiences. This system touted a semblance of equality to the outside world: it did offer Jewish audiences an increasingly rare opportunity to attend events that had an appropriate cultural resonance, and it did provide Jewish artists with a venue, but Saul Friedländer (in *Nazi Germany and the Jews*) discusses the *Kulturbund* as an ominous precursor to the ghetto, where Jews nominally ran their lives, but always in the context of German legislation and under absolute German control. Monitoring the

Kulturbund was frustrated by the complexities of determining Jewish identity and, for a while, of monitoring and preventing any sympathetic Aryan participation.

As well as rejecting art that they perceived as diseased and decadent, the authorities looked for works that could be used or hijacked for the purpose of expressing the virtues and superiority of the German *Volk*. For example, in a move that was both clumsy and arrogant, the mayor of Frankfurt commissioned the opportunistic Carl Orff to replace Mendelssohn's incidental music to *A Midsummer Night's Dream* – a repertoire warhorse – with a score whose origins were racially “pure”.

The quest to rid the repertory of Jewish associations became labyrinthine in its complexity and farcical in its dogma. After the *Anschluss* in 1938, German authorities were stunned to find Jews in Johann Strauss' ancestry, and a baptismal volume authenticating these roots subsequently vanished from the Vienna Cathedral. The case of Lorenzo da Ponte, Mozart's librettist for *Don Giovanni*, *Così fan tutte* and *Le Nozze di Figaro*, staples of the opera repertoire, was more problematic. Although da Ponte had been baptised and, as was customary, accorded the name of the local bishop, his parents were Jewish. The *Reichskulturkammer* (RKK) therefore banned da Ponte's Italian originals. But as the German version in general use had been translated by yet another Jew, the conductor Hermann Levi, this made matters even worse. In a final and ultimately doomed attempt to expunge Jewish connections of any kind, the libretti were re-translated – a bizarre action which ignored the narrative, dramatic and structural choices at the heart of any libretto, regardless of the sung language. Mozart joined the list of composers forbidden to Jews in 1938, a year after Beethoven. They joined Strauss and Wagner, many of whose most enthusiastic supporters were Jewish (and who overlooked his avowed anti-Semitism).

The primacy of Richard Wagner was pivotal to Hitler's cultural ambitions, and Wagner remains the only composer imaginable who could have simultaneously supplied the Führer with an incandescent aesthetic experience, an anti-Semitic virulence, and a *Weltanschauung* (world outlook) that so perfectly meshed,



matched and stimulated his own. Hitler's first encounter with Wagner was transformative. He writes in *Mein Kampf*:

"At the age of twelve, I saw ... the first opera of my life, Lohengrin. In one instant I was addicted. My youthful enthusiasm for the Bayreuth Master knew no bounds."

Although he died six years before Hitler's birth, in 1889, the Third Reich ensured that the manner and context in which we hear and understand Wagner's work changed utterly. However suspect his philosophies and prejudices, and however integral his malignant anti-Semitism to his operas, the Reich's appropriation of Wagner lent these disfigurements an importance and conspicuousness that continue to polarise Wagnerites. Without the war and National Socialism would there be any discussion around the separation of Wagner the racist from Wagner the composer?

The more populist perception of Wagner developed from the use of his music as the soundscape of choice for war documentaries, feature films and indeed anything that was both associated with Adolf Hitler and the Third Reich, and also required music. There are contemporary parallels of course. Margarine and detergent commercials have regularly offered Beethoven's *Pastoral* Symphony as associative music. The work's ubiquity; the dissonance of the accompanying images and an often surreal commercial coupling, taint our connection with and subsequent experiences of the original score. But the difference between the exploitation of Beethoven and the Reich's commandeering of Wagner lies in the responses and experiences of the many Jews (musical or not) who continue to hear Wagner's melodies as no more than a sequence of executioners' songs. The final paradox remains that while the Mendelssohn ban deprived audiences of his genius for the duration of the Reich, 60 years on we still feel the reverberations of its advocacy of Richard Wagner.



Music Reborn

Saturday, December 6th

PASSACAILLE

Szymon Laks (1901-1983)

Arranged for cello and piano

Bryan Epperson cello, **Dianne Werner** piano

STRING QUARTET NO. 3, OP. 15

Pavel Haas (1899-1944)

Allegro moderato, Lento ma non troppo, Thema con variazioni e fuga

Erika Raum violin, **Marie Bérard** violin, **Rennie Regehr** viola, **Cherry Kim** cello

POUPATA ("BUDS")

Karel Berman (1919-1995)

"**Májové ráno**" (**May Morning**) Eva Norfriedová

"**Co se děje při probuzení**" (**When a Baby Awakens**) Kamil Bednář

"**Děti si hrají**" (**Children at Play**) Josef Hora

"**Před usnutím**" (**Before Falling Asleep**) František Halas

"**Velikočn!**" (**Easter Song**) František Halas

LIEDERBUCH DES HAFIS, OP. 30

Viktor Ullmann (1898-1944)

for bass and piano, free translation by Hans Bethge (1876-1946)

"**Vorausbestimmung**" (**Predestination**)

"**Betrunken**" (**Inebriated**)

"**Unwiderstehliche Schönheit**" (**Irresistible Beauty**)

"**Lob des Weins**" (**In Praise of Wine**)

Robert Pomakov bass, **Leslie Kinton** piano

INTERMISSION

PIANO QUINTET, OP. 18

Mieczyslaw Weinberg (1919-1996)

Allegretto, Allegro agitato, Largo, Moderato con moto, Presto

Erika Raum violin, **Marie Bérard** violin, **Carmen Flores** viola,

Bryan Epperson cello, **David Louie** piano

ARC Program I

Music saved the life of Szymon Laks. A violinist, composer and in his youth a mathematician, the Warsaw-born Laks studied at the city's Conservatory and then with Paul Vidal and Nadia Boulanger in Paris. When France fell in 1941, he was arrested as a Jewish foreign-national and deported to Auschwitz-Birkenau, where he joined the camp prisoners' orchestra, first as a player and arranger, and eventually as its director. In the months before the end of the war, Laks was sent to Sachsenhausen and finally to Kaufering (a sub-camp of Dachau) where he was employed in the construction of a large underground factory. (Curiously, after the liberation he watched a newsreel of the Allied destruction of this very factory.) Once he had returned to Paris, Laks published *Musique d'un autre monde* (issued in 1989 in an English version as "Music of Another World").



The book is a grim and detailed personal account of his experiences, describing both the de-humanizing effect of the camp, and music's powerlessness: its inherent irrelevance to the quality of prisoners' lives, and its inability to effect any tangible change. There is a particularly revealing description of a Christmas performance that Laks' ensemble gave in the women's camp. The incongruity of carols in the face of such impossible loss, agony and deprivation, did no more than intensify the womens' suffering. They begged the musicians to leave.

There were several reasons for the macabre use of music in Auschwitz: on the one hand it indulged the cultural pretension and grandiosity of SS officers; on the other it misled and mollified prisoners en route from the train platform to the gas chambers. The SS ordered marches for work details, operetta tunes for assemblies and, when the occasion required, more intellectual or recreational music for their private entertainment. According to Laks' book, a number of officers were genuinely enthusiastic music lovers and one or two had substantial practical ability. Laks' arranging abilities excused him from the crippling forced labour and he was able to scrounge and barter sufficient food to retain his strength. This combination of luck, musical versatility and the relative privilege enjoyed by some of the camp's musicians increased the odds of Laks' survival; circumstances that fellow, non-musical inmates

often deeply resented. It is clear from Laks' account that in Rudolf Hoess' Auschwitz any ideas about music's healing or beneficial qualities are at best absurd. However, the chance to focus their mental energy and the opportunity to practise their craft were of crucial benefit to musicians.

The *Passacaille*, performed here in a version with cello, first appeared as a vocalise in 1947. While it does not have the instantly recognizable Eastern European / Jewish character of Laks' many traditional song settings and chamber music (such as the *Piano Quintet on Popular Polish Themes*) it possesses a ruminative, distracted quality that invests it with a rare poignancy: the absence of any words perhaps a comment on Laks' ineffable and very recent memories.

Towards the end of 1943, as details of Nazi atrocities filtered through Europe to the Allies, the Germans agreed to allow a Red Cross committee access to the Terezín (or Theresienstadt) ghetto. Originally designed as a fortress town – its walls are between 25 and 40 feet high – Terezín is located 35 miles north of Prague. Its construction had been ordered in 1780 by Joseph II, a liberal who paradoxically overturned the anti-Semitic legislation of his mother, the Empress Maria Theresa, after whom the garrison was named. On the orders of SS-*Obergruppenführer* Reinhard Heydrich, by 1941 in charge of the German Protectorate of Bohemia and Moravia, Terezín was modified to accommodate the creative and intellectual elite of European Jewry, as well as Jewish soldiers who had distinguished themselves during the Great War. Terezín would serve both as a staging post for extermination camps, such as Treblinka and Auschwitz to the east, and, eventually, as a demonstration of Nazi good intentions – a model camp which could be used to deny these very genocidal activities. To prepare for the Red Cross visit, and decrease congestion, deportations increased dramatically. Dummy stores, a café, bank, kindergartens, a school, and flower gardens were erected, and in the wake of a wholly orchestrated, and successfully managed inspection, the Nazis ordered the Prague-based newsreel company *Aktualita* to shoot a propaganda film. The result was *Der Führer schenkt den Juden eine Stadt* ("The Führer gives a City to the Jews"). Its creation was overseen by the well-known director / actor and



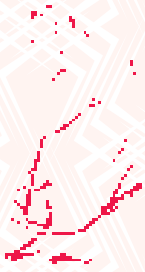
Terezín inmate, Kurt Gerron, and proclaimed the separate but rewarding life the Jews now enjoyed under the protection and generosity of Adolf Hitler. When filming had been completed, most of the movie's "cast" were deported to Auschwitz and *Aktualita's* cameramen signed a declaration of secrecy, the violation of which threatened their lives, as well their families. Some of the Nazis' town improvements made for the Red Cross visit, such as park benches, still survive and, mystifyingly, Terezín now houses a regular citizenry. A 20-minute fragment of this agonizing film survives.

In theory, a Jewish Council of Elders under Jakob Edelstein, the former secretary of the Socialist Zionist Party, ran Terezín. In practice the council was no more than an intermediary body that discharged the orders of *Hauptsturmführer* Dr. Siegfried Seidl and his SS officers. One of two areas for which the council did have a measure of autonomy was the compilation of lists for the train transports; a process that by definition involved selecting – and therefore sentencing to probable death – friends, relatives and strangers. This procedure of self-selection was standard practice in ghettos and camps throughout the Reich. Each Terezín train held from 1,000 to 5,000 people.

The Elders' second responsibility was the administration of leisure time for musicians and artists (*Freizeitgestaltung*). This SS initiative recognised the propaganda potential of the arts. Whereas Terezín inmates had initially played in secret, their creative endeavours were now encouraged. There were many accomplished musicians in the ghetto, as well as a refined and knowledgeable, audience. Their living conditions were desperately uncomfortable, overcrowded and disease-ridden; their future terrifyingly uncertain, and yet Terezín also provided a rare creative environment that invited sophisticated cultural interaction and provided the time and freedom from normal, day-to-day responsibilities to practise and compose. Instrumentalists and singers formed ensembles and orchestras for informal music-making and concerts; composers wrote and arranged works specifically for the available forces – Beethoven's "Kreutzer" Sonata was performed with accordion accompaniment before the arrival of a piano. Hans Krása's *Brundibár* ("The Bumblebee", actually completed before the war)

provided children with both musical diversion and the opportunity to create and learn. At its height, Terezín's cultural activity rivalled that of a substantial city. Its musicians included the composers Pavel Haas, Viktor Ullmann, Gideon Klein, Hans Krása and Zikmund Schul; the conductors Rafael Schachter and Karel Ancerl (later conductor of the Toronto Symphony Orchestra); the pianist Edith Kraus and singers Walter Windholz, Hedda Grab-Kernmayr and Karel Berman, to name but a few. On October 16, 1944 a group of musicians that included Ullmann, Krása, Rafael Schachter, his string orchestra, and a remarkable jazz group known as The Ghetto Swingers left Terezín for Auschwitz. The composer Pavel Haas was also on the transport.

Haas lived his entire life in Brno save for three years of army service during World War I. He studied at the Conservatory with Jaroslav Kunc and Vilem Petrzelka and then joined Leos Janáček's master class from 1920-1922, where he soon became his most distinguished student. Intensely nationalistic, Pavel and his younger brother Hugo, a Czech screen idol of the 1930s, were vocal opponents of National Socialism and German expansionism. Their lives followed dramatically different paths. Hugo's involvement as actor/director in *The White Plague*, an anti-Nazi, science-fiction film, made him a prime target for the invading Germans. After a narrow escape he worked as a radio announcer and broadcast short-wave bulletins to Czech resistance fighters. He finally settled in Los Angeles where he enjoyed a comfortable career as a character actor and B-movie director. Pavel remained in Brno. By 1942 Jews were unable to participate in any kind of normal life: fired from their jobs; barred from schools; banned from public assembly; forbidden the use of telephones and radios, and forced to wear a yellow star. The race laws obliged Haas to divorce his non-Jewish wife in order to save both her and their young daughter from deportation. Haas arrived in Terezín alone, broken and dispirited, with little desire to compose. Had it not been for the efforts of his young and charismatic colleague, Gideon Klein, who encouraged him to return to his craft and urged him to fill the blank sheets of manuscript paper that he laid out for him, it is unlikely that Haas would have contributed the Study for Strings (used in the Nazi's propaganda film) or his Chinese Songs.



Haas had always been responsive to different styles and traditions: American jazz, orthodox chant, Jewish and Moldavian folk song and in particular, the primal rhythms, harmonic grotesqueries and revolutionary orchestrations of Igor Stravinsky. One can find no more obvious expression of his eclecticism than the highly unorthodox use of percussion in the final movement of his Second String Quartet, “From the Monkey Mountains” – a piece that met with considerable controversy at its premiere. Haas’ works include a fine Wind Quintet, op. 10, the Suite for Oboe, the Piano Suite, op. 13, and the opera *Šarlatán* (“The Charlatan”) which was awarded a prize by the Smetana Foundation. It dates from 1938, the time of his Third String Quartet, op. 15, arguably one of Haas’ strongest works. While there are more than a few hints of Leos Janáček in this music – echoes of his First String Quartet (Kreutzer Sonata) for example – Haas’ voice is nevertheless one which is quite individual and personal, particularly in the energy of the first movement’s opening bars and in the lilt of the meandering theme of the last movement and its fugal treatment.

Haas’ Chinese Songs were premiered by their dedicatee Karel Berman who, although only 24 on his arrival at Terezín in 1943, was already an accomplished singer with solid conducting and composing experience. His own *Poupata* (“Buds”) are charming confections, at once innocent and fantastical. These were originally to be interpolated with the three movement piano piece, *Terezín* – a work later expanded into an eight-movement musical autobiography. *Poupata* was premiered in Ullmann’s second Studio for New Music concert in Terezín and, more than 40 years later, revised for Berman’s own 1984 recording. To the original four songs he added *Usnutím* (“Before falling asleep”).


Berman survived Terezín, then Auschwitz, where he worked as a corpse carrier, and finally Kaufering, where typhus almost claimed him. After the liberation, he completed his studies at the Prague Conservatory, specializing in voice and stage direction, and went on to enjoy a long and distinguished career. As an opera singer, recitalist and teacher he toured Europe and the Far East, and from 1953 until his retirement in 1991, he was principal bass of the Prague National Opera. He died in 1995.

Viktor Ullmann's response to Terezín was very different from Pavel Haas'. The final entry in Ullmann's journal, *The Strange Passenger* contains the following:

"I have written quite a bit of new music in Theresienstadt, mostly to satisfy the needs and wishes of conductors, directors, pianists and singers as well as the demands of organizing and occupying my leisure time in the ghetto. It seems pointless to me to count them all up, just as there is no point in stressing that it was impossible to play the piano in Theresienstadt as long as there were no instruments. Future generations also will not be interested in hearing about the appreciable lack of manuscript paper. The only thing worth emphasizing is that Theresienstadt has not hampered my musical activity, but has actually encouraged and supported it. In no way have we merely sat lamenting by the rivers of Babylon; our cultural will has been adequately proportional to our will to live. And, I am convinced that anyone who is striving to wrest form out of resistant matter, both in life and in art, will agree with me."

Ullmann was born on January 1st, 1898 in Teschen, Silesia (now Cieszyn, Poland) to Jewish parents. By the time of his birth, they had already converted to Catholicism. His was an enlightened, comfortable and assimilated family – the ideal background for a cosmopolitan musical career. Ullmann's father, Maximilian, had served with distinction in the First World War; achieved the rank of Colonel and was subsequently knighted.

Following high school in Vienna and military service, Ullmann briefly read law at the University of Vienna and participated in Schoenberg's composition seminar, admittance to which was granted to only the exceptionally gifted. By 1919 he had determined to devote his life to music and returned to Prague to study with Schoenberg's friend and brother-in-law, the eminent composer and pedagogue Alexander von Zemlinsky. With Zemlinsky as mentor, Ullmann worked as a chorus master, répétiteur and then conductor at Prague's Neues Deutsches Theater, and began to compose. His early works are much influenced by Berg and Schoenberg, *Pierrot Lunaire* and the Chamber Symphony, op. 9 in particular. His first major effort, the Seven Songs (1923) was a critical success, as were the *Variationen und Doppelfuge über ein Klavierstück von Arnold Schoenberg* (1925) which drew on a theme (op. 19, no. 4) of his former teacher. A performance of this work, which was included in the 1929



Geneva Festival organized by the International Society for Contemporary Music, helped to spread Ullmann's name internationally.

It was in Zürich, as conductor of the Schauspielhaus, that Ullmann developed his interest in anthroposophy, a doctrine established by the Austrian Rudolf Steiner. Steiner's ideas, especially those related to education, still have wide currency. For two years Ullmann practically abandoned music to run a Stuttgart bookshop devoted to anthroposophical teaching, such was his enthusiasm – this brief flirtation with commerce was a financial disaster. Anthroposophy, forbidden by the Reich, was in many ways the antithesis of National Socialism. It stresses individual development rather than collectivism, and espouses a spiritual human unity and an anti-nationalism, rather than the pursuit of political dominance – although the controversy surrounding Steiner's early writings on racial primacy continues. Ullmann's passionate belief in anthroposophy informed much of his writing, composition and teaching for the next and final 10 years of his life.

After escaping Germany for Prague in 1933, Ullmann's style became more inclusive, expanding well beyond strict serial principles. Alas much of his output from the 1930s was lost during the Nazi occupation, although some self-published works were saved by friends. Ullmann, like many of his threatened contemporaries made determined efforts to emigrate – but without money, sponsors, connections or the appropriate visa and paperwork, he was trapped. In Terezín, where he was deported with his third wife and eldest son, he soon became a central figure in the ghetto's cultural life; organizing a series of new music concerts; providing piano accompaniments and arrangements; writing regular concert reviews and composing prolifically: three piano sonatas, a string quartet (his third); a melodrama on Rilke's *Cornet*, and the opera *Der Kaiser von Atlantis*, a dispassionate and compelling parable about dictatorship, mortality and the resilience of man. Paradoxically, even though this one-act opera was suppressed by the Terezín authorities and had to wait until 1975 for its premiere, *Der Kaiser von Atlantis* is today regularly programmed throughout the world.

Ullmann wrote the *Liederbuch des Hafis* in 1940, during the Nazi occupation of Prague, and before his incarceration in Terezín. The Persian poet and sufi mystic, Mohammed Schemsed-din Hafiz (c.1327-1390) had fascinated European literary circles since the early 19th century and the publication of translations by the Austrian Joseph von Hammer. Goethe was deeply affected by his work and Hafiz poems found their way into lieder settings by Brahms, Wolff, Strauss and latterly, Karel Szymanowski. The Ullmann group was premiered by the work's dedicatee, the bass Karel Berman.

Mieczyslaw (later Moisei) Weinberg's escape from Hitler and his survival under Stalin make extraordinary reading. Weinberg (there are a number of variant spellings, notably the cyrillic-derived "Vainberg") was born in Warsaw on December 8, 1919, the son of a theatre musician. He began his studies at the Warsaw Academy of Music at age 12 and graduated in 1939 shortly before Hitler's Panzers swept through Poland. Moisei's entire family was burned alive in 1940. By then he had fled to the east, first to Minsk, just across the Polish border, where he studied composition with Vassily Zolotaryov and then, in 1941 as the German army rolled eastwards, to Tashkent in eastern Uzbekistan. Here he found work at the opera house and it was from Tashkent that Weinberg sent Dmitri Shostakovich the score of his First Symphony. Shostakovich immediately set about organizing Weinberg's invitation to the Soviet Union.

Weinberg's Piano Quintet dates from 1944, and was completed shortly after his arrival in Moscow when he was 25 – before Shostakovich's influence began to inform his work. The quintet's abundance of ideas; its technical and formal accomplishment and its sheer emotional power make its current anonymity very difficult to fathom. Only recently has the West begun to assess Weinberg's accomplishments, despite the fact that for 50 years he enjoyed the attention of the most celebrated Soviet musicians: the violinists Kogan and Oistrakh; the cellist Rostropovich, his wife, soprano Galina Vishnevskaya, and the great conductor Kirill Kondrashin. Emil Gilels and the Bolshoi Quartet premiered the Piano Quintet and there is a recording of the work, sadly no longer available, of Weinberg – an extremely accomplished pianist – with the Borodin String Quartet. Part of the



reason for Weinberg's obscurity can be ascribed to his modest personality and his estrangement from the Soviet mainstream – he spoke Russian with a heavy Polish accent and to some degree always remained an émigré figure. Weinberg was also quite willing to work in Shostakovich's shadow and the Iron Curtain's capacity to stifle all but politically motivated cultural exchanges, ensured that the West remained ignorant of his considerable talents.

Weinberg revered his mentor for showing him “a new continent” in music, but their relationship evolved into something far closer and collegial. There are borrowings and similarities between Shostakovich's *Babi-yar* and Weinberg's Fifth Symphony; Weinberg's Seventh shares a similar formal design with Shostakovich's Ninth String Quartet, while Shostakovich's Tenth Quartet, dedicated to Weinberg, draws on the latter's Seventh Symphony. The two composers regularly played through one another's compositions and their families were intimate friends.

When Stalin's anti-Semitic purges began in earnest in 1948, Andrei Zhdanov, who as Stalin's deputy was responsible for ideology, culture and science, began a campaign aimed at extinguishing “cosmopolitanism and formalism” – Sovietspeak for Western influence – and especially works by, and with creative connections to Jewish artists and thinkers. This was the Russian variant of the RKK's credo. Weinberg had married the daughter of Solomon Mikhoels, a Latvian Jew and one of the Soviet Union's greatest actors. Mikhoels had even given private performances for Stalin in the Kremlin. His murder by the Cheka (the state secret police) in 1948 – his corpse was subsequently run over by a police truck – was first described as an accident and then, bizarrely, blamed on the CIA. Mikhoels' death occurred the day before Zhdanov announced his initiative. Weinberg almost suffered the same fate when, in January 1953, he was arrested and charged with conspiring to establish a Jewish republic in the Crimea – another absurd concoction but in any case tantamount to a death sentence. Without regard for his own safety, Shostakovich wrote to Stalin and to the equally violent and unpredictable security chief, Lavrenti Beria, protesting Weinberg's innocence. But it was Stalin's propitious death two months later that ultimately led to Weinberg's release.

Weinberg's life is certainly mirrored in his music, as opposed to the works of the Terezin composers. These neither reflect on the conditions of their creation nor reveal a sense of terror or impending death – the inexpressible remains unexpressed and the works are about themselves rather than any external circumstance. (There are exceptions: for example Viktor Ullmann's *Der Kaiser von Atlantis*, or the quodlibet on Czech themes in the fugue of his Seventh Piano Sonata – familiar, stirring melodies that would have awakened intense emotions in the Terezin audience, but which would have gone unnoticed by the SS.) However, Weinberg's personal experience of hate and racism inform his music to a very considerable degree. In many of his works he contemplates the horrors of repression, the suffering of the Jews and in particular, the loss of children. Both the Piano Quintet and the Piano Trio, op. 24, which dates from the same period, inhabit a musical world in which melody describes both desolation and renewal; rhythm a motoric insistence but also a restrained gentleness and where ascerbic harmonies can quickly transform themselves into a still tranquility. While there is no clear program or autobiographical sense to the Piano Quintet, its sarcastic, parodic passages (notably in the violin's high-lying circus music of the third movement) speak intangibly of Weinberg's recent experiences – the meditative *Largo* can be heard as a threnody. Throughout the Quintet, one hears fragments and derivatives of the first movement's principal themes, but it is at the climax of the finale that they are fully restated, providing the piece with a unity that then evaporates into silence.

Weinberg's response to the attacks on himself and those close to him remained stoical and optimistic and he was relentlessly prolific in almost every musical genre. There are 26 complete symphonies – the last, *Kaddish*, was written in memory of the Jews of the Warsaw Ghetto (Weinberg donated the manuscript score to the Yad va-Shem memorial in Israel). Weinberg and Shostakovich had a long-running competition to see who could compose the most string quartets: Weinberg ultimately composed 17 (two more than his friend). There are also 19 sonatas either for piano solo or with violin, viola, cello or clarinet; seven concertos; over 150 songs; a Requiem; seven operas, three operettas, two ballets,



and incidental music for 65 films, plays, radio productions and circus performances. Although his language is sometimes uncannily close to Shostakovich's, Weinberg's humour and his ironic, mocking qualities rarely overwhelm an overall sense of contained acceptance and gratitude. He also drew liberally on folkloric, Polish, Moldavian and Jewish sources. But his music's astonishing and constant invention is its most compelling aspect; a seemingly inexhaustible supply of ideas that at their best suggest the fecundity of Britten, Bartók and of course his friend Dmitri Shostakovich.

SIMON WYNBERG, 2003

Song Translations

Poupata

Buds – Five Songs

Karel Berman



MÁJOVÉ RÁNO**MAY MORNING**

EVA NORFRIEDOVÁ

I, wandering, roaming troubadour
Son of a thwarted hope,
In vain I wandered through the world
Searching for my yearned-for spring.

I, poor and luckless troubadour
whom chill hails everywhere
Passed mountains valleys, in the hope
With all my love to share.

I tore up boulders with my hands,
from mankind ripped off veil
And yet, May morning, so desire,
To capture did I fail.

CO SE DĚJE PŘI PROBUZENÍ**WHEN A BABY AWAKENS**

KAMIL BEDNÁŘ

Shepherd of dreams with pink cheeks.
As if stung by naughty bees
On pillows floats through their dark dreams
And through your blood as well as mine

Now, his right hand makes a little move
And a sleepy cry makes his lips twitch.
And he begins to play a concert with his feet
While opening his little eyes.

Then he sees a golden sled on the wall
And with leaps and bounds
he hurries to sit on it
And ride fast and far to his mummy
In a pillow heavy with wee-wee.

DĚTI SI HRAJÍ**CHILDREN AT PLAY**

JOSEF HORA

May it rain or may it freeze,
A little doll is laughing,
And from robbers fairy tales
Blows a sweet horror.

Boots which take steps ten miles long,
A sip of living water,
A house made all from gingerbread,
Who'll arrive there sooner?

May it rain or may it freeze,
Sorcerer's beard reaches his waist,
And with his golden dragon-like look
He bewitched all of us.

Black woods howl in the stove,
Our dog turned into a lion,
But today the grown ups are
Frowning like a mean witch.

PRĚD USNUTÍM**BEFORE FALLING ASLEEP**

FRANTIŠEK HALAS

You would not know, daddy
It was really funny,
I saw a blackbird on the lawn
Tying his shoelace,
Which had untied on his boot.

He pulled it, till it broke!
And would you know, the dummy ate it?
Where can he buy a new one now?
A new one?
An earthworm. What do you know?
Just wait! You'll find out in the morning!

VELIKOCNÍ**EASTER SONG**

FRANTIŠEK HALAS

The clucking hen clucked and clucked
And other hens cackled
Angry with the rooster.

Why are they angry? Now I know,
I can understand it now.
Those hens are annoyed,
Because he is laying decorated Easter eggs,
While the hen lays only white ones.
Of course, she is upset!

The Songbook of Hafiz

Liederbuch des Hafis,
op. 30 (1940)

Viktor Ullman

FREE TRANSLATION BY HANS BETHGE (1876-1946)



VORAUSSBESTIMMUNG**PREDESTINATION**

Everything is predestined
 through Allah's great goodness
 Ah, what shall I do?
 I have long been predestined
 for the wine and the tavern
 Ah, what shall I do?
 As by predestination
 the birds love their bushes,
 the deer their woods
 so I love only
 wine and tavern and the hostess
 Everything is predestined
 through Allah's great goodness.
 Ah what shall I do?

BETRUNKEN**INEBRIATED**

Hafiz, you are drunk,
 I see it from your shadow,
 From this reeling shadow
 that behaves as crazily as
 if it came from the madhouse!

Oh, what a crazy shadow
 in the all too bright moonlight!
 It gesticulates and bends
 and stumbles along and stretches out
 upwards and sideways.
 Oh what a grotesque shadow,
 what indiscreet moonlight!

I have never wanted to believe it
 when Suleima, scolding me,
 complained that I was drunk,
 Now I really must believe it:
 I'm an undignified
 entirely disgraceful
 quite inebriated drinker
 with a reeling shadow
 in the indiscreet moonlight!

UNWIDERSTEHLICHE SCHÖNHEIT**IRRESISTIBLE BEAUTY**

Pagans and the deeply religious
 are similarly dazzled
 by your lovely curls.

Weak souls collapse dizzily
 in your cheeks' charming dimples;
 strong souls rush after them.

Your eyes that were created from
 the black art, recall
 the eagle's flight from the clouds.

The gentle nightingale, who cannot
 rise to the cloudy heights
 is entirely under your spell.

Because of you, Hafiz has forgotten
 his morning and evening prayer;
 the downfall of his soul is clear

LOB DES EINES**PRAISE OF WINE**

Give me my goblet! See, it outshines
 the pale lamp of reason
 as the sun outshines the stars!

Give me my goblet! I want to forget
 all the prayers in my breviary;
 I will plunge all the Koran's chapters in wine!

Give me my goblet! And let song ring out
 and force its way to the dancing spheres
 with a mighty impulse.
 I am master of the world!



Music Reborn

Sunday, December 7th

FOUR PIANO PIECES

Erwin Schulhoff (1894-1942)

Tempo di fox from *Jazz-like Partita*, *Chanson* from *Suite dansante en Jazz*,
Tango from *5 Jazz Etudes*, *Foxtrot* from *Suite dansante en Jazz*

Dianne Werner piano

CAMP SONGS

Paul Schoenfield (b. 1947)

for mezzo, baritone, clarinet, violin cello, double bass and piano
texts by Aleksander Kulisiewicz

“Black Boehm”

“The Corpse Carrier’s Tango”

“Heil, Sachsenhausen!”

“Mr. C”

“Adolf’s Farewell to the World”

Mark Fewer violin, Bryan Epperson cello, Joel Quarrington bass,
Dianne Werner piano, Kimberly Barber mezzo, Thomas Goerz bass baritone

INTERMISSION

FIVE PIECES FOR STRING QUARTET

Erwin Schulhoff (1894-1942)

Alla Valse Viennese, *Alla Serenata*, *Alla Czeca*, *Alla Tango Milonga*, *Alla Tarantella*

Mark Fewer violin, Marie Bérard violin, Rennie Regehr viola, Cherry Kim cello

DIVERTIMENTO FOR PIANO FOUR HANDS

Leo Smit (1900-1943)

Allegro ma non troppo, *Lento*, *Allegro con fuoco*

OVERTURE ON HEBREW THEMES, OP. 34B

Sergei Prokofiev (1891-1953)

for clarinet, string quartet and piano

Erika Raun violin, Marie Bérard violin, Carmen Flores viola,
Bryan Epperson cello, Joaquín Valdepeñas clarinet, Dianne Werner piano

ARC Program II

ARC's second program in its Music Reborn series examines some of the composers whose style and language draw from sources outside the traditional fin de siècle conservatoire – jazz and dance music especially. After World War I, jazz invaded Europe and burgeoned in popularity, especially in cosmopolitan London, Paris and Berlin. According to Nazi dictum, although not necessarily to all the Nazi Party faithful, jazz in its authentic, American incarnations represented the obverse of musical decency: it was improvised, spontaneous and by definition a quintessentially personal and individual form of musical expression. Moreover, jazz's rhythmic allure and its tolerant social context meant that it was considered at best a moral contaminant and, more likely, perilously libidinal and depraved.



The Reich's musical theorists sagely concluded that since syncopation could be found in Bach's music (not to mention the music of earlier centuries) it was not the syncopé per se that was guilty but its "context". More to the point, the most virtuosic jazz practitioners of the day were often black or Jewish (or in the case of the guitarist Django Reinhardt, Romany) and therefore precariously positioned on the very lowest branches of the Nazi's racial tree. Music lovers' enthusiasm for these top players were a death charge to the logic of the Reich's racial tenets. The zealous anti-Semite and arch-reactionary Hans Pfitzner attacked jazz well before the Nazis came to power. The illustrious Alfred Einstein concurred. In a vituperative rant in which he buried the basic axioms of musicological procedure, he described jazz as "the invention of a nigger in Chicago". Jazz became a worrisome and divisive force and the Nazis contended with it in a manner that was both harsh and censorious but equally, pragmatic and inconsistent.

For musicians in the the late 1920s and especially 1930s, adopting jazz was not the simple stylistic appropriation with which we are familiar today. To many it offered not only a new, heady and attractive form of expression, it also represented the musical embodiment of a progressive and liberal turn of mind. This was conspicuously true of some of the classical musicians who were drawn to jazz, and none more so than the Czech-born, German-Jew Erwin Schulhoff.

Born in Prague in June 1894, by age 10 Schulhoff's precocious and prodigious abilities had attracted the attention of Czech music's spiritual father, Antonin Dvorák. With the encouragement of his family the boy was enrolled as a piano student, first at the Prague Conservatory, then in Vienna and Leipzig – where he studied with Max Reger – and finally from 1910 to 1914 and the outbreak of the war, in Cologne. Here he twice won the Felix Mendelssohn Prize: as a pianist in 1913 and as a composer five years later.

Ten years of rigorous institutional discipline did nothing to inhibit either Schulhoff's intellectual curiosity or his musical receptivity. He took lessons from Debussy, experimented with the Dada movement (befriending the artists George Grosz and Otto Dix in the process) and absorbed the fresh musical idioms of the New World: popular song, ragtime and especially jazz. Unlike his colleagues Stravinsky and Milhaud, Schulhoff integrated jazz, rather than pilfering its more obvious and ingratiating components, and unlike most German jazz musicians whose renderings tended to be rather stilted or even note-for-note replicas of the American originals, Schulhoff was a bona fide “jazzier” – a brilliant improviser who was thoroughly familiar with the jazz vernacular – in part the result of his performing experience in European clubs during the 1920s, but doubtless also due to his knowledge of recorded jazz. An inveterate collector, Schulhoff owned one of the largest private libraries of jazz recordings in Europe. But his jazz abilities were just one aspect of Schulhoff's musical arsenal. His phenomenal musical memory allowed him to soak up both the traditional repertory and the complex new works of the avant garde: Bartók, Scriabin, Schoenberg, Berg and Webern, as well as the quarter-tone repertoire of Alois Hába, whom he ardently championed, and whose specific musical appeal presumably paralleled jazz's “blue” notes.

Schulhoff's German career ended abruptly in 1933 with the election of the National Socialists and the subsequent banning of his opera *Flammen* (“The Flames”), a surreal adaptation of the Don Juan story. As a Jew and a free-thinking musician, he fled to Prague, but here the Czech authorities viewed his former German associations with enough suspicion to consider him a potential Nazi sympathizer. Of course nothing could have been further from the truth. The lives of many of Schulhoff's friends were now deeply imperilled and by the late 1930s he himself had been seduced by communism, the Nazi's political



nemesis. This enthusiasm found musical expression in a setting of nothing less than the *Communist Manifesto* – a cantata which Schulhoff scored for soloists, three choirs and a brass band. The work is emblematic of this particular phase of Schulhoff's compositional career in which, ironically, he renounced his past creations as “formalist fooling around and musical frivolity” and instead embraced the ill-fated Soviet theories of socialist realism.

As the Reich relentlessly expanded, Schulhoff looked to the east and the Soviet Union for sanctuary. But with the German *blitzkrieg* overwhelming all opposition, the army had soon entered Prague and installed Konstantin von Neurath as governor. Schulhoff presented a catalogue of reasons for his arrest, any one of which would have been damning: he was not only a Jew, a communist and a composer of “degenerate” music, but by 1941 he was also a Soviet citizen and therefore, with the disintegration of the Hitler-Stalin, non-aggression pact, a de facto enemy of the German state. He was seized in June of 1941 and imprisoned in the Wülzburg concentration camp in Bavaria. By August 18th the following year he was dead of tuberculosis.

Schulhoff's varied compositions include the jazz-oratorio, “HMS Royal Oaks”, six symphonies, chamber music, concertos, the now famous “Hot Sonata” for saxophone and piano, songs, choral pieces and a body of piano music which contain some of his most personal musical utterances. The four pieces on this evening's program have been drawn from two collections: the *5 Jazz Etudes* (1926) and the *Suite dansante en Jazz* (1931) with the jazz-like *Partita for Piano* (c. 1925).

His *Five Pieces for String Quartet* date from 1924 and comprise a series of inventive dance vignettes in a contemporary setting of an antique suite. Schulhoff uses the identities of the movements as points for witty and satirical expansion – the Valse Viennoise (contained in a 4/4 time signature!) is closer to ribaldry than elegance; the Serenade intersperses quiet, sardonic melody with explosive outbursts and the Alla Czeca though suitably abandoned, includes some quirky Stravinskyan moments. The Tango which follows is curiously decorous and restrained, while the captivating Tarantella brims with a spiralling, anarchic energy. The *Five Pieces* were premiered at the 1924 IGNM (*Internationale Gesellschaft für Neue Musik*) in Salzburg where he was introduced to the

Schott and Universal publishing houses, both of whom published his works, and met with a number of leading composers and performers.

After the fall of the Third Reich, several composers were moved to write works in memory of, or in homage to the victims of the Holocaust. Mieczyslaw Weinberg's monumental three symphony triptych *On the Threshold of War*; Shostakovich's 13th Symphony, *Babi Yar*; Gorecki's *Symphony of Sorrowful Songs* and Penderecki's *Dies Irae*, all honour the victims in a spirit of tribute and remembrance. As a narrative piece, Schoenberg's *Survivor From Warsaw* describes the destruction of the Warsaw ghetto and the rounding up of the Jews who, on the brink of deportation sing the "Shema Yisroel", a hymn of affirmation and unity in the face of death. However in *Camp Songs*, the American composer Paul Schoenfield embarks on a very different and unconventional form of remembrance. His texts are drawn from the large collection assembled by Aleksander Kulisiewicz, a political prisoner and a non-Jew who was incarcerated in the Sachsenhausen concentration camp. The songs, prose and poetry he assembled after liberation are now housed at the U.S. Holocaust Memorial Museum in Washington, D.C. Schoenfield chose poems written by Kulisiewicz himself and they describe the horror of Sachsenhausen with a sarcastic, graphic and ultimately vengeful honesty. The texts succeed in drawing us in to observe the camp's horrors and to bear witness to its terror. Nowhere in the piece can one mediate or temper one's emotional response, and the effect is one of extraordinary power and intensity. Schoenfield's music is sophisticated and at first glance apparently benign but rather than predictable suggestions of anguish or remembrance, it provides a compelling and often chilling foil, reinforcing the words and images with an ingenious range of jazz and dance gestures.

"When I saw the movie *The Producers*" says Schoenfield. "I decided that if I were ever going to express my anger to God about the Holocaust it would be like that ... The poems that I am setting are caricatures which (in Joseph Conrad's words) 'put the face of a joke upon the body of truth'. They are an affirmation of dignity; a declaration of man's superiority to all that befalls him."

Paul Schoenfield was born in Detroit in 1947 and holds degrees from Carnegie Mellon and the University of Arizona. A former student of Rudolf Serkin, he toured extensively as a pianist and has received commissions and grants from the NEA,



Chamber Music America, the Rockefeller Foundation and the American Composers Forum. His works have been performed by the New York Philharmonic, Orchestra Sinfonica di Milano, Netherlands Radio Orchestra, the National Symphony Orchestra, and the Cleveland, Minnesota Seattle and the Haifa Symphony Orchestras. In addition to his musical interests, Paul Schoenfield is an avid mathematician and Hebrew scholar. He splits his time between the United States and Israel. Among his more recent compositions are *Four Parables* for piano and orchestra, *Klezmer Rondos*, for flute and orchestra, *Café Music* for Piano Trio and a Trio for clarinet, violin, and piano. His music is characterized by an eclecticism that has a distinctly American and Jewish identity, and critics have described him as a latter day Gershwin. *Camp Songs* was commissioned by Music of Remembrance, an organization based in Seattle, where it was premiered in April 2002.

As evidenced in ARC's first program, Terezín has long captured the imagination of musicians and students of the Holocaust. In no other camp of the Reich was so large and so productive a group of composers and performers allowed to exist, and in no other context was there a similar number of performances. While recordings, remembrance programs and publications have increased our awareness of the ghetto, and deservedly so, in the process this very exposure has developed an independent venue for this music and to some degree both inhibited its integration into regular concert programs and distracted attention from other important Holocaust composers, whose journeys to the death camps bypassed Terezín. Leo Smit (not to be confused with the eponymous American composer and pianist) was one of a group of talented Dutch composers murdered in Auschwitz; the group included the now obscure Nico Richter, Sim Gokkes, Bob Hanf and Martin Spanjaard. Smit trained at the Amsterdam Conservatory and studied under the influential Sam Dresden and Bernard Zweers, joining the institution as a harmony and analysis teacher shortly after graduating. He left for Paris in 1927 where he met members of *Les Six*. Milhaud in particular made a great impression and was a significant influence in the development of Smit's rather Gallic but nevertheless quite individual style. His interest in jazz and admiration for Stravinsky also manifest themselves in a number of works, notably the Piano Concerto (1937).

By Smit's early thirties both Pierre Monteux and Eduard von Beinum had conducted his music with the Concertgebouw Orchestra and in 1940, when the Germans annexed the Netherlands and banned all Jewish artists, the New Jewish Chamber Orchestra undertook to perform Smit's compositions – the orchestra's purpose had commonalities with the German *Kulturbund* which effectively separated and isolated Jewish culture from the mainstream. Among Smit's surviving compositions are an exceptional Flute Sonata; a Trio for viola, clarinet and piano; concerti for cello, viola, harp and piano; a Quintet for Winds and Piano; and the inventive and well-crafted *Divertimento* for piano four hands featured on this evening's program. Smit and his wife were arrested in Amsterdam in March of 1943 and sent via the Westerbork transit centre, to the Sobibor extermination camp in the Lublin district of Eastern Poland. He was gassed a month later, one of over 34,000 Dutch Jews killed between March and July 1943.

Of all the works in the Music Reborn series, Prokofiev's *Overture on Hebrew Themes* is at once one of the only pieces that is clearly Semitic – both in its title, klezmer references and its use of Jewish melody – and paradoxically, the only work by a composer who was neither Jewish nor a victim of Nazi persecution. Moreover, the work predates Hitler's ascendancy by over a decade and was conceived and composed in the New World. It was the doctrinaire Soviet system that endangered Prokofiev, and many other composers, in ways that are alarmingly reminiscent of the Nazi's treatment of Jewish composers in the 1930s.

Prokofiev composed the Overture in 1919 by which time he had escaped the turmoil of the Bolshevik revolution and relocated to New York. Here he remained for three years, moving to Paris in 1922 and returning to his homeland in 1936. In New York, Prokofiev met a group of Russian émigrés, formerly fellow-students at the St. Petersburg Conservatory. They had toured widely as the Zimro Ensemble (a sextet consisting of clarinet, string quartet and piano) performing throughout Russia, China, Japan, India, Canada and the U.S. Zimro was ardently Zionist with a long-term ambition of establishing a conservatory in Jerusalem. Its leader, Simeon Bellison provides a satisfying musical connection to this evening's concert: Bellison remained in America and became the New York Philharmonic's principal clarinetist, a position he held for some 28 years.



He also taught a generation of players, including the Los Angeles Philharmonic's Kalman Bloch, who in turn taught ARC's distinguished clarinetist and Toronto Symphony principal Joaquin Valdepeñas.

Prokofiev was initially reluctant to write a piece based on material that was not his own, but warmed to the idea when he began extemporising on a collection of Jewish tunes that Bellison had given to him. The Overture was an instant success. Prokofiev expanded the scoring for full orchestra and the work has never left the repertoire.

The trauma of the Holocaust and its pivotal position in recent Jewish history has meant that in drawing on nostalgic Semitic sources, composers can run the risk of conjuring up its terrible associations, and when these sources are actually used, it is often within a context of remembrance. Since the War, we experience some of the older, repertory works differently; their resonance coloured by history; their natural unfolding interrupted by unsettling connotations. When Bruch composed his famous *Kol Nidrei*, and Prokofiev his Overture, their material might have been considered colourful, even a little controversial, and certainly the Overture's engaging use of indigenous Jewish material does lend it a haunting, perhaps even a mournful quality. But (at the risk of presumption) the New Yorkers who listened to it for the first time would have heard little more than charm and exoticism.

For many Jews, the prism of the Shoah is an ineluctable part of the Jewish cultural experience; unless one is able to reach adulthood either insulated or disassociated from history. It is ironical that a similar phenomenon accompanies Richard Wagner's music, so often employed to articulate the gestalt of the Third Reich. So many years after the collapse of the Reich, it remains difficult to separate a purely musical encounter from the accretion of associations that accompany both Prokofiev's *Overture on Hebrew Themes* or the Overture to Wagner's *Maestersinger*, to choose just two examples. It is for this reason that Prokofiev, a non-Jew is included for the final work in this series' programs. For as well as changing the history of music, the Holocaust also changed the way in which we listen to it.

SIMON WYNBERG, 2003



Camp Songs

Paul Schoenfield

TEXTS BY ALEKSANDER KULISIEWICZ

BLACK BOEHM (1942)

Whether it's by night or day,
I burn corpses jump for joy!
I make black, black smoky smoke –
'Cause I am black black Boehm!

I'd like to burn some chicks or hags,
I'd like some kiddies too.
I wish I had a hundred chimneys,
Like they have in Birkenau!

Oh happy soul! sending Ruskies to hell!
Still, there aren't enough Jews here
I could use more Jews in '43 –
Else they might send some SS-guys to me!
Hah, hah, hah, hah, hah!

Soon healthy, happy and jumping for joy.
We'll make smoke by night
and we'll make smoke by day;
We'll send up a real fat smoky smoke –
We'll send up black black Boehm
Hah, hah, hah, hah, hah!

THE CORPSE CARRIER'S TANGO (1943)

Germany, that dog from hell,
Has tortured us four years already
The crematorium corpse-carrier sweats,
It's war where he works, but very pleasant.

After all, he's burning people in there –
You can see he's no butcher or baker!
So, dear boy, be off to the oven
and don't delay!
Ever slow, ever steady – and full of joy!

After the first poke, you'll feel better.
A second punch in the face –
but you're laughing still!
The third kick you'll really remember –
And after the fourth, you'll wet your pants!
When five dirty dogs kick you in the kidneys,
Brother, you'll spit out six broken teeth!
A seventh dog digs his heels into your belly –
That'll certainly make you feel great!

Oh, beautiful, lovely Lady Death! Okay! –
Poor thing, she's looking for a partner, a date!
And you, dear fellow, are the guy
that she's ogling –
She'll eat you right up with her hungry eyes!
You ask her to rendezvous at the corpse-cellar,

And there you allow her to gaze at
your festering wound,
Soon its stink will give way
To a tender, decadent, tête – à – tête

One minute later, brother,
you'll find yourself in heaven,
With two warm doughnuts in your hand,
Three little angels scrub your butt clean,
And cry out in German,
“My! What a lovely ass!”
A fourth angel – darling little Anna –
Pours five shots of whisky down her throat,
While ten sweet angels lull you off to sleep:
So, rest peaceful in heaven, now. C'est la vie!

HEIL, SACHSENHAUSEN! (1941)

I'm a half wild savage, you know,
One dumb prisoner, an uncultured clod –
Why then sail off to Africa?
We have a colony right here!
They bought you like a slave, man,
Bought you – lock, stock and barrel.
Blood drips from your mug, right here,
'Cause everywhere all crap's the same!

Heil Sachsenhausen!
Hot, stinking colony.
Germany, it's the real thing
Heil, Sachsenhausen!

Our legs are as thin as bamboo shoots,
The corpses stink – whew – they're naked too!
Heil! And long live Kulturkampf!

I'll buy myself a nice German girl,
Poor Pole that I am.
But what do you give me,
you uniformed beasts?
Well ... she does have beautiful eyes.

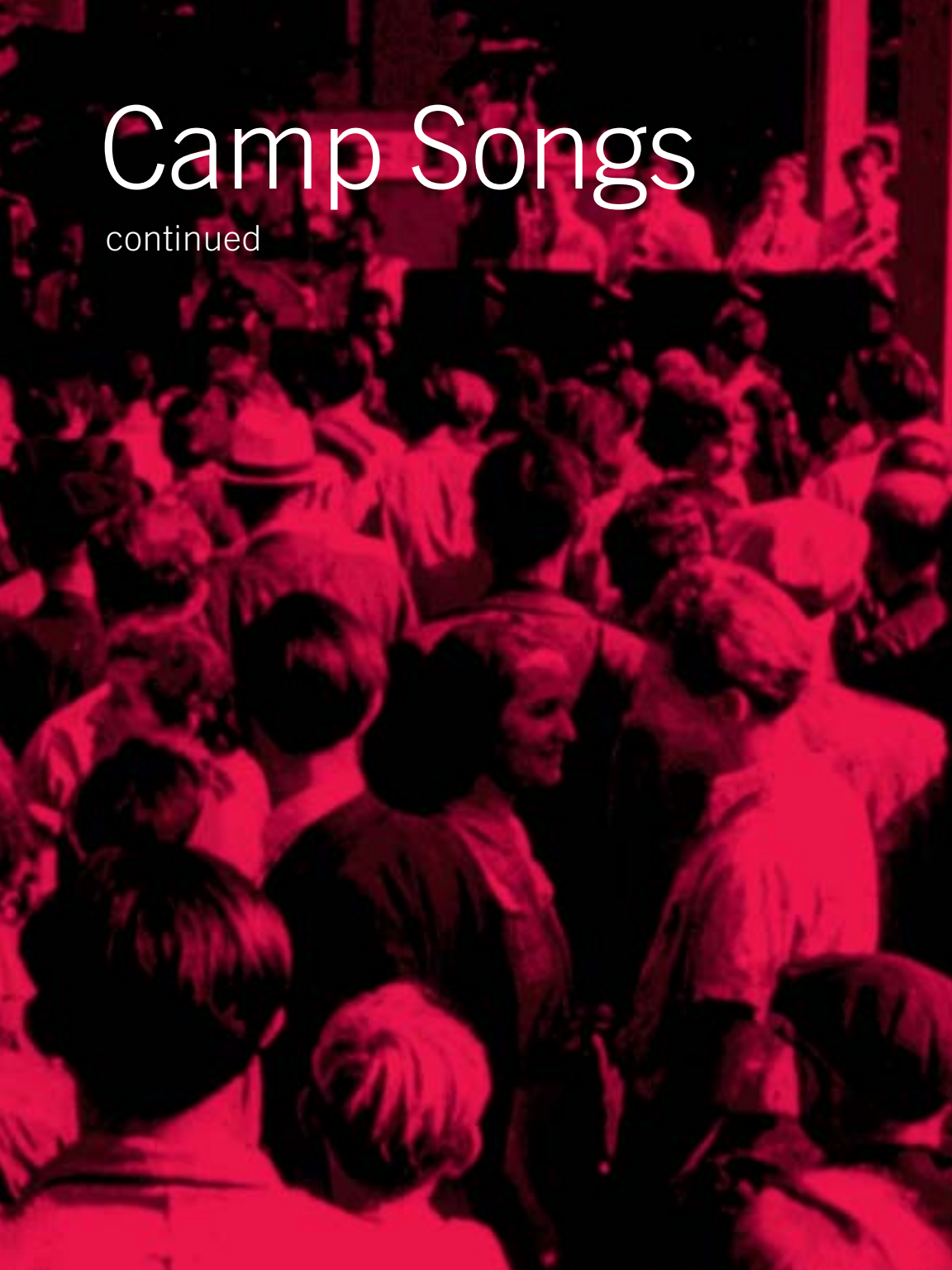
She the sweet young girl and mommy,
Me the drooling stupid daddy.
Our kids will wear checkered clothing –
Black and white and red.

Heil Sachsenhausen!
Heavenly paradise you are,
All humanity adores you –
Heil, Sachsenhausen!

And if tomorrow I should die like a dog,
Today I'll kick up my feet and dance!
Heil! And long live Kulturkampf!

Camp Songs

continued



MISTER C (1940)
ALEKSANDER KULISIEWICZ

It's the second year, dear God,
And the swastika's still frolicking;
There is no power that can exhaust it,
So we'd all better get down on our knees!

Such a terrible, great, ferocious Führer,
Such a robber-goy – with paint brush, yet!
And his head's filled up with dirty dishwater,
While his stupid people shriek out: "Heil!"

Meanwhile, Mister C puffs his big cigar,
Mister C blows out some smoke;
Europe crumbles all around us,
And he's as cool as he can be!

But, Mister C will snuff out his smoke,
And he'll spit on Adolf's "Sieg!",
He'll pay for Adolf's funeral on the
Isle of Rugia –

Maybe as early as '43!
Maybe, oh maybe, maybe we'll see –
Maybe, but who can really know for sure?
Maybe, poor devil, we'll see – the deep sea,
Maybe, especially, the English sea ...

Yoom pom tiu di di di yoom pah,
Yoom pom tiu di di di yoo –
Maybe, Maybe ... but who can
really know for sure?
Maybe the "eastern wind" can help.

ADOLF'S FAREWELL TO THE WORLD (1943)
THE RIVER VOLGA

chasing after the Ruskies,
The noble troop-p-ps,
in fact were bugging off!
"And ever forward and ever further" –
Now mother Russia was chasing the Krauts!
"And ever forward and even further" –
Now mother Russia was chasing the Krauts!

Farewell to Moscow, farewell to Samara,
My distant Leningrad farewell!
Ah the party will be over,
when soon in Crimea,
They take the crap out of my pants – forever!
Ja, ja – it's really true ...

Farewell to your mountains,
your fair Ural Mountains,
And your armada, I bid it farewell
You are the man Stalin, man-of-steel Stalin,
And I 'm only an impotent Adolf.

Forgive me hospitable Europe
Forgive my "Arbeit unde Freude!"
Perhaps in the seventh heaven,
beneath the seventh fence –
I shall take you as my bride.

Adieu to you my lovely Kraut virgins,
Now who will spread the tarot cards for me?
As a boy I was always proud and saintly –
I never stuck it where it didn't belong!

Sieg-heil, my General-Gouvernexcement!
You great and magnificent province!
You'll receive a grand pension to compensate
For the loss of as Goebbels would say,
my Bromberg.

A guitar plinks, Germany sighs
Victory was frozen on the tundra!
Adolf's axis is broken as a poet –
And he remains an orphan again
Adolf's axis is broken as a poet –
And he remains an orphan again.

ARC Biographies

The musicians of ARC are all faculty members of The Glenn Gould School of The Royal Conservatory of Music. They are complemented by specially invited guests artists and students.



Anagnoson & Kinton piano duo

Since their 1976 Wigmore Hall concert in London, which Max Harrison of the *London Times* characterized as a “whizzing performance” as well as “communicative and sonorously energetic”, Anagnoson & Kinton have played over 500 concerts worldwide. They have been heard on the BBC, Hilversum Radio in Holland, Radio Suisse Romande, Hong Kong Radio, and are a mainstay of CBC arts programming. The duo has played with major symphony orchestras, including the Toronto Symphony, the CBC Vancouver Orchestra and the Calgary Philharmonic Orchestra. Anagnoson & Kinton’s recording career began in 1981 with the release of Bartok’s own four-hand version of *The Miraculous Mandarin*. Since then, the duo has made numerous recordings (both in LP and CD formats), including works for two pianos with orchestra, and a CD of Dvorák Slavonic Dances in their original setting for one piano, four hands. James Anagnoson is a graduate of the Eastman School of Music. He holds a Masters degree from the Juilliard School. Leslie Kinton was a scholarship student at The Royal Conservatory of Music. Anagnoson & Kinton are Yamaha artists.

Marie Bérard violin

In addition to her work as concertmaster of the Canadian Opera Company Orchestra and as assistant concertmaster of the Mainly Mozart Festival in San Diego, Marie Bérard is a sought-after soloist, chamber musician and teacher. She has worked with Amici, ArrayMusic and New Music Concerts and has premiered sonatas by Bright Sheng and Anthony Davis as well as several new works with the Accordes String Quartet. Among her solo recordings are works by Alfred Schnittke (Concerto Grosso, no. 1 and *À Paganini*), and the “Meditation” from *Thais* for violin and orchestra. Her recording of the concerto for violin and brass ensemble by Henry Kucharzyk was released in 2002. Marie performs regularly at chamber music festivals, notably Ottawa, Speedside and Music in Blair Atholl, Scotland. She plays a 1767 Pietro Landolfi violin.

Bryan Epperson cello

One of Canada's most charismatic chamber musicians, Bryan Epperson is principal cellist of both the orchestra of the Canadian Opera Company and, during the summer, that of the Santa Fé Opera. He made debuts in Milan, Venice, Siena and Florence at the recommendation of Claudio Abbado and, since then, has received regular invitations to perform throughout Europe and North America. Collaborations include performances with such legendary musicians as David and Igor Oistrakh, Christian Ferras and Tibor Varga. A founding member of the string trio Triskelion, Bryan has recorded on the Naxos and Musica Viva labels and broadcast on NPR, BBC and the CBC. A graduate of the Curtis Institute of Music, Bryan's initial studies were with Leonard Rose, André Navarra and George Neikrug. He subsequently served as an assistant to Antonio Janigro at the Salzburg Mozarteum.

Mark Fewer violin

Mark Fewer began piano lessons at age four in St. John's Newfoundland and the violin two years later. In grade school at age 11, he learned to play the alto saxophone. He explored musical improvisation on that instrument, and melded those techniques into his command of the violin, giving his performances the charisma and charm for which he is known. He studied in Toronto; in London, England with José Luis Garcia, and at the Franz Liszt Academy in Budapest, Hungary with Ferenc Rados. Immediately after his studies Maestro Sergiu Commissiona appointed him assistant concertmaster of the Vancouver Symphony. He has since returned to Toronto to join the faculty of The Glenn Gould School at The Royal Conservatory of Music, where he teaches violin and chamber music. Outside of the classical field, Mark has collaborated with the Chieftains and recorded with the Barenaked Ladies. His most recent appointment is as Music Advisor to the Scotia Festival.

David Louie piano

The pianist and harpsichordist David Louie, described as “A pianistic sensation” (*Rhein-Zeitung*, Germany), was born in British Columbia. A winner of several international piano competitions (CBC Radio; Santander, and Sydney) he made his New York debut with the venerable Peoples’ Symphony Concerts and since then has performed at major series in Chicago (The Dame Myra Hess Memorial Concerts); Mosel Festwochen, Germany, and the National Auditorium, Madrid. He has appeared with the Vancouver Symphony; the NACO in Ottawa; the Gulbenkian Chamber Orchestra, Lisbon and the Royal Philharmonic Orchestra, London. David Louie is a graduate of The Royal Conservatory of Music. His principal teachers include Boris Zarankin and John Perry whom he now assists at The Glenn Gould School.

Joel Quarrington double bass

Recognized as one of the world’s great bass virtuosi, Joel Quarrington began studying the instrument at The Royal Conservatory of Music when he was 13. Subsequent training took him to Italy and Austria. A winner of the prestigious Geneva International Competition, Joel has made solo appearances throughout Canada, the U.S., Europe and China, and has played concerti with the symphony orchestras of Toronto, Edmonton, Winnipeg, Hamilton and the NACO, where he is currently principal bass. He has released several recordings, including *Virtuoso Reality* (CBC Records) and a CD devoted to the works of Bottesini (Naxos). He is a strong advocate of the unusual practice of tuning the bass in fifths, an octave lower than the cello, a tuning which he uses exclusively. His Italian bass was made in 1630 by the Brescian master, Giovanni Paolo Maggini.

Erika Raum violin

Erika has played the violin professionally since age 12. Since winning the Joseph Szigeti International Violin Competition in 1992 she has been invited to Europe on many occasions, most recently to Portugal, Austria, Germany, England, Italy, France and Hungary, where she appeared with the Budapest Radio Orchestra, the Austro-Hungarian Orchestra, and the Franz Liszt Chamber Orchestra. Erika has performed throughout Canada: at the Parry Sound, Ottawa and Vancouver chamber festivals and regularly at the Banff Centre. Abroad she has attended the festivals at Caramoor, Budapest and Prussia Cove. She is much in demand as a chamber musician and performs regularly with the distinguished pianist Anton Kuerti, with whom she recorded a landmark CD of Czerny's piano and violin works (on CBC's Musica Viva label).

Joaquin Valdepeñas clarinet

One of the most distinguished clarinetists of his generation, Joaquin Valdepeñas has performed with the BBC Welsh and Toronto Symphonies, the English Chamber Orchestra, the Kalichstein-Laredo-Robinson Trio at New York's 92nd Street "Y", and with the Chamber Music Society of Lincoln Center. Festival appearances include Edinburgh, Marlboro, Banff, Casals, Evian, Mostly Mozart, Nagano, and Aspen, where he is a faculty member and the conductor of the wind ensemble. A founding member of the Juno award-winning chamber ensemble, Amici, Joaquin has also collaborated with the Quartetto Latinoamericano, the American, Ying, and Muir Quartets and with members of the Cleveland, Vermeer, Guarneri, and Tokyo String Quartets. With recordings on the CBC, Summit, Centrediscs and Sony labels, Joaquin has received four Juno Award nominations. His most recent releases are *Contrasts* and a CD of the Brahms Clarinet Sonatas. In addition to his teaching work, Joaquin has conducted the Toronto Symphony Orchestra on several occasions, and for 10 years conducted the Toronto Symphony Youth Orchestra.

Dianne Werner piano

After initial training at The Royal Conservatory of Music with Margaret Parsons-Poole, Dianne continued her studies with Peter Katin, György Sebok and Alicia de Larrocha. She went on to win a number of major prizes including the Silver Medal at the prestigious Viotti-Valsesia International Piano Competition in Italy and second prize in the Young Keyboard Artists Association Competition in the United States. An exceptional soloist, accompanist and chamber musician, her collaborations include a national tour and recordings with soprano Nancy Argenta and a wide array of performances with the principal players of the Toronto Symphony, the New York Philharmonic, and the Canadian Opera Company Orchestra. Acclaimed for her lyrical and poetic style she has given solo recitals across Canada, the U.S. and Europe and appeared as soloist with several orchestras. During the past four months Dianne performed Beethoven's Third Piano Concerto in British Columbia, four chamber and solo concerts in Scotland and finished the summer at New York's Bargemusic series.

Simon Wynberg Artistic Director, ARC

Simon Wynberg enjoys a diverse career as a guitarist, chamber musician and artistic director. Recent engagements include concerts at the Bermuda International Festival, Banff, New York's Bargemusic series; the Marseillan Festival, France and Sitka Festival, Alaska as well as concerts throughout the UK, North America and the Caribbean. Simon Wynberg established the Scottish chamber festival Music in Blair Atholl in 1991 and was Artistic Director of Music at Speedside and the Guelph Spring Festival from 1994 to 2002. His entry in the *New Grove Dictionary of Music & Musicians* describes him as "not only a virtuoso performer of distinction but one of the guitar's foremost scholars." He has edited over 60 volumes of repertoire for publication and his recordings for ASV, Hyperion, Stradivari, Vox and Naxos have received glowing reviews and awards, including a *Penguin CD Guide* Rosette, *Gramophone* Critics' Choice, and a *Diapason* Award. His *Bach Recital* CD has sold over 100,000 copies. His collaborations include the English Chamber Orchestra, George Malcolm, the Gabrieli String Quartet and flautist William Bennett and violinists Mark Peskanov and Martin Beaver.

Guest Artists

Kimberly Barber mezzo soprano

The Paris Opera joined the list of international stops on mezzo-soprano Kimberly Barber's schedule when she made her house debut as Annio in *La Clemenza di Tito*. Last season she toured Japan in *L'heure Espagnole* and Gianni Schicchi conducted by Seiji Ozawa and has been featured by Seattle Opera as Suzuki in *Madama Butterfly*, and by New York City Opera as Nerone in *Agrippina* under the baton of Jane Glover. Performances conducted by André Previn, Myung-Whun Chung and Yves Abel in London, Rome and Seattle are among the highlights of recent seasons. Critically hailed for repertoire ranging from *Xerxes* to Erika in *Vanessa*, she returns to Seattle for *Ariadne Auf Naxos* and *Così fan Tutte* and adds music of Handel and Hasse to her discography, which includes *L'heure Espagnole* for Deutsche Grammophon and songs of Aaron J. Kernis. Kimberly is Assistant Professor of Voice at Wilfrid Laurier University in Waterloo, Ontario.

Carmen Flores viola

Originally from San Diego, Carmen Flores received her Master's degree from the University of Michigan as a scholarship student of Yizhak Schotten. During her time at Michigan, Carmen was principal violist of the University Symphony Orchestra, as well as a member of both the Flint and Adrian Symphony Orchestras. As a chamber musician, she has worked with teachers such as Andrew Jennings, Norman Fischer, and Maria Lambros. Carmen has received fellowships from the U.S. Fulbright program and the Virtu Foundation, and she spent last summer as a fellow at the Tanglewood Music Festival. She is a student of Steven Dann at The Glenn Gould School.

Thomas Goerz bass-baritone

“Sheer personality and musicality” marked Thomas Goerz’ debut as Papageno in *The Magic Flute* with Cincinnati Opera. Thomas distinguished himself as Sulpice in Vancouver Opera’s *La Fille du Régiment* and the title role in Virginia Opera’s *Mikado*. Concert engagements have taken him to the Québec Symphony, Toronto Mendelssohn Choir and Festival of the Sound in works ranging from Messiah and Haydn Masses to the Mozart Requiem. He has toured Japan, and his current season includes Raimondo in *Lucia di Lammermoor* for Pacific Opera Victoria, Poo-Bah in *Mikado* for Arizona Opera, Peachum in *The Threepenny Opera* for Vancouver Opera and Stephano in Hoiby’s *The Tempest*, also for Pacific Opera Victoria. Thomas is also known for his portrayals of Javert in *Les Misérables* and the romantically incurable Don Quixote in *Man of La Mancha*. His recordings of Bach Cantatas are available on Naxos.

Cherry Kim cello

Born in Korea, Cherry began her cello studies with Jungshin Lewis when her family moved to Texas. She received a full scholarship to study with Laurence Lesser at the New England Conservatory of Music in Boston where she collaborated with and performed works by Michael Gandolfi and many young composers. She has performed at the Salt Lake City International Music festival, Utah; the Crested Butte Music Festival, Colorado; and the Orford Music Festival, and participated in master classes with Anthony Elliott, Hans Jensen, Terry King, Laurence Lesser and Janos Starker. She has also worked with Gabriel Chodos, Susan Dubois, Ko Iwasaki, Yeeseum Kim, Philip Lewis, Mai Motobuchi and Eric Rosinblith. She came to Toronto in 2002 and currently studies with Bryan Epperson at The Glenn Gould School.

Robert Pomakov bass

Canadian bass Robert Pomakov began voice lessons in 1993 with the great tenor John Arab and soon afterward partnered with accompanist Brahm Goldhamer. He graduated from the Young Artists Performance Academy of The Glenn Gould School, made his first professional concert debut in 1998, and the following year made his operatic debut in recital with Russian baritone Dmitri Hvorostovsky and the Canadian Opera Company Orchestra. Since launching his career, Robert has been honoured with two prestigious international competitions: the Queen Elisabeth Competition of Belgium and Placido Domingo's Operalia. In 2000 he appeared at Roy Thomson Hall for the CBC recording of the Millennium Opera Gala with the Toronto Symphony Orchestra. Prior to his performance in Worcester Robert will make several notable world performances including one with the Canadian Opera Company, the European Union Baroque Orchestra with a stop at the World Expo in Hanover, and an opera gala concert with Placido Domingo and the Los Angeles Opera Orchestra.

Rennie Regehr viola

Dean of The Glenn Gould School and the Young Artists Performance Academy since 1993, Rennie Regehr is widely known as a performer and pedagogue. His orchestral positions have included Principal Violist of both the Winnipeg Symphony and the Manitoba Chamber Orchestra, as well as work with the Toronto Symphony, National Arts Centre, and Canadian Opera Company Orchestras. As a soloist he has made frequent appearances with the Winnipeg Symphony, CBC Radio Orchestra and Manitoba Chamber Orchestra. Rennie has recorded on the CBC and SM5000 labels and broadcast on the CBC, CJRT and NPR. He is the resident conductor of the Royal Conservatory Orchestra and the Academy Symphony Orchestra at The Royal Conservatory of Music. Rennie has been a faculty teacher at the Universities of Manitoba, British Columbia and Toronto and has also taught at the Oberlin Summer Academy in Casalmaggiore, Italy. He is also a faculty member at Mount Royal College's Morningside Music Bridge program held in Calgary. His students occupy positions in many North American orchestras.

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ARC
WWW.RCMUSIC.CA

THE ROYAL CONSERVATORY OF MUSIC
273 BLOOR STREET WEST
TORONTO, ON
CANADA M5S 1W2
TEL 416.408.2824

www.rcmusic.ca

