



Recovered Voices

The Music of Suppressed Composers
of the 20th Century

Sunday, 15 May 2022, 7:00PM
Harvard Memorial Church

Gidéon Klein
Mieczysław Weinberg
Mieczysław Weinberg
Ilse Weber
Hans Gál

Bachuri le'an tisa?
Concerto for Cello and Orchestra, Op. 43
Moldavian Rhapsody, Op. 47/3
Wiegala
Drei Lieder nach Gedichten von Rilke, Op. 31



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The Ziering-Conlon Initiative for Recovered Voices

The Colburn School and James Conlon established the Ziering-Conlon Initiative for Recovered Voices to spotlight music by composers whose careers and lives were disrupted—or worse—during the years of the Nazi regime in Europe. Maestro Conlon, the Artistic Director, has been committed to drawing deserved attention to these artists for over two decades, and he played a leading role in the LA Opera's Recovered Voices Project, which inspired the Initiative. In his own words, "Undoing injustice, when and where one can, is a moral mandate for all citizens of a civilized world."

The Ziering-Conlon Initiative for Recovered Voices supports educational opportunities, programmatic representation in world-class performances, and competitions that inspire young musicians to learn about these artists and return to their music throughout their careers. In 2021, the Initiative released a four-part online series on the life and music of Erwin Schulhoff.

To learn more, visit colburnschool.edu/recoveredvoices.



COLBURN

SCHOOL

Program

Gidéon Klein (1919–1945)

Bachuri le'an tisa? (1942)

Members of the Harvard University Choir: Sophie Choate, Julia Paolillo, Rebecca Stewart, Benjamin P. Wenzelberg

Mieczysław Weinberg (1919–1996)

Concerto for Cello and Orchestra, Op. 43, Mvmts. 1–2 (1948)

I. Adagio

II. Moderato

Dr. Shulamit Sarid (Cello), Benjamin P. Wenzelberg (Piano)

Moldavian Rhapsody, Op. 47/3 (1949)

Adam Millstein (Violin), Benjamin P. Wenzelberg (Piano)

Ilse Weber (1903–1944)

Wiegala (arr. John T. Hamilton)

Rebecca Stewart (Soprano), Dr. Shulamit Sarid (Cello),

Dr. John T. Hamilton (guitar)

Hans Gál (1890–1987)

Drei Lieder nach Gedichten von Rainer Maria Rilke, Op. 31 (1928)

I. Advent

II. Adagio

III. Sankt Nepomuk

Edward Elwyn Jones (Conductor), Members of the Harvard University Choir, Philip Liston-Kraft (Piano)

Performers

Sophie Choate works as a Ferris Choral Fellow and Junior Choir Secretary for the Harvard University Choir, where she studies voice with Frank Kelley. In the 2021–2022 season, Sophie performed as Dido in the Choral Fellows' concert performance of *Dido and Aeneas*, and she also debuted with Harvard College Opera as Barbarina in *Le Nozze di Figaro*. During the pandemic, she performed in three opera productions with Utah Valley University. Also an accomplished violist, Sophie has served as a rotating principal violist of the Harvard-Radcliffe Orchestra for three years and has also been principal of the HCO Orchestra. She currently studies viola with Mai Motobuchi of New - England Conservatory. Sophie is a junior in Pforzheimer House studying Government and Music.

Professor John T. Hamilton (William R. Kenan Professor of German and Comparative Literature) has held previous teaching positions in Comparative Literature and German at Harvard and New York University, with visiting professorships in Classics at the University of California-Santa Cruz and at Bristol University's Institute of Greece, Rome and the Classical Tradition. In 2005–06 he was a resident fellow at the Wissenschaftskolleg zu Berlin. Since 1995, he has been actively involved with the Leibniz-Kreis, a working group originally based in Heidelberg, which is devoted to the "Afterlife of Antiquity." His most recent books include, *Philology of the Flesh* (Chicago, 2018), *Über die Selbstgefälligkeit* (Berlin, 2021), and *Complacency: Classics and its Displacement in Higher Education* (Chicago, 2022).

Edward Elwyn Jones has been the Gund University Organist and Choirmaster at Harvard University since 2003. Mr. Jones directs the music program in the Memorial Church, leading the 180-year old Harvard University Choir and is Music Director of the Harvard Radcliffe Chorus, the Lowell House Opera, and is a frequent collaborator with Yale's Schola Cantorum. He has led opera productions with Iceland's Reykjavik Summer Opera Festival, New England's Intermezzo Opera, and the Harvard Early Music Society. Mr. Jones has worked alongside William Christie, Christopher Hogwood, Nicholas McGegan, and Gil Rose, and has served as continuo player and Assistant Conductor to Sir John Eliot Gardiner and the English Baroque Soloists.

Mr. Jones studied music at Cambridge University, where he was Organ Scholar of Emmanuel College and conductor of three university orchestras. He received his Master of Music degree in orchestral conducting from Mannes College of Music in New York City, where he was the recipient of the Felix Salzer Memorial Award.

Adam Millstein is a 26-year-old violinist pursuing his Artist Diploma degree at the Colburn School under the tutelage of Robert Lipsett. Adam holds a M.M. degree from the Colburn School and a B.M.A. degree from the University of Michigan where he studied with Danielle Belen. He is currently the Student Associate of the Recovered Voices Initiative. He acted as student curator for the Initiative's 2021 Schulhoff and More project and has recorded the music of Schulhoff and Franz Schreker under Mo. Conlon's direction as a result of the Initiative. In addition, he has recorded Mieczysław Weinberg's Piano Trio with renowned cellist Clive Greensmith and pianist Dominic Cheli. In winter 2021 Adam formed the Alameda Quartet with fellow Colburn students and in summer 2022 they will perform music by Schulhoff and Weinberg at the Nevada Chamber Music Festival, Broad Stage, and Chigiana Summer Academy in Sienna, Italy.

Julia Paolillo (Ed.M '22) is a masters student at the Harvard Graduate School of Education. She is an alto in the University Choir and has the immense privilege of singing daily with the Ferris Fellows. Prior to coming to Harvard, Julia sang with the Elm City Girls' Choir (New Haven), the Trinity Choir of Men and Girls (New Haven), with the St. Paul's School Choir (Concord, NH), and on regular RSCM and Eton Choral Courses. In undergrad at Middlebury College, Julia sang a capella with the Paradiddles. She is honored to join the talented performers presenting tonight's meaningful works.

Performers

Born in Jerusalem in 1993, the cellist **Dr. Shulamit Sarid** is currently a Visiting Fellow at Harvard University under the supervision of Prof. Carol Oja. Shulamit obtained a Bachelor of Music from the Tel Aviv University, a master's degree from the Jerusalem Academy of Music, and an Artist Diploma from the Glenn Gould School of the Royal Conservatory of Music in Toronto. She pursued her studies for a Doctor of Music degree at McGill University's Schulich School of Music, where her advisors were Profs. Matt Haimovitz, Lisa Barg, and Christoph Neidhöfer. Shulamit played as a soloist with l'orchestre classique de Montréal and the McGill Contemporary Ensemble. She is the recipient of numerous awards, including the America-Israel Cultural Foundation scholarships and McGill University's International Grant Writing Competition and Dean's Essay Award. As a full scholarship recipient, Shulamit participated in festivals at Tanglewood, Aspen, and Banff. Shulamit's cello mentors include Profs. Bluma Sarid, Desmond Hoebig, and Matt Haimovitz. Shulamit will continue her studies as a postdoctoral fellow at the International Institute for Holocaust Studies in Yad Vashem, Israel.

Rebecca Stewart received her M.A. in German Studies in 2016 at California State University, Long Beach and is now a Ph.D. candidate in German and Music at Harvard University. In 2020, Rebecca Stewart co-produced a podcast on Wagner's Ring with Maestro Conlon at the LA Opera. She is the author of "Schiller's Johanna and Collin's Bianca as Women(s)-Liberators in Anti-Napoleonic Drama" in *Inspiration Bonaparte?: Napoleonic Occupation and German Culture* and "Anti-Napoleonic Rage: Heinrich Joseph von Collin Between Schiller and Kleist" in *Heinrich von Kleist: Literary and Philosophical Paradigms*, which she co-edited with Jeffrey L. High and Elaine Chen. Rebecca Stewart works part-time as a researcher and concert curator for the Ziering-Conlon Initiative for Recovered Voices at The Colburn School.

Benjamin P. Wenzelberg was a former child soloist and chorister with the Metropolitan Opera, an alumnus of the Juilliard Pre-College and March 2022 graduate of Harvard University, and a US Presidential Scholar in the Arts. He has Guest Conducted the Tonkünstler-Orchester and the Boston Pops and participated in masterclasses with Marin Alsop and Jaap van Zweden. He recently conducted the world premiere of his commissioned opera for Lowell House Opera and senior thesis, NIGHTTOWN, and he received an ASCAP Award for his first opera, *The Sleeping Beauty*. As a countertenor, he was a 2021 Metropolitan Opera National Council Auditions Boston District Winner and New England Encouragement Award Winner, and attended the 2021 Houston Grand Opera Young Artists Vocal Academy. At Harvard, he Music Directed Harvard College Opera and the Mozart Society Orchestra, and performed as a vocal soloist with the Harvard University Choir, the Harvard Baroque Chamber Orchestra, the Harvard Glee Club, the Harvard-Radcliffe Orchestra and the Harvard Choruses, and Harvard College Opera. Piano credits include performing as a collaborative pianist for German Chancellor Angela Merkel at the 2019 Harvard Honorary Degrees Dinner. www.benjaminwenzelberg.com

After receiving his A.B. at Harvard College, **Philip Liston-Kraft** studied medicine at Tufts University and completed a residency in psychiatry at McLean Hospital. He later studied law at Harvard Law School. Most recently, he has been a Senior Director in the Legal Department at Biogen, specializing in Research and Development contracting. In 2015, he enrolled at Harvard as a Special Student to pursue a burgeoning interest in Middle High German. His article "Bernard's Belching Bride: The Affectus That Words Cannot Express" was published in *Medieval Mystical Theology* 26 in 2017. Philip's research interests include medieval German vernacular medical texts, and the relation between God and the individual as represented in the writings of Meister Eckhart and other mystics. Philip has a special penchant for the music of Wagner and Richard Strauss, and for the novels of Fontane and von Doderer. He is also one half of the Liston-Kraft/Weiser Piano Duo.

Composers

Gidéon Klein was born to Czech-speaking Jewish parents in Přerov, Moravia in 1919. He began studying piano at eleven years old and started composing when he was fifteen. Klein's work is characterized by a diversity of styles, including arrangements of Hebrew folk melodies, microtonal and serialist compositions, chamber music for winds and strings, art songs, and choral works. When Czech universities were closed by the Nazis in 1939, Klein was forced to abandon his studies. Two years later he was sent to Terezín, where he established himself as an impressive educator, virtuosic pianist, and prolific composer, and served as piano accompanist in the preparation of performances of Smetana's *The Bartered Bride* and Verdi's *Requiem*. In 1944 he was sent to Auschwitz, then to Fürstengrube, a coal-mining work camp. He died at age twenty-five in January 1945.

Born in Warsaw in 1919, Polish-Jewish-Soviet composer

Mieczysław Weinberg began writing music in early childhood, playing the piano in his father's Yiddish theater where he first encountered the sounds of klezmer, the instrumental music of Eastern-European Jews, to which he returned throughout his career. Weinberg narrowly escaped from the Nazis and was the only one in his family to survive the Holocaust. Fleeing to Minsk, Belarus, in 1939 and then to Tashkent, Uzbekistan, Weinberg finally settled in Moscow in August 1943, where he quickly built his reputation as one of the most outstanding Soviet composers, alongside one of his closest friends, Dmitry Shostakovich. Yet unlike Shostakovich, Weinberg's music remained hidden behind the Iron Curtain and, until very recently, received little attention in the West. Weinberg's frequent engagement with Jewish themes became problematic under Soviet political secularization and anti-Semitism. Some of Weinberg's works were accordingly banned from performance in 1948, and he was arrested by the KGB in 1953. Yet despite these personal torments, Weinberg continued to write lyrical and nostalgic music and never lost his faith in the therapeutic nature of music to generate empathy, evoke the memory of the past, and provide a language for times when words are insufficient.

Ilse Weber was a German-speaking Jewish author, primarily known today for her poetry, in particular that written in Terezín, as well as for her children's literature. Her most successful book is titled *Mendel Rosenbusch*:

Tales for Jewish Children (1929). She was born in 1903 in Witkowitz, near Ostrau. As Nazi pressure mounted and life in Czechoslovakia and became increasingly difficult, the Weber family moved to Prague. In May 1939, the Webers successfully evacuated their elder son Hanuš first to England and then to Sweden, where he grew up in safety. In February 1942, Ilse, her husband Willi, and their younger son Tomáš were transported to Terezín, where Ilse passionately dedicated herself to her work as a nurse in the children's hospital ward and where she comforted and sang with the sick children. In 1944, Ilse Weber volunteered to accompany a group of sick children to Auschwitz. She died together with her son Tomáš in a gas chamber shortly after their arrival. Hanuš Weber continues to tell the story of his mother and to speak out against antisemitism. Recent performances and recordings, including a well-received album entitled Terezín: Music from Theresienstadt (2007) featuring, among others, mezzo-soprano Anne Sofie von Otter, have helped to popularize Ilse Weber's work.

Hans Gál was born in Vienna, Austria in 1890. He started composing seriously at around twenty-two years old and experienced immediate success, earning the State Prize for Composition in 1915. He began to teach Music Theory at the University of Vienna in 1919. His operas *Der Arzt der Sobeide* (1917–1918) and *Die heilige Ente* (1924), followed by his *First Symphony* (1927), established Gál from early on as one of the great musical figureheads of the culture of the interwar period. Gál was furthermore a celebrated scholar and became Director of the Conservatory in Mainz in 1929. He was fired in 1933 in the wake of the Nazi occupation of Mainz and returned to Austria, where he unsuccessfully attempted to premiere his latest opera *Die Beiden Klaas* (1932–1933). In 1938, Gál fled to London with his family, but was imprisoned for several months in 1940 alongside other foreigners, including Jewish refugees and Nazis, as an “enemy alien.” He continued to compose throughout this period. In 1948, Gál began to teach at the University of Edinburgh, where he received an honorary doctorate and co-founded the Edinburgh International Festival. He spent the remainder of his life teaching, publishing, composing, and serving as a leading cultural figure in Edinburgh, where he died in 1987.

Texts and Translations

“Bachuri le’an tisa?”

Bachuri le’an tisa? Chamudah kvar pasa.

*My boy, where are you going?
My sweetheart, it’s all over.*

“Wiegala”

*Wiegala, wiegala, weier,
der Wind spielt auf der Leier,
Er spielt so süß im grünen Ried.
die Nachtigall, die singt ihr Lied.
Wiegala, wiegala, weier,
der Wind spielt auf der Leier.*

*Wiegala, wiegala, weier,
the wind is playing on the lyre,
It plays so sweetly in the green reeds.
the nightingale sings its song.
Wiegala, wiegala, weier,
the wind is playing on the lyre.*

*Wiegala, wiegala, werne,
der Mond ist die Laterne,
er steht am dunkeln Himmelszelt
und schaut hernieder auf die Welt.
Wiegala, wiegala, werne,
der Mond ist die Laterne.*

*Wiegala, wiegala, werne,
the moon is the lantern,
it stands against the dark canopy of heaven
and looks down upon the world.
Wiegala, wiegala, werne,
the moon is the lantern.*

*Wiegala, wiegala, wille,
wie ist die Welt so stille!
Es stört kein Laut die süße Ruh,
schlaf, mein Kindchen, schlaf auch du.
Wiegala, wiegala, wille,
wie ist die Welt so stille!
(Ilse Weber)*

*Wiegala, wiegala, wille,
how quiet is the world!
Not a sound disturbs the sweet silence,
sleep, my little child, sleep.
Wiegala, wiegala, wille,
how quiet is the world!*

“Advent”

*Es treibt der Wind im Winterwalde
die Flockenherde wie ein Hirt,
und manche Tanne ahnt, wie balde
sie fromm und lichterheilig wird,
und lauscht hinaus. Den weißen Wegen
streckt sie die Zweige hin, bereit,
und wehrt dem Wind und wächst entgegen
der einen Nacht der Herrlichkeit.
(Rainer Maria Rilke)*

*The wind in the wintery forest drives
the flock of snowflakes on like a shepherd,
and many a fir tree anticipates how soon
it will become divine and holy-bright,
and eavesdrops. Toward the white paths
it stretches out its branches, ready,
and fends off the wind, and grows into
the singular night of splendor.*

“Adagio”

*Der Abend ist mein Buch. Ihm prangen
die Deckel purpurn in Damast;
ich löse seine goldnen Spangen
mit kühlen Händen, ohne Hast.*

*Und lese seine erste Seite,
beglückt durch den vertrauten Ton,
und lese leiser seine zweite,
und seine dritte träum ich schon.
(Rainer Maria Rilke)*

*The evening is my book. It is resplendent
with crimson covers of damask;
I release its golden clasps
with cool hands, without haste.*

*And read its first page,
delighted by its familiar tone,
and read more quietly its second,
and of its third I am already dreaming.*

“Sankt Nepomuk”

*Große Heilige und kleine
feiert jegliche Gemeinde;
hölzern und von Steine feine,
große Heilige und kleine.*

*Heilige Annen und Kathrinen,
die im Traum erschienen ihnen,
baun sie sich und dienen ihnen,
heiligen Annen und Kathrinen.*

*Wenzel laß ich auch noch gelten,
weil sie selten ihn bestellten;
denn zu viele gelten selten
nun, Sankt Wenzel laß ich gelten.*

*Aber diese Nepomuken!
Von des Torgangs Luken gucken
Und auf allen Brucken spuken
lauter, lauter Nepomuken!
(Rainer Maria Rilke)*

*Great saints and small
are celebrated by every community;
made of wood and finely of stone,
great saints and small.*

*Holy Annes and Catherines,
who appeared to them in a dream,
they build for themselves, and they
serve them, holy Annes and Catherines.*

*I'll include Wenceslas as well,
for he has been seldom called upon;
for too many are included too seldom
now then, I'll include Saint Wenceslas as well.*

*But these Nepomuks!
From the gaps in the gateway
And upon all bridges spook
all of these Nepomuks!*

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