

SUNDAY, OCTOBER 18, 2015 AT 3:00PM
Richardson Auditorium in Alexander Hall

RICHARDSON CHAMBER PLAYERS
Michael Pratt, Director/Conductor

Anna Lim, *Violin*
Junah Chung, *Viola*
Alberto Parrini, *Cello*

Jack Hill, *Bass*
Margaret Kampmeier, *Piano*
Martha Elliott, *Narrator*

“VOICES OUT OF THE STORM”

Music from the Theresienstadt Concentration Camp

GIDEON KLEIN
(1919-1945)

String Trio for Violin, Viola, & Cello
Allegro
Lento
Molto vivace

LIM, CHUNG, PARRINI

VIKTOR ULLMANN
(1898-1944)

The Lay of the Love and Death of Cornet Christoph Rilke

KAMPMEIER, ELLIOTT

—INTERMISSION—

HANS KRÁSA
(1899-1944)

Tanec for Violin, Viola, & Cello

LIM, CHUNG, PARRINI

ZIKMUND SCHUL
(1916-1944)

Two Chassidic Dances for Viola & Cello
Allegro Moderato
Allegretto

CHUNG, PARRINI

PAVEL HAAS
(1899-1944)

Study for String Orchestra

LIM, CHUNG, PARRINI, PRATT

WITH PRINCETON STUDENTS: CAROLYN CHEN '16, VIOLIN; JESSIE CHEN '16, VIOLIN; SAM CHOI '19, VIOLIN;
SAMANTHA CODY '17, VIOLIN; MAGDALENA COLLUM '18, VIOLIN; JEFFREY KUAN '18, VIOLIN; JACKIE LEVINE
'16, VIOLIN; TABITHA OH '18, VIOLIN; KRISTIN QIAN '18, VIOLIN; DANIEL WOOD '18, VIOLIN; INGRID YEN
'16, VIOLIN; TESS JACOBSON '19, VIOLA; NATHAN WONG '18, VIOLA; AMY ZHANG '19, VIOLA;
KIWOON BAEG '16, CELLO; ELI CHANG '16, CELLO; SPENCER SHEN '16, CELLO; CHRIS PERRON '17, BASS

ABOUT THE ARTISTS

The Richardson Chamber Players were co-founded by Nathan A. Randall and Michael J. Pratt during the 1994-1995 Centennial Season of Princeton University Concerts. The ensemble comprises musicians who teach instrumental music and voice at Princeton University, distinguished guest artists, and supremely talented students. The repertoire largely consists of works for singular combinations of instruments and voices, which would otherwise remain unheard. The artistic direction of the group rotates. This season's programs were conceived by a small committee consisting of flutist Jayn Rosenfeld, violinist Nancy Wilson and pianist Margaret Kampmeier.

JUNAH CHUNG has been featured in recitals in America and internationally in venues from Korea to Iceland. Recent performances include performances of Mozart *Sinfonia Concertante* in Seoul, and Vaughn-Williams *Flos Campi* with Musica Viva in New York City. He was the assistant principal violist of the Iceland Symphony and is currently the violist/violinist in *The Lion King* on Broadway. He also plays with The New York Philharmonic, The Orchestra of St. Luke's and American Ballet Theater. A passionate chamber music musician, Junah is the founder (with his wife, violinist Ragga Petursdottir), of the Greenburgh Chamber Players, and often appears at festivals including the International Musicians Seminar at Prussia Cove, the Bright Lights Music Festival in Iceland, and Korea's Daejeon Chamber Music Festival. Mr. Chung graduated with a Masters degree from The Juilliard School in 1996 where he studied viola with Lillian Fuchs and William Lincer. He studied chamber music with Joseph Fuchs and Felix Galimir. Mr. Chung is active as a teacher privately and is on the CUNY Graduate Center faculty.

MARTHA ELLIOTT has performed a wide range of repertoire, including avant-garde contemporary music, opera, chamber music, and Baroque music with period instruments. She has toured all over the world with the new music ensemble Continuum and has worked with many composers, receiving acclaim for her performances of *Pierrot lunaire*, and the music of John Cage, Edward T. Cone, Milton Babbitt, as well as for the role of Miranda in the world premiere of Peter

Westergaard's opera *The Tempest*. She has also presented world premieres with the Princeton University Orchestra on various European tours. She has sung at the Marlboro Music Festival, as well as the festivals of Tanglewood and Aspen, and with the symphonies of Atlanta, New Jersey, and Jacksonville, as well as the Odessa Philharmonic in Ukraine. She has been heard in chamber music and recital at Trinity Church in New York City, and the Library of Congress and has sung Baroque repertoire with the New England Bach Festival, the Oberlin Baroque Performance Institute, Princeton Pro Musica, the Westminster Choir, and the Baroque Soloists of N.J., which she co-founded. She has also sung musical theatre repertoire in workshop productions and on pops concerts. She has appeared with the Opera Festival of New Jersey, Pennsylvania Opera Theatre, Philadelphia Chamber Orchestra, Philadelphia Chamber Music Society, the Chamber Music Society of New Jersey, Philadelphia's Network for New Music, Philadelphia Fringe Festival, Sonic Boom Festival, Princeton Composers' Ensemble, the Richardson Chamber Players, Brentano String Quartet and the New Millennium Ensemble. Graduating with honors from Princeton University in 1982, she went on to receive a Masters degree from Juilliard. Her book *Singing in Style: A Guide to Vocal Performance Practices* was published by Yale University Press in 2006 and is currently available in paperback. She has been a member of the performance faculty at Princeton University since 1985.

JACK HILL performs with the New Jersey Capital Philharmonic. He has served as principal bass for the Edison Symphony Orchestra and the American Repertory Ballet's annual productions of *The Nutcracker*. He has frequently appeared with the Richardson Chamber Players. He also plays in the Bay Atlantic Symphony Orchestra and Delaware Valley Philharmonic. In New England he was principal bass with the Boston Philharmonic and has also performed with the Springfield Symphony Orchestra, Triptych Chamber Orchestra, and the Boston Civic Symphony. In 2000 he was an Artist-in-Residence at the American Academy in Rome. While in Rome he performed with I Virtuosi di Roma and was solo bass with Opera Passione. He received his Bachelor of Music degree from New England Conservatory, and has studied with Gary Karr and Henry Portnoi. Mr. Hill is on the performance faculty at Princeton University, and is a private instructor at The College of New Jersey, and maintains a teaching studio at home. He also works as a luthier and bow maker.

MARGARET KAMPMEIER is a founding member of the Naumburg award-winning New Millennium Ensemble, Ms. Kampmeier performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. She has appeared with the St. Petersburg Chamber Philharmonic, New York Philharmonic Ensembles, Metropolitan Opera Chamber Ensemble, Kronos Quartet and The Chamber Music Society of Lincoln Center. As a recording artist, Ms. Kampmeier can be heard on the Albany, Centaur, CRI, Koch, Nonesuch, Bridge and Deutsche Gramophon labels. A dedicated educator, Ms. Kampmeier is on the performance faculty at Princeton University and is Chair and Artistic Director of the Contemporary Performance Program at the Manhattan School of Music. She attended the Eastman School of Music and SUNY Stony Brook, and is most grateful to her mentors, Barry Snyder, Gilbert Kalish, Julius Levine and Jan DeGaetani. A native of Rochester, NY, Ms. Kampmeier currently resides in New York City.

ANNA LIM has performed throughout the United States, Europe and Asia as chamber musician, soloist and orchestral player. She is a founding member of the Laurel Piano Trio, praised by *The New York Times* for their "lustrous tone and unerring interpretive intelligence." The group has won prizes at both the Concert Artists Guild Competition and the ProPiano Competition in New York City and has served as ensemble-in-residence at numerous music festivals and organizations, including WQXR (radio station of *The New York Times*), the Tanglewood Music Festival and the Portland Chamber Music Festival. A keen advocate for new music, Ms. Lim is the violinist of the New Millennium Ensemble, winner of the Naumburg Chamber Music Award. She has premiered and recorded numerous new works, including music of American composers Morton Feldman, Alexander Steinert and Donald Martino. She is a frequent guest of Talea Ensemble, the DaCapo Chamber Players, the New York New Music Ensemble and serves as concertmaster for the orchestra New Paths in Music. Ms. Lim has participated in music festivals such as Marlboro, Ravinia, Prussia Cove, Maine Chamber Music Seminar, Tanglewood, and the Wellesley Composers' Conference. She received a B.A. from Harvard University and completed her diploma at the Mozarteum in Salzburg. Her teachers include Sándor Végh, Arnold Steinhardt, Gerhard Schulz, Ernst Kovacic, and Louis Krasner. Ms. Lim is on the performance faculty at Princeton University.

Born in Italy, **ALBERTO PARRINI** has been principal cellist of the Northeastern Pennsylvania Philharmonic since 2007 and a member of the American Symphony

since 2010; he also performs regularly with the New York Philharmonic, Orpheus Chamber Orchestra and New Jersey Symphony. He has toured Japan as principal cellist of the New York Symphonic Ensemble. As a founding member of the Zukofsky String Quartet he has given performances of the complete string quartets of Milton Babbitt in New York City and Chicago. He was the cellist of the St. Lawrence String Quartet in 2002-03 and spent one season as assistant principal cellist with the Richmond Symphony. Alberto has toured worldwide with dancer Mikhail Baryshnikov and the White Oak Dance Project and performed with Concertante, Continuum, Orchestra of St. Luke's, Proteus Ensemble, Metamorphosen Chamber Orchestra and Minnesota Orchestra. His festival appearances include Evian, Tanglewood, Taos, Verbier, Ottawa, Montreal, San Miguel de Allende, Spoleto U.S.A., Music@Menlo, and the Piatigorsky seminar. His principal studies were with Timothy Eddy, Joel Krosnick, David Soyer, Colin Carr and Enrico Egano. He is a graduate of The Curtis Institute and The Juilliard School. Alberto is on the performance faculty at Princeton University and teaches in the summer at Kinhaven Music School.

The 2015-2016 season marks 39 years since **MICHAEL PRATT** came to Princeton to conduct the Princeton University Orchestra— a relationship that has resulted in the ensemble's reputation as one of the finest university orchestras in the country. Over the years, the Orchestra and Pratt have performed a remarkable variety of the orchestral literature, from J. S. Bach's orchestral suites, to Beethoven's Ninth Symphony, to Wagner's *Tristan und Isolde*. He has led the orchestra on nine European tours, including London, Prague, Vienna, Budapest and Madrid. As Director of the Princeton University Opera Theater, Pratt has conducted operas from Mozart to Ravel, and has recently focused on the early Baroque operas of Monteverdi and Cavalli. One of the chief architects of Princeton's Certificate Program in Musical Performance, Pratt has served as its director for over twenty years, and is co-director of the Princeton Sound Kitchen, in addition to being the Artistic Director of the Richardson Chamber Players. Pratt was educated at the Eastman School of Music and Tanglewood, and his teachers have included Gunther Schuller, Gustav Meier, Leonard Bernstein and Otto Werner Mueller. He also holds the posts of Music Director of the Delaware Valley Philharmonic and Principal Conductor of American Repertory Ballet. He has also conducted the orchestras of Boston, Atlanta, Buffalo, Detroit, Indianapolis, and Odessa, Ukraine.

ABOUT THE PROGRAM

By Megan Sarno, Graduate Student, ©2015

The five works on this afternoon's program were all composed by composers of Jewish descent during their imprisonment at Theresienstadt before the end of the Second World War, 1941-1944. These five voices call to us today from the storm of political and physical persecution in the name of race and religious identity. We remember the dignity of their individual lives as well as the families and nations they represent.

Nazi occupation of Czechoslovakia, conceived by Hitler as an expansion of German liberty in the Sudetenland, lasted seven years, from March 1938 until May 1945. During this time, Nazi policies of ethnic cleansing were carried out on Czechoslovakian people as elsewhere in the Third Reich. Nazi leaders put high stock in the potential of cultural activities to reinforce their view of ethnic purity, and thus Hitler appointed Joseph Goebbels Minister of Propaganda. Goebbels created the Reichsmusikkamer, an official association of artists, for the enforcement of aesthetic values. He required all professional musicians become members of the Reichsmusikkamer, and proof of pure Aryan lineage was required for membership. This requirement made it easy to deport any artist of foreign or Jewish descent to concentration camps.

The largest concentration camp in Nazi-occupied Czechoslovakia was Theresienstadt, 40 miles north of Prague. About 150,000 prisoners came through the camp during the war. The highest population at any given time was estimated to be 58,000, more than eight times the number their barracks were designed to accommodate. Half of all inmates eventually traveled to death camps such as Auschwitz, although prisoners also died at Theresienstadt of malnutrition, stress, hypothermia, and typhoid, among other causes. Theresienstadt became well known because of its use in Nazi propaganda as a model encampment for Jews. In 1944 Nazis gave members of the International Red Cross a tour of the camp to demonstrate the humane treatment and cultural activities available to residents of the camp. In the same year, a film called *Hitler Gives a City to the Jews* depicted prisoners in Theresienstadt working and living happily in an idyllic community.

After showing scenes of prisoners busily working at industrial and artisanal tasks, which they all leave simultaneously at a reasonable hour, the film depicts "Freizeit" activities: first sport, a soccer match in a large arena; then scholarship, serious men consulting books in a library and giving a lecture; then art, a concert of orchestra music given to a packed hall. The Freizeitgestaltung was a real part of life at Theresienstadt, formally codified in 1942 with rules the SS established for prisoner self-government. Jews were required to participate in arts activities at Theresienstadt, and many examples of art produced under the most harrowing conditions have been preserved.

String Trio for Violin, Viola, & Cello (1944) GIDEON KLEIN (1919-1945)

Gideon Klen arrived at Theresienstadt in December 1941, two days before his 22nd birthday. He drew on his youthful energy to inspire the other composers and musicians in the camp to continue creating, both through composition and performance. He began by giving piano lessons to children, organizing a choir, and holding piano recitals in secret, but over time the SS made such activities a required part of leisure time for prisoners. His charisma and passion for music earned him the designation "spiritus agens of the whole Terezin musical life."

Klein had not yet finished his composition studies when he was deported to Theresienstadt; he planned to take a scholarship for the Royal Academy of Music in London in 1940, but his Jewish origins resulted in his expulsion from the Prague Conservatory and saw him denied permission to travel abroad. Klein composed in a variety of styles while interned. He often wrote for specific performances, but even so his works show interests in Expressionism, Czech folk music, and the school of Janáček. In particular, "String Trio" combines folk melodies with the psychological turmoil of Expressionism. The work was the last Klein finished. He completed it in October 1944, nine days before the Nazis transferred him to Auschwitz, where he would die in January of the following year. The Trio is comprised of three movements, the first a short introduction and third a brief conclusion to the central theme and variation movement. The heart of the work is

the Moravian folk song quoted as the theme. Musicologist Michael Beckerman has suggested that the quotation was an encoded message. To the Nazis, the theme sounds bucolic, inoffensive. For Klein and his fellow Czechoslovakians, the melody recalls the song "Ta Knezdubská vez," The Knezdub Tower:

"The Knezdub tower is high,/ a wild goose flew over it, landed upon it./ Johnny, take the gun!/ Aim at the tower and shoot the goose!/ He shot the goose, and shot again./ Farewell my dear, you have betrayed your beloved./ One hundred times farewell."

Possibly Klein intended the piece as a kind of Requiem, a memorial for victims of Nazi brutality. This movement is full of bitter sadness, reaching its pinnacle in the cello's expressive solo. Listen for the contrast between the outer movements and the central one, and imagine the Moravian folk melody, tied up with its message of death and good-byes, twisting and turning through the mind of a composer who knew his certain fate.

The Lay of the Love and Death of Cornet Christoph Rilke (1944) VIKTOR ULLMANN (1898-1944)

Viktor Ullmann was the most experienced and prolific composer imprisoned at Theresienstadt, and as music critic and organizer of music rehearsals for the Freiseitsgestaltung he was personally responsible for much of the musical activity in the camp. He was the son of a high-ranking Austrian army officer and attended schools in Vienna, studying music with composers of the Second Viennese School, Eduard Steuermann, Arnold Schoenberg, Josef Palnauer and Heinrich Jalowetz. He spent much of his adult career in Prague, where he conducted operas and theater music, wrote articles of music criticism, gave lectures on music, and was known as a composer. He completed his opera *Der Struz des Antichrist* (*The Fall of the Antichrist*), in December 1935, but the work was never performed. Despite his musical profession, Ullmann's time in Theresienstadt was the most sustained, uninterrupted opportunity for composition in his life. His compositions account for one third of all music written in the camp, 20 works in total, 16 of which have been preserved. When he learned that he would be sent to Auschwitz, in the

same group of 18,500 prisoners as Gideon Klein, Ullmann ingeniously entrusted his manuscripts to his friend Emil Utitz who would deposit them with scholar Hans Günther Adler, who was also sent to Auschwitz but was not sent to the gas chamber.

Of the 20 works Ullmann composed at Theresienstadt, not all were performed. Some believe that his preference for using German texts caused his works to be overlooked by the *Freizeitgestaltung*. Ullmann mentions composing a fourth string quartet while in the camp, but there are no records of it being played. Instead of completing the quartet, Ullmann adapted it to become part of his melodrama *Weise von Liebe und Tod des Cornets Christoph Rilke* (*The Lay of the Life and Death of Cornet Christoph Rilke*). A Cornet was a low-ranking member of the army who carried a trumpet, and Christoph Rilke was a soldier believed to be an ancestor of poet Rainer Maria Rilke, who wrote the text. The story is a reworking of an *aubade*, or medieval dawn song. A soldier who does his service honorably gets carried away at a party by the beauty of a foreign woman. The two spend the night together, but they are forced to part before the dawn because a fire starts in her house. When you listen to the work, declaimed to a busy accompaniment, take note of the energy that changes from the purposeful, driving rhythms that power the image of “riding, riding, riding,” to give way to more timeless, psychological angst conveyed in the second half. Cornet Rilke escaped the fire, but Ullmann knew that, safe or not, he would never regain his innocent sense of purpose.

Tanec for Violin, Viola, & Cello (1944) HANS KRÁSA (1899-1944)

Hans Krása was the son of a Czech father and German mother. After completing musical studies, notably with composer Alexander Zemlinsky, he actively participated in the German musical life of Prague, first as vocal coach at the New German Theater, and later as a composer whose works gained public success. He integrated himself into the Prague avant-garde scene, finding more sympathetic listeners there than with the Czech musical establishment. Although he worked slowly, composing only 12 works before his deportation to Theresienstadt, he was recognized for fine craft and talent, and his first opera *Verlobung im*

Traum (Betrothal in a Dream), based on the short novel *Uncle's Dream* by Dostoevsky, won a Czechoslovak State Prize for Composition in 1933. Through his avant-garde connections, he joined a group of Czech national artists where he met the librettist for his second opera, *Brundibár (Bumblebee)*. This children's opera—about a group of children who earn money to buy their mother milk only to have it stolen by an evil hurdy-gurdy player—marked an important stage in Czech resistance to Nazi power. The performers came from a Jewish orphanage, rehearsals had to go on in secret, and by the time of the premiere, Krása had already been imprisoned at Theresienstadt.

In the camp, Krása was named head of the Freizeitgestaltung. Although he did not bring the score for *Brundibár* with him, the Nazis ordered that he reconstruct it and mount performances as part of their propaganda efforts. He completed three works there, among them this *Tanec* for String Trio. This work demonstrates well the hallmark irony, wit, and energy of his distinctive style. A recurring section with a quick pulse creates a train sound, and a slow refrain gives way to spindly episodes that are filled with memorable melodies. The alternating tempos never evoke real dances; the slow passages sound like a lullaby, and the quick sections conjure images of a frenetic, even impossible, folk dance. The work reaches an anguished climax in a slow, semi-tonal cry, then concludes with a final statement of the train theme from the beginning, finally closing with a macabre downward gesture. We know that the work was performed in Theresienstadt, and as part of today's concert it brings us into the atmosphere of uncanny, uncertain laughter even when everything else is dark.

Two Chassidic Dances for Viola & Cello (1941-42) ZIKMUND SCHUL (1916-1944)

Zikmund Schul was a German composer who escaped Germany to Prague to avoid Nazi persecution for his Jewish faith. Before leaving Berlin, he studied with Paul Hindemith, and once in Prague he continued music studies with Alois Hába. In Prague he also worked for Rabbi Leiben of the Old-New Synagogue, where he found and then transcribed manuscripts of Medieval Hebrew chant, preserving a musical culture rich with forgotten sounds such as quarter-tones, sixth-tones, and orientalisms.

Schul composed mostly short works while at Theresienstadt, including these *Two Chassidic Dances*. These were the first pieces he finished within a few months of arriving. Their scoring for small ensemble is typical of concentration camp works, where the number of instruments and hours of rehearsal time were both limited. Unusual amongst all the works composed at Theresienstadt, the *Chassidic Dances* exemplify Schul's interest in Judaic religion and mysticism. Schul was the only composer who was regularly inspired to work with such themes. After composing this and a handful of other pieces, Schul lost his strength; he did not compose at all in the last year of his life, and he died of malnutrition in Theresienstadt in June 1944. Viktor Ullmann, who was his friend and mentor at the camp, wrote this moving obituary for Schul: "The composer Sigmund Schul has died at age 28 after languishing in Terezin. With him we have lost one of those talented persons who are usually called 'great hopes.' But Schul was more than a mere hope. In spite of his youth, his musical ideas were remarkably mature and he created—anticipating his blossoming life that was forfeit all too soon—a number of works we can confidently regard as fulfillment." We can read this as a message about the entire cohort of composers featured this afternoon, "more than a mere hope," whose "blossoming lives...were forfeit all too soon."

Study for String Orchestra (1943)

PAVEL HAAS (1899-1944)

Pavel Haas was a trained composer who studied with Leoš Janáček before working in a family business and later teaching music theory at a secondary school in Brno. When World War II broke out, he and his wife, also a composer, were no longer able to carry on their work. Haas suffered from depression after being deported to Theresienstadt. He missed his family deeply and withdrew from social and artistic activity alike, writing no music for a full year. The first piece he completed after this hiatus, once his labor duty was shifted away from the hard physical tasks he had initially been assigned, was a chorus for men, *Al s'fod (Don't Lament)*. Whether the text was meant more to encourage his fellow prisoners or himself, it allowed him to overcome his creative block. The text comes from a Hebrew poem by David Shimoni, the only Hebrew text Haas ever set. Quotations from the unofficial Czech national anthem, a fourteenth-century

St. Wenceslas chorale, tie it to his prewar compositions such as an unfinished symphony. Both his newfound interest in Jewish material for composition and his quotations of Czech sources were subversive in the camp. Both connect Haas with his imprisoned compatriots, many of whom likewise became interested in seeking Jewish musical inspiration and embedding references to their national tradition that only insiders would recognize.

After writing his chorale, Haas completed the piece on this afternoon's program, *Study for String Orchestra*, in 1943. He would go on to compose at least eight works while at Theresienstadt, only three of which seem to have been preserved. *Study for String Orchestra* demonstrates many of the techniques Haas learned from Janáček, notably the compound rhythms in the opening, as well as the harmony that results from the overlapping of multiple simultaneous melodic lines. In this nine-minute piece, two rhythmically animated sections that feature a memorable, recurring violin melody frame a meditative passage focused on cellos. Listening to the piece, it may be hard not to imagine the rhythmic impulse mimicking the train that would eventually bring Haas to Auschwitz in 1945 or the Nazi propaganda film about Theresienstadt, which features a performance of this very work, with perhaps Haas himself present to take a bow during the vigorous applause. This haunting study gives us a sense of what Viktor Ullmann may have been reacting to after hearing Haas's music, "There's a storm brewing [in] the physiognomy of the powerful old lions in the distance."