RECOVERED Voices

ENDURING MASTERWORKS OF COMPOSERS
ALMOST SILENCED BY THE NAZIS

The Syracuse Symphony Orchestra

and the Syracuse University Oratorio Society

January 30, 2010 | 8 p.m.
Goldstein Auditorium at Syracuse University
RECOVERED Voices

ENDURING MASTERWORKS OF COMPOSERS ALMOST SILENCED BY THE NAZIS

SYRACUSE SYMPHONY ORCHESTRA
Daniel Hege, Music Director
DANIEL HEGE, conductor

Syracuse University Oratorio Society
Elisa Dekaney, director

Carrie Berse, narrator
Narration written by Rachel Weber

MAURICE RAVEL
(1875-1937)

Kaddish from Deux Melodies Hebraiques
Julianna Sabol, soprano; Ida Trebicka, piano

ERWIN SCHULHOFF
(1894-1942)

Symphony No. 2
Allegro ma non troppo
Andante con moto
Scherzo alla jazz
Finale

ERWIN SCHULHOFF
(1894-1942)

Scherzo alla jazz

GIDEON KLEIN
(1919-1945)

Trio
Allegro
Lento
Molto Vivace
Peter Rovit, violin; Arvilla Rovit, viola;
Caroline Stinson, cello

ALEXANDER ZEMLINSKY
(1871-1942)

Ballet Pieces
Reigen: Massig bewegt
Presto

ELWOOD DERR
(1932-2008)

I Never Saw Another Butterfly
Janet Brown, soprano; Ronald Caravan,
saxophone; Ida Trebicka, piano

TRADITIONAL
Arr. Paul Caldwell & Sean Ivory

FRANZ SCHREKER
(1878-1934)

Schwanensang, Op. 11

Patrons are requested to silence signal watches, pagers, and cell phones. The use of cameras and recording equipment is prohibited by law.

Syracuse Symphony Orchestra performances are made possible with public funds from Onondaga County, the National Endowment for the Arts, the Natural Heritage Trust and the New York State Council on the Arts, a state agency.
**The Composers**

**MAURICE RAVEL** (1875-1937) was a French composer known for his impressionist style, his compelling melodies and use of textures, and his meticulous sense of craft. His piano music, chamber music, vocal music, and orchestral music are all a part of today’s standard concert repertoire. At the age of 14, Ravel entered the Paris Conservatoire and spent 16 years there, composing some of his best known works during that period. The composition *Kaddish* is from his *Two Hebrew Melodies*, which he wrote in 1914. A setting of the Chatzi Kaddish, it is based on one of the traditional Jewish prayer modes and includes several musical themes from the high holidays and festivals. The Chatzi Kaddish, a mixture of Hebrew and Aramaic text, is recited as part of the synagogue service liturgy.

**ERWIN SCHULHOFF** (1894-1942) was born in Prague to a German-speaking Jewish family. Recognized very early for his musical talent, he went on to study at the conservatories in Prague, Vienna, Leipzig, and Cologne and counted Claude Debussy among his teachers. As a composer and pianist, he embraced a range of styles and contemporary influences, including Dadaism, Expressionism, and Socialist Realism. His most frequently performed works today encompass neoclassical elements, jazz, and rhythms from a variety of sources and cultures. In 1941, Schulhoff took an oath of Soviet nationality, and as a communist of Jewish heritage, he faced increasing danger from the German occupation. He was preparing to leave the Czech Republic in 1941 when he was arrested for being a Soviet citizen. He died of tuberculosis in a concentration camp in Wülzburg, Bavaria, a year later.

**GIDEON KLEIN** (1919-1945) was a Czech composer, pianist, writer and educator. His work as a musician revealed an extraordinary array of skills, experiences, and styles. He arranged Hebrew folk melodies, wrote quarter-tone compositions, and was an influential presence in the musical life of Terezín, a garrison town located near Prague that the Nazis converted into a concentration camp. Klein was sent to Terezín, also known as Theresienstadt, in 1941—a month after it opened. While there he became an avid educator and continued his musical activities as both performer and composer. He formed chamber ensembles, organized solo concerts, and performed the works of Bach, Mozart, and Brahms, as well as his own compositions and those of other composers who were prisoners in the camp. As a composer, he completed several choral works, a piano sonata, a work for string quartet, and—his final work—the String Trio, which he finished just nine days before he was transported to Auschwitz.

**ALEXANDER ZEMLINSKY** (1871-1942) was an Austrian composer and conductor born in Vienna to a family who converted to Judaism, the religion of his grandfather. Zemlinsky studied at the Vienna Conservatory and, as a composer, enjoyed the influential support of Johannes Brahms. Zemlinsky was appointed first Kapellmeister of the new Vienna Volksopera house in 1906, and from 1911 to 1927, he served as conductor at Deutsches Landestheater in Prague. He then moved to Berlin, where he served as conductor of the Kroll Opera House. In response to the rising influence of the Nazi Party, Zemlinsky fled to Vienna in 1933 and concentrated on composing. Five years later, he moved to the U.S., where he remained for the rest of his life.

**ELLWOOD DERR** (1932-2008) was born in Pennsylvania and graduated from the Eastman School of Music with a degree in composition. He spent two years of National Service in Nuremberg, Germany, and in 1959, as the recipient of an Alexander von Humboldt scholarship, he spent two years in Munich as a student of Carl Orff. After returning to the U.S. in 1961 and additional graduate study at the University of Illinois, he joined the University of Michigan School of Music faculty in 1962 as an instructor of music theory. He was an accomplished harpsichord player and committed to both composition and musicology. He had a particular fondness for the human voice, and many of his compositions were vocal music.

**FRANZ SCHREKER** (1878-1934) was a Monaco-born Austrian composer, conductor, and teacher whose works for years disappeared from general musical consciousness. His reputation during his lifetime ran to extremes—from being hailed as the future of German opera to being considered musically irrelevant. At a time when German and Austrian aesthetics were focused on the symphony, he brought innovation to German opera and became a leading contemporary opera composer. His compositions were primarily tonal, reflecting late Romantic Expressionism and Impressionism, but also combined elements of atonality, polytonality, and timbral experimentation. His music, particularly his operas, featured extensive symbolism and naturalism. In 1938, Schreker’s work was included in an exhibition mocking “degenerate” Jewish music—the last publicity he was to receive in Nazi Germany.
The Syracuse Symphony Orchestra

**THE SYRACUSE SYMPHONY ORCHESTRA** is a fully professional resident orchestra of national acclaim that serves the entire Central and Northern New York State region. With 79 musicians and an international-caliber conducting staff, the SSO is one of the top 50 orchestras by size in the U.S. and performs nearly 200 full-orchestra and chamber ensemble concerts annually in Syracuse and the surrounding region. The SSO also frequently tours throughout New York State and in recent years has performed in Delaware, Pennsylvania, New Hampshire, and Connecticut. It also has performed at Carnegie Hall five times. The orchestra makes its home at the Crouse-Hinds Concert Theater in the Mulroy Civic Center.

**DANIEL HEGE, MUSIC DIRECTOR**

Daniel Hege is celebrating his 10th season as music director of the Syracuse Symphony Orchestra. Recognized as one of America’s finest young conductors, he has earned acclaim for his fresh interpretations of the standard repertoire and his commitment to creative programming. He has guest conducted leading orchestras and philharmonics around the country and won acclaim abroad for his performances with the Leicester Orchestra of England; the Singapore, St. Petersburg, and Lima (Peru) symphony orchestras; and the Auckland Philharmonia. Under his artistic leadership, the Syracuse Symphony Orchestra performed a critically acclaimed concert to a sold-out audience at Carnegie Hall in 2003 and has released three CD’s, including a live Classics Concert in 2000, Holiday Pops in 2002, and Big Band Bash in 2006. He earned degrees in history and music from Bethel College and a master’s degree in orchestral conducting from the University of Utah.

The Regional Holocaust and Genocide Initiative: Resistance, Resilience, and Responsibility

**A CHANCELLOR’S LEADERSHIP PROJECT**

The human catastrophe of the Holocaust scarred the 20th century world and tragically continues to open wounds old and new today. The *Regional Holocaust and Genocide Initiative: Resistance, Resilience and Responsibility*, a Chancellor’s Leadership Project, strives to keep alive the memory and lessons of the Holocaust and past and current genocides through education and public dialogues about law, justice, and ethics. One theme of the initiative is the playing of recovered music of those whose works were suppressed as a reminder of the musical, artistic, and cultural heritage that was lost. In the words of James Conlon, who rediscovered some of this music, “By keeping alive their music and that of other victims of totalitarianism, we deny those past regimes their posthumous victory.”

The Syracuse University Oratorio Society

**THE SYRACUSE UNIVERSITY ORATORIO SOCIETY,** founded in 1975, is a mixed vocal ensemble of SU students and community members that performs regularly with the Syracuse Symphony Orchestra. The ensemble, which made its Carnegie Hall debut in 1978, specializes in choral works from the Renaissance to the present. Repertoire also includes international, multicultural, and commissioned works. Elisa Dekaney, assistant professor of music education at Syracuse University, has directed the Oratorio Society since 2003. Born in Rio de Janeiro, Dekaney holds a master’s degree in choral conducting and a Ph.D. in choral music education. From 2004 to 2009, she served as repertoire and standards chair for ethnic and multicultural music for the New York State American Choral Directors Association, and she is chair-elect of the Music Educators National Conference Special Research Interest Group in Learning and Development.

“Recovered Voices” Video Accompaniment Provided By
The Syracuse International Film Festival

Directed By
Owen Shapiro

Edited By
KC Duggan

Composer Illustrations By
Danny Schwartz

Children’s art provided by “Imagine” from Remember.org

“The Lost Childhood: The Story of the Birkenau Boys”
Provided By
The Center for Holocaust Awareness and Information,
Jewish Community Federation

“The Dr. John Haney Sessions”


“Prisoners of Freedom”
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Dr. Joseph Cangemi
Dr. Alice G. Kendrick
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